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Camila Franco Batista
Laura P. Z. Izarra
Mariana Bolfarine
Michelle Alvarenga

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Foreword

This year marks an extraordinary milestone in the history of relations between Ireland and Brazil, as we celebrate fifty years of diplomatic ties between our two countries. Since the establishment of relations in 1975 and the opening of the Embassy of Ireland in Brasília in 2001, our partnership has evolved steadily, characterized by dialogue, mutual respect, and growing cooperation across multiple areas. Although the establishment of diplomatic relations is relatively recent, the progress achieved during this period is remarkable and reflects the strength and dynamism of the connections that unite our peoples.

Over the last fifty years, relations between Ireland and Brazil have continuously strengthened and matured. The establishment of the Embassy of Ireland in Brasília marked a new chapter for our relationship. The decision by the Government of Ireland to invest in a permanent presence in Brasília signalled a long-term commitment, and recognised the importance of Brazil as an international partner. It has also deepened the bonds that had already been expressed through culture, education, trade, and friendship between our societies. The opening of the Consulate General in São Paulo in 2015 – the only Irish Consulate General in Latin America – further expanded our diplomatic presence and strengthened our engagement with Brazil's dynamic cultural and economic centres. Today, bilateral relations encompass an ever widening range of topics, including innovation, climate action, human rights, and development. Each of these areas reflects the shared commitment of Ireland and Brazil to a world that is more just, collaborative, sustainable, and prosperous.

Culture occupies a special place in this relationship. Artistic and intellectual exchanges between Irish and Brazilian people have always been vibrant, bringing our worldviews closer together. This interaction has taken shape in joint initiatives in literature, cinema, visual arts, and music, as well as in festivals and celebrations such as St. Patrick's Day, St. Brigid's Day, Bloomsday, and Irish film festivals, which have found great resonance in Brazil. Cultural dialogue, however, goes far beyond events: it represents a lasting bridge of understanding and goodwill between two creative and outward-looking societies.

I would like to recognise the role of Brazilian academics and institutions dedicated to the study of Irish literature, history, and culture. The development of Irish Studies in Brazil is an inspiring example of intellectual cooperation, and ABEI – the Brazilian Association of Irish Studies has been at the forefront of this process. Through publications, conferences, exchange programmes, and partnerships with Irish universities, ABEI has helped and mutual appreciation between our countries to flourish in a continuous and profound way. The vitality of this academic network is a true asset to the relations between Ireland and Brazil.

Education, in turn, has proven to be one of the most enduring forces in our cooperation. Over the past decades, exchanges between students and researchers have created personal and professional bonds that have transformed both societies. Academic programmes and university partnerships have fostered scientific and cultural dialogue, enabling generations of young people to build bridges of knowledge and mutual understanding. These exchanges have also strengthened Ireland's reputation as a destination of educational excellence and home to one of the largest Brazilian communities in Europe.

From a diplomatic perspective, the relationship between Ireland and Brazil reflects an affinity of values and worldview. Our countries share the conviction that international cooperation, multilateralism, and solidarity are essential pillars in addressing global challenges. Our joint engagement in areas such as the fight against hunger and poverty, human rights, gender equality, climate action, and sustainable development demonstrates our belief that dialogue and partnership are the most effective tools to bring about positive change. This shared worldview was particularly evident during our shared year on the United Nations Security Council in 2022, when Ireland and Brazilian diplomats worked together on issues such as conflict and hunger and ensuring access to humanitarian assistance to civilians trapped in conflict zones.

Economic and trade relations have also expanded, driven by mutual trust and the recognition of opportunities in various sectors – from education and technology to the green economy. At the same time, interpersonal connections, among communities, students, artists, and entrepreneurs, remain at the heart of our bilateral relationship. Each new link between Brazilians and Irish people broadens the scope of cooperation and renews our shared commitment to the future.

As Ambassador of Ireland to Brazil, it is an honour to witness the vitality of this relationship and to have the opportunity to mark this special moment. The fifty years of

diplomatic ties between Ireland and Brazil invite us both to reflect on the path travelled and to look ahead to what is yet to come. What we have achieved so far is significant – and what we can accomplish together in the years ahead is even more promising.

I wish to express my sincere appreciation to ABEI for its tireless work in promoting the study, research, and dissemination of Irish literature, culture, and history in Brazil. This commemorative edition of the *ABEI Journal* is a tribute to the lasting friendship between our countries and a symbol of the power of cultural exchange to bring nations and peoples closer together.

Over fifty years of diplomatic relations between Ireland and Brazil, and with just over two decades of the Embassy's presence in Brasília, we have achieved significant and lasting progress. Imagining how much more we can accomplish together over the next fifty years is both an inspiration and a commitment. May this milestone inspire us to continue building ever - stronger bridges of friendship, knowledge, and cooperation between Ireland and Brazil.

Martin Gallagher
Ambassador of Ireland to Brazil



Introduction

[...]
*nascemos em poemas diversos
destino quis que a gente se achasse
na mesma estrofe e na mesma classe
no mesmo verso e na mesma frase*

*rima à primeira vista nos vimos
trocamos nossos sinônimos
olhares não mais anônimos*

*nesta altura da leitura
nas mesmas pistas
mistas a minha a tua a nossa linha*

*(Paulo Leminski, “Carta ao acaso”)*¹

[...]
The base of all inks and pigments is seawater.

*Their sacred symbol is a stylized boat.
The sail is an ear, the mast a sloping pen,
the hull a mouth-shape, the keel an open eye.*

*At their inauguration, public leaders
must swear to uphold unwritten law and weep
to atone for their presumption to hold office –*

*and to affirm their faith that all life sprang
from salt in tears which the sky-god wept
after he dreamt his solitude was endless.*

(Seamus Heaney, “From the Republic of Conscience”)

Fifty years of diplomatic relations between Brazil and Ireland call for a reflection on origins and encounters. In Seamus Heaney’s “From the Republic of Conscience,” the image of a stylized boat—whose sail is an ear, mast a pen, hull a mouth, and keel an open eye—transforms the very instruments of perception and speech into emblems of ethical listening and expression. Diplomacy, like poetry, depends on such attentiveness to the world’s multiple voices. In Paulo Leminski’s “Carta ao acaso,” where two beings “born in different poems” meet “in the same stanza and in the same sentence,” the miracle of correspondence takes shape: language becomes a space of encounter rather than separation. Together, these poems remind us that the bond between Brazil and Ireland has been forged not only through treaties and institutions, but also through the silent craft of empathy, imagination, and shared humanity that sustains all true dialogue.

The cover artwork, “Jabaquara XXII” (2023) by Irish artist James Concagh, extends the dialogue evoked by Heaney and Leminski into the visual realm. Created as part of a collaborative project in São Paulo, the work emerged from Concagh’s engagement with Valdemar and his family in the Jabaquara neighborhood, people who, through persistence and creativity, built their home from fragments of wood and memory. Using donated pieces of their clothing, which he cut into small squares to compose his mixed-media paintings, Concagh literally constructed his canvases as Valdemar had built his house. This piece was included in the joint exhibition held with fellow Irish artist Brian Maguire in 2023—Maguire has visited Brazil on several occasions and was also responsible for the cover of the first issue of the *ABEI Journal*. The result is a meditation on making and belonging; an art that turns everyday materials into structures of meaning. In this sense, “Jabaquara XXII” resonates with Heaney’s vision of a world born from salt and tears and with Leminski’s celebration of encounter, a meeting of lives, textures, and languages that embodies the spirit of fifty years of friendship between Brazil and Ireland.

The Articles session opens with “Fifty Years of Ireland-Brazil Relations: Cultural Exchange, Academic Collaboration, and Shared Principles in the Twenty-First Century”, in which Hajer Gandouz traces the evolution of Brazil–Ireland relations, emphasizing the cultural, academic, and ethical principles that have guided five decades of dialogue and cooperation.

The next article, “The Beginnings of Irish Studies in Brazil — Recollections”, by Munira H. Mutran, revisits the formative years of Irish Studies in Brazil, reflecting on early initiatives, collaborations, and the enduring impact of cultural diplomacy.

Focusing on current directions, “Forging Ahead Irish Studies in Brazil”, by Laura P.Z. Izarra, discusses the consolidation of Irish Studies as a field of research and teaching in Brazil and its prospects for future growth.

Beatriz Kopschitz Bastos and Alinne Balduino P. Fernandes explore how the Irish Studies Centre at UFSC has become a hub of cultural diplomacy, sustaining long-term academic and artistic exchange between the two countries in the article *Brazil–Ireland Relations and the Irish Studies Centre at UFSC: Cultural Diplomacy and Sustainable Activity*.”

In “Irish Studies at Regular Schools – Reporting Experiences with the ABEI/ESP Grant for a High School Student”, Sanio Santos offers an account of a pioneering initiative that brought Irish literature and culture into Brazilian secondary education through the ABEI/ESP Research Grant program.

The next article, “Brazil–Ireland Scientific Cooperation”, by Concepta McManus, highlights the scientific partnerships that have deepened bilateral ties, illustrating how research collaboration strengthens educational and technological innovation.

“The Presence of the Haddad Foundation in Ireland”, by Eduardo Boheme Kumamoto, examines the role of the Haddad Foundation in fostering intercultural dialogue and supporting artistic initiatives in Ireland.

A poetic reflection on personal and institutional pathways, “Uma trajetória rejubilante”, by Marcelo Tapia, celebrates the shared creative spirit between Brazilian and Irish cultural communities in the promotion of Bloomsday in São Paulo.

Vitor Alevato do Amaral offers a critical reading of James Joyce’s vast literary cosmos in “El Universo de James Joyce”, emphasizing the writer’s influence and resonance within Latin American and Brazilian contexts.

In “‘A Right to Happiness’: The Appropriation of Joyce’s ‘Eveline’ in Mary O’Donnell’s ‘Mrs Ward’s Diary’ and Sara Benvenuto’s *Válvula*”, Tarso do Amaral de Souza Cruz provides an intertextual analysis of how Joyce’s modernist legacy is reimagined in contemporary Irish and Brazilian short fiction.

The article “Poesia irlandesa e algumas traduções – um enfoque pessoal”, by Heleno Godoy, a poet-translator reflects on the challenges and discoveries involved in translating Irish poetry into Brazilian Portuguese.

Rosalie R. Haddad shares a behind-the-scenes account of theatrical production and creative exchange in “‘Stage Matrimony’ with a Happy Ending: My Work as a Producer with the ‘Círculo de Atores’”.

The session concludes with Aurelio Michiles’s “Filming Secrets”, in which the filmmaker reflects on his artistic engagement with Irish themes and on the broader intersections between cinema and cultural memory in the filming of *Secrets from Putumayo*.

The section “Diplomacy Ireland–Brazil” brings together essays that illuminate the diplomatic, cultural, and human dimensions of the relationship between the two countries. Flávio Helmold Macieira, Brazil’s Ambassador to Ireland, revisits in “Half a Century” key moments of bilateral friendship, while former Consul of Ireland to Brazil Eoin Bennis’s “Celebrating 50 Years of Diplomacy – Reflections on Irish Studies in Brazil” highlights the academic partnerships that have deepened cultural understanding.

In “50 Years of Irish–Brazilian Relations”, former Ambassador of Brazil to Ireland Marcel Fortuna Biato reflects on the evolving strategies shaping diplomatic engagement in the twenty-first century, complemented by his predecessor Afonso José Sena Cardoso’s “Relações bilaterais e um herói de três mundos”, which situates the Brazil–Ireland connection within broader transatlantic histories.

Former Ambassador of Ireland to Brazil Frank Sheridan revisits milestones of cooperation and shared values in “Celebrating the 50th Anniversary of Diplomatic Relations between Brazil and Ireland”, while former Ambassador of Brazil to Ireland Stelio Marcos Amarante’s “Remembering Ireland: A Few Stories by a Brazilian Ambassador to Dublin”, offers personal recollections of cross-cultural encounters.

Finally, Alice Madruga’s “Celebrando uma história entrelaçada: 50 anos de Brasil–Irlanda e 23 anos de uma jornada pessoal” intertwines institutional history with her own trajectory, and Erica Meirelles’s contribution, “Oficial de Diplomacia Pública e Desenvolvimento – Embaixada da Irlanda, Brasília”, sheds light on current cultural diplomacy and outreach initiatives. Together, these testimonies trace the shared commitment, imagination, and human warmth that have defined half a century of Brazil–Ireland relations.

The Irish in South America section features Edward Walsh’s “The Dean and That Paper”, an article about the founder of *The Southern Cross* newspaper, which in 2025 celebrates its 150th anniversary, the only newspaper of the Irish diaspora community still in circulation.

The Reviews section includes Anne Fogarty and Eugene O’Brien’s *The Routledge Companion To Twenty-First-Century Irish Writing* (2024), reviewed by Esther Borges; Chris Arthur’s *A Flight into the Past: Chris Arthur’s What Is It Like to Be Alive? Fourteen Attempts at an Answer* (2024), reviewed by Fábio Waki; Jane Elizabeth Dogherty’s *Narrating Irish Female Development, 1916–2018* (2025), reviewed by Júlia Leite Serrano de Lima; Munira Mutran’s *A Infância no Conto Irlandês [Childhood in the Irish Short Story]* (2025), reviewed by Teresa Casal; Amanda Quijano’s “Un canto a la memoria: La proyección de *Secretos del Putumayo* en FICAMAZONÍA 2021; and Peter O’Neill’s “A presença histórica e intelectual (obras em tradução) dos irlandeses no Brasil”.

The Editors

Notes

- 1 “we were born in different poems / fate wanted us to meet / in the same stanza and the same class / in the same line and the same sentence // rhyme at first sight we saw each other / we exchanged our synonyms / glances no longer anonymous // at this point in the reading / in the same tracks / blended mine your our line” (translated from the Portuguese by Camila Franco Batista).

Articles



Fifty Years of Ireland-Brazil Relations: Cultural Exchange, Academic Collaboration, and Shared Principles in the Twenty-First Century

Cinquenta anos de relações Irlanda-Brasil: Intercâmbio cultural, colaboração acadêmica e princípios compartilhados no século 21

Hajer Gandouz

Abstract: *The Irish presence in the Latin American region has consolidated Ireland's connection with the area and built a solid bond across the Atlantic. Indeed, the Irish diaspora has paved the way for founding diplomatic relations between Ireland and Latin America. This paper seeks to scrutinize the diplomatic ties between Ireland and Brazil, which have received little academic attention. Accordingly, it highlights the background of Irish-Brazilian ties through examining the role of the Irish diaspora in Brazil during the sixteenth and nineteenth centuries. This work mostly examines these bilateral ties through the lens of Irish foreign policy. Therefore, it takes into account the evolution of the diplomacy of Ireland in the late twentieth century. Most importantly, this study assesses the diplomatic relations between Ireland and Brazil during the twenty-first century. More precisely, it considers divergent types of factors that have nurtured their bilateral relations. Consequently, it addresses cultural and academic initiatives conducted by Ireland in partnership with Brazil in the context of the twenty-first century. This paper also highlights the common principles supported by these nations, which fortify their diplomatic relations.*

Keywords: *Cultural Exchange; Educational Collaboration; Shared Principles.*

Resumo: *A presença irlandesa na região da América Latina consolidou a ligação da Irlanda com a área e construiu um vínculo sólido através do Atlântico.*

De fato, a diáspora irlandesa abriu o caminho para a fundação de relações diplomáticas entre a Irlanda e a América Latina. Este artigo procura analisar os laços diplomáticos entre a Irlanda e o Brasil, que têm recebido pouca atenção acadêmica. Para isso, destaca os antecedentes dos laços irlandeses-brasileiros por meio da análise do papel da diáspora irlandesa no Brasil durante os séculos XVI e XIX. Este trabalho examina principalmente esses laços bilaterais através da lente da política externa irlandesa. Portanto, leva em conta a evolução da diplomacia da Irlanda no final do século XX. Mais importante ainda, este estudo avalia as relações diplomáticas entre a Irlanda e o Brasil durante o século XXI. Mais precisamente, considera tipos divergentes de fatores que alimentaram suas relações bilaterais. Consequentemente, aborda as iniciativas culturais e acadêmicas conduzidas pela Irlanda em parceria com o Brasil no contexto do século XXI. O artigo também destaca os princípios comuns defendidos por essas nações, que fortalecem suas relações diplomáticas.

Palavras-chave: *Intercâmbio cultural; Colaboração educativa; Princípios partilhados.*

Introduction

Ireland has historically fostered longstanding relations with Latin America. Its connection with the region has been developed by cultural exchanges and historical migration patterns. Indeed, the Irish presence in Latin America has consolidated Ireland's engagement with the region and built a strong bond across the Atlantic. Given the Irish experience with British colonialism, it is more common to highlight the existence of the Irish community in Anglophone countries like the United Kingdom, the United States, Canada, Australia and New Zealand. However, it is crucial to acknowledge their presence in Latin America. In this regard, the Argentine Professor Edmundo Murray contends that the Latin American region has been the destination for “Irish missionaries, soldiers, merchants, scientists, teachers and others [...]” (15). This shows the diverse Irish profiles that reached Latin America, where they played divergent roles. Although the precise number of Irish people who migrated to or settled for a short time in Latin America remains a topic of academic debate (Murray 15), the diverse range of Irish profiles in Latin America is undeniable.

Therefore, diasporas can reinforce international networks between countries through facilitating cultural exchange and establishing institutions. In this context, the Irish diaspora

might have paved the way for establishing diplomatic ties between Ireland and Latin America. Regarding the foreign relations between Ireland and this region, it is intriguing to investigate the diplomatic ties between Ireland and Brazil, which have received little academic attention. Accordingly, the objective of this paper is to examine how the Republic of Ireland has nurtured its diplomatic relationship with Brazil.

It is important to explore the existing academic works on the international relations between Ireland and Brazil. Academic research primarily examines the relationship between Ireland and the Latin American region in general. In this respect, Professor of Politics and Public Administration Peadar Kirby argues that the Latin American area has been “neglected” by the Irish state (10). To elaborate, the Irish presence and activities in Latin America were minimal compared to their involvement and, particularly, the dynamic activities of Irish missionaries in other continents, such as Asia and Africa (Kirby 10). Consequently, Kirby stipulates that Latin America is “the most neglected” region in the world by Ireland (10). Kirby specifies that this abandonment is not only practiced by the state, but also by the Irish private field and civil society (10).

In the same vein, Professor of History Dermot Keogh and his co-author Patrick Kiely argue that the evolution of diplomatic ties between Ireland and Latin America has been overlooked (6). Before the National Archives Act in 1986, academic research on Irish diplomatic history in general was narrow (Keogh and Kiely 6). This Act paved the way for creating a framework known as the National Archives (Irish Statute Book). It applies to government departments and court offices specified in the Act as it requires them to transmit records “over 30 years old” to the National Archives (National Archives). As a result, this Act has facilitated the availability of historical documents for public use. Therefore, this has opened the door to the evolution of academic research about the diplomatic history of Ireland in the 1990s (Keogh and Kiely 6).

Keogh and Kiely’s book, *Ireland and Argentina in the Twentieth Century: Diaspora, Diplomacy, Dictatorship, Catholic Mission, and the Falklands Crisis*, contributes to scholarly studies on Ireland’s diplomatic relationship with Latin America in general and Argentina in particular. The authors accentuate the diplomatic relations between Ireland and Argentina in the context of the twentieth century. In his review of the book, Professor of History Michael Kennedy notes that it evaluates the contribution of Irish Catholic missionaries in Argentina and their role in advancing the diplomacy of Ireland in this country (60). More importantly,

their book unveils how the Catholic Church played a key role in the soft power of Ireland (Kennedy 60). Consequently, the Irish Catholic missionaries have undoubtedly contributed to nurturing the diplomatic ties between Ireland and Argentina.

Edmundo Murray also comments on the lack of academic research on the Irish in Latin American countries. More specifically, Murray contends that there is a significantly larger number of studies focused on the Irish in Argentina compared to the limited academic work available on Irish presence in other Latin American nations (181). In this context, Murray asserts the significance of Oliver Marshall's book, *English, Irish and Irish-American Pioneer Settlers in Nineteenth-Century Brazil*, which offers a considerable addition to the academic work in this field. In fact, Murray maintains that it is the "first book ever" to evaluate British and Irish emigrants to Brazil (181). As this book focuses on the British and Irish diasporas in Brazil, it adopts an "inclusive" approach that entails the English, Irish and Irish-American migrants (Murray 183). This constitutes one of its primary strengths, as such a perspective is frequently absent in the confined scope of Irish historiography (Murray 183). Marshall's book also implements analytical instruments adopted from fields related to sociology, economics and history (Murray 183). Thus, this book is an insightful scholarly work for students of "identities" (Murray 18).

Besides his book on British, Irish and Irish-American migrants in Brazil in the nineteenth century, Oliver Marshall has published *Brazil in British and Irish Archives*, a collection of British and Irish archival materials related to Brazil. In this collection, the author underlines that diplomatic relations between Ireland and Brazil were mostly "indirect" and "limited" before the 1990s (37). Marshall examines the manuscript collections at the National Library of Ireland related to Brazil, which are depicted as considerably "limited" (38). He contends that the article drafts primarily focus on Irish settlement in the Amazon from 1612 to 1623 (39). He also highlights the settlement of Irish mercenaries and planters in Rio de Janeiro between 1987 and 1828 (39). As for the manuscript collections found at the Trinity College Library, only two of them were relevant to Brazil, with "disappointingly little relevant content" (Marshall 40).

A comprehensive review of existing literature reveals significant gaps that need to be addressed for a deeper understanding of the evolution of diplomatic ties between Ireland and Brazil. In this vein, it is crucial to highlight the disproportionate focus on the Irish-Argentine ties. Therefore, the bilateral ties between Ireland and Brazil are underexplored due to the

minimal academic research on the relations of Ireland with other Latin American nations. Although Oliver Marshall makes considerable contributions to scholarly studies on Irish-Brazilian relations, there is still a need for further exploration of the topic. Besides, Marshall's book, *English, Irish and Irish-American Pioneer Settlers in Nineteenth-Century Brazil*, principally accentuates the experience of these diasporas in Brazil. Thus, despite their valuable addition to the literature on Irish-Brazilian ties, there is still no academic work that lucidly looks into the evolution of the diplomatic relationship between Ireland and Brazil.

Accordingly, this paper aims to assess the development of the bilateral Irish-Brazilian relations. This work focuses on Ireland's initiatives and attempts to nurture the Irish presence in and interactions with Brazil. Therefore, it considers the background of Irish-Brazilian ties through examining the role of the Irish diaspora in Brazil during the sixteenth and nineteenth centuries. Since this article mostly evaluates these ties from the lens of Irish foreign policy, it looks into the evolution of the diplomacy of Ireland in the late twentieth century. The purpose is to assess the fundamental factors and events that have contributed to the evolution of this bilateral relationship. This paper looks into the diplomatic relations between Ireland and Brazil during the twenty-first century. More precisely, it studies divergent types of factors that have contributed to the consolidation of their bilateral relations. Accordingly, it considers cultural and academic initiatives conducted by Ireland in partnership with Brazil in the context of the twenty-first century. This paper also highlights the common principles supported by these nations, which help nurture their diplomatic relations.

To meet the objective of this research, the methodological approach adopted in this paper is qualitative. Specifically, it is a historical analysis. Thus, to evaluate how Ireland has strategically forged its relations with Brazil, this article rests upon primary sources, such as official governmental papers, diplomatic archives, and official speeches. This paper also takes into account secondary sources, specifically academic works on Irish diplomacy and studies on the relations between Ireland and Brazil.

The Background of Irish-Brazilian Relations: The Role of Irish Diaspora from the Sixteenth Century to the Nineteenth Century

The Irish diaspora in Latin America facilitated the exchange between Ireland and this region in general. Besides, the connection between Ireland and Brazil was initiated by the

presence of the Irish diaspora there, long before the institutionalization of their ties in the 1990s. As a result, the Irish migrants' contribution to developing Irish-Brazilian relations needs to be highlighted.

In this vein, Professor of Public Diplomacy Nicholas J. Cull maintains that the diasporas of certain nations have contributed to the “soft power” of the state (7). Initially coined and conceptualized by Professor of International Relations Joseph Nye, soft power is defined as the “ability to affect others” (21). This type of power tends to be linked to “intangible factors” which may include elements like institutions, ideas, values and culture (Nye 21). Cull also argues that diasporas and migrations can contribute to international relations (7). More precisely, the movement of people can nurture multidimensional ties between states, including economic, cultural and diplomatic.

In this respect, Kennedy argues that “soft power” is viewed as one of Ireland’s crucial pillars for its diplomacy abroad (60). Therefore, the Irish diaspora in Brazil might have played an indispensable part in initiating and consolidating the diplomatic ties between the two countries. To study the Irish presence in Brazil, it is essential to elucidate that, before reaching Latin America, Ireland had “unofficial” relations with Spain and Portugal (Murray 17). Then, numerous Irish mercenaries helped reinforce these ties as they joined Spanish and French military forces (Murray 17). As a result, this exchange paved the way for nurturing an “Iberian”¹ feature among the Irish. In other words, the Irish participation in foreign armies familiarized them with Iberian cultural specificities.

On the geographical level, Brazil has tended to appeal to foreigners due to its uncharted lands (Izarra 30). Although it had experienced isolation for nearly three centuries due to the Portuguese, Brazilian harbors became accessible in 1808 to ‘friendly nations’ (Izarra 29). Therefore, Brazil was an intriguing Latin American spot for the Irish.

A fundamental religious factor contributed to the Irish settlement in the Latin American region in general and, particularly, Brazil. Accordingly, Roman Catholic priests, who were born in Spain or Portugal and had Irish parents, went to Latin America (Murray 17). In this vein, a prominent Irish individual to make an impact in this area was Thomas Field, S.J. Born in Limerick in 1547, he joined the Jesuits² in Rome in 1574. Field arrived in Brazil in late 1577 and resided in Piratininga, now São Paulo, for three years (Murray 17). Afterward, he relocated to Paraguay, where he undertook various missions (17). Thereby,

Field is recognized as the “first Irish priest” to perform “Roman Catholic” ceremonies in the Americas (17). Although he died in Asunción,³ the Catholic journey of Thomas Field in Latin America started in Brazil.

In the early 1600s, two Irish brothers, Philip and James Purcell, founded a settlement in Tauregue, located at the entrance of the Amazon River, where English, Dutch, and French settlements also formed (Murray 99). These settlers made substantial profits from the trade of tobacco, dyes, and hardwoods (99). It is important to notice that the Irish Purcell brothers preceded the other European colonizers. In this context, the Irish settled in Brazil for economic purposes, where they managed to earn considerable revenues. However, the Irish presence in Brazil was not confined to financial reasons. There were also Irish who went to Brazil to join its Army.

In the early nineteenth century, between the 1820s and 1840s, there were Irish settlements in the Latin American region. Particularly in Brazil, an Irish officer in the Brazilian Imperial Army, Colonel William Cotter, went to Ireland to enlist a “regiment” for a mission against Argentina and returned to Rio de Janeiro in 1827 with 2,686 men and their wives and children (Murray 20). More precisely, Colonel Cotter brought these Irish to fight in the war against the new Argentine Republic over the Uruguayan lands (Izarra 29). They were convinced to join the Brazilian army as they were promised a land grant after five years’ service (Murray 20). On their arrival, the war with Argentina ended (20). However, Irish soldiers, including Diago Nicolau Keating, Diago O’Grady, and Jorge Cowan (Murray 99), did enlist in Brazilian armies.

It is crucial to mention that the African-Brazilian people mocked these Irish migrants and named them *escravos brancos*, white slaves (Murray 20). In this regard, Professor of Literature Laura P.Z. Izarra alludes to the highly negative depiction of the Irish settlers made by Brigadeiro José Egidio Gordilho de Barbuda in his writing to Emperor Dom Pedro I, on 26 September 1829 (29). Indeed, most of the Irish brought by Cotter were sent to Ireland, Canada or Argentina; only some went to Bahia in Brazil (Murray 20). Therefore, this might be the reason behind the lack of Irish presence in Brazil compared to their number in Argentina. The Irish settlers in Brazil were discriminated against by the African-Brazilians and stereotyped by Brazilian officials. As a result, this circumscribed Irish arrivals to Brazil.

Another factor that contributed to the reduction of Irish presence in Brazil was the failure of Irish colonies. In the 1850s, when the Brazilian government sought to incentivize

agriculture in the southern areas, an Irish priest, T. Donovan, guided four hundred Irish people from the County Wexford barony of Forth to Monte Bonito, near Pelotas in the province of Rio Grande do Sul (Murray 99). However, due to the shortage of agricultural equipment and water, the Irish colony promptly decayed and most of its members left for Argentina or Uruguay (Murray 99).

Subsequently, a considerable number of deprived Irish were brought from New York in 1867 by Quintino Bocayuva, a Brazilian newspaper editor and future republican leader (99). Bocayuva placed them in *Colônia Príncipe Dom Pedro*, close to what is now known as 'Brusque', in the province of Santa Catarina. An Irish Catholic, Joseph Lazenby, joined the Irish in Príncipe Dom Pedro as he sought to turn the community into an Irish Catholic settlement (99). However, this Irish colony was also prone to collapse. Murray elucidates that its location was isolated and subject to flooding (Murray 100).

Therefore, the Irish presence in Brazil was consolidated by different incentives between the sixteenth and nineteenth centuries, including geographical, economic, religious and military factors. Although the number of Irish migrants who reached Brazil is unknown, their presence in this Latin American country is undeniable. Nevertheless, Irish colonies on Brazilian soil tended to decay, which led to the dispersion of the Irish throughout the Latin American region. Yet, the Irish diaspora in Brazil during the sixteenth and nineteenth centuries initiated the cultural exchange between the Irish and the Brazilians.

Following an examination of the early Irish presence from the sixteenth to the nineteenth centuries, it is crucial to focus on the evolution of Irish foreign policy in the late twentieth century. As mentioned above, this paper approaches the evolution of their diplomatic relations from the Irish foreign policy lens. We will therefore examine the factors that contributed to these ties during this epoch. In this context, Ireland concretized its integration within the European Union. Besides, this era was significant for the official institutionalization of Ireland's diplomatic ties with Brazil.

The Evolution of Ireland's Foreign Policy in the Late Twentieth Century

To comprehend the fundamental nature of Irish-Brazilian relations, it is necessary to examine the priorities of Irish foreign policy during the late twentieth century. Before the 1970s, Ireland's international performance was confined to its relations with the United Kingdom

(UK) and its participation in multilateral organizations, such as the League of Nations and, later, the United Nations (UN) (Laffan and O'Mahony 176). Subsequently, in the early 1970s, Ireland began to align itself more closely with regional institutions. During the 1990s, Ireland exhibited significant integration within the European region. Its robust engagement with Europe was initially solidified by its entry into the European Communities (EC) in 1973, and subsequently, into the European Union (EU) in 1993. Ireland's international activities have predominantly revolved around organizations such as the EC and the EU.

Indeed, these regional and international institutions have allowed Ireland to play a dynamic role on the European and global levels. Consequently, the Irish involvement in these multilateral frameworks has catalyzed its foreign policy activity and expanded its international activity. More importantly, these institutions have enabled Ireland to operate within a “multi-actor” sphere and adjust its foreign performance according to the “structures” and “processes” of the global order (Laffan and O'Mahony 176). In this vein, in the context of the 1990s, Ireland became integrated into a wide “diplomatic network” (Rees 176).

In addition to Ireland's involvement in multilateral organizations, another element contributed to the augmentation of Ireland's dynamic presence on the international stage. Specifically, the economic liberalization initiated in the late 1950s by the Fianna Fáil government, led by Seán Lemass and Ken Whitaker, who served as the Secretary of the Department of Finance from 1956 to 1969. This administration pursued an outward-looking economic strategy founded on the principles of free trade. As a result, open markets helped incentivize the economy in the 1960s, which paved the way for an increase in the annual national revenue by 4.2% (Dorgan 3). In this vein, economic openness was evident in the initiatives of the Industrial Development Authority (IDA)⁴ to encourage foreign industries to invest in Ireland (Dorgan 3). Given the “exemption” from taxation on all profits generated from exports, industries were encouraged to invest in Ireland (Dorgan 3).

Most importantly, the Irish inclination towards Europe was related to its economic openness. The Irish interest in joining these European institutions, whose rationale was economic cooperation within the region, facilitated its economic growth. Both factors – the outward-economic approach and access to the European frameworks – contributed to Ireland's unprecedented experience of economic affluence, the Celtic Tiger, which culminated in the 1990s. As a consequence, from 1994 to 2000, Ireland managed to reach “the high-income nations” of the Organisation for Economic Co-operation and Development (OECD)

(Ó Riain 34). Its access to this category alongside economically-advanced European states, such as Denmark, was a crucial step for Ireland to assert its global presence. Between the 1990s and 2000, Ireland achieved more rapid economic progress than the UK (Ó Riain 35). This economic development not only allowed Ireland to demonstrate its competence internationally but, more significantly, growing its national income faster than its former colonizer, the UK, was a symbolic achievement.

Therefore, the diplomatic evolution experienced by Ireland during the context of the late twentieth century allowed the country to become more active on the international stage and diversify its relations. This global openness moved Ireland closer to the outside world after its insular experience.

The Diplomatic Relations Between Ireland and Brazil During the Twenty-First Century

Ireland's engagement with international and regional multilateral institutions, coupled with its economic prosperity, has significantly bolstered its foreign policy and global standing. These elements have demonstrably strengthened Ireland's influence beyond its national borders, thereby facilitating the expansion of its diplomatic relations. Consequently, Ireland's proactive, outward-looking approach, exemplified by its participation in regional and international bodies and its economic openness, has been instrumental in cultivating its diplomatic ties with Brazil.

The Irish-Brazilian ties were formalized in 1975 (Ministério das Relações Exteriores), thus, in 2025, this bilateral engagement celebrates its fiftieth anniversary. This half-century of exchange is the product of the evolving and sustained multidimensional cooperation between Ireland and Brazil. As a consequence, it is crucial to highlight their sustained bilateral relations and study the factors that have facilitated the continuity of these ties.

Cultural Exchange Initiatives Between Ireland and Brazil: The Irish Cultural Presence in Brazil

In this regard, the government strategy, "Global Ireland – Ireland's Global Footprint to 2025," merits attention. This multidimensional initiative was launched in 2018 by the *Taoiseach*, Leo Varadkar, the *Tánaiste* and Minister for Foreign Affairs and Trade, Simon Coveney, and

other Ministers (The Department of Enterprise, Trade and Employment). The purpose of this strategy was to foster Ireland's global presence and activity (Government of Ireland). This initiative aimed at establishing more diplomatic and trade exchanges. More precisely, this strategy aspired to make Ireland a considerable member on the global stage and contribute to "trade, culture, diplomacy, peacebuilding, and development" (Government of Ireland). Therefore, the stated purpose of this initiative reflected the multifaceted nature of this project. However, its overall aim was mainly to forge the diplomatic reputation of Ireland.

The project aimed to introduce Irish arts, heritage, and culture to new generations and audiences beyond the Republic's borders (Government of Ireland). Most notably, this government strategy entailed the expansion of Irish relations in Latin American nations, including Brazil. Given the historical bonds between Ireland and this region, this initiative sought to incentivize the Irish exchange with Latin America (Government of Ireland). As a result, the government plan encompassed nurturing cultural ties with Brazil. In 2024, a Cultural Officer was appointed to the Embassy of Ireland in São Paulo (Houses of the *Oireachtas*). Indeed, this vacancy position was ensured by the Irish Department of Foreign Affairs and the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media (Houses of the *Oireachtas*).

The appointment of a Regional Cultural Officer for São Paulo was among the attempts that sought to consolidate Ireland's connection with the Latin American region in general and Brazil in particular. It is noteworthy to mention that cultural officers were assigned in other areas, including Europe and America (Government of Ireland). Yet, the Cultural Officer for São Paulo was the regional representative for Latin America (Government of Ireland). Thus, this led to more cultural exchange with the region, which the Regional Cultural Officer mediated for São Paulo. As a result, cultural mediation has created a stronger connection between Brazil and Ireland, helping catalyze cooperation between the two states.

Another pertinent cultural initiative, the "Irish in Brazil" exhibition in Rio de Janeiro, conducted by the government of Ireland in the twenty-first century, should be addressed. Organized by the Consulate General of Ireland in São Paulo in cooperation with the National Library of Brazil, this exposition took place in March 2023 (Government of Ireland). The exhibition was devoted to the festivities of Saint Patrick's Day (Government of Ireland). Therefore, the partnership between the Consulate General of Ireland in São Paulo and the National Library of Brazil to promote cultural celebration unveils the openness of both

nations to this kind of exchange.

The first Saint Patrick's Day celebration on Brazilian soil was not in the twenty-first century, but in 1770 at a church in the state of Maranhão, northern Brazil (Murray; Brazil and Ireland 99). In the context of the twenty-first century, in 2023 the exhibition to celebrate Saint Patrick's Day was held in Rio de Janeiro (Government of Ireland). The latter is the second largest Brazilian city, which has been recognized by the United Nations Educational, Scientific and Cultural Organization⁵ since 2012 as a "World Heritage Site" (UNESCO). The city has been molded by crucial historical events and enriched by a variety of cultural influences (UNESCO). Consequently, the organization of a symbolic Irish cultural initiative, namely Saint Patrick's Day, asserted their historical presence and influence in Brazil.

The exhibition sought to highlight the Irish experience in Brazil and emphasized the historical Irish-Brazilian relations. Assisted by Peter O'Neill, an independent Irish researcher in Brazil, and the Professor of Irish Studies, Beatriz Kopschitz Bastos, this exposition also had academic aspects. It accentuated the Irish literature translated into Brazilian Portuguese, including the writings of James Joyce, William Butler Yeats, Oscar Wilde and Samuel Beckett, which reflected the Irish-Brazilian cultural exchange. The translation of Irish works into Brazilian Portuguese indicates that there is an audience in Brazil interested in reading these texts.

Furthermore, this exposition underlined the evolution of Irish Studies as an area of academic focus in Brazil. The exhibition alluded to the increasing visibility of contemporary writers, catalyzed by academic structures, including the Brazilian Association for Irish Studies (ABEI), the W. B. Yeats Chair at the University of São Paulo (USP), and the Irish Studies Nucleus at UFSC (Government of Ireland). Therefore, academic efforts have contributed to the Irish-Brazilian cultural exchange and cooperation.

Overall, the ongoing cultural exchanges between Ireland and Brazil have been the fruit of their growing ties and historical links through diasporas. For instance, the Irish diaspora in Brazil helped build ties between these nations through culture, long before the formalization of their relations. Equally, the Brazilian diaspora in Ireland contributed to forging the relations between both countries as they incentivized cooperation through different initiatives (Government of Ireland). Additionally, Brazilian researchers have played a crucial role in organizing events in major capitals across the country, such as Rio de Janeiro, where the "Irish in Brazil" exhibition was held.

As a nation that often relies on “soft power” in its diplomacy (Kennedy 60), the Republic of Ireland has utilized this approach to strengthen its international relationships. This is evident in its cultural exchange programs with Brazil, which have helped cultivate stronger ties and enhance Ireland’s soft power.

Educational Exchange Between Ireland and Brazil: The Role of Academia and Research

Notably, twenty-first-century cultural initiatives between Ireland and Brazil have also encompassed an academic dimension. The “Agreement for cooperation in the field of education between the Government of Ireland and the Government of the Federative Republic of Brazil” was signed in November 2010. This official paper sought to motivate a dynamic cooperation in higher education, teaching and academic research between Ireland and Brazil. This agreement paved the way for more educational partnerships and academic exchange. In 2012, the Irish President, Michael D. Higgins, went to Brazil to inaugurate the Irish-Brazilian cooperation with the Science without Borders program (EURIreland). This initiative aimed to consolidate mutual research work in Ireland and Brazil (President of Ireland).

The agreement was the formal foundation for the educational partnership between Ireland and Brazil. On the other hand, the inclusion of Ireland as one of the destinations for the Science without Borders was a concrete attempt that helped produce effective results (EURIreland). In 2013, Ireland welcomed more than 1,100 students under this program (EURIreland). In 2016, nearly 3,500 Brazilian students had an experience in the Irish higher education system (EURIreland). The rise in the number of students from 2013 to 2016 reflected how Ireland appealed to Brazilian learners and unveiled the efficiency of this academic collaboration between Ireland and Brazil.

In the same respect, another educational initiative, the “Brazil Ireland Research Event”, should be highlighted. It was a cooperative effort between the Irish Embassy in Brazil, the Higher Education Authority (HEA), the Irish Research Council (IRC), the Irish Universities Association (IUA) and the Technological Higher Education Association (THEA) (EURIreland). This event was organized in Rio de Janeiro in April 2018 and gathered over 100 researchers from Ireland and Brazil (EURIreland). Its aims included expanding the partnership between the Brazilian field of higher education as well as state institutions with

Ireland (EURIreland). Encouraging communication between old and new Irish and Brazilian research partners was another goal of this event (EURIreland).

The aforementioned attempts sought to foster ties between Ireland and Brazil through academic exchange. Both nations showed their openness to cooperate in the field of higher education. Notably, Irish state agencies have been actively involved in these initiatives. For instance, the Irish Research Council (IRC) participated in the Brazil Ireland Research Event, where the consolidation of research ties between both nations was discussed (EURIreland).

Therefore, Ireland's academic initiatives, in cooperation with Brazil, helped strengthen their bilateral relations. These efforts sought to encourage Irish and Brazilian academics to share and communicate ideas. Consequently, these initiatives can be seen as complementing Ireland's soft power. In other words, research and academic collaborations lead to more cultural exchange. This kind of partnership facilitates nurturing diplomatic ties between Ireland and Brazil.

Shared Principles: Climate action and Disarmament

Mutual tents concerning climate action and disarmament have brought Ireland and Brazil together. Ireland demonstrates a clear commitment to climate action, evidenced by its "Climate Action Plan 2019," which underscores its dedication to environmental causes. This government scheme highlights the Irish dedication to reaching the goal of a net-zero carbon energy system for Irish society, while simultaneously building a "resilient, vibrant, and sustainable" nation (Government of Ireland). Therefore, this plan exhibited Ireland's willingness to adopt changes, such as curbing its greenhouse gas emissions to guarantee a sustainable future (Government of Ireland).

In a *Dáil*⁶ debate in November 2018, the *Tánaiste* and Minister for Foreign Affairs and Trade, Simon Coveney, stated that Brazil had been a key "partner" for Ireland in climate action (Houses of the Oireachtas). He also asserted the role of Brazil in the 2015 Paris Agreement (Houses of the Oireachtas). This agreement aims to maintain the rise in the global average temperature to well below 2°C above pre-industrial levels and seeks to curb the temperature increase to 1.5°C above pre-industrial levels (United Nations).

In this vein, Coveney expressed that Ireland would willingly partner with Brazil on the climate issue (Houses of the Oireachtas). Intriguingly, Brazil's Nationally Determined

Contribution (NDC) for 2024, in line with this agreement's objective, articulated the nation's 2035 vision, emphasizing its recognition of the "climate crisis" (UNFCCC). Brazil's NDC also highlighted the urgency of building resilience and the necessity of planning for a "low-carbon future" (UNFCCC).

Both nations have demonstrated their commitment to climate action and addressing the environmental crisis in the twenty-first century. Crucially, the Paris Agreement has united them in this common cause, since both nations are among the signatory states. Their mutual principle on climate action is reflected through their government schemes, and their similar sustainable convictions have contributed to their bilateral ties.

More recently, in 2025, in a meeting held in São Paulo between the Brazilian Minister of Environment and Climate Change, Marina Silva, and the Irish Minister of Transport, Seán Canney, a 15-million-euro donation by Ireland to the Amazon Fund was announced (Secretaria de Comunicação Social). The government-owned Brazilian Development Bank (BNDS) handles the Amazon Fund, in cooperation with the Ministry of the Environment and Climate Change (Secretaria de Comunicação Social). Thus, this donation sought to subsidize the Amazon Fund's purpose of resisting "deforestation" and environmental change in general (Secretaria de Comunicação Social). As a consequence, this funding further unveiled the bilateral bond between Ireland and Brazil, nurtured by their environmental commitment.

Another principle that has contributed to uniting Ireland and Brazil is disarmament. Ireland has adopted a neutral military principle since World War II. Moreover, as a UN member in the 1950s, Ireland voiced its worries concerning global problems such as "decolonization, disarmament, human rights and peacekeeping" (Murphy 22). Ireland is still actively involved in disarmament and non-proliferation (Department of Foreign Affairs and Trade). As for Brazil, its adherence to the principle of disarmament and non-proliferation was concretized when the country signed the Treaty for the Prohibition of Nuclear Weapons in Latin America. This agreement created the "first nuclear-weapon-free" area in Latin America and the Caribbean (Ministério das Relações Exteriores). Besides, Brazil is a member of the Agency for the Prohibition of Nuclear Weapons in Latin America and the Caribbean⁷ (Ministério das Relações Exteriores). As a result, the involvement of Brazil in this institution mirrors its commitment to the principle of disarmament.

Their mutual interest in disarmament has united Ireland and Brazil to cooperate under the Treaty on the Non-Proliferation of Nuclear Weapons⁸ (NPT). This official agreement is viewed as the essence of global nuclear disarmament and non-proliferation. It aspires to hinder the propagation of nuclear weapons (United Nations). In 2017, Ireland and Brazil actively participated in the development of the Treaty on the Prohibition of Nuclear Weapons (TPNW) (Department of Foreign Affairs and Trade). This treaty adds to the NPT and stipulates prohibitions on involvement in nuclear weapon activities (Department of Foreign Affairs and Trade). As a result, Ireland and Brazil's devotion to disarmament has contributed to their bilateral relations as they were both participants in the processes that paved the way for both treaties on nuclear disarmament. Therefore, Ireland and Brazil exhibited their dynamic cooperation in the context of the twenty-first century, which was motivated by their mutual adherence to nuclear disarmament and non-proliferation.

Conclusion

This paper investigated the evolution of diplomatic relations between Ireland and Brazil, focusing on Irish foreign policy. It explored the role of the Irish diaspora in Brazil in establishing Irish-Brazilian connections from the sixteenth to the nineteenth century. Additionally, the article examined the development of Irish diplomacy in the late twentieth century, noting how Ireland's international engagement and participation in European institutions significantly boosted its global presence. This transcendence of insularity facilitated the establishment of foreign relations, leading to the formalization of the diplomatic alliance between Ireland and Brazil in 1975.

This work contributes to research on Irish-Brazilian relations through its focus on the initiatives conducted by Ireland in cooperation with Brazil in the context of the twenty-first century. It examined the role of cultural exchanges, including Global Ireland– Ireland's Global Footprint to 2025 and the "Irish in Brazil" Exhibition. These initiatives have asserted the role of culture in fortifying the diplomatic. They have also shown how the use of soft power through culture contributes to the foreign policy of Ireland in Brazil. Besides, the educational exchange initiatives have also helped reinforce the bilateral relations between Ireland and Brazil. Academia and research have paved the way for more partnerships in higher education. Therefore, this kind of exchange also contributes to the soft power of Ireland in Brazil.

As for their mutual principles, Ireland and Brazil have cooperated to concretize their adherence to climate action and disarmament. Both nations sought to meet the objectives of the Paris Agreement and resist the climate crisis. Their common environmental engagement has created a mutual interest for them. Their bilateral relations have been strengthened by a mutual commitment to disarmament, stemming from both countries' involvement in the establishment of nuclear disarmament treaties. As a result, Ireland and Brazil have actively performed in the context of the twenty-first century, which was incentivized by their mutual interest in nuclear disarmament and non-proliferation.

Finally, Ireland and Brazil's bilateral relations have started with the Irish diaspora in Brazil in the sixteenth century. Their diplomatic ties have been sustained to reach fifty years of cooperation and exchange in 2025. Notably, cultural and academic initiatives conducted by Ireland in cooperation with Brazil, along with their shared principles, have contributed to the consolidation of their diplomatic relations. Most importantly, these initiatives reflect the Irish efficient use of soft power in the conduct of its diplomacy.

Notes

- 1 In geographical terms, the Iberian zone encompasses Spain, Portugal, Andorra, Gibraltar, and an area in France. This notion is employed to refer to the cultural specificities pertaining to Spanish and Portuguese.
- 2 The Society of Jesus, also known as the Jesuits, was founded in 1540 by Saint Ignatius Loyola. It mainly advocated for the Catholic Reformation in Europe.
- 3 It is now the capital of Paraguay.
- 4 It is the institution responsible for attracting inward foreign direct investment into Ireland.
- 5 The abbreviated name of this institution is UNESCO.
- 6 It is the Irish word for Parliament.
- 7 It is an international organization that calls for nuclear disarmament in the Americas.
- 8 This treaty was put into effect in 1970.

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The Beginnings of Irish Studies in Brazil — Recollections

O começo dos Estudos Irlandeses no Brasil — Memórias

Munira H. Mutran

Abstract: *This text is about the beginnings and development of the area of Irish Studies in Brazil, as well as the fruitful partnership with the Irish Department of Foreign Affairs, and the foundation of the Brazilian Association of Irish Studies (ABEI). Through memories and photographs, it is possible to follow the research on Irish Studies, the creation of a series of international partnerships, the visits of renowned Irish researchers and writers, as well as important publications built from collaboration between researchers from Brazil, Ireland, and other countries.*

Keywords: *Irish literature. Irish Studies in Brazil. Memory. History.*

Resumo: *O presente artigo relata o início e desenvolvimento da área dos Estudos Irlandeses no Brasil, bem como a profícua parceria com o Departamento de Relações Exteriores da Irlanda, e a fundação da Associação Brasileira de Estudos Irlandeses (ABEI). Através da memória e das fotografias é possível acompanhar as pesquisas na área dos Estudos Irlandeses, a criação de diversas parcerias internacionais, as visitas de renomados pesquisadores e escritores irlandeses, bem como importantes publicações realizadas a partir de colaborações entre pesquisadores brasileiros, irlandeses e de outras nacionalidades.*

Palavras-chave: *Literatura irlandesa. Estudos Irlandeses no Brasil. Memória. História.*

In 1972, when I began my correspondence with Sean O’Faolain, the author chosen for my doctoral thesis at the University of São Paulo (USP), I was introduced to a new universe of knowledge: Irish literature, history, and culture. His letters and postcards were donated to the National University of Ireland, Maynooth, in 2008.

At that time, writers such as Joyce, Yeats, Beckett, Wilde, and Shaw were studied in English literature courses! After I offered elective courses, as well as outreach and postgraduate courses at USP, an Irish Literature programme was established. In addition, in 1982, an informal agreement for projects was shared with colleague and friend Maria Helena Kopschitz, from the Federal University of Niterói; in 1989, the Brazilian Association of Irish Studies (ABEI) was founded; these events contributed to the consolidation of knowledge of the Irish literary scene, resulting in the vigour it has in Brazil today.

Moreover, with the support of the Irish Department of Foreign Affairs and the University of São Paulo, several renowned Irish critics have visited USP since 1986, events which have been essential to the development of the programme. Among the numerous visitors, it is worth mentioning Maurice Harmon, Maureen Murphy, Terence Brown, Declan Kiberd, Margaret Kelleher, Nicholas Grene, Christopher Murray, Fintan O'Toole, and Edna Longley, who taught courses and gave lectures to postgraduate students.



Maurice Harmon & Prof. Rosicler Diniz at the Univ. de Santos (2002)



Prof. Nicholas Grene with poet Haroldo de Campos and Prof. Leila Perrone Moisés on Bloomsday at São Paulo (1993)

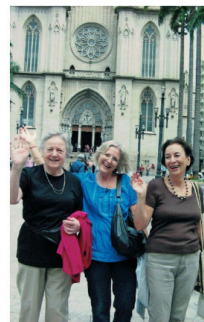


Christopher Murray, IASIL President, with Munira Mutran and Laura Izarra (2002)

We have also welcomed several Irish writers who lectured on their work, such as John Banville, Michael Longley, Billy Roche, Paul Durcan, Colm Tóibín, and Patrick McCabe. Their visits opened new horizons for dissertations and theses. Some of them recorded their experiences in the country, such as the poems “Teaching Yeats in Brazil” by Maurice Harmon, “Wooden Hare” by Michael Longley, and Greetings to Our Friends in Brazil, by Paul Durcan. More recently, Moya Cannon’s “Hands” and Mary O'Donnell’s “Missing Brazil” portrayed Brazilian scenes.



Prof. Joe Lee with Ambassador Martin Greene and Prof. Munira Mutran (2004)



Prof. Margaret McCurtain with Laura Izarra and Munira Mutran (2011)

With the opening of the Irish Embassy in Brazil, the support for consolidating the main areas of research in Irish Studies was extended. I would highlight the visit of historians Joe Lee and Margaret McCurtain, who were important for the establishment of the ‘Literature and History’ field of research.

The programme’s research scope expanded with the supervision of M.A. and PhD students who have become lecturers at other Brazilian institutions. During their postgraduate courses, they had the opportunity to meet critics and professors from Irish universities sent by the DFA to USP. Graduates of the programme, which began in 1980, went on to multiply the study of Irish literature at their universities.

The publication of the Newsletter series, the first of which appeared in 1989 and was co-edited by Laura P. Z. Izarra, featured articles, reviews, bibliographies, and translations of Irish poems by various specialists. Issue 13, the last in the series that evolved to become the ABEI Journal, illustrates how intercultural relations were slowly established with researchers, not only Irish, but also with associations (IASIL, AEDEI) and Irish (UCD, Queen’s, TCD) and Brazilian (UFF, UFBA, UNESP, UFPR) universities: volume 13 contains my interview conducted at the University of New South Wales, Australia, with the translator of Joyce’s *Ulysses* into Chinese.

I started the journey alone, but not for long, as you can easily see. In all these years, the major milestone was the creation of the W.B. Yeats Chair of Irish Studies in 2009, the result of the great efforts of Ambassador Michael Hoey, myself, and Laura P. Z. Izarra in the various administrative and academic sectors of USP, and of many people with whom we met at institutions such as the DFA.

It is important to remember that the previous visits of three presidents to USP – Mary Robinson (1995), Mary McAleese (2004), Michael D. Higgins (2012), and *Taoiseach* Bertie Ahern (2001) – in recognition of the importance of the Programme in promoting Irish culture in the country, were also significant factors in the creation of the Chair. <https://catedrawbyeats.fflch.usp.br/visitas-oficiais>



This account does not even begin to describe the journey undertaken by so many people. It is impossible to mention every colleague, every former student or institution, every friend. I would like to highlight the constant presence and support of Laura P. Z. Izarra, colleague, interlocutor, and friend, who represents the experience of the past and the future.

This outline of the initial period reveals, above all, that the spring flowed continuously, forming different rivulets that became rivers over the years, each following its own path, but all interconnected, flowing into the vast river of Irish Studies.

Translated by Michelle Alvarenga

Forging Ahead Irish Studies in Brazil

Avançando os Estudos Irlandeses no Brasil

Laura P.Z. Izarra

Abstract: *This article retraces the trajectory of Irish Studies in Brazil from its early beginnings in the 1970s to its present consolidation within national and transnational academic networks. Drawing on personal and institutional recollections, it examines the establishment of the W. B. Yeats Chair of Irish Studies at the University of São Paulo and the foundational role of the Brazilian Association of Irish Studies (ABEI). The essay reflects on the creation and transformation of a field that has evolved through imagination, dialogue, and collaborative crossings. It discusses how Latin American scholars have contributed to decolonizing Irish Studies, internationalizing higher education and forging interdisciplinary bridges between the Humanities and other fields. The article concludes by proposing different strategies for sustainable institutionalization and reciprocal global exchanges that promote a comprehensive internationalization of Irish Studies in the twenty-first century.*

Keywords: *Irish Studies; Internationalization; Latin America.*

Resumo: *Este artigo percorre a trajetória dos Estudos Irlandeses no Brasil desde o início na década de 1970 até a atual consolidação em redes acadêmicas nacionais e transnacionais. Com base em memórias pessoais e institucionais, o artigo analisa a criação da Cátedra de Estudos Irlandeses W. B. Yeats na Universidade de São Paulo e o papel fundamental da Associação Brasileira de Estudos Irlandeses (ABEI). Este ensaio reflete sobre a criação e a transformação de um campo que evoluiu por meio da imaginação, diálogo e trocas colaborativas. O texto discute como*

pesquisadores latino-americanos contribuíram para a decolonização dos Estudos Irlandeses, a internacionalização da educação superior e a construção de pontes interdisciplinares entre as Humanidades e outros campos. O artigo conclui com a proposta de diferentes estratégias para a institucionalização sustentável e trocas globais recíprocas a fim de promover a internacionalização abrangente dos Estudos Irlandeses no século XXI.

Palavras-chave: *Estudos Irlandeses; Internacionalização; América Latina.*

*Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half-light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.*

“He wishes for the cloths of heaven”
by William B. Yeats

The first readings of Irish writers as an undergraduate in the 1970s and postgraduate in the 1980s awakened my imagination of Ireland in a time when the flow of knowledge took months to cross the Atlantic and reach far away countries. Letters, postcards, photocopies, books, library loan services and expensive phone calls built our bridges with the Irish literary and academic world and kept alive the dreams of learning more about Irish culture. It took time to embroider the cloths of knowledge about the island and its history, literature and art, and construct a site to share and multiply it. Today, various ways of communication, virtual seminars, lectures and online meetings, e-books, and a rich cultural diaspora motivate the crossings. The initial sparks blowing out of dreams lightened the road of Irish Studies in Brazil, and it was precisely the poem by William Butler Yeats that opens this article that inspired us to name the Chair of Irish Studies at the University of São Paulo.

In a previous essay, “Why Ireland and Irish Studies in South America?” (2021),¹ I focused on the development of a growing interest in Ireland and its literature in non-English speaking countries across the Atlantic from a Brazilian perspective. Munira Mutran wrote about the beginnings of Irish Studies at the University of São Paulo and, as she said, we have

been working together since then, first as a Master's and Doctoral postgraduate student, until nowadays as professor and coordinator of the W. B. Yeats Chair of Irish Studies. In this article I will add my recollections to her reminiscences and use the blacksmith forge as a metaphor of the present state of the art, to conjure up a fruitful dialogue with Ireland looking towards the beauty and newness of the transcultural cloths that will be embellished by the future crossings.

Why has Ireland been in the focus of non-English speaking countries? Irish writers have been part of the syllabus of English Literature in the educational system worldwide. The Irish Renaissance, led by W. B. Yeats and his generation's legacy, the sharing of a similar past of colonial experience, in conjunction with the Irish emigration history to faraway lands, awoke the interest of South American scholars. Though the Irish in South America have not been in the scope of Irish historians and cultural or literary critics till the turn of the century,² Latin American scholars have been researching the Irish presence in their region since the second half of the twentieth century, whose results should be inscribed on the global Irish agenda.³

Artworks have always been notable for their engagement with society and “for their prophetic reading of the forces at work in their time” (Kiberd 4). The fact that a cultural revival came first and encouraged the Irish political revolution, and that the nineteenth-century emigration of thousands of Irish men and women helped shape modern Latin America, have inspired Irish Studies at the crossroads of literature, history, and culture. This once national and artistic intensity in Irish artworks opened up new paths to be trodden by researchers who are interested in studying the present and speedy transformations in Ireland.

Brazil has not had a significant inflow of Irish immigration, neither in the past nor in the present. Settlement patterns were sporadic and more geographically concentrated in Argentina and the levels of a re-emigration from Brazil to other destinations were high since the mid-1500s. Keeping this in mind, this article will tackle three main contemporary issues: what is the role of Irish Studies within the local educational system and its impact for future studies in times of global economic and political uncertainties, fears, and instabilities? What are the implications of this field of research within the Humanities in a decolonizing age? Which are the strategies for its consolidation on an institutional level?

Irish Studies in Brazilian Higher Education

Since the end of last century, the aim of Latin American universities has been to improve the quality of learning and to increase social inclusion to attend national and regional needs. More recently, their target has been to construct a Latin American knowledge network that could identify itself and interact with world knowledge. Ireland has become the centre of world interest in the twentieth and twenty-first centuries since the War of Independence, followed by the political consequences of its partition, Civil War, the ensuing political instability and violence of the Troubles. This continued as the Republic's economy transformed from the "doom and gloom of the 1980s to the roaring tiger of the 1990s" (Keogh 411). Currently, it faces challenges within the European Union due to Brexit's impact on the Irish border. From a parallel viewpoint, Brazil has also been under the world's lens due to its political and economic instability. This includes disputes over Amazonian natural resources, accusations of violence against indigenous communities, dispersed immigrant populations contributing to national development, and a history of internal conflicts, coups, and dictatorships. In a mirror-like dynamic, Brazil is economically and politically the reverse of the coin as it experiences the devastating effects of repeated crises of democracy. Social, historical and intellectual intersections and parallels exist in the political configurations of our times and motivate collaborative academic studies to create theoretical crossovers and understand wider conjunctures within the global situation.

When we started Irish Studies in Brazil we were linked geographically to the Embassy of Ireland in Portugal until the establishment of an Embassy in Brasília in 2001. Ironically and understandably, due to economic reasons and the lack of a significant Irish community, the Irish diplomatic representation followed the colonial system considering Portugal and Brazil united through its language. Since the 1980s, Master's theses and Doctoral dissertations on Irish literature have explored the work of various Irish writers of fiction, drama and poetry in the Postgraduate Programme at the University of São Paulo. Later, other paths have been trailed, such as Irish theatre, literature of the Irish diasporas; Irish-Latin American Migration Studies, Irish-Brazilian/Irish-Argentinean historical connections; Irish filmography and translation studies – for example, the reception of James Joyce, George Bernard Shaw and Samuel Beckett, a cartography of Irish immigration and Irish women in South America, the production of Irish theatre on the Brazilian stage, itinerant exhibitions and film festivals,

including a national screening of Irish films during the pandemic on an online platform of the government of the state of São Paulo and dramatic readings.⁴



Film festivals at Cinusp. Source: W. B. Yeats Chair of Irish Studies.



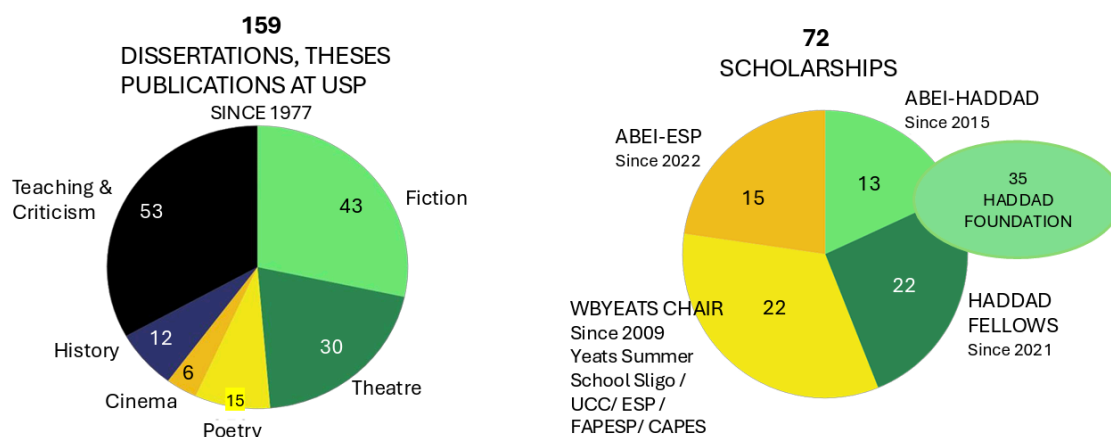
“Entanglement”, art exhibition by Rita Duffy at Centro MariAntonia (USP), 2024.
<https://catedrawbyeats.fflch.usp.br/exposicoes>

Interdisciplinary and transdisciplinary research and comparative studies open up the field of Irish Studies. As a result, the Postgraduate Programme at the University of São Paulo has generated 67 multipliers who are now professors at various universities in 13 Brazilian states, introducing their own students to this field of research. Moreover, Bloomsday has been celebrated in 16 Brazilian cities.⁵

Local research by independent and academic scholars have highlighted the contribution of Irish nineteenth-century travel writers and diasporic Irish to Brazil. These include Marion, Michael and Edward Mulhall, who settled in Argentina and travelled across Brazil, writing about the richness of its lands; William Scully, the editor of the *Anglo-Brazilian Times* in Brazil (1865-1884), who promoted Irish immigration in his Letter to the Irish Clergy (nº 41, Year II, Rio de Janeiro, 9 Oct. 1866); Irish engineers and scientists connected the world by submarine telegraphic cable; Irish writers and philosophers, such as Jonathan Swift and Edmund Burke, were translated in Brazil; references to or traces of Irish authors have also been discovered in regional Latin American newspapers and narratives. Several critical, literary and history books have been published since the beginning of the twentieth century.⁶ Literary manuscripts, relevant historical documents and nineteenth-century newspapers of the Irish community in South America demand urgent digitization to be accessed and studied by a larger number of researchers who will complete the cartography of Irish Studies.⁷

The founding of *The Brazilian Association of Irish Studies* (ABEI) in 1989, with its yearly Symposium of Irish Studies in South America since 2006 and the Irish Studies Forum since 2011, as well as the establishment of the W. B. Yeats Chair of Irish Studies at the University of São Paulo in 2009, have forged the present and future of Irish Studies hand in hand.⁸ Similarly to Seamus Heaney's poem "The Forge" (2009), ABEI and the W. B. Yeats Chair of Irish Studies have been shaping together raw materials and new potential with their respective publications, organizations of symposia, courses and exhibitions not only in Brazil but also in Argentina (since 1997), Chile (2018), Peru (2021) and Mexico (2025). In 2022, as the result of the expansion of Irish Studies into neighboring countries, an Alliance of Chairs of Irish Studies in Latin America was created, with partner universities agreeing to host ABEI symposia. Three universities -- UNLPam (Argentina), USP (Brazil), and UNAM (Mexico) -- have offered a transnational undergraduate course every year since 2023. Academic exchange agreements with Irish universities have promoted joint-projects and publications, and the W. B. Yeats Chair has hosted Brazilian and foreign researchers with renewed interests that inspire

connections with Ireland and other countries within the fields of Humanities, Science and Technology. To build a bridge between Science and Arts (STEAM), scholarships have been established for postgraduate and undergraduate research and mobility. These scholarships offer students the chance to conduct on-site research, participate in IASIL Conferences in Ireland and other countries, and attend courses at Irish University Summer Schools. Notably, the ABEI/Haddad scholarships and the Haddad Fellowships for MA studies at Trinity College Dublin are also significant.⁹



Irish guest speakers: Professors and writers since 1983



Irish State Visits: 3 presidents: Mary Robinson, Mary McAleese & Michael D. Higgins; Taoiseach 'Bertie' Ahern & 7 Ministers.



National & International Research Networks

1. Irish Literature (since 1977)
2. From Ireland to Brazil: Critical Texts [2006-2008] (since 2006)
3. Irish Immigrants in South America; Roger Casement in Brazil [1996-2006] (since 1996)
4. SPeCTReSS – Cultural Trauma in Irish Literature: Emigration, Easter Rising, Civil War, Independence War, The Troubles [2014-2017] (since 2014)
5. Crises of Democracy: Cultural Approaches [2018-2019] (since 2018)



USP events: courses, lectures, exhibitions, webinars, international & national conferences, streaming of films and documentaries, theatre, music.

Heaney's poem "The Forge" has also inspired the coordination of the Chair since its establishment in 2009:

All I know is a door into the dark.
Outside, old axles and iron hoops rusting;
Inside, the hammered anvil's short-pitched ring,
The unpredictable fantail of sparks
Or hiss when a new shoe toughens in water.
The anvil must be somewhere in the centre,
Horned as a unicorn, at one end and square,
Set there immovable: an altar
Where he expends himself in shape and music.
Sometimes, leather-aproned, hairs in his nose,
He leans out on the jamb, recalls a clatter
Of hoofs where traffic is flashing in rows;
Then grunts and goes in, with a slam and flick
To beat real iron out, to work the bellows.

I have been observing attentively the external world of Irish Studies and compared it with the interior of our forge where the absence of an Irish-Brazilian community is "silently present", while a growing consolidated academic interest in Irish literature has "set there immovable". Metaphorically, when we were moving forward to an act of creation shaping and refining aesthetic perspectives and discovering new contents, I asked myself: how can the results of our research in Irish-South American Studies (and more broadly, Irish-Latin American Studies) be part of an alchemical process of refining a world knowledge network in times of globalization when government policies and, consequently, university policies, are reducing not only funding but also discrediting Humanities? How can we decolonize Irish Studies and renew the links with Irish institutions opening "doors into the dark" to enhance our understanding on the ways of living?

"A door into the dark": Irish Studies in the Age of Globalization

Given Brazil's vastness, there has always been a significant effort to integrate Irish Studies scholars who have graduated from USP and other universities' Postgraduate Programs. The thematic project I coordinated "From Ireland to Brazil: Critical Texts" (2006-2009), funded by FAPESP (São Paulo State Research Funding Agency), aimed to construct, firstly, a national

knowledge network. This knowledge has been shared with specialists and the general public through extra-mural courses, the publication of books, and the organisation of exhibitions and events. Various symposia have provided the interaction opportunities among colleagues of border countries and guest speakers from other European, Canadian and American Associations and Centres, such as AEDEI, IASIL, SILAS, CAIS, EFACIS, and ACIS. Exchange agreements with some of their universities were signed within a growing institutional process of internationalization. These double-way border-crossing activities between diverse national systems of higher education have established strong links between Irish partner universities and the University of São Paulo, where the W. B. Yeats Chair is based. The Chair has prioritized the continuity of tradition and the intergenerational transfer of skills: “Outside, old axles and iron hoops rusting; Inside, the hammered anvil’s short-pitched ring,/ The unpredictable fantail of sparks/ Or hiss when a new shoe toughens in water” (Heaney 1969).

The initial “fantail of sparks” subsequently extended to universities in neighboring countries. The first international joint project, “Las Américas e Irlanda: Estudios culturales y traducción” [The Americas and Ireland: Cultural studies and translation] (2007-2014), was developed with Prof. Maria Graciela Eliggi from Universidad Nacional de La Pampa, Argentina. This collaboration followed her co-hosting the second ABEI Symposium in Buenos Aires in 2007 and postgraduate courses I have taught at her institution since 1997. Professor Eliggi has spread academic activities on Irish Studies in her country and co-hosted additional ABEI symposia in Buenos Aires (2009), Santa Rosa (2013) and Córdoba (2015), inviting other leading universities to join her efforts. She also led the foundation of the Association of Irish Studies of the South (AEIS) following ABEI’s model and became its first president. Some books published by the W. B. Yeats Chair were translated into Spanish within that former project – for example, *Roger Casement in South America* (2012), the result of a collaborative work with the historian Angus Mitchell, which was published in Brazil in 2010 and led to the recent publication of the translation of *16 Lives. Roger Casement* (2025) into Spanish by the Chair Edna O’Brien and Colum McCann established at her university after W. B. Yeats Chair’s model.

The “hiss when a new shoe toughens in water” is heard when the W. B. Yeats Chair also joined two challenging international and interdisciplinary research networks led by Professor Jane Ohlmeyer from Trinity College Dublin: “SPeCTReSS – Social Performance, Cultural Trauma and the Reestablishing Solid Sovereignties” (2014-2017), funded by the European

Commission Marie Curie Foundation; and “Crises of Democracy through the Prism of Cultural Trauma” (2018-2019), funded by US Mellon Foundation within the global network of the Consortium of Humanities Centers and Institutes (CHCI).¹⁰ SPeCTReSS was a four-year transnational consortium that facilitated scholarly exchanges between nine prestigious universities. The consortium focused on exploring cultural trauma and national identities across various national and regional contexts. Its aim was to demonstrate how arts and culture reflect societies experiencing profound and traumatic stress. As part of the initiative, 27 early and senior researchers participated in workshops and delivered courses at USP. Concurrently, 14 early and senior USP researchers traveled to European universities to present their work. A central inquiry of the 18-month Crises of Democracy Global Humanities Institute (GHI) project was: “What factors globally are enhancing the appeal of populist and authoritarian governance over democratic approaches?” An open online syllabus¹¹ and publications shared the transdisciplinary knowledge and skills developed over the course of both projects and disseminated the results in institutions and to wider society.¹²

Two important new projects are being developed this year to commemorate the 50 years of relations between Ireland and Brazil from a literary and interdisciplinary perspective: this special issue of *ABEI Journal*, Vol.1, 2025, idealized by ABEI, and the “Joyce - Guimarães Rosa: An Encounter”, designed by the W. B. Yeats Chair. The latter’s aim is to bring the two outstanding authors together due to the highly experimental nature of their masterpieces, their revolutionary use of language, and the subversion of conventions in their fiction. Two events have already taken place at Trinity College Dublin and at University College Cork, with the shared support of the Embassy of Brazil; two other events, a video and an exhibition, will occur in Brazil in 2025. This also exemplifies the dual benefit of connecting diverse knowledge, fostering a productive dialogue between distinct perspectives.

In “The Changing Debate of Internationalisation of Higher Education”, Ulrich Teichler (2004) affirms that internationalisation “is losing ground to ‘globalization’, increasing border-crossing activities of blurred national systems which is often employed to depict worldwide trends and growing global competition” (Teichler 5). Global processes, while fluid, are influenced by economic, commercial, and communication transformations. However, there is a risk that these processes, despite their fluidity, could become anonymous. The imaginary is a constituent of globalization and, though the positive aspect of the process of globalization of higher education is a move towards global understanding, there

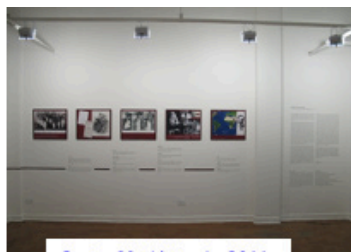
are also various risks to be avoided. To prevent the colonization of minds through a singular, homogeneous perspective, the internationalization of institutional research agendas and student curricula should foster multilingualism and a multicultural, interactive development of global knowledge and understanding. The multifaceted process of internationalization also includes various interdisciplinary dimensions in search for higher quality and for constructing a dialogical and complementary global agenda where discursive tensions fruitfully exist.

One example of a case study of Irish Studies in Brazil is transnational research that started locally in the 1990s when I was researching Irish emigration to South America. This project then evolved to be part of academic international networks. Roger Casement, one of the sixteen revolutionaries of the Easter Rising, was British consul in São Paulo (1906), Belém do Pará (1907) and Rio de Janeiro (1908). His presence was kept invisible in the global agenda and his actions have not been registered in the history of Brazil. The impact of his reports has been silenced for a long time in Ireland after his execution, till *The Amazon Journal of Roger Casement* (1997) as well as *Sir Roger Casement's Heart of Darkness: The 1911 Documents* (2003) were edited and published by the historian Angus Mitchell. Thus, joining common interests with Mitchell and at that time a doctoral student Mariana Bolfarine (now W. B. Yeats Chair's vice-coordinator and associate researcher), the Chair designed and hosted a larger project. In 2010, a conference in Manaus and a series of Seminars in São Paulo in 2011 were organized with a simultaneous launch of the itinerary exhibition and catalogue *Roger Casement in Brazil* (2010), published in English and then translated into Portuguese by Bolfarine and to Spanish by Eliggi, to commemorate the centenary of his trips to the Amazon when he witnessed and denounced the violence perpetrated against the indigenous people and revealed the participation of British capital in the subjugation of the natives during rubber extraction. Then, events and the launch of the first translation into Portuguese of *The Amazon Journal by Roger Casement* (co-edited with Bolfarine)¹³ were organized for the centenary of the Easter Rising. Since 2010, the itinerary exhibition has been launched in Madrid in 2012 at CasAmérica with the presence of Nobel Laureate for Literature Mario Vargas Llosa, in Barcelona (2013), Ireland (Tralee, 2013), Maputo (Mozambique, 2014), Davis University (California, 2016), Lima (Peru, 2017) with the presence of President Michael D. Higgins, and at various cities in Brazil and Argentina during these fifteen years. In 2020, the Brazilian filmmaker Aurélio Michiles finished a joint project with the Chair, a documentary based on Casement's Amazon Journal, *Secrets from Putumayo*, with Stephen Rea as the voice of Roger

Casement and interviews to Irish historian Angus Mitchel, Brazilian writer Milton Hatoum and indigenous leaders of the region.



[Museu de Manaus, 2010](#)



[Centro MariAntonia, 2011](#)



[Casa América, Spain, 2016](#)



[Tralee Library, Ireland, 2016](#)



[Banco do Brasil, Brasília, 2016](#)



[Universidade de São Paulo, 2016](#)



[Museu do Estado do Pará, 2016](#)



[Casa Inca Garcilaso, Lima, Peru, 2017](#)



[Cine SESC, São Paulo, 2020](#)

Voices from the present reinterpret descriptions of the past, decolonizing the imperialistic vision of progress and stressing Casement's denunciations over those made by local journalists or foreign explorers who lost their lives in the region, such as the French naturalist and photographer Eugène Robuchon and the Peruvian journalist Benjamín Saldaña Rocca. Casement wrote about the danger of not returning alive when he entered the River Javari, a region that in June 2023 Bruno Pereira, a Brazilian Indigenous expert and Dom Phillips, a British journalist and longtime Guardian contributor, were killed on the Amazon's Itaquai River while returning from a reporting trip to the remote Javari Valley region. In this way, the transnational research helped to retrieve Casement into the national and global history of human rights and the impact of his actions is now inscribed on the global Irish agenda. Moreover, the present situation of the region that has lately called the attention of the global

media, can be widely and better understood from different transnational and global economic and geopolitical perspectives within the Atlantic world context.

The process of internationalisation of European universities is now an unquestionable fact, at least for the mobility and the internationalisation of studies with the aim of finding points of confluence and intersectionality, which address common issues to rethink their impact and reshape the theoretical and political debate from multiple viewpoints. While Heaney uses the anvil as an “altar/ where he [the blacksmith] expends himself in shape and music”, institutions of Higher Education tackle new challenges in their international agendas shaping multidimensional knowledge and means to integrate the global rhythm. They recall past agendas, sometimes with nostalgia, as in the poem: “He leans out on the jamb, recalls a clatter/ Of hoofs where traffic is flashing in rows”. However, they are on alert to avoid the risks of imposing a homogeneous knowledge and the erasure of differences and ideological conflicts of their locality. This decolonial awareness forms the background that frames a multiple-way mobility of teachers, research staff, and students, as well as the internationalisation of institutional research agendas.

Irish Studies Towards the Future

*[...] Then grunts and goes in, with a slam and flick
To beat real iron out, to work the bellows.
Seamus Heaney*

Since the 2000s, ABEI and the W. B. Yeats Chair of Irish Studies have fostered since a circular academic globalization – universities, centres and associations from different countries are in multiple interdependence (Canclini 1999); but how can institutions revert the local knowledge to the Irish world and bring the global Irish knowledge to the local?

European scholars and university administrators used to promote an institutional internationalization supporting symmetrical academic exchanges for the construction of a complementary global knowledge through research networks. However, Latin American institutions have not received a positive double-way signal strong enough to gain a visible academic space in those countries. The hegemonic academic global centres tend not to accept the idea of signing asymmetrical agreements because institutions in Asia or Latin America are not highly qualified in the Quacquarelli Symonds (QS) or the Times Higher Education

(THE) World University Rankings. Therefore, what are the strategies that Irish Studies scholars could adopt to resist this global trend? Would these strategies be successful enough to establish a double-way exchange without depending on individual scholars as it is happening now? How can South American universities become more transnational?

World university rankings have different methods to evaluate their institutions considering research and discovery, employability and outcomes, learning experience, global engagement, sustainability; or, teaching, research environment, research quality, industry, international outlook. However, they fail to consider the country's economic or political contextual circumstances. In Brazil, the collaboration with Irish universities has been an important component of international strategic aims. In the last years the University of São Paulo has strengthened significant partnerships with Trinity College Dublin, Limerick University, University College Cork, NUI Maynooth, University College Dublin, where an agreement included the development of a project on Brazilian-Portuguese language teaching, and more recently with NUI Galway, due to the generous support of Irish colleagues that have been at USP and participated in the co-supervision of our postgraduate students' research. Equally important are the connections with Irish Studies Associations like AEDEI, IASIL, and SILAS, among others previously noted. But will this first stage of co-operation be continued by other colleagues of the affiliated institutions in the future?

Links are based on personal contacts and research affinities. However, it is important to have a strategy to build up institutional continuity independently of these personal links. In non-English speaking countries, strategies are essential. The University of São Paulo created new learning spaces to encourage interactions among students and faculty. The Intercultural International Centre promoted the creation of "Corners" from countries whose main universities are special partners in different fields of research, mobility and academic exchange. The corners were built with the support of Consulates and Embassies and the university's human capital, through its Undergraduate and Postgraduate Programmes and Centres; they offer various activities fostering the principles of transversality to promote academic international opportunities and the construction of a solid cultural knowledge.¹⁴



Ireland Corner at USP. Source: W. B. Yeats Chair of Irish Studies.
<https://catedrawbyeats.fflch.usp.br/inauguracao-do-ireland-corner>

Therefore, I suggest five actions that would allow the institutionalization of Irish Studies in a double-way sustainability:

- Promotion of multilateral alliances with international projects that enhance interdisciplinarity and the transversality of knowledge dealing with the concept of how different spaces can intersect. Thematic projects of research and teaching, including the foreign language of the partner country, may generate agreements that later can make a multilateral educational impact.
- The creation of double-degree courses (undergraduate and postgraduate levels), which are complementary, or rather supplementary, can result in joint-publications and the consolidation of an intercultural and transnational knowledge.
- Transnational online and hybrid courses will allow postgraduates to create their own networks through joint research and then a double-way teaching internships in the partner institution to share the results of their research and be co-supervised by specialists of the host institution.
- Transdisciplinary integration, specifically within STEAM (Science, Technology, Engineering, Arts, and Mathematics) fields, is a further challenge for institutional Irish

Studies.

- The creation of stronger links between the embassies and consulate generals of partner countries with Ireland and vice-versa, to renew the Reader Programmes abroad or support a Centre of Studies of their own country at the partner university.

An example of this last proposal became a reality in Ireland. The Guimarães Rosa Lectureship at University College Cork promotes the teaching of Brazilian language and culture while UCC is the first application centre of the Celpe-Bras Exam in Ireland. Celpe-Bras is a certificate of proficiency in Portuguese for foreigners, awarded by Brazil's Ministry of Education. Moreover, in 2023, the Haddad Fellowship Foundation created the Haddad Assistant Professor Grant in Literary and Cultural Translation for a Portuguese-speaking scholar to research, teach, and supervise Brazilian students at Trinity Centre for Literary and Cultural Studies, also promoting Brazilian research and translation topics. Learning language, literature and culture can motivate Irish students to participate in academic exchanges complementing their studies at Brazilian universities.

These actions may seem rather utopian, I would argue for the importance of transgressive utopian thinking to foster a kind of creative thinking that moves the wheel of innovative alternatives for Irish Studies to achieve the aim of independent institutionalization and play a protagonist role in the global and multilateral agendas of higher education.

“To beat real iron out, to work the bellows”

In conclusion, a comprehensive internationalization of Irish Studies, envisioned through Félix Guattari's concept of transversality (*apud* Cole & Joff 2018), offers the potential for the field to establish its own parameters and affirm the unique contributions of all individuals within the group. In other words, it is an active commitment within one's singularity “to infuse international and comparative perspectives throughout the teaching, research, and service missions of higher education. It shapes institutional ethos and values and touches the entire higher education enterprise” (Hudzik 2011). If we apply a comprehensive internationalization to an Irish Studies research network in the Alliance, and with Irish and other universities, we will be able to decolonize knowledge and counterbalance the risks of academic globalization; the reconfiguration of the relations established within the educational system is necessary to undermine the totalising power of global forces on local life. Irish Studies should remain

open to global interactions in research, teaching, and staff and student mobility, in multiple directions, to increase close academic relationships with other Centres and Chairs within Ireland and beyond its borders, to achieve an academic network of multilateral dimensions.

International partners are key to creating a comprehensive academic environment. The growing physical presence of scholars developing Irish Studies at USP with the hope of attending joint courses with partner institutions and (still an unrealized desire) to have the opportunity of achieving a joint degree with an Irish university in the near future, reveal a great effort to improve a bilingual proficiency and a rising curiosity towards Irish language and culture in the various fields of research. The increase in articles accepted by joint publications represent an important recognition of the quality of knowledge production in non-English speaking countries.

If we want to create a self-sustained field of Irish Studies, we must consolidate an international academic environment in our institutions capable of creating human resources, plural and highly qualified Higher Education population, and research that will make the difference in the transnational and global world of today. Metaphorically, we should “Beat real iron out, to work the bellows” not only with other universities but also with national and international bodies to do all we can to ensure continued transnational and transversal interactions as fully as possible in the challenging times ahead.

*When shall the stars be blown about the sky,
Like the sparks blown out of a smithy, and die?
Surely thine hour has come, thy great wind blows,
Far-off, most secret, and inviolate Rose?*

“The Secret Rose”, by W. B. Yeats

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- Association of Irish Studies and 10 years of the WB Yeats Chair of Irish Studies at USP. <http://revistas.fflch.usp.br/abei/issue/view/255> . Updated data of theses, dissertations, publications and research can be found at <https://catedrawbyeats.fflch.usp.br/>
- 6 See Peter O'Neill's bibliographical data in this ABEI Journal edition.
 - 7 The National Library in Rio de Janeiro has microfilms of *The Anglo Brazilian Times*. The newspaper was published in Rio de Janeiro between 1865 and 24 September 1884. It was a political, literary and commercial newspaper published during a difficult diplomatic international crisis involving the governments of the British and Portuguese empires. Other newspapers in Argentina covering news on South America: *The Southern Cross* (1875 till present), *The Standard* (1861-1959), *Fianna* (1910-1912), *The Irish Argentine* (1888-1889). These newspapers published many sketches, short stories, and poems by Irish and Irish diasporic writers, revealing the different cultural, ideological and political aims of their editors.
 - 8 Special thanks to the Department of Foreign Affairs of Ireland/ Emigrant Support Programme and the University of São Paulo for the joint agreement of academic cooperation. See data 1977-2024 collected for the exhibition of the XIX ABEI Symposium of Irish Studies in South America. <https://www.abeilbrasil.org/> ; <https://catedrawbyeats.fflch.usp.br/>
 - 9 <https://www.haddadfellowship.com>
 - 10 The SPeCTReSS research network had a double-way mobility of 27 experienced and early researchers from nine leading universities <https://spectressnetwork.wordpress.com/about/>. The GHI network has a double-way mobility of 14 scholars <https://www.tcd.ie/trinitylongroomhub/media/news/articles/2018-08-03-CHCI.php>
 - 11 <https://crisesofdemocracy.home.blog/syllabus/>
 - 12 <https://www.livrosabertos.abcd.usp.br/portaldelivrosUSP/catalog/book/949>
 - 13 Translated by Mariana Bolfarine (coord.), Mail Marques de Azevedo, Maria Rita Drumond Viana. São Paulo: EDUSP, 2016.
 - 14 <https://internationaloffice.usp.br/new/centro-intercultural/>
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Brazil-Ireland Relations and the Irish Studies Centre at UFSC: Cultural Diplomacy and Sustainable Activity

Relações Brasil-Irlanda e o Núcleo de Estudos Irlandeses da UFSC: Diplomacia cultural e atividade sustentável

Beatriz Kopschitz Bastos

Alinne Balduino P. Fernandes

Abstract: *In 2026, Núcleo de Estudos Irlandeses (NEI) – the Irish Studies Centre – at Universidade Federal de Santa Catarina (UFSC) will celebrate 10 years of sustainable academic and cultural activity in the field of Irish Studies. That this sustainability has in part been made possible by the partnership with Irish diplomacy in Brazil makes this commemoration of 50 years of diplomatic relations between Brazil and Ireland resonate in a very particular way for NEI. This article highlights the activities of NEI, and the cultural diplomacy exercised by the Department of Foreign Affairs of Ireland in support of and in interaction with it. Founded in 2016, NEI aims to explore the literature, theatre and culture of Ireland in continuous dialogue with Brazil. It achieves this by two main means: (1) courses taught at the Federal University of Santa Catarina (UFSC), in its Department of Foreign Languages and Literature (DLLE), and in its Postgraduate Programmes in English (PPGI) and Translation Studies (PGET); and (2) organization of monthly meetings, academic events, artistic productions, publications and mobility of professors, researchers, students, writers and artists from Brazil, Ireland, and other countries in the global Irish Studies community. This strong, continuous and wide-ranging interaction fosters and strengthens the internationalization of Brazilian universities, and the dissemination of Irish literature, history and culture in Brazil.*

Keywords: *Brazil-Ireland; Núcleo de Estudos Irlandeses da UFSC; Cultural Diplomacy; Sustainable Activity.*

Resumo: *Em 2026, o Núcleo de Estudos Irlandeses (NEI) da Universidade Federal de Santa Catarina (UFSC) celebrará 10 anos de atividade acadêmica e cultural sustentável. O fato de essa sustentabilidade ter sido, em parte, possibilitada pela parceria com a diplomacia irlandesa no Brasil faz com que esta comemoração dos 50 anos de relações diplomáticas entre o Brasil e a Irlanda reverbere de forma muito particular para o NEI. Este artigo destaca as atividades desenvolvidas pelo NEI e a diplomacia cultural exercida pelo Departamento de Relações Exteriores da Irlanda em apoio ao Núcleo e em interação com ele. Fundado em 2016, o NEI visa explorar a literatura, o teatro e a cultura irlandesa, em diálogo contínuo com o Brasil, por meio de duas frentes: (1) disciplinas ministradas no Departamento de Língua e Literatura Estrangeiras (DLLE) e nos Programas de Pós-Graduação em Inglês (PPGI) e em Estudos da Tradução (PGET) da Universidade Federal de Santa Catarina (UFSC); e (2) organização de encontros mensais, eventos acadêmicos, produções artísticas, publicações e mobilidade de professores, pesquisadores, estudantes, escritores e artistas do Brasil, da Irlanda e de outros países da comunidade global de Estudos Irlandeses. Essa interação – forte, contínua e abrangente – fomenta e fortalece o processo de internacionalização da universidade brasileira e a disseminação da literatura, história e cultura irlandesa no Brasil.¹*

Palavras-chave: *Brasil-Irlanda; Núcleo de Estudos Irlandeses da UFSC; Diplomacia Cultural; Atividade Sustentável.*

One exciting mandate for Irish Studies can be found in how we can recruit, train, and promote scholars who reflect the recent and rapid diversification found in Ireland. [...] This is a project that spans the globe, as evidenced by the caliber of work produced, for example, by scholars and students of Irish literature and performance at the Universidade Federal de Santa Catarina – Florianópolis, where the converse between the Portuguese and English languages and cultures enables a new type of attention to the contours of Irish writing and history and further underscores their significance in the contemporary moment.²

Paige Reynolds

We stand – the Professors and I – on the edge of the vast ocean. The scene is moonlit, or so I recall, and each of us seem lost in our thoughts, companionably together but standing apart in the warm sub-tropical air. [...]

Talking with the Ambassador and the Consul General, I imagine that Casement too would be proud of them, these emissaries of an Ireland now

celebrating a hundred years of the independence. I imagine he would admire their unassuming intelligence, their easy, respectful way with people, their subtlety of thought and action. And, in some strange way, in very different circumstances [...], I can even imagine them, like Roger Casement, dying for Ireland.³

Alan Gilsenan

Introduction

In 2023, the Consulate General of Ireland in São Paulo and the Embassy of Ireland in Brasília organized the exhibition *The Irish in Brazil*,⁴ in partnership with the National Library of Brazil (Biblioteca Nacional) in Rio de Janeiro, covering centuries of the history of “the Irish people and their descendants who have contributed to the development of Brazil [...]”. The exhibition also recognizes the significant number of Irish authors, playwrights and Nobel Prize winners, whose works in translation have been hugely impactful” (Hoy). Indeed, the historical, cultural and educational ties that unite Brazil and Ireland are notably strong and longstanding. The links between the two countries date back to the sixteenth century, but friendship between them grew from the nineteenth century onwards, to the very close relations that exist today, especially in Brazil’s relationship with Irish writers and artists past and present, through Irish Studies, translation, film and theatre.

Diplomatic relations between Brazil and Ireland have a relatively recent history, though. Relations were established in 1975, but the first Ambassador resident in Brasília, Martin Greene, was appointed only in 2001, while a Consulate General was established in São Paulo in 2015, with Sharon Lennon as the first Consul General, and Ciara Gilvarry as the first Deputy Consul General. The Embassy of Brazil in Ireland, in turn, was established in 1991. Academic and cultural relations have a history of their own, which has been fostered by an Irish diplomacy that can be seen, in many of its currents, as cultural diplomacy.

According to UNESCO, “culture increasingly permeates international relations and foreign policies. ... New models of cultural diplomacy are emerging that are mutually beneficial for the countries involved and build on culture as a resource for social cohesion and dialogue” (UNESCO). In the words of Milton Cummings, cultural diplomacy uses “the exchange of ideas, information, art, language and other aspects of culture among nations and peoples in order to foster mutual understanding” (qtd. in UNESCO) – and strengthen relationships.

The concept of cultural diplomacy has, however, developed recently also to encompass issues such as social inclusion, inequality, migration, post-conflict resolution, and climate change (to name just a few of a wide range of aspects), focusing on the power of culture – as well as that of investment and trade – to advance cooperation (UNESCO).

“Ireland’s global cultural presence – both historic and contemporary – [...] is a distinctive national strength,” as stated in the Irish Government website (Government of Ireland). The cultural side of Ireland’s public diplomacy allows for “a much broader audience than traditional government-to-government contacts” (Government of Ireland). Ireland focuses its cultural diplomacy efforts on promoting its literature, music, theatre, art, education and traditions through the Department of Foreign Affairs (DFA), as well as through agencies such as Culture Ireland, Literature Ireland and the Irish Film Institute. With their support and that of federal and states’ governments and universities in Brazil and Ireland, Brazil has been an integral part of the web of culture diplomacy exercised by Ireland, and has welcomed dozens of Irish professors, researchers, writers and artists for conferences, seminars, courses and cultural events in literature, theatre and cinema. Likewise, our professors, students and artists have travelled to Ireland and other countries as part of Irish Studies exchange programmes, courses and academic and cultural events.

Particularly in relation to Irish Studies programmes and networks, active across the world, DFA describes its aims and range in these terms:

Our support for Irish Studies programmes abroad benefits Ireland by:

- Increasing the quality and range of international scholarship and research undertaken on Irish culture, history and society.
- Instilling knowledge, understanding and affection for Ireland and Irish culture in students worldwide. (Government of Ireland).

NEI, the Centre for Irish Studies at UFSC, founded in 2016, is part of the rich tapestry of Brazil’s connections with Irish cultural diplomacy via language, literature, theatre and culture. Through academic agreements with Irish universities and through monthly meetings, annual conferences, digital round tables, courses, publications, translations and artistic productions, NEI carries out research, and promotes and enables the practice of art, with excellence in the field of Irish Studies, while at the same time, fostering the internationalization of higher

education in Brazil. In broad terms, as proposed by Lucas Chagas,

vista como política, a internacionalização permite às universidades serem parte de um conjunto mundial de instituições de educação superior e a se engajarem em ações colaborativas, que produzam conhecimentos relevantes para o enfrentamento de problemas e contingências sociais. Já como cultura, a internacionalização se assemelha a um princípio que norteia as ações acadêmicas para a universalização do conhecimento e para a responsabilidade social. (30)

seen as a policy, internationalization allows universities to be part of a global group of higher education institutions and to engage in collaborative actions that produce relevant knowledge to face social problems and contingencies. As a culture, internationalization resembles a principle that guides academic actions for the universalization of knowledge and for social responsibility. (my transl.; 30)

Irish diplomatic representation in Brazil has been fundamental to this process of academic mobility and internationalization, bringing closer together Irish and Brazilian academics and artists.

These efforts received significant recognition in 2023, when the Irish government honoured Dr Beatriz Kopschitz Xavier Bastos, current Deputy Coordinator of NEI, with the Distinguished Presidential Service Award for services rendered to Ireland in Brazil and internationally, in the category of Arts, Culture and Sports. Likewise, Dr Maria Rita Drumond Viana and Dr Alinne Balduino Pires Fernandes, NEI's first and current Coordinators, respectively, have been highly recognized by the Brazilian government as CNPq Laureates since 2023.

But what issues and themes distinguish us in this field of Irish Studies? What makes us unique? Comparative studies? The theorisation and practice of translation? An academic agenda focused on interdisciplinarity? An intercultural artistic practice? Practice-based research projects? Parameters of internationalization? Social concern?

NEI – The Irish Studies Centre at UFSC

History, description and challenge

Research in Irish Studies at UFSC is not a recent development, but has been growing significantly stronger since 2016, with the creation of the Irish Studies Research Group, at CNPq (Brazil's National Council for Scientific and Technological Development), and NEI, the Irish Studies Centre at the Communication and Expression Centre of UFSC, by Maria Rita Drumond Viana, as Coordinator, and Alinne Balduino Pires Fernandes, as Deputy Coordinator, and with Beatriz Kopschitz Bastos and José Roberto O'Shea as members. Today, the membership is made up of people with a wide range of involvements: university lecturers and professors, undergraduates, graduates and postdoctoral researchers from PPGI and PGET at UFSC, alumni of UFSC, and researchers from other institutions.

By 2021, under the coordination of Alinne Fernandes and Beatriz Kopschitz Bastos, NEI had consolidated the work of its founders in forming a group achieving academic excellence in teaching and conducting research in Irish Studies. This group also included former postdoctoral researchers Melina Savi, Ketlyn Mara Rosa and Janaina Mirian Rosa.

Numerous Irish and Northern Irish institutions have been involved as partners in the activities of the NEI, including University College Dublin (UCD); University of Galway; Trinity College Dublin (TCD); Dublin City University (DCU); Mary Immaculate College (MIC); Queen's University Belfast (QUB); and Ulster University (UU), to cite just a few. Partners within Brazil include Universidade Federal Fluminense (UFF); Universidade do Estado de Santa Catarina (UDESC); Universidade de Brasília (UnB); and Universidade Federal de Ouro Preto (UFOP), to name a few.

Outside of academia, one vital partner in several of NEI's artistic and cultural productions, and publications, has been Cia Ludens, a theatre company dedicated to the study, translation and staging of Irish plays, based in São Paulo. Domingos Nunez, as artistic director of Cia Ludens since 2003, has also been a crucial partner in our work.

NEI is also part of a national and international academic web of research institutions and networks. Its members take part in organizations such as the International Association for the Study of Irish Literature (IASIL); the Irish Society for Theatre Research (ISTR); Asociación Española de Estudios Irlandeses (AEDEI); the Society for Irish Latin American Studies (SILAS); Associação Brasileira de Estudos Irlandeses (ABEI); the Yeats International Society; the International

Federation for Theatre Research (IFTR); and Associação Nacional de Pós-Graduação e Pesquisa em Letras e Linguística (ANPOLL). Participants of NEI also serve on advisory boards and editorial committees of literary and academic journals, including *Ilha do Desterro*, *Cadernos de Tradução*, *Mutatis Mutandis*, *Revista Estudos Linguísticos e Literários*, *Núcleo de Tradução e Criação*, *ARES*, *Scripta Uniandrade*, and *Em Tese*, and on the editorial board of the *Global Perspectives in Irish Literary Studies* series, published by Bloomsbury, as well as on the advisory board of CNPq.

As stated on our website, “one of the challenges of NEI is to endorse interdisciplinary teaching and research that promote, in addition to the textual approach, the integration of literature with other areas and methodologies of the humanities” (Bastos). The history of this integration with other areas has involved studies and artistic practice in a wide range of aspects, including:

- radio drama;
- Irish theatre and disability;
- Irish documentary theatre;
- the interface between Irish literature and technology;
- non-fiction genres and material culture;
- Brazilian and Irish cinema;
- political productions of Shakespeare in Brazil and Ireland;
- the interface between Irish literature, environment, climate change and sustainability;
- female and immigrant agency in the Irish short story;
- recovery and appreciation of Irish female authorship;
- study of the theory and practice of translation;
- digital humanities; and
- creative writing.

The parameters that guide NEI’s objectives, research and activities are in line with the United Nations Sustainable Development Goals (SDGs) – including, for example: ensuring access to quality healthcare and promoting well-being for all (SDG 3); ensuring inclusive quality education (SDG 4); achieving gender equality (SDG 5); reducing inequality within and between countries (SDG 10); and combating climate change and its impacts (SDG 13).³

Academic events, artistic activities and social impact

In its first nine years of existence, NEI has held a significant number of international academic events: nine conferences, from 2016 to 2025; special events such as “Irish Lives: The Cinema of Alan Gilson”, in 2016; “The 13th Annual Irish Theatrical Diaspora Conference”, in 2017; several editions of the NEI Digital Round Tables, and other events, from 2020 to 2025; in addition to its continuous programme of individual lectures with guest professors.

NEI events have a history of participation by local, regional and international speakers, as well as UFSC undergraduate and graduate students engaged in Irish Studies research, and audiences outside the university. It is important to note and express our gratitude for the financial support given to NEI events by UFSC; UCD; the University of Galway; CAPES; CNPq; the Embassy and Consulate of Ireland; the Emigrant Support Programme; Culture Ireland; and Cia Ludens. Without this support, many events would not have been possible.

Annual conferences

NEI’s annual conferences have been fundamental opportunities for exposure to the research of Irish speakers and the work of Irish artists, as well as for local teachers and students to discuss their work with prominent figures in the field. NEI explores, in depth, one theme each year in the courses taught at postgraduate level, in the monthly NEI meetings and in the annual conferences.

The first conference of NEI, in 2016, had as its theme “Myth and Reality in Irish Literature, Theatre and Visual Arts”, with the participation of Dominique Santos (FURB), as keynote speaker.

The second conference, in 2017, addressed the theme of “Protean Spaces in Irish Literature, Theatre and Film”, with Ruth Barton (TCD) as keynote speaker, and the award-winning Irish playwright Marina Carr (DCU) as guest writer. We also had the presence and support of Ambassador Brian Glynn – the first Irish Ambassador to visit UFSC for an academic event – who, without a doubt, fostered an important relationship which has been growing stronger ever since. The Forum was followed by a memorable staged reading of Carr’s *By the Bog of Cats...*, translated by Alinne Fernandes as *No Pântano dos Gatos...*, at Centro Brasileiro Britânico, in São Paulo, with the launch of the published translation.

The third conference, in 2018, discussed the theme of “(Con)figurations of Families

in Irish Literature, Theatre and Film.” The conference featured Margaret Kelleher (UCD) and Ian Walsh (University of Galway) as speakers, and writer Sinéad Gleeson as guest artist – with the presence of the Consul General of Ireland, Barry Tumelty.

The theme of the fourth conference, in 2019, was “Where Irish History and Theatre Meet.” The event included Paige Reynolds (College of the Holy Cross, USA) and Miriam Haughton (University of Galway) as speakers, the Irish playwright Colin Murphy as guest writer, and Consul General Barry Tumelty.

In 2021, we held the fifth conference remotely, with the theme of “Intersections of Irish Literature, Theatre and Technology”, with the participation of Claire Lynch (Brunel University London), Barry Houlihan (University of Galway), the Northern Irish playwright and director Stacey Gregg, the Irish Consul General, Eoin Bennis, and Deputy Consul General Rachel Fitzpatrick.

In this period, especially during the pandemic, an indispensable driving force for the sustainability and energy of Irish Studies in Brazil and at UFSC was the support given to all NEI’s digital events by Ambassador Seán Hoy, Consul General Eoin Bennis, Deputy Consul General Rachel Fitzpatrick, and her predecessor as Deputy Consul General, Jill Henneberry.

Through the work of the Consulate General of Ireland, in 2022, NEI began receiving financial support from DFA’s Emigrant Support Programme, via submission of an annual application. That year’s event was dedicated to the theme of “Irish Modernisms”, with speakers Lucy Collins (UCD), Paige Reynolds (College of the Holy Cross), acclaimed writer Eimear McBride, whose work addresses formal and thematic aspects of modernism, and Ambassador Seán Hoy.

Due to the major centenaries of 2022, including the publication of Joyce’s *Ulysses* and the Brazilian Week of Modern Art, the theme of modernism permeated the year. Through NEI and CCE, UFSC participated in the “Ulysses 100 Through the Eyes” competition, promoted by the Embassy of Ireland. The mural “Hades”, by Luiz Felipe Serigheli, is still available for viewing today on the Florianópolis campus. Ambassador Seán Hoy and Deputy Head of Mission Maeve McKiernan left an invaluable impression with the 18 Brazilian universities that joined the project! NEI also marked the centenary of James Joyce’s *Ulysses* with a lecture and a screening of the film *ULYSSES/FILM*, by Alan Gilson, with the presence of the director.

The theme adopted in 2023 was “Irish Arts and Disability”, and the annual

conference featured guest writer Dr. Rosaleen McDonagh, herself with a disability, and guest speaker Chris Morash (TCD), as well as Consul General Eoin Bennis, and Deputy Consul Rachel Fitzpatrick.

For 2024, the chosen theme was “Spaces, Places and Pshychogeographies of Ireland”, with guest speakers Paul Delaney (TCD) and Deirdre Flynn (MIC), and guest writer Lucy Caldwell. With attendance by Ambassador Fiona Flood and Consul General Robert Jackson, the edition of 2024 also featured a screening of Alan Gilsenan’s film *Ghosts of Baggotonia*, and an immersive hearing of the audio play *Override*, by Stacey Gregg, translated and adapted by Alinne Fernandes as *Controle manual*. Following the conference at UFSC, a partnership event was held at the University of Brasília (UnB), the “*Diálogos Universitários*: III Seminar of Irish Literature of UnB/Seminar of Irish Studies NEI UFSC–UnB.”

The year of 2025 is dedicated to the theme “Soundscapes of Ireland”, celebrating the rich sonic tapestry of Ireland in the intersections between music, sound, literature, theatre and film. We are pleased to welcome poet Paul Muldoon, who visits Brazil for the first time; filmmaker Alan Gilsenan, who launches the film *Paul Muldoon: Laoithe is Lirici / A Life in Lyrics*; and guest speakers Pedro Rebelo (QUB) and Méabh Ní Fhuartháin (University of Galway). The event in Florianópolis is preceded by a film festival in the Irish language, in partnership with the Consulate, at Cinemateca Brasileira, in São Paulo, opening with Gilsenan’s film.

In 2026, we will celebrate NEI’s 10th anniversary, with the tenth conference committed to the theme of “Translations of Ireland”, and Irish poet Paula Mehan confirmed as guest speaker. Volume 16 of ARES⁴ – Advanced Research in English Series – published by PPGI/UFSC, focused on the work of NEI at UFSC, will be launched at the event.

Digital Round Tables

In 2020 and 2021, we were forced to adapt to remote mode for all NEI activities: classes, monthly meetings, and events. Thus, NEI Digital Round Tables emerged – digital round tables that allowed us to continue supporting teaching and research in Irish Studies, and reach an even larger audience for NEI.

NEI round tables aim to discuss research topics developed by NEI members with scholars and artists from Ireland and from the international community. The many editions have featured the participation of writers, artists and filmmakers Vincent Woods, Melatu

Okorie, Oein DeBhairduin, Paul Perry, Marina Carr, Kathleen McCracken, Jane Brennan, Nuala O'Connor, Alan Gilson, Colin Murphy, Áine Stapleton, and Maeve Murphy, as well as guest speakers Patrick Lonergan (University of Galway), John Brannigan (UCD), Lucy Collins (UCD), Ruth Barton (TCD); Lance Pettitt (then at Birkbeck); Trish McTighe (QUB); James Little (then at Charles University, Prague), Fintan O'Toole (then at Princeton University), Nicholas Grene (TCD), John Hill (Royal Holloway, University of London), Cahal McLaughlin (QUB), Eamonn Jordan (UCD), and Emer McHugh (QUB), in chronological order of appearance. The round tables also featured the participation of scholars and students from UFSC and other Brazilian universities. All editions were broadcast and are still available on the PPGI/UFSC YouTube channel.⁵

If being forced to change all activities to remote mode caused instability, uncertainty and even sadness, it also showed that the cyber world can open the doors of knowledge to opportunities for academic exchange that might not be possible in person alone. We believe that the digital mode, or perhaps better said, the hybrid mode, is here to stay, as an alternative to expand international university collaboration practices. At NEI, we intend to continue with in-person, remote, and hybrid academic and artistic activities, according to circumstances.

The areas of activity in which NEI stands out include: cultural production; research guided by or based on artistic practice; the practice of translation; and research in and practice of translation. Working in these modes, NEI, as a group or through its members, has promoted and developed numerous cultural events and projects, among which the following are some of the highlights.

Radio Drama

Alinne Fernandes's practice-based research on radio drama entails translating plays and short stories by Irish women writers that are then adapted into audio drama. Practice-based research can be broadly understood as "creative practice which includes not only the artwork, but also the surrounding theorisation and documentation" (Smith and Dean 5).

With this project, Fernandes has been the recipient of three major research grants from CNPq since 2023. Since 2022, she has translated, adapted and produced, with her research group members, Christina Reid's memory play *My Name, Shall I Tell You My Name?* (1989) / *Meu nome, posso te falar o meu nome?* (2022), Marina Carr's only short story "Grow a Mermaid" (1994) / *Como criar sua própria sereia* (2023), and Stacey Gregg's sci-fi

play *Override* (2013) / *Controle Manual* (2024). In 2025, with her students, she is working on an immersive radio piece of Vincent Woods's *Last Supper at the Imperial Hotel* (2021), translated by her former supervisee Bruno Gessner. She is also bound to start working on a new translation for radio drama adaptation of Paula Mehan's *Cell*, to be launched in 2026 at NEI's tenth anniversary.

In 2025, Fernandes organized a pilot in-person hearing session with blind people in Florianópolis. Part of the project entails reflecting on how radio drama can be a powerful art form that is accessible to people without or with little access to mainstream culture venues, as well as to people with low or no vision.

Irish Theatre and Disability

Informed by scholarly work on disability theatre by critics such as, for example, Petra Kupers (2017), Kirsty Johnston (2016), and Emma Creedon (2020), this project, led by Beatriz Kopschitz Bastos, in association with the Humanities Institute at UCD, involve the mapping of Irish plays featuring protagonists with disabilities, from the Revival to the contemporary moment, and the publication, with Editora Iluminuras, of six of these plays, in five volumes (listed below), from 2023 to 2025.

It also comprised a cycle of readings of five of these plays, in partnership with Cia Ludens and the Consulate, at Escola Superior de Artes Célia Helena, in São Paulo, in 2023, and a full production of *Rings*, by Rosaleen McDonagh, translated as *Luvas e anéis* by Cristiane Nascimento. This production, also in partnership with Cia Ludens, at SESC Santana, São Paulo, was a groundbreaking bilingual show – in Portuguese and in Brazilian Sign Language – and a milestone in the creative collaboration between NEI, Ludens and the Consulate. Ambassador Fiona Flood, who had just arrived in Brazil, attended the cycle of readings, as did Consul General Eoin Bennis and Deputy Consul Rachel Fitzpatrick, who also attended the premiere of the play with the playwright, herself, in 2023.

The project was concluded in 2025, with the publication and launch of *Knocknashee, a colina das fadas*, a translation by Beatriz Kopschitz Bastos and Lúcia K. X. Bastos, at a memorable event in partnership with the Consulate General, held at the Museu da Imagem e do Som (MIS) of São Paulo. Present at the event were the playwright, Deirdre Kinahan, herself; Ambassador Fiona Flood; Consul General Robert Jackson; and Deputy Consul General Niamh Casey. A reading of Domingos Nunez's translation of Kinahan's *An Old Song, Half Forgotten*, on the theme of

Alzheimer's disease, performed as *Uma velha canção, quase esquecida*, by Cia Ludens, was the closing event of the evening. This was Ambassador Fiona Flood's very last official event in Brazil!

Irish Lives: The Cinema of Alan Gilsenan

Brazilian and Irish speakers contributed to a film festival entitled "Irish Lives: The Cinema of Alan Gilsenan", in three parts, in 2015 and 2016, featuring screen biographies of historical figures – Roger Casement, Eliza Lynch and Patrick Pearse – as well as artists and writers – W. B. Yeats, Paul Durcan, Tom Murphy and Sean Scully – all directed by Alan Gilsenan. The festival was a sampling of Gilsenan's films, which, in the words of Harvey O'Brien, "are comprised of a mixture of contemporary and historical subjects, both poetic and rhetorical in style. His primary recurring concern is the life of the mind, examined through the prism of artistic creativity, mental health, and historical memory" (22).

The event included theatrical performances and readings related to the subjects of the films or to the guest speakers: *Um assovio no escuro*, by Tom Murphy, translated and directed by Domingos Nunez; a dramatic reading directed by Alinne Fernandes of the collaborative translation by Maria Rita Viana and Alinne Fernandes of the play *Cathleen ni Houlihan*, by Yeats and Lady Gregory; and a reading of poems by the Irish-Canadian poet Kathleen McCracken, selected and translated by José Roberto O'Shea.

It also led to the publication of the book *Vidas Irlandesas; o cinema de Alan Gilsenan em contexto*, organized by Beatriz Kopschitz Bastos and José Roberto O'Shea (Editora Insular, 2019), and to a second edition of the festival held at Cinemateca Brasileira, in São Paulo, in 2019, in partnership with the Consulate General of Ireland.

13th Annual Irish Theatrical Conference: Irish Theatre and Latin America

Organized in 2017, in partnership with Patrick Lonergan (University of Galway), this conference involved participants from UFSC, UDESC, UNESP and the University of Galway itself, and playwrights and theatre practitioners from Brazil, Argentina and Peru. The Irish Ambassador, Brian Glynn, and the Irish Consul General Sharon Lennon, also attended. The programme of the conference featured lectures, round-tables, interviews and two performances: a staged reading of *Eclipse / Eclipsed*, by Patricia Burke Brogan, translated and directed by Alinne Fernandes, with a cast of UFSC students, with partial support of

the Consulate General; and a full production of the documentary drama *As Duas Mortes de Roger Casement / The Two Deaths of Roger Casement*, written and directed by Domingos Nunez, with music by Alberto Heller, and Cia Ludens cast. This conference resulted in the publication of a volume of *Ilha do Desterro – The Irish Theatrical Diaspora* – organized by Beatriz Kopschitz Bastos and Patrick Lonergan (2020).⁷

Publications and international collaboration

As a group, we always ask ourselves how we can further contribute to the development of Irish Studies, in Brazil and in the international community of Irish Studies. How can we generate new knowledge, products, services and/or processes? NEI's publication history, in books and journals, attests to its capacity to create and disseminate knowledge and culture. The following are some highlights:

- *No Pântano dos Gatos...* (Rafael Copetti, 2017), by Marina Carr, translated by Alinne Fernandes;
- *Ilha do Desterro 71.2 – Artistic Collaborations* (2018), edited by Alinne Balduino Fernandes, Maria Rita Drumond Viana and Miriam Haughton;
- *Duplo autorretrato com espelho. Poemas novos e selecionados (1978-2014)* (Editora Ex-Machina, 2018), by Kathleen McCracken, translated by José Roberto O'Shea;
- *Vidas irlandesas: O cinema de Alan Gilsenan em contexto* (Insular, 2019), edited by Beatriz Kopschitz Bastos and José Roberto O'Shea;
- Tom Murphy Collection (Iluminuras, 2019), with translations by Domingos Nunez and organized by Beatriz Kopschitz Bastos, with support from Literature Ireland;
- *Contemporary Irish Documentary Theatre* (Bloomsbury, 2020), organized by Beatriz Kopschitz Bastos and Shaun Richards;
- *Ilha do Desterro 73.2 – The Irish Theatrical Diaspora* (2020), organized by Beatriz Kopschitz Bastos and Patrick Lonergan;
- The bilingual series *Ireland on Film: Screenplays and Critical Contexts* (2011-2022), organized by Beatriz Kopschitz Bastos and Lance Pettitt, in four volumes published with subtitled DVDs;
- *Theatre, Performance and Commemoration: Staging Crisis, Memory and Nationhood*, edited by Miriam Haughton, Alinne Fernandes and Pieter Verstraete (Bloomsbury, 2023);
- *Constelações, ensaios do corpo* (Relicário, 2023), by Sinead Gleeson, translated by Maria Rita

Viana;

- *O poço dos santos* (Iluminuras, 2023), by John Millington Synge, organized by Beatriz Kopschitz Bastos and translated by Domingos Nunez, with support from ESP;
- *Luvas e anéis* and *Padrão dominante* (Iluminuras, 2023), both by Rosaleen McDonagh, organized by Beatriz Kopschitz Bastos and translated by Cristiane Nascimento, with support from ESP;
- *Teorias da Tradução de 1990 a 2019* (EdUFSC, 2023), edited by Alinne Fernandes;
- *Cadernos de Tradução 43.1 – Theatre Translators*, edited by Alinne Fernandes and Ruth Bohunovsky;
- *O aleijado de Inishmaan* (Iluminuras, 2024), by Martin McDonagh, organized by Beatriz Kopschitz Bastos and translated by Domingos Nunez, with support from ESP;
- *Controle manual* (Iluminuras, 2024), by Stacey Gregg, organized by Beatriz Kopschitz Bastos and translated by Alinne Fernandes, with support from ESP;
- *Knocknashee, a colina das fadas* (Iluminuras, 2025), by Deirdre Kinahan, organized by Beatriz Kopschitz Bastos and translated by Beatriz Kopschitz Bastos and Lúcia K. X. Bastos, with support of ESP;
- *Ilha do Desterro 78.2 – Women Creators: Representations of Space and Place in Women's Writing*, edited by Alinne Fernandes and Melissa Sihra.

The ongoing bilateral partnership with professors from Irish universities, as co-editors and co-authors, the large-scale participation of speakers and guests from abroad in events, and the support and presence of Irish diplomats are the result of NEI's efforts, as a group, to internationalize its activities and productions. In the complementary direction, NEI professors and students have travelled to Ireland and other countries for conferences, research internships, summer courses, master's programs, post-doctoral research and research as visiting professors, with support from Brazil – UFSC, CAPES and CNPq – or from Ireland.

Examples of this outreach from Brazil to the world include the following:

- Alinne Fernandes has been awarded an International Cooperation award from CNPq to work with Queen's University Belfast (2025-2027);
- Janaina Mirian Rosa completed her postdoctoral research at UFSC and the University of Galway with CNPq scholarship (2023-2024);
- Antônia Elizangela de Moraes Gehin was awarded a CAPES PrInt scholarship for a

PhD sandwich research program at Trinity College (2023);

- Alinne Fernandes completed her postdoctoral studies at the University of Brasília and at University College Dublin (2022-2023);

- Eloisa Dall’Bello was awarded a scholarship for the Dublin James Joyce Summer School (2017) and a CAPES PrInt scholarship for a PhD sandwich research program at Trinity College Dublin (2021-2022);

- Andrey Felipe Martins received a scholarship for the Yeats Summer School (2019) and a CAPES PrInt scholarship for a PhD sandwich research program at University of California, Berkeley (2021-2022);

- Ketlyn Mara Rosa completed her postdoctoral research at Trinity College Dublin, with the prestigious Irish Research Council postdoctoral scholarship (2020-2022);

- Beatriz Kopschitz Bastos was associated with the Humanities Institute of UCD as a Visiting Fellow, (2020-2021);

- Maria Rita Viana completed her postdoctoral research at the University of Toronto (2019);

- Beatriz Kopschitz Bastos and Alinne Fernandes were awarded The Moore Institute Visiting Fellowship at the University of Galway (2017);

- NEI members participate annually in national and international conferences.

Final Considerations

In this article, we highlight the strong historical, cultural, and educational ties between Brazil and Ireland, and the role of cultural diplomacy in promoting mutual understanding and cooperation. We address, in particular, the activities of NEI – the Centre for Irish Studies at UFSC – linking NEI’s projects with those of Irish cultural diplomacy, seeking social cohesion and improvement. Both the Embassy of Ireland to Brazil and the Consul General in São Paulo have acted as fundamental partners in fostering NEI’s academic, cultural and artistic endeavours. Such prolific collaboration is evidenced in the history of NEI, as briefly reported here.

As a research centre, we are committed to foster and promote the study of Irish and Northern Irish literature in Brazil, by means of creating a fertile environment for the growth of future teachers, researchers, academics and artists. NEI’s commitment involves creating

opportunities for intellectual and artistic exchange, while at the same time promoting Irish culture in Brazil.

Notes

- 1 Reynolds, Paige. *The New Irish Studies*. Cambridge: Cambridge University Press, 2020, p. 281.
- 2 Gilsenan, Alan. “The Dead of Spring”, published in Portuguese as “Os mortos da primavera”, translated by Maria Lúcia Milléo Martins. *Vidas Irlandesas: o cinema de Alan Gilsenan em contexto*, organized by Beatriz Kopschitz and José Roberto O’Shea. Editora Insular, 2019, p. 35, 40.
- 3 <https://nei.ufsc.br/>
- 4 <https://bndigital.bn.gov.br/exposicoes/irlandeses-no-brasil/apresentacao/?lang=en>
- 5 <https://sdgs.un.org/goalthe>
- 6 <https://ppgi.posgrad.ufsc.br/colecao-ares>
- 7 <https://www.youtube.com/ppgiufsc>

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*Irish Studies at Regular Schools –
Reporting Experiences with the ABEI/Esp Grant for a
High School Student*

*Estudos Irlandeses em escolas regulares –
Relato de experiências com a bolsa ABEI/Esp para um aluno
do ensino médio*

Sanio Santos da Silva
Manoel Carlos dos Santos Alves
Maria Clara de Santana Motonio

Abstract: *This report describes the implementation of a pedagogical activity based on the screening of the film Joyride (2022) in public schools in Salvador, Bahia, in 2024. The main objective was to describe and analyze the implementation of the “ABEI/ESP Scholarship for Scientific Initiation of a Junior Researcher” project in regular schools and identify challenges, adjustments, and impacts on students’ assimilation. The methodology adopted was based on the model by Parisi and Andon (2016), structuring the activities in three phases — pre-viewing (activation of prior knowledge and presentation of context), viewing (screening of short sequences of scenes with guiding questions), and post-viewing (debate and reflection on cultural differences and concepts of family). The results demonstrated high receptiveness on the part of the students, engagement with the content, and development of linguistic and intercultural skills, in addition to showing the effectiveness of the Short-Sequence Approach as a pedagogical practice that offers students the opportunity to have contact with the English language through cinema.*

Keywords: *Experience report; Irish Cinema; Public Schools*

Resumo: *Este relato descreve a implementação de uma atividade pedagógica baseada na exibição do filme Joyride (2022) em escolas públicas de Salvador, Bahia, em 2024. O objetivo principal foi descrever e analisar a implementação do projeto “Bolsa ABEI/ESP de Iniciação Científica de Pesquisador Junior” no ensino fundamental e identificar desafios, adequações e impactos na assimilação dos alunos. A metodologia adotada foi baseada no modelo de Parisi e Andon (2016), estruturando as atividades em três fases — Pre-Viewing (ativação de conhecimentos prévios e apresentação de contexto), Viewing (exibição de sequências curtas de cenas com questões norteadoras) e Post-Viewing (debate e reflexão sobre diferenças culturais e conceitos de família). Os resultados demonstraram alta receptividade por parte dos alunos, engajamento com o conteúdo e desenvolvimento de habilidades linguísticas e interculturais, além de mostrar a eficácia da Short-Sequence Approach como uma prática pedagógica que oferece aos alunos a oportunidade de ter contato com a língua inglesa através do cinema.*

Palavras-chave: *Relato de experiência; Cinema Irlandês; Escolas Públicas.*

Introduction

In writing an experience report, the researcher can preserve and articulate intellectual expressions, but, at the same time, as put by Ricardo Mussi, Fábio Flores and Claudio Almeida (2021), can adopt an analytical point of view, since this type of writing also presents itself as a “critical presentation of scientific and/or professional practices and/or interventions” (60, our translation)¹. Therefore, this genre stands out, in a scientific context, as an instrument of academic nutrition, especially for young researchers, while it can also be used as an arena for the socialization of current or past issues, and known or unknown events.

Mussi, Flores and Almeida (2021) direct attention to various categories and models capable of underpinning the dissemination of scientific work, one of which is the experience report. Due to the lack of centrality regarding a fixed writing model, its design, and intentions, the experience report can be seen and even written as a simple account of an academic episode. However, the report can be understood as a branch of the pedagogical journey experienced within the university because it is a text profoundly characterized by its critical-reflexive aspect (Mussi; Flores; Almeida, 2021). In other words, the experience report, like any other device for erudition, can vocalize and connect a variety of knowledge, since, in addition to its inclination to expose circumstances, the genre, through the practical north of its nature, collaborates for

the “improvement of the understanding and qualification of the construction/discussion of knowledge from critical-reflexive actions of experience” (Mussi; Flores; Almeida, 2021, p. 62, our translation)².

Therefore, it is possible to state that in describing the selected events, the researcher can associate them with theoretical and professional discussions, suggesting new perspectives or comprehensions previously ignored. The experience report is not a simple narration: flat, squalid, and frivolous. Nor should one indulge in daydreams and parentheses when writing them. The episodes and scenarios in vogue need to be contextualized, given that their reflections will be considered and, at times, integrated by other individuals in academia and by “common” readers searching for information. Consequently, elements such as the structure of the text, its veracity and substance, and the fidelity to its proposal are essential to preserve the scientific nature of the experience report.

Thus, this paper discusses the experience report of academic activities developed in public schools in Salvador, Bahia, on December 4th, 5th, and 14th, 2023. Besides the introduction, this text, organized in four parts. The next section presents a summary, along with a critical discussion, about the current aspects of Irish national cinema. Then, there is a description about the beginning of the activities, informing its origin, purpose, funding institutions, and members executing its practical operation. Later, we describe the implementation of the project in one of the schools. The last section contains our conclusions that, without comparing the performance of the schools qualitatively, offers an analysis of the progress of the visits, pointing out positive and negative aspects, and mentioning possible procedural improvements.

The genesis of the work carried out in Salvador’s regular schools can be traced back to the project’s approval by the Irish Embassy in Brazil. The project, idealized and led by Sanio Santos da Silva, a professor at the Federal University of Bahia, in partnership with the Association of Irish Studies (ABEI) and Alessandra Cristina Rigonato, a professor at the Federal University of Northern Tocantins, was entitled “The ABEI/ESP Scholarship for Scientific Initiation of a Junior Researcher”. It aimed to select a high school student to work alongside professors Sanio Silva and Alessandra Rigonato, at their respective universities for one year.

The call for applications was made through a public notice, informing requirements for registration, the selection process, the obligations of the selected student, as well as a

calendar of activities. In order to participate, the student had to attend high school or the 9th grade in a public institution during the implementation of the grant. His or her academic record had to reflect productive performance in the classroom, and he or she could not be participating in other programs of Federal Universities that awarded grants. Proficiency in the English language was not obligatory, but it was characterized as a distinguishing element. The winning student would be awarded a scholarship totaling R\$3,000.00, divided into three monthly payments, during the conduct of the research.

The selection process took place with the analysis of the applications. The results of the approvals were released on July 26th, 2023. On July 27th, the following day, a written exam took place in a room located on the third floor of the annex of the Institute of Letters of the Federal University of Bahia. The test consisted of only one question, asking the student to discuss his/her favorite book, film, or series, and the reason behind such preference. The written answers were evaluated by a committee of three professors of Institute of Letters, along with a representative of the State's Department of Education.

At the end of the test, still on the 27th, the students were interviewed individually by the committee. The professors asked the students about the content of their texts, their academic performance, how they structured their study routine, their familiarity with the English language, and what they would do with the scholarship. The candidates also needed to discuss if the activities of the project would be suitable for their daily routine, and if they would be able to participate in meetings every week. After all the interviews, the professors analyzed the performance of the written production and the oral communication, shortlisting the students for the next stage.

On July 31st, 2023, the pre-selected candidates participated in the next stage: an online interview with a committee made up of Professor Sanio Silva and Professor Mariana Bolfarine, who works at the Federal University of Rondonópolis and was president of Brazilian Association of Irish Studies – ABEI. The final result was communicated to students and schools by email on August 1st.

The winning student must attend to the weekly meetings of the research group Volta - Study and Research Group on Contemporary Irish Cinema. The group, led by Professor Sanio Silva, includes seven professors with doctorates and thirteen students (undergraduate and PhD students). The research carried out by the students focuses on investigating contemporary Irish cinematography. Given the small number of researchers in this area,

the researchers study classical and modern theoretical texts, seeking to fill intellectual gaps concerning contemporary Irish cinema.

The selected grantee worked with two undergraduate students, who would be responsible for supervising the research and offer support when needed. Firstly, they had to appreciate Irish films in order to select a suitable production for the investigation. The undergraduate students, along with Professor Sanio Silva, suggested a few productions that would be meaningful and appropriate for teenagers. The selected film would be analyzed by the grantee and the results of it would be presented in six public schools of Salvador. The chosen film was *Joyride* (2022), directed by Emer Reynolds, which addresses themes such as grief, motherhood, traditional and non-traditional families.

1. Irish Cinema

Irish national cinema contrasts with productions of traditional film industries in different aspects. Firstly, filmmakers in Ireland depend on the resources of the national agency Irish Film Board, rebranded to Screen Ireland in 2015, which means that it is difficult to find financial support and, therefore, reach audiences outside of the country. It is also worth noting that, according to Sara Rodrigues (2011), the Irish movies became a recognizable part of the international cinema dynamics during the 90s, when the Irish Film Board was reestablished after being closed in 1987. The agency worked to develop an almost non-existent national cinema and, according to Dióg O'Connell (2010), supported the production of over one hundred forty feature films between 1994 and 2008. Moreover, the author mentions that thriller, gangster, horror, and romantic comedy, for example, were among the most frequent genres, which might indicate IFB's commitment to the development of a diverse filmic scenario in the country.

In the 1990s, while the American film industry was widespread around the world, being an already recognizable part of popular culture, Irish films were still distant from commercial success. The late development of the country's national cinema should be indicated as one of the main issues, as local filmmakers, such as Neil Jordan and Jim Sheridan, developed most of their projects cooperating with foreign studios. Therefore, during this period, directors, producers and writers would most likely be unable to execute their ideas in Ireland without the initiatives of the government. One should also recognize that the limited financial resources did not allow local filmmakers to compete against expensive Hollywoodian productions,

especially taking into consideration the extensive use of complex special effects. In this sense, although the establishment of the IFB was fundamental for the construction of a recognizable film scenario in the country, most of the productions would not be appreciated and successful in comparison with a regular North American film.

According to Rodrigues (2011), IFB worked in order to select and fund projects that would differentiate themselves among those already available in the mainstream market. This strategy mirrors the fact that the committee was aware it would be difficult to compete with major film industries and attract the attention of a large portion of the public. Thus, their focus was to encourage the creativity of local producers, directors and writers. The films did not need to reach the numbers of a Hollywoodian commercial success, but the board did not intend to favor projects that would be solely appreciated by a small audience. Contrasting with other European productions, most of the Irish films funded by the IFB did not aim to occupy arthouse cinemas. In this sense, one can notice that Ireland's cinematography can be placed in a space between the high profitability of major media industries and the alternative film scenario, creating a context with its own particularities.

Besides aiming to select projects that would be different to other nation's productions, IFB was also interested in ideas with potential to present the Irish culture and way of living to an international audience. Rodrigues (2011) states that the committee aimed to favor the "Irish creativity", meaning that resources were likely to be directed to projects with Irish members, especially those having locals in leadership or creative roles. The author also points out that priority was given to filmmakers that wanted to tell stories associated with Irish ideologies and habits. Thus, one can notice that the starting point of the Irish national cinema was related to an effort to promote narratives that would reflect the Irishness, while also trying to reach audiences outside of the country and achieve reasonable commercial success.

It is worth noting that, during the 1990s, Ireland went through a massive economic develop, a phenomenon named Celtic Tiger. It influenced the community's way of living and, therefore, these changes were also present in artistic productions. While discussing the parameters of the films produced during the Celtic Tiger period, Dervila Layden (2007) argues that the new generation of Irish filmmakers followed the views of the IFB and worked in order to portray the local culture, but they also knew the stories needed to be appreciated by multiple audiences. In this sense, genre was a factor to be taken into consideration, as it is relevant to guide the audiences to select films close to their preferences. Thus, Irish producers,

directors and writers worked on stories that could be classified as drama, horror, musical or romantic comedy. Films that did not have a recognizable genre would probably be challenging to market outside of alternative circles.

The concepts and discussions about genre tend to have Hollywoodian patterns as references. Irish filmmakers were not an exception, as they relied on American cinematographic tropes to create their narratives. However, Layden (2007) argues that the Celtic Tiger Irish Cinema interrogates, subverts and rewrites the genre while exploring its elements. There was interest in bringing national productions close to models developed in Hollywood, but Irish films repeatedly frustrated the expectations of audiences accustomed to predictable narratives. John Carney's *Once* (2007) was a box office success and "Falling Slowly", which is a song featured in the film, won the Oscar for Best Original Song in 2008. Despite its recognition, the film challenges the prediction that a couple in a romantic musical must find their happy ending after inconveniences and suffering. Another example is the romantic comedy *About Adam* (2000), by Gerard Stembridge. In contrast to Hollywoodian films, there is no charismatic leading couple. The main character is Adam, who is a serial seducer who cheats on his girlfriend Lucy with her two sisters. In the end, the couple agrees they must protect their secrets and, thus, Adam continues having affairs with his sisters-in-law. In this sense, Layden (2007) argues that generic resolutions are uncommon in Irish films and, when the ending of a film is predictable, one might feel that something went wrong. In this context, it is possible to observe that the Irish did not aim to fully emulate Hollywoodian models, but rather to build a cinema under revisionist standards based on the subjectivity of local filmmakers.

Despite the initial efforts to support projects about Irish stories, in the most recent decades, local filmmakers have showed interest in representing social phenomena that are recognizable by a wide audience. It means that narratives might go beyond the boundaries of country's territory, but it should be stressed that, although authors are leaning towards other territories and cultural features, the productions still reflect the aspects of the Irish identity and can be seen as part of the national cinema. Ciara Barrett (2015) underlines the multiculturalism present in *The Canal* (2014), by Ivan Kavanagh: "Out of the six main characters [...] two (Claire and Sophie) speak with Irish accents, while the rest speak primarily with British accents or, in the case of Alice/Hannah Hoekstra and the woman who plays her mother, with Dutch accents" (Barrett, 2015, p. 284). The author argues that Kavanagh's film might represent the

increasingly diverse demography of contemporary Ireland, but it also explicit intentions to put national cinema discourses aside in order to reach the patterns of a postmodern production.

Handsome Devil (2015), by John Butler, can also be seen as an example of Irish filmmakers' intentions to explore narratives beyond the territory. Ruth Barton (2019) points out that the film is set in an unidentifiable place, but one might understand it is situated within a boarding school, somewhere in the Irish countryside, in a recent past. It is a coming-of-age comedy-drama about the friendship of Ned and Conor, two schoolboys who experience the process of discovering their sexual identity in a conservative and male-centered environment. Barton (2019) also discusses that Butler's film is an important contribution the Ireland's national cinema, as it still has a very modest number of LGBT-themed narratives. However, the story refuses the traditional pattern in queer filmmaking of a sad young gay man, by exploring the authentic connection of the two boys and their lover for music.

The Canal and *Handsome Devil* represent the current characteristics of the national cinema, as both films are not immediately set within the Irish territory and explore the changing identity of the community. It is possible that Kavanagh worked with a multicultural cast in order to represent the growing number of immigrants living in Ireland, while Butler probably aimed to contribute to a more positive representation of Irish young homosexual men. Recently, both filmmakers went further aiming to distance their narratives from recognizable cultural features and locations of the country. *Son* (2024), by Ivan Kavanagh, is a horror film about Laura, a young mother who tries to protect her son from the members of a deranged cult, while Butler's most recent feature, *Papi Chulo* (2018), is comedy-drama about the friendship between a depressed television weatherman and a Mexican migrant worker. Although there are noticeable differences, they hold similarities for situating the stories in United States of America, moving away from the Irish territory to explore the routines of another society.

Filmmakers have demonstrated interest in approaching mainstream cinematic tropes by setting their narratives either in non-identifiable places or in United States, which tends to be the most common and recognizable scenario for the Western audiences. However, while the stories can be related to the routines of another nation, one should understand that it is still possible to identify elements of Irishness in these productions. According to Barrett (2015), even if the director rejects to enhance certain national and cultural specificities with their texts, it does not mean that scholars cannot investigate the content in order to reclaim, reappropriate

and analyse implicit discourses or identity traces. “This is, after all, what historians of Irish Cinema have had to do, to flesh out the body of Irish National Cinema by reading Irishness back into, or against the grain of, film texts” (Barrett, 2015, p. 284). The recent strategies of filmmakers to present their productions to a wider audience might distance the narratives from the Irish territory, but they are inspired by their heritage and the current social phenomena of the country. Thus, the national identity is present in these texts, even between the lines or behind events that are not immediately associated to the Irish community.

This project focuses on Ireland’s current national cinema, which has proved to have a rich and diverse set of productions. Filmmakers have addressed themes and social matters that are present in their territory but can also be perceived by audiences in other nations. For instance, while *Son* explores familism and issues associated with maternity, *Papi Chulo* represents the dynamics in the relationship between locals and migrants. Clearly, these phenomena are present in Ireland and have elicited several debates about identity and belonging. However, it should be stressed that citizens in multiple contexts are involved with similar experiences and discussions. In this sense, by appreciating these films, it is possible to promote multicultural dialogues which can lead to meaningful reflections about the reality of foreign communities, but it can also promote the development of the critical literacy of students involved in this initiative.

2. Methodology

The methodology selected for this project was based on Leonardo Parisi and Nick Andon’s article “The use of film-based materials for an English course in Brazil” (2016). Teachers are usually neither familiar with strategies to use audiovisual materials in classes, nor are they aware of the positive effects for young learners. The activities cannot focus solely on the appreciation of the film, as it would not allow meaningful discussions. Thus, a task needs to be designed to underline the most significant parts of the film, and to take the debate to a desirable direction. Besides presenting the stages of the methodology, Parisi and Andon (2016) list some of the advantages of using films in language teaching, which include authenticity and motivation.

Authenticity comes from exposing students to a foreign language in a contextualized and more democratic way, compared to, for example, traveling abroad. Parisi and Andon (2016) argue that exposing students to simple and realistic dialogues develops their discursive skills, in addition to presenting the linguistic variety of the language. Furthermore, films can

be seen as a form of motivation since they are closely linked to entertainment, which can make classes more interesting and bring other layers to the language learning process, thus attracting students' attention.

In addition to the first two advantages of using films in education, there is also an increase in cultural awareness. Besides its entertainment value, cinema is also a cultural and social expression of a nation, thus bearing its marks and contrasts. Researching the relationship between cinema and education, Elí Henn Fabris (2008) considers films as cultural texts that function in a similar way to windows through which we can better understand our society. Therefore, it is through cultural expressions that we can perceive how we see ourselves as a unit and how this affects how we understand the “other”. Cinema, as one of the most widespread cultural expressions, is not exempt from this phenomenon. In this sense, “when we say that cinema creates a fictional world, we need to understand it as a way for reality to present itself” (Fabris, 2008, p. 118, our translation)³. It is possible to understand that cinema can be used within the classroom environment to benefit students not only by exposing them to other languages but also by helping them to recognize themselves and become aware of the ideologies of other cultural settings.

Before showing the activities and scenes to the students, Parisi and Andon (2016) propose a processes for preparing the materials that will be used in the classroom. The first one is properly choosing the film to be shown. The authors argue that some issues should be taken into consideration when making this choice, such as the audience's level of English proficiency, coherence with the objectives of the classes, age group, and relevant content. We had no difficulties since the films made available to the grant's winner had already undergone a process that considered the location of the screening (a school) and the age of the audience (teenagers). Another facilitating factor was the winner's age (the same age group as the target audience), and that she was working with a film easy to understand and with multiple topics that could be explored.

The only issue making the film unsuitable was its length, since we had limited time. However, Parisi and Andon (2016) offers a solution to this issue with the Short-Sequence Approach, in which some scenes from the film are presented in 2 to 3 minutes. For the project, we initially used one sequence and, as we visited the schools, we started to use two sequences. Another decision we made was to use subtitles, which, according to Parisi and Andon (2016), should be considered according to the students' proficiency level. Therefore, since the target

audience was regular school students who could be at very different proficiency levels, we understood that the best decision would be to show the film with subtitles in order not to demotivate the students. The use of scenes within the Short-Sequence Approach proved its efficiency due to the need for pre-viewing activities. The junior researcher's presentation was also an essential part of the process.

The three main stages, established by Parisi and Andon (2016), are pre-viewing, while-viewing, and post-viewing. As mentioned above, the short-sequence approach requires pre-viewing activities to contextualize students. According to the authors, pre-viewing would be "tapping into their prior knowledge of the theme present in the film" (Parisi; Andon, 2016, p.120), such as reading texts and synopses. Therefore, during the school visits, before showing sequences from the film, the junior researcher would make an initial presentation, which included information about the film's genre, synopsis, characters, and themes explored in her research. This entire process is already characterized as pre-viewing; however, since it is a film set in a European context and a cinematography that hardly ever explored in Brazil, we reinforced the activities by asking students questions such as: "When we talk about Ireland, what comes to your mind?" This way, students would be actively exercising their repertoires by having their curiosity aroused.

After stimulating the students' repertoire on the subject addressed in the film, we decided to read four questions from an activity created about the film. The importance of this step is that when proposing an exercise to be done by the students, they must have prior knowledge of what to look for when watching the scenes, so that the students will watch in an active and guided way, and not passively. Therefore, only after all the students understand all the questions of the proposed activity are the scenes shown. According to Parisi and Andon (2016), the moment when students start watching the video is named while-viewing. At this stage, they need to be engaged on an activity that will maintain their attention. Thus, while they are watching, they are also supposed to answer the questions of the quiz. It is worth noting that the task cannot be too challenging, or students will struggle to appreciate the sequence and do the activity at the same time.

After the scenes are shown, another very important step, introduced by Parisi and Andon, begins: post-viewing. The proposed activity was carefully designed to keep arousing students' curiosity and encourage reflection on the topics covered in the film, such as the concept of family and cultural differences and similarities between Brazil and Ireland. During

this part, students brought up the content of the scenes, in addition to elucidating their questions regarding Ireland and Brazil's cultural differences. One of the most interesting aspects of the post-viewing is to witness the different opinions among students about the subject covered and their theories about the end of the story, since we were unable to show the entire film. In this way, it is possible to notice if the group was engaged with the task, and was able to reflect about the content.

3. Activity Report

According to information available on the Municipal Department of Education's website, the Santa Rita Municipal School was founded on January 24th, 2012, and it is located on Rua Hélio de Oliveira, Salvador, Bahia. The institution has 27 teachers and 13 classes, with a capacity for 277 students. The school only offers classes for Elementary School I and II. Regarding its infrastructure, it has a covered and uncovered courtyard, a sports court, a reading room, a room for specialized educational services, and a bathroom suitable for students with disabilities, as well as changing rooms with showers, a teachers' lounge, a secretary's office, and a principal's office.

The Santa Rita Municipal School was the third school where we took the project, and we worked with children in the 7th and 8th grade. Upon arriving at the school, we were greeted by the principal and had a brief conversation with her about how the activity would take place. The presentation had around 20 students and took place in the school library, a relatively small space, which accommodated the number of students without any major problems. We had access to the necessary technical equipment, and we had the supervision of one of the school's teachers, who helped us to accommodate the students in the room and also made some changes throughout the presentation so we could continue without major interruptions. At the time, the school was already entering the end-of-year holidays, so we were only able to count on the presence of students who were doing the final exams.

After introducing ourselves to the students, Agatha Cordeiro, the winner of the ABEI/ESP Scholarship, began by introducing herself and explaining the grant, its selection process, and the research group VOLTA. Then, she talked about Irish cinema, the concept of Road Movie, and led her presentation towards the film. She chose the movie *Joyride* (2022), directed by Emer Reynolds, and explained the reason behind her decision. Subsequently,

her tutors, undergraduate students Maria Clara Montonio and Samael Patriarcha, started a pre-viewing activity, with key questions to spark the students' interest. Soon after, two scenes from the film were shown to the students. After the while-viewing, the tutors asked four questions and answered them along with the students. Concluding the activity with the post-viewing, it was explained some aspects of the film that could be related to Brazil. Students also had the opportunity to present their perception about the narrative and give feedback about the experience.

After the junior researcher's presentation, the two undergraduate tutors carried out a Pre-Viewing activity, according to the model created by Parisi and Andon (2016) and described in the previous section. This phase proposes to encourage students to activate prior knowledge related to issues portrayed in the film, which will be activated when the students watch the scenes from the film. It is at this stage that the importance of this project is even more evident, since we are dealing with a cinematography that is unfamiliar to the Brazilian context. Therefore, we needed to ask questions such as: "What do you know about Ireland?", "When you think of Ireland, what words come to mind?". Through these questions, we could enter into a dialogue with the students.

At the beginning of the project, only a 5-minute sequence with subtitles in Portuguese was shown due to the short time we had to present it to students and for a better understanding of what was being shown. However, after the students had difficulty identifying the characters, we made our first change, which consisted of adding a scene from the beginning of the film so that the students could have a more reasonable comprehension of the story. After showing the first scene, we carried out the while-viewing stage and asked the students what they thought would be the fate of the characters. After listening to their theories, we continued by showing the second scene.

Furthermore, another important change was made throughout the project. The questions for the activities were initially read together with the students after the scenes were shown. However, we observed that it would be more efficient to read the questions before the scenes were shown, within the pre-viewing activity, so that the students could identify information for the answers while watching the scenes. The questions carried out with the students were also based on Parisi and Andon's methodology (2016), and consisted of four questions designed to motivate the students' perception regarding the differences and similarities between the Irish reality seen in the film and their own daily routine as

Brazilian citizens.

Bearing in mind that the target audience would be between 14 and 16 years old, the film and scenes were carefully chosen to align with the age group and bring up points of reflection for the students. The film selected by the junior researcher was *Joyride* (2022), which tells the story of Joy, a single mother who travels to deliver her daughter to an adoptive family; and Mully, a boy who lost his mother to cancer and has to deal with an absent father in addition to the responsibility of taking care of his family. At the end of the film, Joy seems to be interested in adopting Mully, and the two might build a family together. This scenario, despite being set in a European country with a reality far removed from Brazil's, portrays an environment in which many students can identify, as it presents an unconventional family relationship.

To begin the post-viewing stage described by Parisi and Andon (2016), we corrected the activity and simultaneously discussed with the students some cultural and social aspects brought up by the film. We focused on asking their opinions and views on the characters and the differences and similarities between Brazil and Ireland. We also answered the students' questions regarding the ABEI/ESP grant.

4. Final Considerations

As our final consideration, we state that our intention with this piece was to share some of the situations faced by many teachers across Brazil. The task was complex, and we had to look for ways to maintain the students' interest, such as a reward system. We had no intention of implementing this system, but on our first visit to one of the schools, staff members promised a reward at the end of the project for the students' good behavior. However, when the students realized they would not receive what had been promised, they became frustrated and less open to dialogue. In the following schools, including the Santa Rita Municipal School, we implemented the same system, and we offered sweeties at the end of the presentations, which proved to be very positive for the students' willingness to participate in the project and transformed the environment.

Something that was also observed and should be considered regarding future projects is that when we informed them that the film was not easily accessible in streaming services, we encountered some disappointed expressions, which could harm the students' interest. One of the possible solutions to this obstacle would be to find films that the students could access on the internet after we visited the schools and watch the entire production later, since Irish films are rarely

shown in Brazilian cinemas, and when they do appear, they usually compete with overpromoted Hollywoodian and national productions.

The presentation organized at Santa Rita Municipal School was very well-received and most of the students were willing to participate. We received many questions about the grant selection process and the work of the junior researcher in the university. We were able to observe that elementary school students were interested in the program, and they are likely to apply for the project in the future. Furthermore, the junior researcher expressed her views on the process, stressing it was meaningful to share her experiences with other public school students and to encourage them to participate to projects promoted by universities.

Notes

- 1 “A apresentação crítica de práticas e/ou intervenções científicas e/ou profissionais”.
- 2 “Aperfeiçoamento da compreensão e qualificação da construção/discussão do conhecimento a partir de ações crítica-reflexivas da experiência”.
- 3 “Quando dizemos que o cinema cria um mundo ficcional, precisamos entendê-lo como uma forma de a realidade apresentar-se”.

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Brazil – Ireland Scientific Cooperation

Cooperação científica Brasil – Irlanda

Concepta McManus

Abstract: *This text presents the fruitful results of research and scientific collaboration between Brazilian and Irish researchers, universities, and companies. She demonstrates how the partnership between these two countries is extensive and diversified, including different areas of knowledge.*

Keywords: *Brazil. Ireland. Research. Patent. Publications.*

Resumo: *Este texto apresenta em números os frutíferos resultados de pesquisa e colaboração científica entre pesquisadores, universidades e empresas brasileiras e irlandesas. Ela demonstra como a parceria entre esses dois países é abrangente e plural, incluindo diversas áreas do conhecimento.*

Palavras-chave: *Brasil. Irlanda. Pesquisa. Patente. Publicações.*

Brazil and Ireland have seen a significant increase in scientific collaboration, reaching over 800 papers in 2024. The impact of this collaboration is 5.62 times the World Mean.

Significant areas of collaboration are Physics and Astronomy (23.9% of all papers), Medicine (18.8%), Biochemistry, Genetics and Immunology (6.0%), as well as Engineering (5.8%). Much of the collaboration in Physics is based on large international consortia such as CERN (Switzerland) and FERMILAB (USA). This is reflected in funding mechanisms for this research, which come not only from Brazilian sources such as CNPq (Conselho Nacional de Desenvolvimento Científico e Tecnológico) and CAPES (Coordenação de Aperfeiçoamento de Pessoal de Nível Superior), as well as state funding agencies such as FAPERJ (Rio de Janeiro) and FAPESP (São Paulo), but also from international sources such as the Science and

Technology Facilities Council (UK), National Science Foundation (USA) as well as DFG and BMBF (Germany).

In terms of the Sustainable Development Goals, most collaboration is in SDG3 – Good health and Well Being, followed by SDG11 – Sustainable cities and Communities, and SDG13 – Climate Action.

For performance indicators, 60.7% of joint papers are published in the top 10% of journals, yielding 33.3% in the top 10% of citations, and 18.1% of papers involve both academic and corporate collaboration.

On the Irish side, these collaborations are with University College Dublin, Trinity College Dublin, and University College Cork. On the Brazilian side, collaborations include the Centro Brasileiro de Pesquisas Físicas, the Universidade de São Paulo, and the Universidade Estadual Paulista.

The joint research is used to elaborate policies by several International bodies. 16.4% of the papers published have been used in 7548 policy documents and 737 policy bodies in 99 countries. The impact of these documents is 18 times the World mean. Major policy bodies include the World Health Organisation, the World Bank and the Food and Agriculture Organisation of the United Nations.

This collaborative research is also cited in 1863 patents (4% of total production). The main patent applicants using this research include pharmaceutical companies such as Novartis, Astrazeneca and Merck, software and information systems (Onetrust LLC, Nippon Telegraph & Telephone, Jerid), among others (INSERM, universities, etc).

Ireland and Brazil show relevant scientific collaboration that can be built upon in the coming years to strengthen the ties between the countries.

The presence of the Haddad Foundation in Ireland

A presença da Haddad Foundation na Irlanda

Eduardo Boheme Kumamoto

Abstract: *This text recounts key moments in the decade-long cooperation between the Haddad Foundation and Trinity College Dublin, with the establishment of scholarship programmes fostering the Humanities and, more recently, a professorship at the Trinity Centre for Literary and Cultural Translation. Reference is made to the diversity of people and ideas that are a hallmark of the scholarship programmes sponsored by the Haddad Foundation, and how they have attracted students mostly of Literature and Theatre over the years, always in close connection with academic institutions such as the Brazilian Association of Irish Studies (ABEI) and the University of São Paulo.*

Keywords: *Haddad Foundation; Trinity College Dublin; Ireland and Brazil.*

Resumo: *Este texto relata momentos importantes na cooperação de dez anos entre a Fundação Haddad e o Trinity College Dublin, com a criação de programas de bolsa voltados para o fomento das Humanidades e, mais recentemente, de um professorado no Centro de Tradução Literária e Cultural do Trinity College. O texto faz menção à diversidade de pessoas e ideias que tem sido uma marca dos programas de bolsa patrocinados pela Fundação Haddad, e a como eles têm atraído principalmente alunos de Literatura e de Teatro ao longo dos anos, sempre em contato com instituições acadêmicas tais como a Associação Brasileira de Estudos Irlandeses (ABEI) e a Universidade de São Paulo.*

Palavras-chave: *Fundação Haddad; Trinity College Dublin; Irlanda e Brasil.*

Among the growing community of Brazilians who bring to Ireland some of our culture, our language, and our traditions, there is an annual cohort of young scholars who are awarded a scholarship to pursue their postgraduate degree in the country's oldest and most prestigious university, Trinity College Dublin.

The Haddad Foundation has been funding scholars at Trinity since 2015, when the first fellow started the MPhil degree in Irish Writing. After ten years, the **ABEI/Haddad Fellowship** programme still has literary inclinations, but is open to those wishing to pursue a career in Communications, History, Translation, Screen Studies, and Digital Humanities as well. In 2020, the **Haddad Fellowship** was inaugurated, mainly geared to studies in Theatre. Both the ABEI/Haddad and the Haddad Fellowship are by now consolidated and well-known scholarship programmes whose main objective is that Brazilian students in the area of Humanities receive high-quality training in Ireland and, upon returning, they employ the expertise acquired there in our own country, promoting and developing not only Irish Studies, but also the cultural scene in Brazil as a whole.

A milestone in the partnership between the Haddad Foundation and Trinity College Dublin was a 2023 ceremony in which the trustees Dr. Claudio Haddad and Dr. Rosalie Haddad had their names embossed on the frieze of the grand entrance to the Dining Hall, marking their ingress into the Roll of Honour of this centuries-old university. The ceremony was attended by the then ambassador of Brazil in Ireland, His Excellency Mr. Marcel Fortuna Biato, not to mention authorities from the university itself such as the provost, Professor Linda Doyle.



Claudio Haddad, Linda Doyle, and Rosalie Hadadd.

To date, thirty-five students have been awarded a scholarship at Trinity by the Haddad Foundation, thirteen of them in partnership with the Brazilian Association of Irish Studies (ABEI). They come from different regions in Brazil, and their cultural and academic backgrounds are also varied. As per the latest QS World University Rankings, 33% of the student body at TCD is international, making it tremendously diverse, and the scholars sponsored by the Haddad Foundation reflect and contribute to that diversity, which is cultural as well as intellectual. From the titles of dissertations and final projects below, one immediately sees the range of the fellows' work at Trinity, spanning Shakespeare, Lady Gregory and contemporary playwrights; language variation in videogames and machine translation; original writing and the literary scrutiny of established Irish and English authors... The list goes on and gives us a glimpse of the sheer variety we can expect from upcoming scholars. However, it is visible that a natural trend emerged throughout the years, and most of the fellows now hold or are pursuing a degree in Theatre and Performance and in Literary Translation.



Trustees of the Haddad Foundation and fellows.

On the 50th anniversary of diplomatic relations between Brazil and Ireland, it is perhaps telling that students of the MPhil in Literary Translation form a large part of the fellows: language is the first major gap that must be bridged when cultures interact, and naturally translators are well-equipped for that task. The Haddad Foundation, indeed, works closely with the Trinity Centre for Literary and Cultural Translation (TCLCT): not only many fellows studied there, but Professor Rosalie R. Haddad is a board member of the Centre. Due to the growing interest of Brazilian students in the MPhil in Literary Translation, a Portuguese-speaking scholar at Trinity College who could research, teach, and supervise Brazilian scholars was hired in 2023. Dr. Natália Resende was selected as the first Haddad Assistant Professor at the TCLCT.



James Hadley, Claudio Haddad, Rosalie Haddad,
and Natália Resende.

With a background in Natural Language Processing, Psycholinguistics, and expertise in experimental research, Professor Resende teaches modules that focus on the intersection of translation studies and technology. She coordinates the core module “Interlingual Technologies” and has developed three optional modules since joining the TCLCT: “Data Driven Approaches to Literary Translation”, “Experimental Methods in Translation Studies”, and “Machine Translation for Creative Texts”. With the support of the Haddad Foundation, her research focuses on machine translation for literary texts, combining natural language processing techniques with methodological approaches from psycholinguistics. More recently, she has been working on a project that explores the potential of AI systems to assist humans in the translation of poetry. Needless to say, the impact of AI in the translation market is already so perceptible and so rapidly evolving that research in the area is essential to fathom what the implications will be in the very near future. Professor Resende at times collaborates with scholars from other universities

as well, such as Professor Lenita Rimoli Pisetta, from the University of São Paulo, who visited the TCLCT in 2024 in order to deepen her knowledge of AI applied to translation and prompt engineering techniques. More recently, Professor Sandra Vasconcelos, also from USP, was received by Professors Natália Resende and James Hadley (director of the TCLCT) to deliver the lecture “Joyce and Rosa: Encounters”, celebrating the anniversary of diplomatic relations between Ireland and Brazil. Her visit received the support of the W. B. Yeats Chair of Irish Studies, USP, and the Embassy of Brazil in Ireland.

If the ABEI/Haddad fellows have historically shown a literary bent — in part, perhaps, due to the links between ABEI and various departments of Languages and Literature in Brazil and abroad —, the focus of the Haddad Fellowship programme in Drama studies has organically emerged from the trustees’ own passion for Theatre. Consolidated as active patrons of the arts in São Paulo, they also saw in Ireland — a country with some of the most renowned playwrights of all time — a promising place for Brazilians to improve their skills and acquire new ones. In connection with Ireland’s National Academy of Dramatic Arts (The Lir) and Trinity’s School of Creative Arts, students have the opportunity to develop academic and hands-on projects as performers, stage designers, directors, and playwrights.

Haddad fellows across different areas have contributed to the theatre scene in Dublin either independently, in events such as the Dublin Theatre Festival and the Dublin Fringe Festival, or as part of their final assessment. Each year, the students at The Lir Academy showcase their talent in the Gradfest, staging plays for everyone to attend, and our fellows have helped to produce different plays by prominent contemporary playwrights such as Sarah Ruhl, Branden Jacobs-Jenkins, John Logan, and Simon Longman.

As the Haddad Fellowship completes its first five years and the ABEI/Haddad Fellowship its first decade of existence, one cannot help but be proud of this academic bridge between Brazil and Ireland, built with the determination of many people under the auspices of the Haddad Foundation. The list below, comprehensive but not exhaustive, displays the fellows’ final projects and dissertations and bears witness to this effort. While reflecting on the past achievements, it is also thrilling to know that this international exchange will yield yet more fruit in different areas of the Humanities in coming years.

Dissertations and Final Projects by ABEI/Haddad and Haddad Fellows 2015–2025

(The full list of fellows can be seen on www.haddadfellowship.com)

Comparative Literature

- Adão Lopes da Fonseca – “A Comparison of Representations of the Werewolf Figure in Brazilian and Irish Folklore”
- Débora Gandra de Souza – “The decision making in Macbeth and Julius Caesar”

Creative Writing (final portfolios)

- Amanda Cristina Marques dos Santos – “Triste, Louca ou Má”
- Giulia Paim – “Rock Journey”
- Valentina Gindri – “Aquarium, a collection of Short Stories”

Irish Writing

- Thalita Serra de Castro – “Linguistic Fluidity and Unrealized Territories in Brian Friel’s *Translations*”
- Natália Bergamin Retamero – “The Family in Contemporary Irish Literature: How O’Brien, Enright, and O’Neill Represent Relationships”

Literary Translation

- Amábile Deretti – “Language Variation in Videogames: A reception study on the impact of Anne Bonny’s language variation on the gameplay experience of *Assassin’s Creed: Black Flag* in English and Brazilian Portuguese”
- Eduardo Boheme – “Poetry and Calligraphy: Brazilian Translations of J.R.R. Tolkien’s *legendarium*”
- Nayara Güércio – “The Traveller as a Translator: Intralingual Translation in Brazilian Road Films” (MPhil dissertation) / “Mapping Indirect Translation Research: A Two-Tier Meta-Analysis of Traditions, Shifts, and Uncharted Paths” (PhD thesis)
- Thais Giammarco – “Analysing Machine Translation of Subtle Forms of Humour in Maeve Brennan’s Short Stories”

Modern Irish History

- Maria Clara de Lima Mendes – “The Sense of Community in Enniskillen in the aftermath of the Remembrance Day Bombing in 1987”

Stage Design

- Cecilia Mondadori – “Gundog”, by Simon Longman (Set Designer)
- Filipa Porto – “Appropriate”, by Branden Jacobs-Jenkins (Set Designer)
- Juliana Schmidt – “Appropriate”, by Branden Jacobs-Jenkins (Costume Designer)
- Pedro Henrique Pacheco da Silva – “Red”, by John Logan (Lighting Designer)

Theatre and Performance

- Carlos Darzé – “Homesick: The Multiple Intercultural Tensions in a Cosmopolitan Theatre World”
- Juliana Del Rosso – “Revisiting History: a dramaturgical experiment”
- Murilo Ortunho – “The Effects of Liquid Modernity on Nature and the Body”
- Viviane Monteiro – “Aspects of Womanhood in Selected Plays by Lady Augusta Gregory”

Theatre Directing

- Zia Basbaum – “Eurydice”, by Sarah Ruhl (Director)

A Joyful Trajectory

Uma trajetória rejubilante

Marcelo Tápia

Abstract: *This article retraces the enduring history of Bloomsday celebrations in São Paulo, initiated in 1988 by Munira Hamud Mutran and Haroldo de Campos alongside the foundation of the Brazilian Association of Friends of James Joyce—later to become the Brazilian Association of Irish Studies (ABEI)—at the University of São Paulo (USP). These recollections revisit the numerous activities that have shaped this literary, academic, multilingual, polyphonic, and cross-cultural festivity, from its beginning at Finnegans Pub to its development at USP and São Paulo’s house-museums—Casa das Rosas and Casa Guilherme de Almeida. The text pays tribute to the speakers, readers, performers, writers, actors, scholars, musicians, and translators who, over nearly four decades, have shared in this long-lived collective deed of devotion to James Joyce’s work.*

Keywords: *Bloomsday; São Paulo; James Joyce.*

Resumo: *Este artigo rememora a longa história de celebrações do Bloomsday em São Paulo, iniciada em 1988 por Munira Hamud Mutran e Haroldo de Campos juntamente com a fundação da Associação Brasileira dos Amigos de James Joyce, que viria a se tornar Associação Brasileira de Estudos Irlandeses (ABEI), ligada à Universidade de São Paulo (USP). Estas recordações revisitam as inúmeras atividades que moldaram essa festividade literária, acadêmica, multilíngue, polifônica e transcultural de seu início no Finnegans Pub à continuação na USP e nos museus-casa paulistanos — Casa das Rosas e Casa Guilherme de Almeida. O texto homenageia os palestrantes, leitores, performers, escritores, atores, acadêmicos, músicos e tradutores que, por quase quatro décadas, participaram desse longo ato coletivo de devoção à obra de James Joyce.*

Palavras-chave: *Bloomsday; São Paulo; James Joyce.*

This brief article is, as a matter of fact, an amalgam of references to events that pervades a history of nearly four decades and of impressions gathered during my experience with Bloomsday in São Paulo.

In this voyage through the journeys of Mr. Bloom—“Jornadas do Senhor Dom Flor” as Haroldo de Campos would call them, in the wintry “pauliceia”, nearly always “chilldamp” (“friúmida”) on June 16—each year I anticipated the celebration as a striking and intense experience that warmed my heart and many others’. The sensations remain vivid in my memory, as do many of the scenes I witnessed: how could I forget the concentrated, warm atmosphere of the many voices at Finnegan’s Pub on Cristiano Vianna Street, alongside the clinking of plates and glasses? Or the hectic preparations for the event, which included improvising bleachers by placing chairs on top of tables in order to accommodate the audience that arrived early to get a seat? The evening openings by Munira Mutran? The eagerly awaited speeches and readings by Haroldo, such as—among others—unpublished translated excerpts of *Finnegans Wake*? The dramatic performances in the cramped space? The Irish songs? The multilingual, polyphonic choruses of translated fragments from *Ulysses* simultaneously read in a myriad of Western and Eastern languages? The readings in English by John Milton? The songwriters and musicians who, year after year, closed the event, often with the apotheosis of the zither of Alberto Marsicano? My own apprehension as everything unfolded while I hosted the program for years on end?

There are many faces and names, voices and songs that have celebrated James Joyce—almost all of his work has been represented in various ways throughout the editions of the event—and other Irish writers, in prose, verse, and performance: W. B. Yeats, Oscar Wilde, Bernard Shaw, and Samuel Beckett, to name a few. The scene featuring actresses Bete Coelho, Lu Grimaldi, and Muriel Matalon in Beckett’s “dramaticule” *Come and Go* remains vivid, for example, such as the dramatic reading of Yeats’s *The Hawk’s Well* by Bete, Muriel and Christine Greiner... From Joyce’s work, the evocation of Molly Bloom through the many interpretations of the final part of her monologue in *Ulysses*, presented over the years, will always be memorable...

The endless sensory and reflective impressions fostered by the experiences of São Paulo’s Bloomsday—which have been an invigorating part of my life and have shaped me in many ways through constant discoveries (including within Joyce’s own inexhaustible work)—

will always stay with me: after a long journey through the Joycean pub in São Paulo, the more extensive programs we organized at *Casa das Rosas*, Haroldo de Campos Poetry and Literature Space, and at *Casa Guilherme de Almeida* were also exceptionally significant and memorable for many who took part in them, I'm sure: speakers, readers, actors, performers, musicians, and so many partners came together to devise the exuberant literary mosaics presented in these house-museums of São Paulo.

"Only with great love," Haroldo de Campos told me over the phone in May 2003, after I answered his question about which edition of Bloomsday would be held that June 16: the 16th, the last edition graced by his presence, within a history of remarkable success and media attention that continued—despite the deep sense of loss following the poet's passing in August of that year.

Alongside Munira Hamud Mutran, Haroldo initiated this tradition in our city: Bloomsday in São Paulo was born in 1988, thanks to the initiative of these two people, at Finnegans Pub on Alameda Itú—the choice of a pub, as clarified by the founders, stemmed from their intention to hold the celebration outside the academic setting. In the following years, Bloomsday came to be held at another Finnegans Pub, on Cristiano Vianna Street in the Pinheiros neighborhood, whose owner, Mário Fuchs (a "tavern keeper," as they used to say), became a regular collaborator and supporter of the event, hosting it for decades.

The first Bloomsday in São Paulo aimed to fulfill a purpose: the founding of the Brazilian Association of Friends of James Joyce, which was to become the Brazilian Association of Irish Studies – ABEI, affiliated with the University of São Paulo (USP). Thus, in the 1988 Bloomsday the founding charter of the Association was officially drawn up, recorded by Carmen de Arruda Campos, Haroldo's wife, who would then carry out similar work for each edition of the event, compiling information in a notebook. Carmen brought this task to a close by documenting the final edition in which Haroldo took part, in 2003. The first page contains signatures collected from participants at the inaugural São Paulo Bloomsday, beginning with the signature of Munira H. Mutran, followed by that of Haroldo Eurico Butler Browne de Campos (his full name, highlighting his Irish heritage), along with those of other figures from the cultural scene at the time. A photocopied handout was distributed to those in attendance, containing the event's program.

The year 1989 saw the founding of ABEI, the Brazilian Association of Irish Studies at FFLCH-USP, and from that year until 2004, it led the organization of Bloomsday in São

Paulo. The Association brings together members from various Brazilian universities and it was founded in order to pursue the goal of publishing the *ABEI Journal* annually, in addition to promoting academic exchange.

I started taking part in Bloomsday in 1992, with the aim of contributing to the edition of booklets that included, in addition to the program, texts that were to be read during the event. From that year on, we published the booklets through the Olavobrás publishing house — founded in the 1980s by poet Luis Dolhnikoff and myself; the booklets were distributed to the audience at the Finnegans Pub.

These publications later evolved into books, which were always offered at no cost to those attending Bloomsday: for the tenth edition of the São Paulo event in 1997, Munira Mutran and I organized the volume *Joyce no Brasil [Joyce in Brazil]*, published by Olavobrás in collaboration with ABEI. The book provided a history of the celebration up to that date (portraying documents and images), besides essays on the work of James Joyce. Especially significant for marking the first decade of Bloomsday in São Paulo, this book featured a foreword written by Haroldo de Campos, from which I quote a few excerpts—not only to recall the beauty of his writing, but also to praise Haroldo’s deep appreciation for the event and his tireless devotion to it:

On the blessed day of June 16, 1904, the Jewish-Hungarian-Irish Leopold Bloom, Mr. Bloom (translated to Brazilian Portuguese as Mr. Dom Flor), took a memorable walk around the city of Dublin, crossed by the River Liffey. [...]

All over the world, admirers of Joyce celebrate Bloomsday on June 16, the “Day of Bloom,” or as I prefer to say, the “Journey of Mr. Dom Flor.” At Gotham Book Mart in New York; at Shakespeare and Co. in Paris; at the James Joyce Pub in Zurich; and at Finnegans Pub in our São Paulo de Piratininga, founded in 1554 by Father Anchieta, a pre-Joycean polylingual Jesuit. Currently, even in Dublin—where for a long time the literature of this brilliant Irishman was taboo—the date is celebrated at the recently created Joycean Studies Center in the city [...]

The *pièce de résistance* of Bloomsday festivities is always a multilingual reading of Joyce’s texts. [...]

In fact, worldwide, Joyce has managed to break through the traditionalist bias barrier [...]

I, a native of São Paulo with roots in Ireland and Bahia (Butler Browne), would be remiss not to mention—on this bloomingly conspicuous celebratory date for Joyce in Brazil—that my favorite narrative by Jorge

Amado, *The Two Deaths of Quincas Wateryell* (*A Morte e a Morte de Quincas Berro D'Água*), coincidentally draws inspiration from the same ancient legend of the dead boozier brought back to life by splashes of an alcoholic libation—be it *aguardente* or whiskey. In Joyce's case, it is the clumsy hod-carrier Tim Finnegan (whence *Finnicius Revém*, *Finnegans Wake*, *Finn again wakes*, *Velório*—Wake, and *Re-Vida do Gigante Finn*—Re-Life of the Giant Finn). I have loosely translated the chorus of the Irish folk ballad that inspired Joyce:

Lots of fun at Finnegan's Wake

Whack fol the dah will ya dance to yer partner
Around the flure yer trotters shake
Wasn't it the truth I told you?
Lots of fun at Finnegan's Wake

With this motto as a catchphrase, let us drink in celebration to Joyce for the Tenth Bloomsday, held at Finnegan's Pub in São Paulo, in the Pinheiros neighborhood. And let us take this opportunity to wish for this memorial book, *Joyce no Brasil*, to be the first of a series. Each new anniversary of the *peregrinatio* of Mr. Bloom (Senhor Dom BloomFlor), a new rejoycean booklet.

São Paulo de Piratininga
May 1997

Following *Joyce no Brasil* came *MultiJoyce* (1998) and *Joyce Revém* (1999)—which I organized—, besides the CD *Irish Dreams* (2000), featuring traditional Irish music (an unwavering presence at the events with various guests, as was the theater of Irish authors)—which I produced alongside musicians Daniel Szafran, Cíntia Scola, and Sílvia Zambon. The CD included Haroldo's reading of two excerpts translated by him (unpublished then) from *Finnegans Wake*, as well as a reading by actress Bete Coelho of the previously mentioned final part of the monologue of Molly Bloom from *Ulysses*, in Haroldo de Campos's translation. In the last year of the 20th century, due to particular circumstances, Bloomsday was held at the then-operating Cervejaria Continental, with its customary strong turnout.

The book *Ulisses – a travessia textual*, organized by Haroldo himself, was published for the 2001 Bloomsday, held back again at Finnegan's Pub; in 2002 it was followed by the book *Junijornadas do Senhor Dom Flor*, organized by Munira and I, and offered to the participants

of that year's event along with the CD *Whiskey in the Jar* by the group Irish Dreams. In 2003, at the request of Haroldo de Campos, we published the book *O Lusobrasileirês no Finneganês* by Antonio Carlos Araújo Cintra, a vocabulary of the Portuguese language in Joyce's *Finnegans Wake*; at that year's celebration, the CD *Irish Dreams Live* was given to the attendees. Haroldo's participation was unforgettable—he remained at the Pub until the end of the event, despite being unwell.

After Munira H. Mutran stepped down from organizing Bloomsday in 2004—the year we published the booklet *James Joyce: um breve itinerário de leitura*, which I wrote—I continued coordinating the event alongside Haroldo's son, Ivan de Campos. Starting in 2005, the Bloomsday program expanded beyond Bloom's Day itself: initially, *Casa das Rosas (Espaço Haroldo de Campos de Poesia e Literatura)* was hosting part of the program, which over the years came to be held not only there but also at *Casa Guilherme de Almeida*—both literary house-museums managed by the São Paulo State Government, which I had the opportunity to direct. The publication of booklets continued, with a new design aiming to reflect the guiding principle chosen for the programs; each year, based on chapters of *Ulysses*, a central theme for the celebration was selected: *Visit to Hades (Visita ao Hades, 2006)*, *Ulysses: the meeting & the journey (Ulisses: o encontro & a viagem, 2007)*, *Winds & echoes (Ventos & ecos, 2008)*, *In Circe's cave (Na caverna de Circe, 2009)*, *In Ithaca (Em Ítaca, 2010)*, *James Joyce & Ulysses (Giacomo Joyce & Ulysses, 2012)* and *The Women of Joyce (As mulheres de Joyce, 2013)*. From then on, for various reasons, we began offering the public just printed programs. In 2016, Finnegan's Pub—under new ownership—no longer took part in the celebrations in our city.

In 2020 and 2021, due to the Covid-19 pandemic, the celebration of Bloomsday was held remotely by São Paulo's literary house-museums, and, following our tradition, included readings of Joyce's work in various languages. The online format allowed for the participation of people from different parts of Brazil and abroad.

Since its foundation, the São Paulo Bloomsday has sparked the organization of similar events in many other cities across the country—its celebration in capitals and other locations in numerous states is worth checking online. This is its main legacy: encouraging the reading and discussion of the works of James Joyce, as well as honoring Irish culture and literature. It is worth noting that on several occasions the event in São Paulo was supported by companies of Irish origin, such as Jameson Irish Whiskey and Guinness beer, as well as by the Consulate of Ireland in Brazil, whose representatives actively participated in the events.

Over time, besides those figures already mentioned, many others have taken part in São Paulo's Bloomsday, through readings and performances—such as Aurora F. Bernardini, Augusto de Campos, Cid Campos, Yun Jung Im, Arnaldo Antunes, Nelson Ascher, Caetano W. Galindo, Donaldo Schüller, Grupo Mawaka, Aidan Boyle, Luis Donhnikoff, Lenerson Polonini, Toshi Tanaka, Augusta Vono, Donny Correia, Wellington Nogueira, Irlemar Chiampi, Leyla Perrone-Moisés, Wille Bolle, Alice K., Sérgio Medeiros, Dirce Waltrick do Amarante, Jaa Torrano, André Malta, Horácio Costa, Breno Sebastiani, Christian Werner, Julio Mendonça, Péricles Cavalcanti, Arthur Nestrovski, Livio Tragtenberg, Carlos Rennó, Edvaldo Santana, Lúcio Agra, Felipe Ávila, Daniel Tápia, Grace Gianoukas, Moacir Amâncio, Maria Teresa Quirino, Alzira Alegro, Eliane Fittipaldi, Tereza Jardini, Rodrigo Bravo, Amara Moira, Reynaldo Damazio, Banda Oran, Tunas Celtic Band, the Theatre Company Estrela D'Alva, the Theatre Company Vento Áureo, among many others whose presence enriched the Joycean celebrations—unfortunately a list too numerous to be accommodated here in full.

In recent years, after several occasional initiatives by the W. B. Yeats Chair of Irish Studies at FFLCH-USP, Bloomsday celebration programs have come to take place regularly at the University of São Paulo itself, thanks to the work of Laura Izarra (a long-time collaborator in the history of the event), among other members of the Chair. The centenary celebrations of *Ulysses*, in 2022, featured an extensive program at the University, which also engaged in dialogue with events held at *Casa Guilherme de Almeida* and *Casa das Rosas*. At the latter venue, the event once again featured a performance by Bete Coelho, who was preparing to premiere the monologue *Molly Bloom*, later staged at Sesc Paulista. That year, the booklet *Enjoyciada* was handed out, featuring a poem of my own authorship evoking James Joyce and his work. For several years, the garden of Casa das Rosas set a festive wake scenario for Tim Finnegan, suggesting his reawakening to life — a way of conjuring both the Irish ballad and the novel *Finnegans Wake*, along with the eternal resurgence of Joyce and his characters.

The São Paulo Bloomsday stemming from the lineage that began at Finnegan's Pub came to an end in 2024 with its 37th edition. Although I did not participate in the event due to my departure from the direction of São Paulo's literary house-museums, I was responsible for preparing the program (which was carried out by Julio Mendonça and Rodrigo Bravo). The last edition I participated in was therefore in 2023, when we focused on the theme of return in *Ulysses* ("Homecoming", "A volta para casa"), as well as aspects of the "father and son" relationship drawn from the novel. At that event, I performed "Danny Boy," the first

Irish song I sang at a Bloomsday in the 1990s. Thus, with this popular “anthem of Ireland,” I “wrapped up” my contribution to this series to which so many have contributed and dedicated themselves over time, with the commitment and love that James Joyce and his work deserve.

In the words of Munira Mutran (in her article “A recepção de James Joyce no Brasil”), “time and, ironically, Joyce’s followers or imitators have made accessible what was once illegible.” [“o tempo e, ironicamente, os seguidores ou imitadores de Joyce tornaram acessível o que era ilegível”]. I conclude this brief account wishing that the celebration of those who follow the eternal art of James Joyce will go on uninterrupted and have a very long life (*ars longa!*) at the University of São Paulo.

Translated by Priscila Borges Rodrigues



El universo de Joyce¹

Joyce's Universe

O universo de Joyce

Vitor Alevato do Amaral

Resumen: *El universo poético creado por el escritor irlandés James Joyce (1882-1941) ha sido estudiado con diligencia dentro y fuera de las universidades. Ha sido objeto de trabajos académicos y artísticos (documentales, películas, piezas teatrales etc.). La pregunta que anima este artículo es «¿cómo hablar del universo de Joyce?». El argumento detrás de esta discusión es la suposición de que tratar el universo de Joyce de una manera no-lineal y no-cronológica abre espacio para una lectura creativa, que dialoga más estrechamente con su apertura, inter e intratextualmente. A lo largo de este texto se presentarán pasajes de Dublineses (1914), Retrato del artista adolescente (1916), Exilados (1918), Ulises (1922) y Finnegans Wake (1939) en inglés, español, francés, italiano, alemán y portugués.*

Palabras-clave: *James Joyce; obra abierta; traducción; música.*

Abstract: *The poetic universe created by the Irish writer James Joyce (1882–1941) has been keenly studied in and out of universities. It has been the subject of academic and artistic works (documentaries, movies, plays etc.). The question that serves as motto to this paper is “how to talk about Joyce’s universe?”. The rationale behind the present discussion lies in the assumption according to which treating Joyce’s universe in a non-linear, non-chronological way allows for a creative way of reading, one that dialogues more intimately with its openness, both inter- and intratextually. Throughout the text, quotes from Dubliners (1914), A Portrait of the Artist as a Young Man (1916), Exiles (1918), Ulysses (1922) and Finnegans Wake (1939) will be presented in English, Spanish, French, Italian, German and Portuguese.*

Keywords: *James Joyce; Open Work; Translation; Music.*

Resumo: *O universo poético criado pelo escritor irlandês James Joyce (1882–1941) tem sido estudado com afinco dentro e fora das universidades. Ele tem sido assunto de trabalhos acadêmicos e artísticos (documentários, filmes, peças de teatro etc.). A pergunta que anima este artigo é “como falar do universo de Joyce?”. O argumento por detrás desta discussão está no pressuposto segundo o qual tratar o universo de Joyce de forma não-linear e não-cronológica abre espaço para uma leitura criativa, que dialoga mais intimamente com sua abertura, inter- e intratextualmente. Ao longo deste texto, passagens de Dublinenses (1914), Exílios (1918), Um retrato do artista quando jovem (1916), Ulisses (1922) e Finnegans Wake (1939) serão apresentadas em inglês, espanhol, francês, italiano, alemão e português.*

Palavras-chave: *James Joyce; Obra aberta; Tradução; Música.*

Before the naked universe.
(Joyce, *Finnegans Wake*, 624.18–19)

El universo, siempre abierto, de Joyce

¿Cómo hablar del universo de James Joyce? Empezar un texto con una duda sobre cómo abordar el tema del texto mismo puede parecer un artificio retórico para intentar ganar la simpatía de los lectores. «Está claro que el autor sabe cómo hablar del universo de Joyce», pueden pensar. Pero no lo sé. Cuando acepté, con mucha alegría, la invitación para abrir esta serie de tres conferencias sobre Joyce en el año del centenario de *Ulises*, no me di cuenta de la dificultad impuesta por el tema que me sugirieron. Estoy seguro de que no lo habría elegido por voluntad propia. Por eso pensé en mantener el tema sugerido como una especie de horizonte y titular esta conferencia, por ejemplo, «La lectura de la obra de Joyce en el siglo XXI». De esta manera podría recoger opiniones de críticos y justificar la pertinencia y el valor del escritor irlandés en el mundo de hoy. Y no sería poco. También pensé en subtítular la frase principal de forma que el título final fuera algo como «El universo de Joyce: algunas consideraciones». El subtítulo tendría el rol de proteger al conferencista dejando claro que él no haría más que ensayar opiniones sobre algunos aspectos de la obra del escritor.

Al final, lo que me ha animado a hablar simplemente del universo de Joyce fue lo que yo mismo respondo cuando me preguntan cuánto tiempo necesito para hacer una introducción

a su obra. La respuesta es siempre algo parecido a esto: una hora o una vida. Así que, si me ofrecen ustedes la oportunidad para que yo hable del universo de Joyce, no puedo defraudarles. Sin embargo, la pregunta, sencilla, permanece: ¿cómo hablar del universo de Joyce?

El método más simple y didáctico consiste en empezar por su biografía y después hablar de cada una de sus obras, por lo menos las principales, en orden cronológico. No hay ningún error en proceder así, aunque haya en ese método un inconveniente que no me permite seguirlo: el hecho de que es el método más antijoyceano imaginable.

No me siento cómodo de entrar en el universo joyceano contrariando el orden de este universo. Ya lo he hecho, y muchas veces, sin arrepentirme, pero siempre con la sensación de repetirme. La única forma de no repetirse es leer creativamente, a fin de que en algún momento el lector sienta que respira en armonía con el universo de Joyce. No se trata de aprender a moverse *como* lo hacen los elementos de ese universo, de emparejar el ritmo de la lectura al ritmo del texto. Porque el ritmo no está dado; no es una ley a la que se obedezca. Antes que nada, se trata de descubrir en el texto un ritmo posible, una pulsación coherente, un orden, entre tantos. La lectura es un trabajo entre lector y texto. El lector de Joyce no sigue formas establecidas de leer, sino que crea, *en* Joyce, formas de leer. En otras palabras, moverse en el universo de Joyce es hacer de su obra texto.

El universo de Joyce es textual. Esto puede parecer una obviedad, pues Joyce escribió textos y esto lo sabemos. Pero me gustaría que comprendieran que decir que su universo es textual es referirse a la textualidad de su universo, una textualidad nombrada «Joyce». Dicho más radicalmente, Joyce *es* texto. Pensar en Joyce de esta manera permite que se asocie vida y obra sin caer en la engañosa relación de causa y efecto. O sea, considerar a Joyce” como texto no es lo mismo que leer biográficamente. Por ejemplo, la obra de Joyce no está llena de menciones a padres católicos *porque* Joyce estudió en escuelas jesuitas. No hay relación de causa y efecto que sirva como llave para la interpretación del «Joyce» texto. La obra de Joyce — nacido en 1882, en una Irlanda profundamente católica, y fallecido en 1941, en Zúrich — está llena de menciones a padres católicos y sabemos que Joyce estudió en escuelas jesuitas. La lectura creativa va a buscar modos de leer esta relación entre vida y obra, una relación abierta por el «y» que la convierte en múltiple y no cerrada por el «porque» que la acomoda.

El universo de Joyce no está cerrado. Las relaciones que las lecturas crean no pueden estar solamente determinadas por el contexto original de la obra. O sea, las interpretaciones no pueden depender solamente del respaldo de aquel contexto. Un ejemplo de cómo la obra de

Joyce trasciende su contexto primero está en «Cíclope», decimosegundo episodio de *Ulises* (*Ulysses*, 1922), en el que uno de los personajes dice, en la traducción del argentino José Salas Subirat (1945, p. 345), pionera de la novela de Joyce al español: «Dentro de poco tendremos menos árboles que Portugal». Y luego, en la parodia del estilo periodista de una noticia sobre una boda de la *high society*, el portugués Enrique Flor ejecuta en el órgano la canción «*Leñador, deja ese árbol*» (p. 346). Sería muy cómodo encerrar *Ulises* en su contexto y no entender lo que este pasaje tiene que ver con los cambios climáticos de hoy.

Limitar la lectura de Joyce a un contexto definido y definitivo — lo que no es más que una fantasía — es matar la literatura joyceana, pues su fecundidad puede tomar años, y ahora ya se puede hablar de un siglo, para dar frutos. Pese a la importancia de que se conozca algo del contexto original, ese conocimiento no debe frenar la posibilidad de que Joyce sea leído anacrónicamente, fuera de su tiempo original, pues siendo intertextual, su universo no para de crecer y nuevos sentidos se le agregan a cada lectura; sentidos creados por la relación que los lectores establecen entre el texto y otros textos y contextos.

Leer a Joyce es crear relaciones intertextuales con textos escritos antes y después de Joyce, así como también es entender la red *intratextual* joyceana, en la que palabras, motivos y personajes saltan de un libro a otro, completándose.

El contexto original de la obra, claro, no debe ser olvidado. Pero esto es distinto a decir que el contexto explica el texto, precisamente porque el texto se renueva a cada lectura, y cada lectura reinterpreta el contexto. Dicho de forma clara: si la obra de Joyce dependiese exclusivamente de su contexto original, si fuera una simple reconstitución contextual refractaria a cualquier intromisión anacrónica — lo que no cumple las potencialidades del leer —, nosotros no la leeríamos hoy de la manera como la leemos. Nosotros leemos a Joyce hoy en un acto de verdadera interpretación, o sea, de creación de nuevas relaciones entre el texto y diferentes contextos, lo que incluye el nuestro, nuestra mirada.

No es porque *todo* está en Joyce que los estudios joyceanos prosperan y se renuevan. Eso ocurre porque el *todo* del universo joyceano es un sistema abierto y complejo que no rechaza nada desde que leído sin límites contextuales y sin métodos cronológicos. Lo que no quiere decir sin historicidad. Y es exactamente eso, la noción de historicidad, que autoriza el anacrónico: el todo del universo de Joyce, holísticamente y históricamente entendido, no es sobre Irlanda, no es una isla.

En los años de la pandemia que se inició en 2020, mucha gente pasó a leer más. Los

encuentros literarios no disminuyeron en el mundo virtual. Yo nunca había hablado tanto de *Ulises* como en esos años. ¡Hoy es mi primera conferencia no virtual sobre Joyce o cualquier otro tema desde hace más de dos años! ¿Pero qué tiene *Ulises* que ver con la pandemia si fue publicado hace casi cien años? Si *Ulises* no es una novela *de* la pandemia, cuando se la leyó en este nuevo contexto, imprevisible para Joyce, por supuesto pasó a ser una *novela-en-la-pandemia*, una novela *sobre* la pandemia. El universo de Joyce está abierto a nuevos contextos. Mucha gente empezó a escribir cuentos y poemas sobre la enfermedad. Tal vez no se hayan dado cuenta de que cualquier obra literaria leída o escrita mientras el mundo sufre la peste es una obra sobre la peste, a pesar de que su asunto sea aparentemente ajeno a todo el sufrimiento.

Veamos otro ejemplo. El cineasta estadounidense Joseph Strick (1923–2010) adaptó *Ulises* al medio de la pantalla. El resultado fue la película *Ulysses*, de 1967. En ella, no vemos la Dublín de 1904, sino la de los años 1960, donde Leopold Bloom, Molly Bloom y Stephen Dedalus son ahora personajes de la postguerra de una Irlanda independiente del Reino Unido. Stephen ya no lleva el sombrero de la novela; el director le puso al actor Maurice Roëves (1937–2020), en el rol de Stephen, un corte de cabello *à la* Beatles.

No hablemos ahora de traición del director, ni intentemos borrar la idea de traición con la de, permítanme el término horrible, «fidelidad al espíritu del original», una expresión cargada de sentido moral, «fidelidad», y al mismo tiempo dependiente de una noción casi religiosa, «espíritu». Joyce hubiera sido el dios creador de una obra con espíritu – y esto no va mal para la obra de una mente católica – un espíritu al cual nosotros estamos sujetos y por eso debemos ser a él fieles. Simplemente, olvidemos estas nociones que rebajan a los lectores, traductores, adaptadores, críticos etc., que matan la lectura creadora, que reducen las posibilidades del arte, y pensemos finalmente en la lectura en sentido amplio – palabra que abraza la crítica, la traducción, la adaptación etc. – como un acto de creación.

Así ingresamos al universo de Joyce y lo expandimos.

Pero no nos olvidemos del contexto de 1904, año en el que tiene lugar el relato de *Ulises* de Joyce. Examinemos estos fragmentos de la novela:

By lorries along sir John Rogerson's quay Mr Bloom walked soberly, past Windmill lane, Leask's the linseed crusher's, the postal telegraph office (*U* 5. 1-2)².

Hackney cars, cabs, delivery waggons, mailvans, private broughams, aerated mineral water floats with rattling crates of bottles, rattled, rolled, horsedrawn, rapidly (*U* 7. 1047-1049).

En la traducción Salas Subirat:

Al costado de los camiones, a lo largo del muelle de sir John Rogerson, el señor Bloom caminaba gravemente, pasando la Windmill Lane, el molino de linaza de Leask, la Oficina de Correos y Telégrafos. (Salas Subirat, 1945, p. 75)

Coches de alquiler, cabriolés, furgones de reparto, camiones de correspondencia, coches particulares, gaseosa agua mineral flota en ruidosos canastos de botellas, sacudida, rodando, arrastrada por caballos rápidamente. (Salas Subirat, 1945, p. 159)

No debemos pensar que los vehículos mencionados por Joyce eran motorizados. Eran, sí, «arrastrad[os] por caballos», para utilizar la traducción de Salas Subirat. Una de las imágenes fotográficas de Dublín hechas por John J. Clarke (1878–1961) entre 1897 y 1904, «Two men in a car on St Stephen's Green», demuestra muy bien el tipo de vehículo al que Joyce se refería. Si un vehículo motorizado fuera algo común, los siete peatones en la fotografía de Clarke no estarían tan maravillados de verlo.

También hay carros motorizados en la obra de Joyce. Están en el cuento «Después de la carrera» («After the Race»), de *Dublineses* (*Dubliners*, 1914).

The cars came scudding in towards Dublin, running even like pellets in the groove of the Naas Road (Joyce, 1972, p. 42).

En la traducción de Guillermo Cabrera-Infante:

Los carros venían volando hacia Dublín, deslizándose como balines por la curva del camino de Naas (Cabrera-Infante, 2000, p. 43).

Pero eran tan raros que atraían la atención de la gente, como la de los seis peatones hipnotizados en otra fotografía de Clarke, «Two men in a car on St Stephen's Green».

Este rigor histórico y contextual no revela la imposibilidad de nuevas interpretaciones. De hecho, solamente demuestra que, cuando buscamos precisión contextual, estamos todavía muy lejos de la interpretación. Saber que el contexto de *Ulyses* es, en ese caso, un contexto de

carruajes tirados por caballos, no significa llegar a ninguna interpretación ni a ninguna creación artística. Encontramos elementos que el arte va a transfigurar y que la crítica va a utilizar para la interpretación. En la película de Strick, por ejemplo, muchos caballos van a desaparecer y van a dar lugar a vehículos motorizados. En cuanto a la interpretación, el compás de las patas de los caballos es importante para que podamos relacionar la velocidad de los vehículos con la de los pensamientos de los personajes. La bastante conocida lectura de *Ulyses* difundida en 1982 por la RTÉ (Ireland's National Television and Radio Broadcaster) nos sugiere un ritmo para el sexto episodio, «Hades», al insertar como sonido de fondo el paso de los caballos. Leer *Ulyses* es pensar que la velocidad del carro funerario es lenta para nosotros, pero era normal para Bloom y compañía. Leer *Ulyses* es sentir ese ritmo – u otro ritmo que le suene mejor al lector – y *hacer* algo de ello.

En 1904, este era el compás de la vida de la mayoría de la gente. Desde nuestro punto de vista actual, incluso los trenes eran lentos. En *Retrato del artista adolescente* (*A Portrait of the Artist as a Young Man*, 1916), Stephen viaja en tren con su padre hacia Cork:

He saw the darkening lands slipping away past him, the silent telegraphpoles passing his window swiftly every four seconds...

He listened without sympathy to his father's evocation of Cork and of scenes of his youth...

At Maryborough he fell asleep. When he awoke the train had passed out of Mallow and his father was stretched asleep on the other seat. The cold light of the dawn lay over the country, over the unpeopled fields and the closed cottages. ... His prayer, addressed neither to God nor saint, began with a shiver, as the chilly morning breeze crept through the chink of the carriage door to his feet... (Joyce, 1974, p. 87).

En la traducción de Alfonso Donado, pseudónimo de Dámaso Alonso:

Veía cómo iban resbalando hacia atrás las tierras cada vez más sombrías y los silenciosos postes del telégrafo que cada cuatro segundos pasaban rápidamente por la ventana...

Escuchaba sin interés ninguno la evocación que su padre hacía de Cork y de las escenas de su juventud...

Al pasar por Maryborough cayó dormido. Cuando se despertó, el tren había ya dejado atrás Mallow, y su padre dormía tumbado en el asiento frontero. La fría luz del amanecer caía sobre el campo, sobre las tierras desoladas y las cerradas cabañas. ... Su oración no se dirigía a Dios ni a ningún

santo, sino que comenzaba con un escalofrío, del aire que por la ranura de la portezuela hasta sus pies entraba... (Donado, 1956, p. 89-90).

En el comienzo del viaje de Stephen y su padre, en el verano de 1898, las tierras apenas oscurecían, ya al final amanecía. Hoy el viaje en tren desde Dublín hasta Cork puede durar solamente dos horas y treinta minutos.

Cuando leemos *Ulyses* u otra obra de Joyce hoy, no simplemente, como suele decirse, «volvemos» a aquel contexto. Por el contrario, lo contrastamos con nuestro contexto, con el ritmo de nuestras vidas. ¿O acaso dejamos de ser quienes somos, dejamos de pertenecer a nuestro tiempo cuando leemos a Joyce? La lectura contextual no es el supuesto apagamiento del contexto del lector, pero sí la tensión constante entre su contexto y el contexto originario. Las obras literarias, sobre todo las que han recibido más alta inversión artística, como la de Joyce, nos abren un universo en el que podemos entrar sin preliminarmente dejar nada fuera.

Un modo personal y creativo de hablar del universo de Joyce puede ser huir del imperio de la cronología y hablar tanto de temas como de técnicas. ¿Qué les parece si, con esta consideración, continuamos a deambular políglotamente (con la ayuda del alemán, el francés y el portugués) por los textos de Joyce, incluso por su trabajo de traductor? A final, el universo de Joyce no es monolingüe, y leer políglotamente es uno de los ejercicios de lectura más fascinantes y creativos.

Dante, Joyce, Eliot

Joyce empezó muy joven a escribir poemas. El fragmento más antiguo que ha llegado hasta nosotros son los versos de «Et tu, Healy», escritos a los nueve años. Joyce inauguraba su vena, por decirlo así, política.

Et tu, Healy

My cot alas that dear old shady home
Where oft in youthful sport I played
Upon thy verdant grassy fields all day
Or lingered for a moment in thy bosom shade.

His quaint-perched aerie on the crags of Time
Where the rude din of this . . . century
Can trouble him no more. (Joyce, 1991, p. 71)

En la traducción de Pablo Ingberg:

Et tu, Healy

Mi cuna ay mi querido antiguo hogar sombreado
Donde jugué de joven tantas veces contento
En tus verdeantes campos herbosos todo el día
O en tu íntima sombra me detuve un momento.

Su aguilera posada en los riscos del Tiempo
Donde la ruda bulla de este ... siglo
Ya no pueden volver a molestarlo. (Ingberg, 2018, p. 147)

Sí, el universo de Joyce es también político. Este poema, en la edición argentina, traducido por Ingberg, se encuentra entre los «poemas tempranos», siguiendo la lección de Jacques Aubert y Richard Ellmann en sus ediciones en francés e inglés. En la traducción al portugués, la decisión crítica de ponerlo no entre los poemas de la juventud de Joyce, sino entre los de ocasión, subraya su carácter político. Es otra posibilidad en el universo poético de Joyce. Charles Stewart Parnell (1846–1891), el líder del movimiento por el autogobierno de Irlanda, el rey no coronado, cayó en desgracia debido a su caso de adulterio con la inglesa Kitty O'Shea. Tim Healy, el Brutus del título, era un aliado de Parnell que se puso al lado de la Iglesia Católica y lo abandonó.

Et tu, Healy

Meu doce abrigo oh antigo lar
Onde tão jovem eu brincava,
Tantas vezes a fio em verde grama
Ou em tua sombra amiga às vezes me abrigava

[...]

Seu ninho estranho na penha do Tempo
Onde o ruído rude deste... século
Não mais o incomoda. (Amaral, 2022, p. 139)

El niño Joyce, estudiante de la escuela jesuita Clongowes Wood College, nunca olvidó la traición sufrida por Parnell. En su primera novela, *Retrato del artista adolescente*, una de las imágenes más antiguas de Stephen Dedalus, alter ego de Joyce, es la de la señora Riordan con

sus cepillos. Ella «tenía dos cepillos en su armario. El cepillo con el respaldo de terciopelo azul era el de Michael Davitt y el cepillo con el revés de terciopelo verde, el de Parnell». Pero en la cena de Navidad de 1891, después de descubierto el caso extraconyugal, la misma señora dice a Simon Dedalus, padre de Stephen Dedalus, que Parnell era un «traidor», un «adúltero» y que por esa razón «los sacerdotes hicieron bien en abandonarle» (Donado, 1956, p. 10, 41).

Parnell reaparece en *Ulyses*, una obra profundamente política, por ejemplo, en esta reflexión sobre la muerte que conocemos al tener acceso al flujo de los pensamientos de Bloom en «Hades», el que tiene lugar en torno al entierro Patrick Dignam:

Gone at last. People talk about you a bit: forget you. Don't forget to pray for him. Remember him in your prayers. Even Parnell. Ivy day dying out. Then they follow: dropping into a hole one after the other. (*U* 6.853-856)

Por fin se fué. La gente habla un poco de uno; se olvidan. No se olviden de rezar por él. Recuérdelo en sus oraciones. Hasta Parnell. La flor de un día se está extinguiendo. Luego siguen: cayendo en un agujero uno después del otro. (Salas Subirat, 1945, p. 118)

En la última obra de Joyce, *Finnegans Wake* (1939), volvemos a encontrar a Parnell y su símbolo, el *ivy leaf*, la hoja de hiedra:

As hollyday in his house so was he priest and king to that: ulvy came, envy saw, ivy conquered. Lou! Lou! They have waved his green boughs o'er him as they have torn him limb from lamb. For his muertification and uxpíration and dumnation and annuhulation. (*FW* 58.5-9)³

En la traducción de Marcelo Zabaloy:

Como diasanto en su casa así era sacerdote y rey en eso: la juncia vino, la envidia vió y la hiedra venció. ¡Lou! ¡Lou! Agitaron sus ramas verdes sobre él tal como desgarraron el miembro del cordero. Para su muertificación y uxpíración y condumnación y anuhulación. (Zabaloy, 2016, p. 58)

En su *Ulyses*, Salas Subirat (1945, p. 118) ha convertido «Ivy Day dying out» (*U* 6.855), la referencia a la hoja de hiedra de Parnell, en «la flor de un día se está extinguiendo». Incluso en la traducción francesa de Auguste Morel (1995 p. 125), de 1929, tan consultada por Salas Subirat, se lee «Le Jour du Lierre se meurt» (El Día de la Hiedra se muere). «Giorno

dell'edera sta scomparendo», trae la traducción italiana de Enrico Terrinoni (2026, p. 132). «¡El traductor argentino ha cometido un error!», podemos exclamar, o igualmente podemos ver toda la poesía de este error-entre-comillas. La planta poéticamente da una flor, resistiendo efímeramente a la muerte, aunque por un día. Salas Subirat ha captado la frágil esperanza de los seguidores de Parnell, a quienes encontramos en una sala del comité del cuento «Efemérides en el comité», como Cabrera-Infante traduce el título «Ivy Day in the Committee Room», de *Dublineses*. ¿Podrá el rey no coronado de Irlanda volver, como en el poema que cierra el cuento?

But Erin, list, his spirit may
Rise, like the Phoenix from the flames,
When breaks the dawning of the day (Joyce, 1972, p. 135)

Pero, oye, Erín — o mejor, sí: escucha: —
Su espíritu se alzará de entre las llamas
Como el Fénix, como esa aurora soberana (Cabrera-Infante, 2000, p. 128)

Entramos en el reino de la muerte, del cual no se regresa. La muerte deshace a la gente. Todavía en el cementerio, Bloom piensa sobre los muertos:

How many! All these here once walked round Dublin. Faithful departed. As
you are now so once were we. (*U*6.960-961)

¡Cuántos! Todos éstos anduvieron en un tiempo por Dublin. Se durmieron
en la paz del Señor. Tal como eres ahora tú así fuimos nosotros un día. (Salas
Subirat, 1945, p. 121)

El universo de Joyce es intertextual, ya lo sabemos. En este pasaje de *Ulises* oímos a Dante Alighieri y a T. S. Eliot. En la *Divina Comedia*, antes de cruzar el Aqueronte hacia el Limbo, Dante ve la gente muerta y le cuesta creer «che morte tanta n'avesse disfatta» (Alighieri, 1925, *Inferno*, III, 57). La misma imagen de la gente deshecha por la muerte está en el poema de Eliot, *The Waste Land*, o *La tierra baldía*, publicado en el mismo año que el *Ulises* de Joyce. y en la ciudad irreal del poema de Eliot, también se escucha la interjección de Joyce (¿o deberíamos decir de Dante?):

Unreal City,
Under the brown fog of a winter dawn,

A crowd flowed under London Bridge, so many.
I had not thought death had undone so many. (Eliot, 1965, p. 65)

Joyce sabía que a Eliot le gustaba mucho *Ulises* y que *La tierra baldía* tenía la presencia de su novela, que Eliot venía leyendo algunos años antes de la publicación en libro, mientras los episodios de *Ulises* salían en formato seriado, algunos por la revista *The Egoist*, de la cual Eliot era editor. El irlandés no perdió la oportunidad de hacer un chiste y parodió *La tierra baldía* de Eliot en un poema suyo, escrito en una carta enviada a Harriet Shaw Weaver el 15 de agosto de 1925. En la parodia joyceana, el mes de abril no es más cruel, sino el más lluvioso; la gente muerta cede espacio a los mosquitos; la tierra devastada por la guerra es comparada a la clínica donde Joyce iba a tratar sus ojos enfermos; y la repetición final en sánscrito de un Upanisada, «Shantih shantih shantih», que según Eliot significa «la paz que está más allá del entendimiento» (Eliot, 1965, p. 79, 86), es sustituida por una pregunta trivial:

Rouen is the rainiest place getting
Inside all impermeables, wetting
Damp marrow in drenched bones.

[...]

I heard mosquitoes swarm in old Bordeaux
So many!
I had not thought the earth contained so many

[...]

But we shall have great times,
When we return to Clinic, that waste land
O Esculapios!
(Shan't we? Shan't we? Shan't we?) (Joyce, 1991, p. 134)

Rouen es el sitio más lluvioso, penetrante
En cualquier impermeable, mojado
De húmedas medulas en huesos empapados.

[...]

Oí mosquitos enjambrados en la vieja Burdeos
Tantos
Yo no creía que la tierra contuviera tantos

[...]

Pero tendremos grandes tiempos,
Cuando volvamos a la Clínica, esa tierra baldía
¡O Esculapio!
(¿No es así? ¿No es así? ¿No es así?) (Ingberg, 2018, p. 229)

La música de Joyce

Continuemos esta deambulación por la música del universo de Joyce. Hablemos de la musicalidad de sus textos.

El primer libro que Joyce publicó consistía en treinta y seis poemas. Se llama *Chamber Music*. La única traducción posible parece ser *Música de cámara*. Pero en Joyce todo es ambigüedad. Cuenta su hermano John Stanislaus Joyce (1884–1955) que la inspiración del título tiene otra fuente, no tan musical. En su *Diario de Dublín*, Stanislaus nos hace saber que había sugerido el título a Joyce en 1904, cuando supo de una graciosa historia entre su hermano y una prostituta que había utilizado una bacinilla como acompañamiento musical a la voz de Joyce mientras él cantaba. Stanislaus hubiera pensado en el título debido a la semejanza entre *chamberpot* (bacinilla) y *chamber music* (música de cámara) (Stanislaus Joyce, 1962, p. 30–31). Un origen nada poético para un libro de inspiración simbolista e isabelina.⁴

Leamos un poema no publicado por Joyce, uno de los de su juventud.

... Wind thine arms round me, woman of sorcery,
While the lascivious music murmurs afar:
I will close mine eyes, and dream as I dance with thee,
And pass away from the world where my sorrows are.

Faster and faster! strike the harps in the hall!
Woman, I fear that this dance is the dance of death!
Faster! — ah, I am faint... and, ah, I fall.
The distant music mournfully murmureth. (Joyce, 1991, p. 77)

... Cíñeme con tus brazos, mujer de brujería,
Mientras lejos lasciva la música murmura:
Mientras bailo contigo, soñaré que eres mía
Y dejaré este mundo donde está mi amargura.

¡Más, más rápido”, ¡tañen las arpas en la sala!
¡Mujer, temo éste sea el baile de la muerte!
¡Más rápido! Ah, desmayo... caigo como en la tala.
La música lejana murmura duelo inerte. (Ingberg, 2018, p. 157)

La imagen de la música lejana, *distant music*, va a volver a la obra de Joyce en 1907, año en el que escribió su cuento liminar «Los muertos». Allí, Gabriel Conroy contempla a su mujer, Greta Conroy, de pie en el descanso de la escalera escuchando una melodía y piensa que «si fuera pintor», pintaría un cuadro de su mujer y lo llamaría «*Lejana Melodía*» (Cabrera-Infante, 2000, p. 195), «*Distant Music*» (Joyce, 1972, p. 210). Ya nos encontramos otra vez en la intratextualidad del universo de Joyce.

No solemos hablar del Joyce dramaturgo, pero a Joyce no solamente le gustaba mucho el teatro, sino que también escribió y tradujo piezas teatrales (*Michael Kramer* y *Before Sunrise*, de Gerhard Hauptmann, al inglés; *Riders to the Sea*, de John Milington Synge, y *The Countess Cathleen*, de W. B. Yeats, al italiano). En Zúrich, creó con Claude Sykes una compañía *amateur* de teatro llamada The English Players (Los actores ingleses) y antes, en el Belvedere College, su segunda institución de enseñanza actuó en una pieza a los dieciséis años. Su única pieza superviviente es *Exilados* (*Exiles*, 1918). Henryk Ibsen (1828–1906) fue la más fuerte inspiración de este drama malhadado de Joyce. En el primer acto de la pieza, Robert se aproxima a Bertha y le dice que piensa en ella como «algo bello y distante — como la luna o alguna música profunda», como se lee en la traducción de Javier Fernández de Castro (1970, p. 32). La imagen de la música lejana sale de la poesía, pasa por la ficción y llega al drama.

Al universo de Joyce no escapa la traducción. Además de piezas teatrales, tradujo algunos poemas. Entre ellos, uno de los más conocidos de Paul Verlaine (1844–1896), «Chanson d’Automne» («Canción de Otoño»), un poema simbolista de fuerte inspiración musical.

Chanson d'automne

Les sanglots longs
Des violons
De l'automne
Blessent mon cœur
D'une langueur
Monotone.

Tout suffocant
Et blême, quand
Sonne l'heure,
Je me souviens
Des jours anciens
Et je pleure;

Et je m'en vais
Au vent mauvais
Qui m'emporte
Deçà, delà,
Pareil à la
Feuille morte. (Verlaine, 1900, p. 33-34)

La elección de Joyce por el poema de Verlaine es la elección de un poeta que admira y quiere cantar la música de otro. La traducción de Joyce que vamos a leer ahora nos enseña la fuerte atracción que la musicalidad ejercía sobre el poeta irlandés.

A voice that sings
Like viol strings
Through the wane
Of the pale year
Lulleth me here
With its strain.

My soul is faint
At the bell's plaint
Ringing deep;
I think upon
A day bygone
And I weep.

Away! Away!
I must obey
 This drear wind,
Like a dead leaf
In aimless grief
 Drifting blind. (Joyce, 1991, p. 74)

La musicalidad, la encontramos en toda la obra joyceana, y no solamente en los poemas. A veces nos sorprende la musicalidad típica de los versos dentro de la prosa de Joyce, como la que está en la apertura del cuento «Eveline».

She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains [...] (Joyce, 1972, p. 36).

Las aliteraciones de las palabras en la primera frase (window, watching; evening, invade, avenue) nos traen el anochecer a la vista. La ventana no es solamente un cuadrado, una apertura para el mundo externo a la casa, es casi un personaje que mira afuera con Eveline: «the window [is] watching». El ritmo formado por la sucesión de sílabas tónicas crea un verso basado en los ictus y no en la alternancia entre sílabas fuertes y débiles. Y en la segunda frase, su cabeza se reclina con el movimiento de un pentámetro yámbico:

x / | x / | x / | x / | x /
Her head was leaned against the window curtains

La traducción de Cabrera-Infante es igualmente musical y sucinta:

Sentada a la ventana vio cómo la noche invadía la avenida. Reclinó la cabeza en la cortina [...] (Cabrera-Infante, 2000, p. 37)

Casi se nos olvida que él, como tantos otros traductores, añadió el “cómo” en la frase, una pieza que inconvenientemente explicita el *modo* en que la noche invadía la avenida. Un elemento que suele interferir en la inmediata percepción de Eveline, pues la joven veía la noche y no *cómo* la noche actuaba. Pero el traductor atenúa esta intromisión con la perfecta captación de la música de Joyce. En su texto, el ritmo, las aliteraciones, las tónicas, todo se conecta con Joyce, incluso el pentámetro yámbico joyceano se convierte en un endecasílabo:

/ /
Reclinó la cabeza en la cortina
1 2 3 4 5 6 7 8 9 10 11

Las llaves a.

Un breve comentario entre llaves (musicales, ¿por qué no?). *Opera aperta* (*Obra abierta*), de Umberto Eco, publicado en 1962, proviene de una reflexión sobre la obra de Joyce, una obra en la que *Finnegans Wake* es un “cosmos einsteiniano” al mismo tiempo «finito»⁵ e «ilimitado» (Eco, 2023, p. xxxix, 17; nuestra traducción). Sin duda, en la apertura del universo de Joyce, *Finnegans Wake* ocupa una posición especial —como también en toda la literatura del último siglo. No es simple coincidencia que Eco empiece a presentar la «poética de la obra abierta» con ejemplos de composiciones musicales de Karlhainz Stockhausen, Luciano Berio, Henri Poussuer e Pierre Boulez. En sus ejemplos, el ensayista detecta «la particular autonomía ejecutiva concedida al intérprete» (p. 3-4; nuestra traducción). Podemos decir lo mismo sobre *Finnegans Wake*: es una pieza que puede ser ejecutada por el lector con un grado de libertad más allá de la apertura «normal» de otras obras poéticas. Decenas de lenguas se imbrican en este poema (en sentido amplio, no forma, género o texto en verso) y crean su musicalidad, no principalmente como sonoridad, aunque ella exista, sino como lucha contra la dicotomía significante-significado.

Finnegans Wake es la obra de. No incompleta sino abierta. Abierta a las lecturas posibles, desafiadoras. “Can’t hear with the waters of.” (*FW* 215.31) « Le bébé babil des ondes de. » (Beckett y Saupault, p. 174); „Ich höre nicht vor Mäuse Gewisper liffeylaufenden Wassers von.“ (Goyert, 1982, p. 164) Es importante que intentemos oír *en* sus aguas y ver *entre* sus comillas, “junto às riorevantes águas de, correntes-e-recorrentes águas de” (Schüler, 2022, p. 349).

“The keys to” (*FW* 628.15).⁶ Las llaves (o claves) a quien quiera leer (oír).

«Escribo»

Esta deambulación demuestra cómo es importante que la obra de Joyce sea leída como un todo, sin descuidar las partes dichas «menores». La obra de Joyce está llena de motivos — y no hay término menor ya que hemos hablado de música, ¿verdad? — y los motivos joyceanos son elementos, quizás los principales, que permiten que Joyce sea múltiple y, al mismo tiempo, uno; son algunos de los elementos que dan organicidad a la variedad de su obra.

Es el universo del ensayo, de la pieza teatral, de la traducción, de la novela, del cuento, del poema, del inclasificable *Finnegans Wake*⁷. Esta última obra, que para algunos está en el umbral entre modernismo y postmodernismo, y que de hecho representa un intento, ¡logrado!, de construirse fuera de las márgenes de los géneros literarios, constituye el mejor ejemplo de la exigencia de Joyce. Su exigencia, me parece, era que los lectores pusieran en su tarea una determinación semejante a la que él mismo puso en la suya. Es decir, que leyéramos como él escribió.

La lectura colectiva de *Finnegans Wake*, coordinada por Fritz Senn en la Fundación James Joyce de Zúrich, continúa desde los años 1980.⁸ *Finnegans Wake* no es la única obra de Joyce que merece el máximo de atención de los lectores. Sin embargo, es la más representativa de su exigencia por nuestra atención.

Escribir era la vida de Joyce. En la apertura del Simposio Internacional James Joyce de 1975, en París, Maria Jolas relató lo siguiente antes de pasar la palabra a Jacques Lacan. En cierta ocasión, Joyce invitó a su amiga al Instituto Británico para un homenaje a Sir James Frazer (1854–1941), el autor de *The Golden Bough* (*La rama dorada*). El saludo entre Joyce y Sir James, según Maria Jolas, se dio así:

—¿Nombre?
—Joyce. James Joyce.
—¿Qué hace?
—Escribo. (Jolas, 1976, p. 11)

«*J'écris*», dijo Joyce, en la breve conversación en francés. ¿Y qué verbo podría haber definido mejor lo que Joyce hacía? Quisiéramos que un día nos hicieran la misma pregunta, con la misma soberbia, para que contestáramos con igual simplicidad: «Leemos. Leemos a Joyce, su universo».

Notas

- 1 Una versión más corta de este texto fue presentada el 2 de junio de 2022, como conferencia inaugural del evento “*Ulises* 100 años”, en la Escuela de Idiomas de la Universidad de Antioquia, Medellín, Colombia. Agradezco a Martha Pulido, profesora de la mencionada universidad, por la invitación y lectura previa de este ensayo. Agradezco, también, a la poeta y traductora Isabel Teresa García por la revisión y comentarios.
- 2 Las referencias al texto original de *Ulises* (edición de Gabler) siguen el patrón U + episodio + línea(s).
- 3 Las referencias al texto original de *Finnegans Wake* siguen el patrón FW + página(s) + línea(s).
- 4 La poesía de Joyce fue tema de la conferencia de Selnich Vivas la semana siguiente.

- 5 Finito (it.): finito o acabado.
- 6 Cuando le preguntaron a Donaldo Schüler, traductor brasileño de *Finnegans Wake*, si la obra contiene una ética de la lectura, el traductor contestó que Joyce nos ha entregado las llaves y mencionó este pasaje del texto de Joyce (Simposio «Ulysses e Jacob's Room: 100 anos», Universidad Federal Fluminense y Universidad Federal de Río de Janeiro, 9–11 de noviembre de 2022).
- 7 *Finnegans Wake* fue tema de la tercera conferencia, de Martha Pulido.
- 8 La artista Dora García filmó una de las sesiones de lectura para su documental *The Joycean Society* (2013).

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*“A right to happiness”: The Appropriation of Joyce’s
“Eveline” in Mary O’Donnell’s “Mrs Ward’s Diary”
and Sara Benvenuto’s Válvula*

*“O direito à felicidade”: A apropriação de “Eveline”, de Joyce,
em “Mrs Ward’s Diary”, de Mary O’Donnell,
e em Válvula, de Sara Benvenuto*

Tarso do Amaral de Souza Cruz

Abstract: *This article aims to explore how two contemporary artistic works – Mary O’Donnell’s short story “Mrs Ward’s Diary” and Sara Benvenuto’s short film Válvula – appropriate and subvert one of the most renowned stories in James Joyce’s Dubliners: “Eveline”. O’Donnell and Benvenuto present fictional narratives that echo and at the same time disrupt themes and characters from Joyce’s emblematic short story, delving into analogous marks of peripheral realities and simultaneously proposing new solutions for shared forms of oppression.*

Keywords: *James Joyce; Mary O’Donnell; Sara Benvenuto; Appropriation; Eveline.*

Resumo: *Este artigo visa explorar como dois trabalhos artísticos contemporâneos – o conto “Mrs Ward’s Diary” de Mary O’Donnell e o curta Válvula de Sara Benvenuto – se apropriam e subvertem uma das histórias mais renomadas do livro Dublinenses de James Joyce: “Eveline”. O’Donnell e Benvenuto apresentam narrativas ficcionais que ecoam e ao mesmo tempo rompem com os temas e as personagens do conto emblemático de Joyce, explorando traços de realidades periféricas análogas e propondo, simultaneamente, novas soluções para formas compartilhadas de opressão.*

Palavras-chave: *James Joyce; Mary O'Donnell; Sara Benvenuto; Apropriação; Eveline.*

“Eveline” is one of Joyce’s most famous works. Originally published in 1904 in *The Irish Homestead*, it was the second story Joyce wrote for *Dubliners*, and it was his first fictional narrative with a female protagonist. As it is widely known, the short story has as its main character Eveline, a young woman living in the turn-of-the-century Dublin who has to deal with a dysfunctional family, a sick and abusive father and the dilemma generated by the possibility of leaving the life she knows behind and escape with Frank, a sailor with whom she has a romantic entanglement and who invites her to follow him to Buenos Aires, where they could start a new life.

Throughout the narrative, we follow Eveline’s thoughts about her situation and the sea of possibilities Frank represents. We learn that even though she cares for her sick father and for her brothers, even though she sort of cherishes the life she knows and is used to, Eveline does not want to die like her mother, crazy and delirious. In this sad state of affairs, Frank becomes a possible way out: “Escape! She must escape! Frank would save her. He would give her life, perhaps love, too. But she wanted to live. Why should she be unhappy? She had a right to happiness. Frank would take her in his arms, fold her in his arms. He would save her.” (31).

The famous momentous final scene of the short story, though, presents us with an Eveline incapable of abandoning the life she knows for an extremely uncertain future next to Frank. His sea of possibilities would drown her: “No! No! No! It was impossible” (31), she thinks. As much as Frank called to her to follow him, she would not, she could not, as the last sentences of the short story let us know: “She set her white face to him, passive, like a helpless animal. Her eyes gave him no sign of love or farewell or recognition.” (32).

For more than a century now, “Eveline” has been endlessly interpreted and reinterpreted by Joycean scholars, teachers, students, artists, and general readers alike. From the seemingly unending interest in the themes of paralysis and epiphany to more contemporary discussions on immigration and even sexual trafficking and exploitation, the short story, which has also been studied through the lens of the biographical undertones that permeate it, continues to inspire new readings.

For instance, two contemporary works, Irish writer Mary O'Donnell's short story "Mrs Ward's Diary" and Brazilian filmmaker Sara Benvenuto's short film *Válvula*, present fictional narratives that appropriate, echo, and at the same time disrupt themes and characters from Joyce's "Eveline". Both works help us to look at Joyce's short story with fresh eyes, as well as make us reconsider the various ways in which "Eveline" continues to inspire intellectual and artistic explorations of past and present issues our society still has to deal with.

In *Adaptation and Appropriation* Julie Sanders argues that in an artistic appropriation, "we have a whole sale rethinking of the terms of the original" (28), for it "affects a [...] decisive journey away from the informing source into a wholly new cultural product and domain" (26) in which "the appropriated text or texts are not always [...] clearly signalled or acknowledge" (26). Bearing Sanders's points in mind, we may understand both contemporary Irish writer Mary O'Donnell's short story "Mrs Ward's Diary" and Brazilian filmmaker Sara Benvenuto's short film *Válvula* as appropriations of Joyce's "Eveline". The following paragraphs briefly present the different, albeit related, ways in which O'Donnell and Benvenuto appropriate Joyce's story.

Mary O'Donnell is an awarded contemporary Irish writer whose substantial literary output encompasses poetry, novels, and short stories. In 2018, she released *Empire*, her third collection of short stories. As Irish scholar Eamon Maher puts it, the interconnected short narratives of *Empire* examine "Ireland's slow and painful emergence from the shadow of colonialism during the early decades of the twentieth century" (Maher). From the arrival of a middle-class family from Dublin in colonial Burma during WWI to the way an impoverished girl witnesses and elaborates on the East Rising, O'Donnell's stories present us with a vast and intricate overview of Ireland fighting its way out of its colonial past.

"Mrs Ward's Diary" is one of the short stories in *Empire*. In it, we read about Mrs Ward's son, Francis, a young man who is a member of the Irish Citizen Army and who falls in love with a Jewish refugee singer from Russia, Anna Basheva, who's passing through Dublin as a part of her European tour. Scattered with political overtones and illuminating insights into the various ways in which different members of Dublin society reacted to the East Rising, this remarkable short story might also be read as a sort of a reversed "Eveline", a curious upside-down version of Joyce's acclaimed work.

Just like in "Eveline", in O'Donnell's story, we read about a supposed love affair that is prone to failure. However, the lovers seem to be in reversed position: in Joyce's story, Eveline,

the misfortunate female character, is the one who falls for a traveling and exciting figure who could ‘save’ her, Frank; in “Mrs Ward’s Diary”, the one in love is Francis, and the passing, exhilarating other is a more mature woman, Anna, the touring singer. Much like Eveline, Francis is helplessly left alone as his beloved fades away along with the train that would take her to the next stop in her tour. But differently from Joyce’s protagonist, Francis runs and screams, as we may read in the following passage: “He ran like a boy as the train picked up speed, legs stretching as he pounded the platform, roaring after her, *I love you, dearest Anna, please don’t go!*” (133).

Despite their obvious differences, Eveline and Francis have a lot in common: both are Dubliners who fall in love with traveling figures who present them with new possibilities that make them rethink and reconsider their lives and values. Both have one of their parents dead – Eveline’s mother and Francis’s father – and the surviving one – Eveline’s father and Francis’s mother – is against their romantic infatuation. Both characters have siblings who live away from home: Eveline’s brothers, Francis’s sister. Nevertheless, there are other striking – and curious – differences as well.

Eveline’s father is sick and abusive; Francis’s mother has some minor health issues, but she’s an active suffragette. Eveline is depreciated at home and at work and drained by her oppressive reality; Francis is a kind of local hero who fought for his country, but who’s being drained by his passion. Eveline knows she could eventually feel ‘even love’ for Frank; Francis knows Anna “would not miss him very deeply” (132).

If all of these twistedly mirrored contrasts and similarities were not enough to infer the link between Joyce’s and O’Donnell’s stories, such a connection is made quite explicit when Joyce himself is mentioned in “Mrs Ward’s Diary” in the following passage:

“Mother had once commandeered Margaret to a recital by the strange and controversial new writer, Mr Joyce. But that was many years before, and Margaret – even if she were there – might not remember the occasion. Mr Joyce, though, was an accomplished singer and it was beyond Francis as to why he had turned his back on his own lyrical tenor voice” (118).

This peculiar reference to Joyce, ‘the accomplished singer’, capstones what I see as O’Donnell’s intention of bringing forth an appropriated, feminist version of “Eveline”, one in which the one who’s left behind is not a poor young woman, but a hero-like young man; the supposed liberating force isn’t a male figure, but a mature, artistic woman. In the family

portrayed in “Mrs Ward’s Diary,” the women are the ones who leave – Anna, Francis’s sister Margaret, and even his mother, who’s actively fighting for her rights and the male figures and either dead or paralysed by infatuation; the voices of reason – and of conning – are female ones. Symptomatically, even in the protagonist’s name – Francis – reverberate gender issues: it is gender neutral and it may ironically be understood as ‘freeman’. In O’Donnell’s subversion of Joyce’s “Eveline,” female figures have way more agency than in the original story. It is also possible to argue that Sara Benvenuto conceived her short film *Válvula* in much the same fashion.

Sara Benvenuto is a Brazilian film director and university professor who has been the recipient of awards and nominations for her cinematic production. Benvenuto is also the coordinator of the academic extension project Cineclube Cine Alicerce, which aims at developing artistic awareness in groups of undergraduate students from Faculdade de Educação, Ciências e Letras de Iguatu, an advanced campus of the State University of Ceará.

Benvenuto – alongside Isabela David de Lima Damasceno and Raquel Ferreira Ribeiro – describes her 2020 short film *Válvula* as a free adaptation of Joyce’s “Eveline”. However, differently from both Joyce’s and O’Donnell’s short stories, *Válvula* is not set in a past Dublin. As Benvenuto lets us know, the narrative of the film “takes place in our times, in Iguatu, a city in the backlands of Ceará state” (243).

Despite this significant changing of settings, the protagonists of both “Eveline” and *Válvula* do have a lot in common. In Benvenuto’s own words, “Both characters include the possibilities of changing their lives, but they also deal with restraints imposed by their sex and their sociocultural context.” (243). In addition, the two main characters have basically the same name – the difference being the way they are pronounced in English and in Portuguese –; Both of them find themselves in romantic entanglements with men named Frank, who supposedly and/or temporarily could free them from the oppressive realities they find themselves in; both of them have to deal with abusive male family members, as well as with the void left by dead mothers.

Another striking connection between Joyce’s and Benvenuto’s works is the one established through the presence – or absence – of water in the narratives. In Joyce’s short story, Frank, a sailor, could simultaneously take Eveline across the sea to a new life and/or drown her. Evelin even thinks that “All the seas of the world tumbled about her heart” (31). In the short film, on the other hand, Eveline and Frank are depicted in scenes at Válvula de

Orós, a huge water dispersion valve that is described by Benvenuto et al. as “an emblematic site of the central backlands of Ceará due to its great water outflow, as well as to its capability of supplying water to arid regions”¹ (p. 252, my translation). That is, the couple would meet amid a huge volume of moving water, thus connecting the freedom and passion of their time together with water. Conversely, at home, Eveline has irregular access to water. Sometimes there’s no water at all. This scarcity mirrors her lack of freedom at home. We may, thus, infer that in *Válvula*, water stands for freedom. Or at least, it stands for a means to liberty. We read something quite similar in Joyce’s “Eveline”.

It is precisely through the symbolism attached to water that Benvenuto’s film conveys one of its most striking subversions of Joyce’s “Eveline”. Whereas in the emblematic last scene of the short story Frank calls to a motionless Eveline to follow him, in the last scenes of *Válvula* we see Frank almost forcing Eveline to dive with him into the waters of Válvula de Orós – a scene that presents a violent side of Frank’s which had not yet been revealed.

He dives first. She watches him disappear into the waters. He never resurfaces. She screams his name multiple times. No answer. No sign of him anywhere. Eveline could have gone after him to look for him. But she doesn’t. She takes her backpack and walks away. For good.

Differently from Joyce’s Eveline, Benvenuto’s chooses to leave. Alone. And the one who drowns is Frank. Symbolically speaking, we can say that the waters of her freedom drowned him.

It is possible to identify clear feminist reassessments of Joyce’s “Eveline” in both O’Donnell’s “Mrs Ward’s Diary” and Benvenuto’s *Válvula*. In these new takes on Joyce’s story, women are far from ‘passive, like helpless animals’, but exert their agency in ways more akin to contemporary understandings and expectations of female roles. With their works, O’Donnell and Benvenuto make us reconsider Joyce’s as they, to use Indian theorist Homi Bhabha’s terms, restage the past and consequently introduce “other, incommensurable cultural temporalities into the invention of a tradition” (p. 2) and, at the same time, strange “any immediate access to an originary identity or a ‘received’ tradition” (p. 2). That is, by appropriating, adapting, and ultimately subverting Joyce’s “Eveline”, O’Donnell and Benvenuto not only include their works in a tradition of possible readings of Joyce’s short story but also alter this very tradition by adding unprecedented takes on the original story. In addition, they highlight analogous

marks of peripheral realities – Irish and Brazilian – and simultaneously propose new solutions for shared forms of oppression.

Notes

- 1 “um local emblemático do sertão central cearense pela sua grande vazão de água e capacidade de abastecimento de regiões áridas” (Benvenuto et al., 2023, p. 252).

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Irish Poetry and Some Translations, a Personal Approach

Poesia irlandesa e algumas traduções – um enfoque pessoal

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Abstract: *This article explores the process of translating to Portuguese modern Irish poetry across nearly thirty years, stemming from the lifelong experience as a poet and informed by a personal approach to the role of poetry and the practice of translation. Its motto is the need to remember the past, or the claim not to forget in order to avoid the repetition of bad and undesired things. Thus the selected poems by Paul Durcan, Desmond Egan, Eavan Boland, John Montague, and Seamus Heaney address sensitive and resonant subjects such as Gaelicness and Englishness, Catholicism and Protestantism, freedom and oppression, colonialism and independence, post-colonialism, emigration, identity, and representation.*

Keywords: *Irish poetry; Translation; Portuguese.*

Resumo: *Este texto discute o processo de tradução de poemas irlandeses modernos para a língua portuguesa ao longo de quase trinta anos, decorrente da experiência de uma vida como poeta e guiado pela abordagem pessoal sobre o papel da poesia e sobre a prática da tradução. O mote do texto reside na necessidade de lembrar, ou na afirmativa de que não se deve esquecer o passado, visando evitar a repetição de coisas ruins e indesejáveis. Assim, a seleção contém poemas de Paul Durcan, Desmond Egan, Eavan Boland, John Montague e Seamus Heaney que abordam temas sensíveis e que ecoam: o que é gaélico e o que é inglês, o catolicismo e o protestantismo, a liberdade e a opressão, o colonialismo e a independência, o pós-colonialismo, a emigração, a identidade e a representatividade.*

Palavras-chave: *Poesia irlandesa; Tradução; Língua Portuguesa.*

Before I discuss some Irish modern poems I have translated over the last twenty-five or thirty years, I have to explain some of the things I believe about poetry. First of all, I have been writing poetry for more than 60 years. My first book was published in 1968, my last in 2024. I have also published a novel, three books of short stories and some books of essays.

If you ask me why I am a poet and write poetry, I would answer “because I don’t know to do differently”. If you ask me about what motivates me to write, I would answer that I write because I do not know how ‘not to write’. Writing, for me, is vital: without writing I am not who I am, who I want to be or who I would like to become, if I could improve who I am. Even though I always try to do this, without even knowing if I am what I think I am, I write to be better and to remain that way and to keep myself the way I am – by writing, I survive. That is why I do not believe in poetry that is circumstantially political, or worse, partisan, because if no language is innocent, any poetry is compromised even before it begins to be written. I also do not believe in poetry written to achieve fame and projection – I have never been, and I never want to be, a fame-seeker, enrolled in “the marathon of glory”. That is not my “run” in any “Olympiad of Fame”.

I believe that every poet has the obligation to make his readers see things around them as if they were seeing them for the first time. Poetry should shock, not console. It should also shake and mess things up, not put things in order. Poetry that does not bother is not poetry. Thus, my choice of poets, my references, are always for those who demand more from me, forcing me to read them more carefully, redoubling my efforts to understand them.

About translation... I do not have nor follow any theory, I just try to do one thing when I decide to translate a poem, make it sound as if this specific poem was written in my own language, Portuguese. Do I translate them in the same way? No, never, for each poem is different, even by the same poet, so I’m always changing – better to say “having to change” – my approach to them. So don’t be surprised by my choices of poems to present in translations. Don’t be surprised if, because of these choices, I return to subjects that many people would like not to discuss anymore. I have two reasons: if in the same island we have the Republic of Ireland and Northern Ireland, we have a divided country – and this is extremely sad. Secondly, we cannot *forget*, because if we do, bad and undesired things may happen again.

Thus, we are talking about a country that is still politically and religiously and, at times, also culturally divided. If we remember that the English conquest and domination brought English as a language imposed by the ruler, on a cultured, traditional people, rich in their traditions

and folklore, in their literature, especially their epic and lyrical poetry, we can only fully evaluate the evil of colonialism if we remember that, at the beginning of the nineteenth century, 90% of the population of Ireland still spoke Irish, and that only ten percent of the population spoke English. In contrast, at the end of the same century, the opposite extreme was observed: 90% of the population spoke English and only 10% continued to speak Irish. The Gaelic League, founded in 1893 by Eoin MacNeill, Douglas Hyde and others, sought to revive Irish as a spoken and literary language. The Republic of Ireland, independent since 1922, instituted compulsory teaching of Irish in schools, although maintaining both languages, Irish and English, as the country's official languages. A great Irish poet, Michael Hartnett, who died in 1999, once said: "I think in two languages, I dream in two languages, and it breaks my heart!"

We all know how Irish literature reflects all of these issues, or we tend to believe we do. I don't have an answer about these questions; I only want to read with you two short and three longer poems by great modern Irish poets who, in one way or another, reflect about these themes, at the same time as they make us think about all these problems: Gaelicness and Englishness, Celtic religion and Christian religion, Catholicism and Protestantism, freedom and oppression, colonialism and independence, post-colonialism, identity and representation. Too many things to be taken into account. But I justify myself: as said above, *we have to remember*, we cannot allow ourselves to forget.

Let's start with a poem by Paul Durcan, born in Dublin, in 1944. It's called "Ireland 1972". The year was one of the most violent in the conflicts between the IRA – Irish Republican Army and the Protestant and pro English government in Northern Ireland. The poem says:

Next to the fresh grave of my beloved grandmother
the grave of my first love murdered by my brother.

It's a rhymed couplet and I translated it like this:

Próxima à recente tumba de minha avó amada
A do meu primeiro amor, por meu irmão assassinada.

In this poem, as short as it is violent,¹ the contradictions that Irish society was experiencing in the seventies and are experiencing (perhaps – and only perhaps – in an attenuated way) today, are clearly exposed in the poem. Those contradictions include family division, taking the

family as a representative cell of society as a whole, and in which brothers and sisters and fathers and mothers as well are separated by religious hatred and political opposition (represented, in the poem, by the brother who murders his other brother's first girlfriend), reflecting the acuteness of the unresolved situations in which Irish society still finds itself involved: the past (represented by the grandmother) and the present (represented by the first dead girlfriend) and the impossibility of carrying on with social and family existence (represented by the two graves, which accentuates the idea of death eternally present) when this same existence is constantly and perpetually threatened.

This poem takes us to another one, by Desmond Egan:

The Question of Northern Ireland
two *wee girls*
were playing tig near a car...

how many countries would you say
are worth their scattered fingers?

I propose a translation like this:

duas *meninhas*
brincavam de pique-esconde perto de um carro

quantos países, diria você,
valem seus dedos espalhados?

The reading of a poem by Eavan Boland will lead us to reflect a little more about all these aspects of Irish life long ago (perhaps not that long ago), the time the poem was written, and nowadays. The poet was born in 1944 in Dublin where she also died in 2020. She began her career as a poet with the publication, in 1967, of the book *New Territory*.² Several others books have followed this one and her reputation as a great poet only grew along the years. Among her best-known poems we can recall “Mise Éire”, the second poem in the book *The Journey and Other Poems*, published in 1986, by Arlen House in Dublin. This title means, in Irish language, “I Am Ireland”. The expression in Irish became a famous motto during the Easter uprising against the English domination, in 1916.

Mise Eire

I won't go back to it –
my nation displaced
into old dactyls
oaths made
by the animal tallows
of the candle –

land of the Gulf Stream,
the small farm,
the scalded memory,
the songs,
that bandage up the history,
the words
that make a rhythm of the crime

where time is time past.
A palsy of regrets.
No. I won't go back.
My roots are brutal:

I am the woman –
a sloven's mix
of silk at the wrists,
a sort of dove-strut
in the precincts of the garrison –

who practices
the quick frictions,
the rictus of delight
and gets cambric for it,
rice coloured silk

I am the woman
in the gansy-coat
on board the 'Mary Belle',
in the huddling cold,

holding a half-dead baby to her
as the wind shifts east
and north over the dirty
water of the wharf

mingling the immigrant
guttural with the vowels
of homesickness who neither
knows nor cares that

a new language
is a kind of scar
and heals after a while
into a possible imitation
of what went before

Eu Sou a Irlanda

Não voltarei a isso –
minha nação deslocada
em velhos datílicos,
juramentos feitos
sob os sebos de animais
da vela –

terra da Corrente do Golfo,
da fazenda pequena,
da memória destruída,
das canções
que enfaixaram a história,
das palavras
que criam o ritmo do crime

onde o tempo é tempo passado.
Um marasmo de remorsos.
Não. Eu não voltarei.
Minhas raízes são brutais:

Eu sou a mulher –
uma puta suja com uma mistura
de seda nos pulsos,
um certo andar afetado de pomba
nos recintos do quartel –

que pratica
os rápidos atritos,
os rictos do prazer
e fica pálida por isso,
como sedas cor de arroz.

Eu sou a mulher
com o casaco de jérsei
a bordo do "Mary Belle",
no frio opressivo,

apertando contra si seu filho semimorto
enquanto o vento vira para o leste
e para o norte sobre a imunda
água do cais

misturando o som gutural
imigrante com as vogais
da nostalgia de quem não
sabe e nem se importa em saber

que uma nova língua
é um tipo de ferida
que cicatriza após um tempo
e torna-se tolerável imitação
do que foi vivido antes.

My reading of “Mise Éire” recognizes the poem as a summarized History of Ireland through the point of view of a woman – the poem is a feminine reading of this history but, most importantly, it is a feminist reading of it.

It is evident that the “it” in the first line of the poem is Ireland, and that this experience was already lived by the poet, especially if sung in old poetic measures, such as the dactylic foot, in which a strong syllable is followed by two weak syllables, very common in the tradition of ancient poetry written in Irish. The voice in the poem does not want to go back to those old forms of poetry, but also not to the past, to a more recent past, to times not capable of providing better living for all.

This is perhaps the reason why the History of Ireland summarized by the poem unveils so much violence. The reference to these songs or poems means that they hide the wounds to heal them but create, at the same time, more antagonisms. Secondly, they also elude or deceive, through those rhythms, the crimes and atrocities committed by the English domination against the Irish people or by the Irish themselves, in civil and/or religious war. To the poet, these old kind of old poems from the past are not useful nowadays. That’s why the memory of times past makes Ireland a country in which time seems to have stopped and does not look to its own future. Thus, the poet says, she will not return to it, refusing to live in this or that past, since it has “brutal” roots.

The voice in the poem borrows from Irish folklore the figure of an old woman, through whom Ireland is always represented, and unites it with the metaphorical figure of the woman prostituted by the English (represented by “precincts of the barracks”, which are the English military garrisons), dirty and humiliated. By prostituting herself, Ireland becomes ill or deceives herself with frivolities (“rice-coloured silks” the poem says).

The themes of woman and mother, through which several poets portrayed Ireland,⁴ is subverted by Eavan Boland, in the figure first of the dirty prostitute who surrenders herself to the English, then of the mother who, on the ship going to America, holds her half-dead son close to her, in a clear indication that, for the poet, the motherland does not take good care of its own children, the Irish people. Here, the poet touches on a permanent theme in Irish life: that of emigration; in the specific case, that of women emigration. Ireland suffered (I don’t know if it still does) one of the biggest emigration processes in the world.⁵ Taking into account the size of the country and its number of inhabitants (70,238 km²; in 2023, 5.308 million inhabitants), we can suggest the possibility of it having been (possibly still being) the largest in

the world (9 to 10 million people). Eavan Boland therefore touches on a crucial aspect of this emigration, that of women who until the eighties in the twentieth century were estimated at 30,000 per year.⁶

It becomes easier, therefore, to understand the reason why the poet refuses to return to the idealized past, positioning herself against a contradictory present, with its still unresolved problems, returning to the theme of the mother tongue, with which the poem is related.

The description of the mother who mixes “the guttural immigrant sound with the vowels of nostalgia”, or the longing for the homeland, are a clear reference to the near death or near disappearance of Irish as a language spoken by the Irish people, replaced by English as the dominant language. It seems, in the poet’s opinion, that Ireland is not aware of or refuses to recognize the near death and near disappearance of its native language, which is a constant and extremely dangerous threat to its own culture, as well as the culture of any country. Without their own language, people loses identity and culture. The new language, the English Language imposed by the dominant colonizer and colonialist country, England, constitutes a powerful weapon, fatally wounding the conquered and dominated country. This pain, even if a healed wound, always reappears, because, if it heals, it leaves a scar that does not disappear.

Therefore, anything that can be believed as possible life will never be more than a “tolerable imitation of what was experienced before”. If the native language and culture of the Irish people were altered by imposed transformations, what is left of their life will never be more than a mere imitation. At the end of the poem, the reader understands that in the first line of the poem “I won’t go back to that –” and can finally see that the poet claims not only that she cannot return to the past, but that she cannot return, even if metaphorically speaking, to the present, since the Ireland she could and would return to no longer exists.

The fourth poem I want to present to you is by a poet born in New York, in the United States, in 1929, the son of immigrant Irish parents, who was sent to Northern Ireland, to live with some aunts, when he was just four years old. It was there that he grew up, was educated and lived most of his life. He died in Nice, France, in 2016. His first book of poems, *Forms of Exiles*, was published in 1958. His name was John Montague and his poem is called “A Grafted Tongue/Uma Língua Enxertada,” and it says:

A Grafted Tongue

(Dumb,
bloodied, the severed
head now chokes to
speak another tongue –

As in
a long suppressed dream,
some stuttering garbled
ordeal of my own)

An Irish
child weeps at school
repeating its English.
After each mistake

The master
gouges another mark
on the tally stick
hung about its neck

Like a bell
on a cow, a hobble
on a straying goat.
To slur and stumble

In shame
the altered syllables
of your own name:
to stray sadly home

And find
the turf-cured width
of your parents' hearth
growing slowly alien:

In cabin
and field, they still
speak the old tongue.
You may greet no one.

To grow
a second tongue, as
harsh a humiliation
as twice to be born.

Decades later
that child's grandchild's
speech stumbles over lost
syllables of an old order

Uma Língua Enxertada

(Muda,
ensanguentada, a cortada
cabeça agora se engasga
para falar uma outra língua –

Como
num longo suprimido sonho,
alguma gaguejante e adulterada
provação minha)

Uma irlandesa
criança chora na escola
repetindo seu inglês.
Depois de cada erro

O mestre
grava uma outra marca
na tabuleta de madeira
pendurada em seu pescoço

Como o cinorro
numa vaca, uma peia
num bode desgarrado.
Para desarticular e fazer errar

Com vergonha
as alteradas sílabas
de seu próprio nome;
para vagar triste de volta à casa

E descobrir
que o monte de turfa curtida
da lareira de seus pais
lentamente cresce indiferente:

Na cabana
e no campo, eles ainda
falam a velha língua.
Não se pode saudar alguém.

Para fazer
crescer uma segunda língua, uma
tão cruel humilhação quanto
duas vezes ter nascido.

Décadas depois
a fala do neto daquela criança
ainda hesita sobre perdidas
sílabas de uma velha ordem.⁸

This poem is the fifth in a series of six poems entitled “A Severed Head”, which is part of the long epic book *The Rough Field*.⁹

In this poem (and in the series to which it belongs) Montague wants us to understand that language is intimately connected to being or self, to family and national identity. For him, not only is the conflict of language related to these elements of “being” or “self”, but language itself becomes a necessary unaltered element of identity. The language referred to in the title is not “acquired” or “borrowed”, but “grafted”, that is, forced into the identity of the speaking subject against his/her will.

The poem deals with the idea of a child having to go to school and learn how to speak a “grafted language”. Of course, the English language imposed by the dominant oppressor, England – since 1171, when Henry II invaded and dominated Ireland.

The proper narrative of the poem begins by the introduction of an “Irish child” (and we will not know if a boy or a girl, thus universalizing the experience of learning a new language and the pain of it) who will have to learn “its English”. The child will also suffer punishments for making mistakes when speaking English. And the poem informs us that the child’s mistakes are “recorded” on a small tablet hanging around his neck, and this is the reason for more suffering, for it becomes an impediment to the personal development of the child. This small tablet, like the tablet mentioned by Flann O’ Brien in his only novel written in Irish language, *An Béal Bocht*,¹⁰ is the symbol of another language, that of the brutality with which England imposes its domination.

As we can read in *Trouble Archives*: “Montague here suggests that the imposition of English on native Irish speakers has deprived them and their descendants of their natural way of being. He does not say this contributed to the Troubles but he describes it as part of the legacy of grievance.”¹¹ The rest of the poem touches the relationship of that “Irish child” with family and society, intensifying its suffering. Not having a language of its own, the Irish child will only be what England think Irish people are, a “savage” one. Like the Irish character, Captain Macmorris, says in Shakespeare’s *Henry V*, when asked about his nation: “What ish my nation? Ish a/ villain and a bastard and a knave and a rascal. What/ ish my nation?” (Henry V. Act III, Scene II), If this is what English people think of Irish people, “villain, bastard, knave, rascal”, then they are savage.

And now we come to the last poem, “Exposure,” by Seamus Heaney. I translated it in 1995, when its author won the Nobel Prize in Literature.

Exposure

It is December in Wicklow:
Alders dripping, birches
Inheriting the last light,
The ash tree cold to look at.

A comet that was lost
Should be visible at sunset,
Those million tons of light
Like a glimmer of haws and rose-hips,

And I sometimes see a falling star.
If I could come on meteorite!
Instead I walk through damp leaves, Husks, the
spent flukes of autumn,

Imagining a hero
On some muddy compound,
His gift like a slingstone
Whirled for the desperate.

How did I end up like this?
I often think of my friends'
Beautiful prismatic counselling
And the anvil brains of some who hate me

As I sit weighing and weighing
My responsible tristia.
For what? For the ear? For the people?
For what is said behind-backs?

Rain comes down through the alders,
Its low conductive voices
Mutter about let-downs and erosions
And yet each drop recalls

The diamond absolutes.
I am neither internee nor informer;
An inner émigré, grown long-haired
And thoughtful; a wood-kerne

Escaped from the massacre,
Taking protective colouring
From bole and bark, feeling
Every wind that blows;

Who, blowing up these sparks
For their meagre heat, have missed
The once-in-a-lifetime portent,
The comet's pulsing rose.

Revelação

É dezembro em Wicklow:
Amieiros pingando, bétulas
Herdando a última luz,
O freixo é frio de se olhar.

Um cometa que estava perdido
Deveria ser visível ao entardecer,
Aqueles milhões de toneladas de luz
Como cintilações de espinhos e roseiras,

E às vezes vejo uma estrela cadente.
Se eu pudesse vir num meteorito!
Ao invés, caminho entre folhas úmidas,
Casca, os restos gastos do outono,

Imaginando um herói
Em algum curral lamacento,
Seu dom como pedra de funda
Rodopiada pelos desesperados.

Como é que eu acabei assim?
Muitas vezes penso nos belos conselhos
Prismáticos dos meus amigos e nos
Cérebros bigorna de alguns que me odeiam

Enquanto me sento pensando e pesando
Minha responsável tristia.
Para que? Para o ouvido? Para o povo?
Pelo que é dito pelas costas?

A chuva desce pelos amieiros,
Suas baixas e condutíveis vozes
Murmuram sobre decepções e erosões
E todavia cada gota relembra

Os absolutos do diamante.
Não sou internado nem informante;
Um émigré interno, cabelos longos
E pensativo; um soldado no mato

Que escapou do massacre,
Camuflando-se co'a coloração protetora
Do tronco e da casca, sentindo
Cada vento que sopra;

Quem, explodindo estas faíscas
Por seu parco calor, perdeu
O prodígio de uma vez na vida,
A rosa pulsante de um cometa.

Let's begin by saying that this poem is the last in the poet's fourth major book, *North*, published in 1975. "Exposure" was written in 1973 and it belongs to a series of six poems entitled "Singing School" (we can recognize William Butler Yeats behind this, as in the poem "Sailing to Byzantium")

In my opinion this is not a poem which exposes something, it is a confession the poet makes after receiving or finally comprehending a revelation. What he questions in the poem is his role as a poet from North Ireland emigrating to the South, to the Republic of Ireland. In 1973, when Heaney moved with his family from Northern Ireland to Wicklow, he felt himself as if abandoning his place and the poetry he was writing at that point of his life and suffering a kind of turning point in his life.

The affirmation in the first line of the poem that "it's December in Wicklow" not only states a geographical circumstance, it also states a human circumstance: he is in the South, in the Republic of Ireland, and it is winter, the coldest time of the year in Ireland. He had bought a cottage there, the Glanmore Cottage, and it was in that winter of 1973 that everyone in the world expected to see in the sky a comet, the Kohoutec. Nobody saw it. Much publicity surrounded the discovery of this comet, but it became synonymous, as journalist would say, with 'spectacular disappointment'. Everybody tried to see it, nobody could.

What is Heaney pointing out here? Somehow he fills he is a failure or a disappointment – like a falling star, always a vision only. If he could come on meteorite would it solve the problem? No, of course not. It could call attention to him, but would not resolve his problem. From here on the poem becomes more and more personal. Heaney was not, up to now in his poetry, an "I poet". He is usually detached from his poetry. In "Exposure" he talks about himself and writes the poem in the first person albeit imagining himself as a hero. But what kind of hero he can be? It is then that he asks the key question, "How did I end up like this?"

What is the purpose of been a poet, he seems to be asking us his readers? Why does anyone become a poet and write poetry; why poets do it? If people remains indifferent to it, why do poets write poetry? To become famous? Is writing poetry merely creating beautiful sounds and rhythms? That's why he returns to Ovid and his imposed exile. But he says that his own exile is a "responsible *tristia*", because it is self-imposed, albeit an exile nevertheless.¹²

“Exposure” becomes then a self-revelation poem and a confession. It seems Heaney feels that he has come to the end of some personal and poetic obligation. What to do from now on, he seems to ask himself, since he feels has abandoned North Ireland to come to the South, to Ireland.

Heaney’s moving from Northern Ireland to The Republic of Ireland makes him feel some guilty, but the killing up north at that time won’t stop whether he goes back to it or not. He then disregards his friends and also his enemies’ opinions. It is at this moment that he remembers Ovid and his poem *Tristia*, (sorrows or lamentations) about the Latin poet’s exile in Tomis – Constanța in Romania today. Heaney tells his *tristia* (his exile) is responsible, that is: first, he himself is responsible for this; secondly he is trying to make it become meaningful. At this moment he asks the crucial question in the poem: “How did I ended up like this?”

His answer to the question is to say that although he is “an inner émigré”, he is not a soldier camouflaged and running away from his duties (“a wood-kerne/ escaped from the massacre”). After all, he is “neither internee nor informer” – which means that he has not been arrested by the British in the North and he is not a traitor, he has never been an informer against those fighting up North. Then comes the revelation, his is a poet with all the responsibilities that this “being a poet” brings to him. His comprehension of his “responsibility as a poet” makes him ask about the reasons why he is a poet and a citizen, a friend, a husband and a father: “For what? For the ear? For the people?”, he asks in stanza 6.

The ‘exposure’ he experienced that very cold night in December in Wicklow is not that of a man looking up at the sky to see a comet there. After all, no one could see it anyway. As the poet he realizes he is, he is the one who does not miss “The once-in-a-lifetime portent,/ The comet’s pulsing rose.”

He went on being a poet. And he got much recognition for being a poet, up to the point of becoming one more Irish writer to win the Nobel Prize, in 1995. The others were Yeats, in 1923, and Beckett, in 1969. He could not have escaped his ‘destiny’, if we can say such a thing (or worse, believe such a thing).

In his first and still one of his best books, *Death of a Naturalist*, there is a poem entitled “Digging” which ends with this stanza:

Between my finger and my thumb
The squat pen rests.
I'll dig with it.

We, as his readers, must always be grateful for his digging poems throughout his life.

Notes

My readings and translations of Boland's "Mise Éire" and Montague's "A Grafted Tongue" was possible through information I found in the Internet. Unfortunately, due to viruses in my computer, I have lost everything, names of the essay, its author and the site where I had found it.

My reading and translation of Heaney's "Exposure" would never be possible without some references I found in prof. Darcy O'Brien's essay "Seamus Heaney and Wordsworth: A Correspondent Breeze," published in *The Nature of Identity – Essays Presented to Donald E. Hayden by the Graduate Faculty of Modern Letters at The University of Tulsa* (Tulsa, Oklahoma, USA: Tulsa University Press, 1981, p.37-46. I read Heaney's poem for the first time in this essay, but didn't give it much attention until 1995 when Heaney won the Nobel Prize.

In its original form, everything said here about Durcan, Egan, Boland and Montague was published in Portuguese in an extended essay included in my book *Leituras de poesia e outras leituras [Readings in Poetry and Other Readings]*. Goiânia, Brazil: Kelps, 2012, p.25-34.

I translated Heaney's "Exposure" and published it, with a presentation of the poet and the poem, in "Opção Cultural", *Jornal Opção*, Ano I, nº 58, 15-21 out., 1995; Goiânia-GO.

All the translations presented here were revised and sometimes modified.

- 1 It recalls us a famous and violent short story, Liam O'Flaherty's "The Sniper", published for the first time in 1923, in London, in a socialist small journal, The New Leader.
- 2 As a matter of fact, she had three booklets of pamphlets published before: 23 Poems, Autumn Essay and Eavan Boland Poetry/Prose Joseph O'Malley (Dublin: Gallagher, 1962, 1963, 1963, respectively).
- 3 "Mise Éire" is the title of a poem in Irish language written in 1912 by Irish poet and Republican revolutionary Patrick Pearse (1879-1916), in which Ireland is personified as an old woman who lost her past glory and was betrayed and sold by her children. Patrick Pearse was shot dead by the English army after the Easter Rising on May 3, 1916.
- 4 For example, both Lady Gregory and William Butler Yeats did it. See Yeats' short play Cathleen Ní Houlihan, written in 1902.
- 5 Perhaps a moment to recall an important Irish novel, Brooklyn, by Colm Tóibín, published in 2009, as well as the 2015 film adapted from it by Nick Hornby and directed by John Crowley, with Saoirse Ronan in the role of Eilis Lacey, the girl who thinks she has no future in her small city in Ireland, and goes to the United States as an emigrant.
See MPI Migration Policy Institute: <https://www.migrationpolicy.org/article/ireland-diaspora-immigration>
- 6 See Note 9 below

- 7 It's important to notice that the poet writes "old order", not "old language" (emphasis added).
- 8 First edition: (Dublin: The Dolmen Press, 1972).
- 9 An Béal Bocht/The Poor Mouth is the third written novel by Flann O'Brien (1911-1966), but the second to be published, in 1941, because of the rejection by publishers of his second novel, *The Third Policeman*, which was published posthumously only in 1967. A translation of *An Béal Bocht* to English appeared in 1996, *The Poor Mouth*, translated by Patrick C. Power (London: Dalkey Archive Press, 1996). In *The Poor Mouth* the teacher not only marks the mistakes made by the students in the tablet, he also changes all their names to "James", to make it easier for him not to have to memorize the student's Irish names. This makes the brutality of the dominations even bigger, for it deprives the children of their identity: without a name they became no one, nothing.
- 10 See <<http://www.troublesarchive.com/artforms/poetry/piece/a-grafted-tongue>>
- 11 This is a reference to Latin poet Ovid's book *Tristia*, written when he was in exile. "Tristia" in Latin means "sad things" or "sorrows". Because of what Ovid himself calls "a poem and an error" (*carmen et error*) the Roman poet, most respected and praised by his previous books, mostly *Metamorphoses*, fell in disgrace with the Roman Emperor Augustus who exiled him to Tomis, on the Black Sea, in the year 8 A.D. Ovid was born in 43 B.C. and died in 17 or 18 A.D. without ever returning to Rome. Tomis is today the city of Constanța in Romania.

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A “stage matrimony” with a Happy Ending: My Work as a Producer with the “Círculo de Atores”

*“Casamento de palco” com final feliz:
meu trabalho como produtora com o “Círculo de Atores”*

Rosalie R. Haddad

Abstract: *This article aims to share my experience with the theatre company “Círculo de Atores” and the four plays in which we worked together, namely Mrs. Warren’s Profession (2018), The Doctor’s Dilemma (2023), Hedda Gabler (2024), and The Doctor (2025). While all of them were well received by the audience and the critics, it is not my intention to further elaborate on the marketing of those plays, but to portray my experience as a theatre producer.*

Keywords: *Bernard Shaw; Theater Production; Círculo de Atores.*

Resumo: *Este artigo tem o objetivo de compartilhar minhas experiências com a companhia de teatro “Círculo de Atores” e as quatro peças em que trabalhamos juntos: A profissão da Senhora Warren (2018), O dilema do médico (2023), Hedda Gabler (2024) e O médico (2025). Embora todas as peças tenham sido bem recebidas pelo público e pelos críticos, não é minha intenção aprofundar a discussão sobre o marketing delas, mas sim descrever minha experiência como produtora teatral.*

Palavras-chave: *Bernard Shaw; Produção teatral; Círculo de Atores.*

It was in 2017 that the well-known actress Clara Carvalho first contacted me. Her purpose was to stage Bernard Shaw's *Mrs. Warren's Profession*, a play that was first produced in 1960 under the direction of the Italian director Gianni Ratto. The play ran for months and was an undeniable success; it was also the first time a Brazilian production could avail of stellar actors such as Fernanda Montenegro and Paulo Autran.

In truth, the only thing I knew about the "Círculo de Atores" was that Sergio Mastropasqua had directed Shaw's *Candida* from 2008 to 2013, while working for the theatre group "Núcleo Experimental". The duration of the play, the longest run of a Shaw production to date, inclined me to insert it in my postdoctoral research book, titled *Bernard Shaw in Brazil: The Reception of Theatrical Productions, 1927–2013*.

Mrs. Warren's Profession was my debut in the performing arts, insofar as I provided the production with a sociocultural and historical background and familiarized myself with the actors' performance on stage. It did not take long for me to realize that the actors' projection of voice needed correction. With the advent of television, actors need not worry too much about reciting and memorizing their lines: there is always an employee in the cast to cut anything that may be wrong with their words or the sound of their voices. Television was the "golden dream" of an actor's career. It used to pay at least twice as much as any theatre company, in addition to making them known throughout the country with the soap operas that never ceased to entertain the public. In all performances I produced together with the "Círculo de Atores", my main concern was to improve the actors' articulation so that they could be heard from the first to the last aisle in the theatre.

After the 2018 production of *Mrs. Warren's Profession*, an interval followed due to the pandemic, but in 2023 we were able to stage Shaw's *The Doctor's Dilemma*, followed in 2024 by Ibsen's *Hedda Gabler*, and in 2025 by Robert Icke's *The Doctor*. Since the first production there has always been firm companionship, respect, and mutual help among the cast, directors, and the producer. Also, having an academic background in Anglo-Irish Studies, with a focus on theatre, proved to be important in providing information regarding the plays historical background, reviews, and a sociopolitical context in each production.

From the very beginning, my husband and I decided to use our own resources to finance the productions, so there was no need for us to apply for the "Lei Rouanet".¹ As a result, we gained agility on stage, giving complete freedom to the directors and actors. It is possible that this comfortable and supporting environment made the actors believe that, aside

from television, it was worthwhile to work for “Círculo de Atores”.

In the four plays I worked with this theatre company, some topics were recurrent, among which the following could be highlighted: the importance of women in society and the importance of the individual as an independent believer; the ability of not allowing society to censor one’s belief in changing its sociopolitical and cultural problems; and to provoke the audience to think about themes that are not black and white and which deal with the complexities of the human nature.

In *Mrs. Warren’s Profession*, for example, we have Kitty Warren, a highly successful prostitute. In Shaw’s view, she did not have to die on stage, like the protagonists of Alexandre Dumas *fil’s* *Camille* and Sir Arthur Wing Pinero’s *The Second Mrs. Tanqueray*. Mrs. Warren succeeded not only professionally but also as a woman fighting against the mores of Victorian society.

The second play we staged, *The Doctor’s Dilemma*, also by Shaw, portrays the playwright’s mistrust of doctors. In the play, the only one that succeeded in the diagnosis of a patient in his final hours was a doctor whose surgery was in a poor neighbourhood, where he treated the patients with simple medications, and not with expensive prescriptions as his posh counterparts did. One of the main dilemmas in the play was that there was just one patient who could be treated for a mortal disease, and the doctors had to decide between saving a physician who was an excellent person, albeit mediocre, or an outstanding artist who was a scoundrel. In the end the decision was taken based not on objective facts, but on the personal motivations of the doctor coming from his infatuation with the artist’s wife.

In both plays, Clara Carvalho was responsible for the translation. In the case of *Mrs. Warren’s Profession*, there was only one edition by Claudio Mello e Sousa which dated back to the 1950s and sounded obsolete in 2018. Clara’s role as an actress and translator won her an important prize in 2023, the “Grande Prêmio da Crítica”, awarded by the Associação Paulista de Críticos de Arte (APCA).

In 2024, the group and I decided to stage *Hedda Gabler*, by Henrik Ibsen, Shaw’s mastermind throughout his canon. Once again, there was a woman with a strong personality who rebelled against the “cage” that was her society’s habitat, facing all the prejudices and pressures prevailing against women at that time, and whose only way of escaping was to put an end to her life.

In the fourth play, we decided to change course and produce an author who, unlike the others, was still alive. When I took a couple of courses at the School of Communication and Arts (ECA) at the University of São Paulo, most of my fellow students were in performing arts. Maybe because I was so involved with Bernard Shaw, deceased in 1950, I found it strange that they unanimously preferred to stage plays by authors who had already passed away than plays by living authors. Upon producing *The Doctor*, by Robert Icke, who is a very young author still in his late thirties, we had some issues with him. For instance, it was necessary to justify why reducing the play to less than two and a half hours was important nowadays in stage performances in Brazil, where television and social media discourage people from going to the theatre, as it is more comfortable to stay home and watch something on one's favourite streaming service. Icke also questioned the age of two characters; he thought their age was too similar. It was only then that I began to understand that, when producing a play, a dead author may be preferable to a living one.

Producing this last play was complex work. If in the previous ones we avoided Manicheism, clichés, and predictable happy endings, Icke's play is very intelligent and contemporary, deconstructing gender, race, shooting a destructive arrow into the heart of preconceptions, mediocrity, and other viruses that destroy the soul. Above all, it shows the deconstruction of the brain, physically and metaphorically. *The Doctor* revisits the play *Professor Bernhardt* written in 1912 by Arthur Schnitzler. Icke's 2019 play portrays the inflexibility of Dr. Ruth Wolff regarding issues outside the protocol in a centre researching the cure of Alzheimer's. Schnitzler's play had a man as the doctor, not a woman, and the playwright's intention was to fight antisemitism in Austria. To date, the play has not received a single negative review. If the company was afraid of a negative reaction from the audience, since it dealt with delicate issues such as abortion and religion, so far this fear proved to be solely pessimism. The audience in São Paulo is very sophisticated and looks forward to plays of quality.

When engaging in this new enterprise, I knew that I could not expect material gain when producing the plays. Profit did not come together with my expectations of providing good quality plays in São Paulo; rather, my main motivation was to contribute to the cultural environment of the city. In general, the first three plays were excellently received by the audience. Together, these productions with the "Círculo de Atores" had 30,000 spectators

in 126 presentations altogether, an average of 240 people per performance. However, their revenue accounted for only one third of the total cost. *The Doctor* has so far received excellent reviews, but as it is still being staged it is not possible to give details concerning the box office.

Since profit is not our major concern, all our productions mirrored plays performed back in the 1960s, with medium-to-large cast and stage, music, and costume design, all aiming at achieving high quality. Notwithstanding, my husband and I are very much aware that we are not at Broadway and charge tickets compatible with the Brazilian market and the income of the Brazilian theatre lovers. Theatre is a powerful medium for exploring and expressing societal concerns, and we hope to continue producing plays that address both longstanding issues and emerging ones.

Notes

- 1 In 1991, a Federal Culture Incentive Law was passed extending tax breaks to private enterprises financing plays and other cultural activities. It is popularly known as the Rouanet Law, after the then Minister of Culture, Sérgio Paulo Rouanet, who introduced it.

Filming Secrets¹

Filmando Segredos

Aurélio Michiles

Any vision of our life and our environment can, through documentary, reveal unsuspected secrets. In a nutshell: reality, bare reality in its intimate essence.

Michelangelo Antonioni (1937)

I shall not be the agent of silence, but I hope of the voice of freedom.

The Amazon Journal Roger Casement
(La Chorrera, Sunday, November 6, 1910)

I was born in Manaus and at home one could have a glimpse of the Amazonas Theater, probably the reason why I have always been drawn to reflect upon the Amazon's rubber boom. Who built it? How could that monumental architecture have been erected in the middle of the rainforest?

It can be argued that one of the most recurring themes in film, literature, and journalism is the Amazon. However, the Brazilian cinematography still had not had a film that brought to light questions on the “rubber boom” within the world's geopolitical trade.

Rubber is a resin extracted from only one plant (*Hevea brasiliensis*) found in the Amazon rainforest, which generated an extraordinary cycle of wealth to the region, placing it as a world economy protagonist between the end of the 19th and beginning of the twentieth centuries.

The industry back then developed a growing dependence on rubber — the commodity that made the world run faster. This wealth cycle of four decades was enough to establish numerous histories and stories that continue to impact the Amazon. These histories and stories are intertwined in the region's modern imaginary. Even if simply as an escape route, something intangible by the new generations.

The Amazonian mythic vision that startled the first colonizers and explorers was an invitation to reach the end of the rainbow and share the pot of gold. As an act that would take place among peers, in broad day light, why would anyone care about a natural predatory action in light of so much abundance and generosity?

During my childhood, in order to see this looting that had been done for over 4 centuries, one should only walk through the commercial streets, where offices and warehouses were located, on Teodoreto do Souto, Barés, Marechal Deodoro, Marquês de Santa Cruz, and Ladeira dos Remédios streets, or on Eduardo Ribeiro Avenue... Everywhere piles of *sernambi* (rubber) could be seen alongside piles of exotic animal leather: snakes, otters, alligators, jaguars, ocelots and other animals waiting to be embarked towards the North American or European consumer market.

The city stench with odors from these products, and have become not only part of my own olfactory memory, but also that of some generations of Amazonians.

Those who were born in the 1950s (such as myself) were the last ones to witness the physical presence of this cycle of wealth which was in its economic decadence. The lethargy to which the region had been subjected to was visible. There were certain dispirited characters wandering off in the streets, singled out by others as the heirs of a lost fortune.

Back then, rubber was referred to as if it was itself a life buoy that we had lost in a shipwreck. The city that once prospered suddenly saw its inhabitants leaving almost everything behind; at least their homes, abandoned palaces, became qualifiers: “old-houses”. It was not a ghost town per se, life kept on going in endless lassitude and in this atmosphere of “once having had”; statues, bridges, streets, avenues, public squares were like a film set that had been left behind after shootings.

In those abandoned palaces, enormous bold trees grew in the middle of dining rooms, breaking the marble floors, Venetian tiles, molded frescoes on the walls, recreating a pictorial image, with mosses of many green shades that could have been made by a modernist artist; or tree branches and vines creeping up on iron railings recreating an “art nouveau of nature”. It looked as if the jungle had reclaimed the space of which it had been expelled. To us, it was merely a refuge to start transgressing against the forbidden, challenging fear, amidst anthills, beetles, snakes, lizards, vegetation (*enviras, tajás*, nettles) and dried excrements, recent or petrified. Those “old houses” were our territory of discoveries and adventures.

Many of which were marked by tragic episodes that defied our playful visits. On one occasion, the homeowner had committed suicide upon realizing he had lost all his fortune after the Amazon rubber prices dropped in London stock market. In another one, a mysterious

fire transformed an entire family's wealth into ashes. Inside the houses, each family carried an inherited story from this cycle, be it through their grandparents and great-grandparents who had experienced it, be it through grandparents and great-grandparents who had escaped from the Northeastern droughts and sought new opportunities for wealth in the latex collection. Between these two ends of the spectrum was the indigenous heritage, of whom narratives were far from pleasant, and brought horror and prejudice to light...

The indigenous would insert themselves into these narratives as an outsider, who prevented the northeastern man from walking into the rainforest for the milk of the rubber tree. The indigenous man was an impediment, though he was also the one teaching survival skills. One could hear stories such as “my grandfather killed a lot of *indians* out there, he even had a necklace made of their ears”. They dehumanized the indigenous existence and their civilization. The indigenous peoples were “invisible”; therefore, any violence could have been practiced against them, even to the point of extinction. Luckily, the stories heard and told by the women who worked in our houses as domestic servants, many of whom came directly from an indigenous community, gave us access to other versions of the events in the rainforest. These women were the “*cabocla*”² Scheherazades”. They were part of my own story.

Nordestino, Arigó³

My maternal grandfather Joaquim Cândido de Oliveira came from Sobral, Ceará, in 1903. He was very young, not older than 18. He was avid for the opportunities promised by the rubber and had heard of migrant northeastern men who had become extremely wealthy. So, made up his mind. But once embarked on the ship that brought not only him, but other dozens of workers, they were not allowed to disembark at the mythic Belém, let alone in the city of Manaus. They were all left along the Solimões River (Amazonas) amidst the rubber tree landowner estates. When my grandfather, Joaquim Cândido, realized he would be subjected to the orders of some man in Parintins, and that he would be sent to the rubber plantations where jaguars, leopards and mosquitoes abound. He, who had already gathered some information on the atrocities perpetrated against laborers, reports of enslavement and conflicts with indigenous communities, stories of hunger and malaria, he knew right there and then he had been had. So together with other workers, he decided to run away and get lost in the wilderness along the shores of the Solimões River (Amazon). My grandfather was extremely lucky, having been able to survive after facing the rainforest, crossing rivers, reaching

the town of Maués, where he asked for the help of a local parish priest. My grandfather was a skilled stone mason and a carpenter. Thus, he soon became “Master Joaquim”, a maker of homes, windows, doors, tables, chairs... also a great storyteller. He had heard and told stories about the hardships in the Amazonian rubber plantations. And these stories were somehow kept in my memories.

My Documentaries

As a documentarist, I have always tried to reveal the rubber boom history from the point of view of the workers coming from the Brazilian northeast who had been involved in the extractive economy. During the first wave between 1872 and 1900, approximately 260 thousand northeastern people were taken from the drought of their region towards a drenched Amazon. During World War II, northeastern men were once again the workforce to extract latex, this time amounting around 55 thousand, the so-called “Rubber Soldiers”, according to the patriotic propaganda led by Getúlio Vargas’ administration. The Brazilian anthropologist and politician Darcy Ribeiro used to say that this was “the forgotten World War II battle”.

In 1992, I directed the documentary “A Árvore da Fortuna” [The Tree of Fortune] for TV Cultura channel. In this film, the objective was to talk about the rubber extraction in the Amazon. In 1997, “O Cineasta da Selva” [The Filmmaker of the Jungle] sought to narrate the life of Silvino Santos (1886-1970), a cinema pioneer in the Amazon who worked for big rubber entrepreneurs, more specifically the Peruvian Julio Cesar Arana, owner of the Peruvian Amazon Company, at the time accused of mistreating rubber workers — the indigenous people from the Putumayo region. Silvino Santos was the photographer and filmmaker hired to produce images that could disavow Roger Casement’s (1864-1916) powerful testimony.

The Amazon Journal of Roger Casement

I finally became aware of the *The Amazon Journal of Roger Casement* in 1997, having received it from the author and historian, Angus Mitchell, at the time living in Brazil. However, it was only in 2013 that we decided to transform the British diplomat’s journey in the Amazon rainforest into a film. This journal brought about many of the answers that I had been looking for over the years. Even better: the character had had a life story challengingly hallucinating.

In fact, Roger Casement was an Irish man serving the British government who, after denouncing the massacres against workers in Congo and the Amazon and returning to Europe, becomes an activist for the Irish emancipation from British rule, reason why he ended up sentenced to death. He was unfairly considered a traitor by the British Empire, but for the Putumayo's peoples and Irishmen, Casement is a hero. As said by Miller, a Bora indigenous man, in his statement recorded for the film:

“In History we always hear about Roger Casement, his presence in our territory. Had Mr. Roger not been vocal, letting the world know what was going on here, our ancestors would have been completely extinguished. Many of our clans disappeared, not having a single representative left. So, we are thankful for everything he did for us.”

Roger Casement is a “ghost knocking on the door” of the humanitarian consciousness... It had been over a century since Casement wrote his *Amazon Journal* and, even then, the facts narrated therein continue to mirror the present. Not exactly in the same way, of course, but indigenous rights, rights to self-determination, are in evidence and the indigenous peoples we met have stated they have not been able to plan the future of their territory and have expressed their dissatisfaction with the bellicose advances of new “bosses” who openly threaten their existence.

The Journey to the Putumayo

When due to budgetary issues in the production, we had to decide with who, where and how we would shoot the documentary; the journey to La Chorrera, in the Colombian Putumayo-river could not have been left aside. We needed to see and hear stories from *Uitotos*, *Boras*, *Ocainas*, and *Muinanes* on the tragic events experienced by their ancestors more than 100 years ago. What would be the memory that was kept alive?

After a long journey all the way from São Paulo, Lima to Bogotá, we drove during 8 hours to the city of San José del Guaviare, where we took a small plane, which curiously had been used in World War II, to get to La Chorrera.

La Chorrera

At night we were invited for a collective gathering with the whole indigenous community in La Chorrera. They wanted to know the real reason behind our journey. After some hours with interventions from many local leaderships and further clarifications, we were finally authorized to begin filming.

What had impacted me the most about my short stay in the Putumayo amongst the indigenous peoples from La Chorrera was that they constantly showed me that hope, in their viewpoint, was always a menu to be served, and never put aside.

One of the interviewed indigenous women, the Uitoto leader Luz Marina, stated: “In the past women only took care of the home, but we are We are currently involved in the process of leadership, questioning our own resources. That’s why the Secretariat for Women was created within AZICATCH⁴ . . . Looking ahead, we already have the Arana House, a school that helps us prepare the youngsters. We want to open a university to train professionals, so people would not have to go to the city. In the city one gets lost in interculturality. We often absorb bad examples from the West and we bring them out here. We want to maintain our culture, to have La Chorrera as a great but traditional people, to strengthen our four peoples’ cultural identity, and to keep our mother tongue”.

In an interview recorded with *pajé* Blas, from the Bora ethnic group, when asked what the threats experienced by his people were, he answered:

For us today that threat is not far away, it is present in the indigenous comrades that study with the white men. Once finished their studies, they come back to explore their own *hermanos* that don’t have the same knowledge. In the past the missionaries wanted our language and religiosity to disappear. Education was imposed by them. In the last few years, we have seen dealers, groups outside the law, drug trafficking. In 1978 there were hunters for the fur trade. Recently we are threatened by the Free Trade Agreement, neoliberalism and other multinational interests. These are the threats. The State does not want to recognize our rights as indigenous peoples. The State calls them ‘indigenous rights’ but we, as ‘indigenous peoples’, think that these rights do not exist just for our own people. South America belonged only to the indigenous peoples when the Spaniards and the Europeans from other countries came and made themselves the owners. Originally the territories of South, North and Central Americas belonged to the indigenous peoples.

As producers of the documentary, we have the historical commitment to give voice to those who have been denied one, and by making “Secrets from Putumayo” I wanted to make a film that would reveal the most horrible side of our heritage, the indelible mark of the colonizer on the indigenous souls and bodies, under the racist brutality that is still a reality these days.

According to estimates from the Institute for Development Studies and Peace (Indepaz), at least 254 leaders and Human Rights activists were killed in 2020 in Colombia, among them some leaderships from the Putumayo region.

Photography

One of the thrills of shooting in La Chorrera was to image the pioneer Silvino Santos registering, in photographs and films, scenes from our hosts’ ancestors. Silvino carried his heavy equipment, with less technical resources, a Pathé camera, wood and iron, fixed focus and a handle. He had filmed in that place under much more adverse conditions than our staff had to face. Silvino with his Pathé camera (1910), and us with a digital Sony A7sll (2019).

Since the beginning of the project, photography was central. We wanted to make a film on the most heinous episodes experienced in the Amazon, one that is called by the Putumayo indigenous peoples the “indigenous holocaust”, contrasted with the exuberant landscape of the region. Alongside the photography director André Lorenz Michiles, we decided to use black and white images. The images would be divided between fictional and documental. Documental scenes would be run in regular speed so that they convey a sense of reality. The fictional ones were shot in 48 and 36 grams (depending on the action) creating a suspension of time in a way the viewer could be connected to the past. We used a highly contrasted black and white to guarantee dramaticity to the image. The black and white images were also used to soften the cuts with archival images. As for the use of drones, we wanted to show the character’s loneliness (in a small scale) navigating the rainforest, the waters, the skies, and also to show how far from the political and economic center dictating the rubber boom the indigenous peoples were.

And Much More

A lot more could be said about the process of bringing the film to life over 5 years of many stories. The involvement of each and everyone who participated in this journey was key to make it happen. The production almost became a religion with the involvement of the technical and support staff.

Each one engaged in the production, such as the screenwriter Danilo Gullane, the editor and co-screenwriter André Finotti, with whom I had not had the opportunity to work. With Alvisé Migotto who worked on the soundtrack from Toronto in many exchanges to reach the final piece. Miriam Biderman and Ricardo Reis (sound editing and mixing), Isabel Lorenz Michiles (costume), Dori Carvalho (actor) were part of the same dynamics. A great deal of this process took place amidst the COVID-19 pandemic, when we no longer could meet each other face to face.

In La Chorrera, it was moving to watch Leo Bertolin operating the sound in the middle of the Putumayo forest, many times alone capturing the night sounds. Fabio Bardella operating the drone under the weather and fear that the equipment would be lost in the jungle or the river. Sidney Medina in the production articulating our movements throughout the river.

I would like to highlight, of course, the partnership with the producer Patrick Leblanc, who supervised the entire production for 5 years and who helped me get to the best film possible. Moreover, he worked as a rigorous and efficient iconographic images researcher.

Narration

Doing Roger Casement's voice over, we could count with the participation of the Irish actor Stephen Rea, renowned worldwide with *The Crying Game* (1992). Roger Casement's texts narrated by Rea were added to the metaphors, creating a new level of narrative that was not omissive, in which the narrator is made present, exposing introspectively and explicitly the dramaticity of the Amazon discoveries. The evolution of his outraged messages and nuances of the voice involve us and make us into accomplices of his anger, so that the narration is powerful. Rea with his narration brought about the essence of the indignant testimony.

Testimonies

The testimonies recorded and used in this film elucidate, move us, and are even didactical regarding historical references, specifically in the accounts by Angus Mitchell and the novelist Milton Hatoum (one who was also part of the generation of Amazonians I described in the beginning of this text). The testimonies by the La Chorrera indigenous peoples, descendants of the massacre victims, were so strong that it was very difficult to choose which ones should be in the final cut. I thank all of those who were willing to collaborate and reveal their most intimate emotions about the “secrets of the Putumayo”: Manuel Zafiana Ekirey, Luz Marina Zaita, Blás Candre, Miller Teteye, Edwin Teteye and Bartolomé Atama.

Finally

All of this work would not have happened without the partnership with the historian Angus Mitchell, professors Laura P. Z. Izarra and Mariana Bolfarine, as well as Yeda Oliveira, accomplices in the process of turning 469 pages of *The Amazon Journal of Roger Casement* into a film.

The film *Secrets from Putumayo* is an opportunity for a wider audience to get to know this relevant historical figure and this episode of the Brazilian, Colombian and Peruvian Amazon.

Translated by Thiago Marcel Moyano

Notes

- 1 We thank the author’s permission to republish “Filming Secrets”, a chapter in *Secrets from Putumayo* by Aurélio Michiles. Eds. M. Bolfarine and L. Izarra. São Paulo: Outside Co., 2021. pp. 23-35. It was a project supported by the W.B.Yeats Chair of Irish Studies to bring the story of Roger Casement in Brazil to a global audience.
- 2 Caboclo means mestizo of white with indigenous, with copper coloured skin and straight black hair.
- 3 “Nordestino” is a person who comes from the Northeastern region of Brazil; “Arigó” is a person who works in the fields.
- 4 (Asociación de Cabildos de Autoridades Tradicionales de La Chorrera/ Association of Town Halls of Traditional Authorities of La Chorrera).

Diplomacy Ireland - Brazil



Irish Diplomats Serving in Brazil

Embassy of Ireland, Brasilia

H.E. Fiona Flood, Ambassador

Maurice Nolan, Deputy Head of Mission

Sophie Mc Guirk, Consul

Consulate General of Ireland, Sao Paulo

Robert Jackson, Consul General

Niamh Casey, Deputy Consul General

Introduction

In 2025, Ireland and Brazil celebrate 50 years of diplomatic relations – and our ties are growing stronger each year.

As the Irish diplomats currently serving in the Irish Embassy in Brasilia and the Consulate General in Sao Paulo, we are delighted to see the connections between Ireland and Brazil gaining depth with each passing day. We are also keenly aware that the Ireland-Brazil relationship – which has seen such growth in recent decades – reaches much further back than the establishment of diplomatic relations in 1975. Indeed, records dating to the 16th century show that Irish people have played a significant role in Brazil's history, and many researchers, artists, historians and fellow diplomats have followed in their footsteps since then. It is with equal measures of pride and humility that we attempt to carry forward their legacy in our current roles.

Diaspora and people-to-people links

One of the best-known and most positive aspects of the Irish-Brazilian relationship comes in the form of our strong people-to-people connections. It is thought that over 70,000 Brazilians are now studying and working in Ireland – making Ireland the EU Member State with the largest resident Brazilian community after Portugal and Germany. The growth of the Brazilian diaspora in Ireland probably represents one of the biggest shifts in our bilateral relations in the past few decades. Almost every Brazilian that we encounter here in Brazil – after they ask us about the cold Irish climate! – will remark that they have a friend or family member living in Ireland. We know that the Brazilian population has enriched Irish society in countless ways,

and one of our aims is to ensure that the community there is as well-settled, integrated and content as possible. (We also harbour hopes that our national football team might benefit from the arrival of so much Brazilian talent to our shores!).

On the other hand, Brazil is home to a smaller but growing number of Irish citizens – including many dual Irish-Brazilian citizens – and, increasingly, there is a growing affinity diaspora in Brazil, who feel a strong connection with Irish culture and traditions, often because they have lived in Ireland themselves or because they have children, siblings or parents who have done so.

The growing size of the respective communities in both Ireland and Brazil undoubtedly makes our job in promoting and raising awareness of Ireland much smoother, and even more enjoyable.

Culture

One of the most striking parts of being an Irish diplomat in Brazil is the fact that Brazilians take such great interest in Irish culture. We see this perhaps most obviously with celebrations like Hallowe'en, St. Brigid's Day, St. Patrick's Day, and Bloomsday – attendance at the events that we organise around these milestone dates is ever-increasing, and the enthusiasm with which Brazilian guests approach them never fails to impress!

The Irish Studies landscape in Brazil is one of the most prolific in the world, of course, with hubs located across several Brazilian universities, including São Paulo, Rio de Janeiro, Brasília, Salvador, Rondonópolis and Florianópolis. We are always humbled to visit these institutions and meet the academics who have devoted their careers to studying Irish history and literature (and we frequently find that they know much more about these aspects of Irish culture than we do!). Very often, these individuals had been working to promote Irish heritage in Brazil before Embassies were established in either country, adopting the role of diplomat and performing it with exceptional diligence. The work that they have done, and continue to do, to promote Ireland in Brazil is invaluable, and we will remain forever indebted to them. This sentiment has been echoed by our colleagues and previous diplomats who have worked in Brazil, who have extended both their gratitude and congratulations for all the work these organisations, including the Association of Irish Studies in Brazil, have done. Indeed, the President of Ireland has even bestowed the Presidential Distinguished Service Award to two

leading Irish Studies academics in Brazil, a true testament to their dedication in promoting Irish culture over the course of their careers.

Visits by so many established and emerging Irish writers to Brazil over many years have provided Irish diplomats in Brazil with the opportunity to meet some of our most celebrated creative individuals, a chance many of us might not otherwise have had. The interest in newer Irish writing, the warm Brazilian reception that these writers received, and the insightful questions posed by the future writers and academics that they met while in Brazil makes us very confident that Brazil made a deep impression on each of these visitors. Each of those who visited left with a desire to return and a confidence that the study of Irish literature in Brazil will go from strength to strength. And all of us are confident that the next generation of Brazilian writers promises much that will resonate with an Irish audience.

One of our responsibilities in Brazil is to manage applications to Ireland's Emigrant Support Programme, which provides financial support to organisations that work to assist the Irish diaspora and promote Irish heritage abroad. This programme is a particularly important part of Ireland's outreach in Brazil and it has allowed us to establish connections with a range of groups working in these areas, including through the WB Yeats Chair of Irish Studies at the University of São Paulo, the Nucleus of Irish Studies at the Federal University of Santa Catarina, the Association of Irish Studies in Brazil (ABEI) and the Brazil branch of Comhaltas Ceoltóiri Éireann, a group of talented musicians and dancers celebrating traditional Irish music and dance. Additionally, in São Paulo the theatre company Cia Ludens has dedicated its work to translating and performing Irish plays on the Brazilian stage, and in Campinas the acclaimed dance school Banana Broadway teaches classes in Irish and sean-nós dancing to both children and adults. Again, these are organisations that have worked tirelessly to promote Ireland in Brazil for many years, and we owe them a debt of gratitude.

Political and multilateral cooperation

Ireland and Brazil's political relations have never been closer, and have intensified considerably following the COVID-19 pandemic; the last three years have seen significant visits of Irish Government Ministers to Brazil to mark St. Patrick's Day, for example. A major milestone will be reached this year when Minister Mauro Vieira will become the first-ever Brazilian Foreign Minister to visit Ireland. In turbulent times globally, these visits and the interconnections that

they represent carry more weight than ever before, and we will work to ensure that they have maximum impact.

The shared policy priorities between Ireland and Brazil are numerous: the importance we attach to the sustainable development goals (in particular, eliminating poverty and hunger), our shared views on climate action, our commitment to gender equality, and our like-mindedness on many major geopolitical issues are just some examples. Central to both our approaches to the world is our strong support for multilateralism, with both Ireland and Brazil advocating for a strong UN at the core of a robust rules-based world order. We both recognise that the countries of the world are stronger when working together, and this spirit has provided the bedrock for lots of strong collaboration – including when we served together on the UN Security Council in 2022. It has never been more important for defenders of the multilateral system to stand together, and we are proud to count on Brazil as one of our allies in this regard.

Economic relations

Economic links between Ireland and Brazil continue to prosper; Brazil is Ireland's second-largest trading partner in the region, and a large number of Irish companies have thriving operations in the country, across a range of sectors. Bilateral goods trade in 2024 was the highest figure ever registered, at just over €1.1bn, and our services trade is even more impressive, standing at over €1.3bn in 2023. It is our hope, of course, that these figures will continue to grow, as Irish companies' awareness of Brazil as a potential export market increases. Equally, we are working hard to ensure that Brazilian firms have a positive view of Ireland as a destination for trade and investment – and we are delighted to see the Brazilian entrepreneurial spirit already taking hold in Ireland, with Brazilian citizens living there opening a range of businesses to considerable success.

Enterprise Ireland has its South American offices headquartered in Brazil, demonstrating the Brazilian market's significance in the region in the eyes of Irish business. Education in Ireland is also present, promoting Ireland's higher education excellence and helping to secure Ireland's position as the fourth-most popular English-language destination among Brazilian students.

Values-based engagement

Ireland has a strong tradition of values-based engagement in Brazil, perhaps most notably in the areas of environmental protection and human rights; this stretches as far back as the renowned work of Roger Casement, who exposed serious abuses in the Amazon rubber industry and whose legacy Brazilians still recall in conversation today.

As Irish diplomats in Brazil, the protection of human rights is one of the issues that we are proudest to work on, and where we feel that the Irish and Brazilian spirits of solidarity, sincerity and compassion are best showcased; and we are pleased to say that this area of Ireland's engagement in Brazil has expanded considerably of late. Roger Casement's legacy, indeed, is honoured today with the Roger Casement Fellowship, which allows Brazilian students to undertake a fully funded Master's degree in Ireland in areas related to human rights.

Unsurprisingly, climate action has become a particularly important strand of Ireland's engagement in Brazil in recent years, and perhaps the most obvious manifestation of this comes in the form of Ireland's commitment in 2024 to join Brazil's Amazon Fund, with a €15m contribution beginning in 2025. We were delighted to formalise this announcement when our Minister Seán Canney (Minister of State for International and Road Transport, Logistics, Rails and Ports) met with Minister Marina Silva in March this year.

In addition, Ireland recognises the vital role played by Indigenous and traditional communities in Brazil when it comes to protecting Brazil's biomes – as well as the enormous pressure that many of these communities are facing. For this reason, we have supported a number of NGO partners that work with these communities across Brazil in the last number of years. Meeting with representative of these communities, and hearing both of the issues that they face and of the importance of Irish support, is always a motivating experience.

We support a number of other organisations and projects in Brazil that align with Irish values. In 2024, these included: a project focused on sustainable development and upskilling of a remote island community in Bahia; a project in support of an online platform showcasing creative content from the Amazon; a project delivering training on food security for community leaders based in Rio de Janeiro; funding for a sports organisation in São Paulo state promoting access to education for vulnerable youth; and a project focused on supporting migrant women who are victims of gender-based violence.

Conclusion

Representing Ireland abroad is always an enormous privilege, and representing Ireland in Brazil even more so.

The depth and variety of work in Brazil for Irish diplomats is both fascinating and never-ending, and much of the work that has been done to forge the deep relations that we enjoy today is nothing short of awe-inspiring. That said, as we mark half a century of diplomatic relations between our two countries, we also recognise that we have still only scratched the surface of the huge potential that exists in the Ireland-Brazil relationship.

As we look forward to the next 50 years, we are confident that the many bonds that bring us together will endure, and that our successors – be they in the diplomatic, cultural, civil society or business spheres! – will continue working tirelessly to amplify the work begun centuries ago.

Half a Century!

Flávio Helmond Macieira

Ireland! The Macieira family's first stay on the great Celtic Island took place at the turn of the century and millennium. As a middle-ranked Brazilian diplomat, I served in Dublin from 1998 to 2003. We were a young family, carrying two children around the world, arriving in a country blessed with beautiful natural landscapes, harmonious urban landscapes, and home to generous, internationally solidary, entrepreneurial, creative, athletic, and communicative people. We found a country very committed to preserving its independence and traditions, including in the religious field. And, also, vibrantly committed to cultivating its Gaelic language, which was being revived, despite never having actually disappeared! A nation that is always prone to spreading its culture and its way of life throughout the world (especially the Anglo-Saxon world), through a notable propensity for emigration.

At the turn of the century and the millennium, Ireland was experiencing a period of euphoria. It had ceased to be ranked among the poorest countries in Europe and was bursting with progress. It accessed the "Euro Zone", thus cutting the umbilical ties that once linked its monetary system to the UK. It started to be called the "Celtic Tiger," as a reference to the "Asian tigers", then the most economically progressive countries in the world. Large companies, mostly from North America, had been building headquarters and factories in Ireland. They decided to settle in Ireland, naturally, in search of profitability. But they were also attracted by Ireland's successful job creation and economic activity support policies as well as by the high level of education and professional skills (a key economic factor) of the Irish people, resulting from the country's long-term public education policies. In many cases, they were moved towards Ireland under the push and influence of numerous North American executives that felt proud of their Irish descent and eager to honor and help their ancestors' homeland in overcoming its then remaining economic vulnerabilities.

Optimism was everywhere. And it became even more intense when the 1998 Good Friday Peace Agreement put an end to the painful conflict in Northern Ireland and installed a

new trustful relationship between the communities of the North and South of the Island, and also between Ireland and the United Kingdom.

After 25 years, the Macieira family is back. I return to Ireland as Ambassador, to conclude a long career... We are pleased, my family and I, to be granted this rare opportunity to observe a country's evolution through two different timeframes.

May we recognize in today's Ireland the same country that we knew from our previous stay? Yes and no... The spirit of the country has not and will not change. The Irish continue to cultivate the good side of life. It continues to be inspiring to read Joyce or Yeats, or Edna O'Brien, or Maeve Binchy, or Seamus Heaney. Or else Colm Toibin or Patrick Halloway, and so many others. And to socialize with friends, new and old, in the always so colorful and sociable local pubs. I travel all over the country, and the Druidic monuments remain undaunted, in the same place, as well as the old medieval castles and the ancient abbeys, too. And the lush green vegetation continues to enlighten the landscape.

I look at the sea, and the sea and it remains the same... And I think again to myself: Brazil is right there, on the other side, towards the south.

Amazingly enough, after overcoming a cruel economic crisis between 2008 and 2012, Ireland has become even more affluent than it was at the beginning of the century! Now, when focusing on Ireland, we are talking about one of the richest countries in Europe, with a diversified economy, operating in both traditional branches (especially the foodstuff sector) and in high-value-added productive segments (finance, IT, pharmaceuticals, transportation equipment). Irish investments abroad already surpass €1 trillion (!).

On the physical and architectural level, there are also transformations. The Irish towns compete both in the boldness of contemporary buildings and in the strict preservation of their historical architectural heritage. First-class highways connect the largest Irish cities, and with this infrastructure reinforcement, the entire country is now integrated into a single logistic system.

Moreover, the Irish social environment has presently become cosmopolitan. Immigration has filled the labor shortages created by rapid development. The population that can be seen today walking on the streets of Dublin, Cork, Galway, and other cities -- and also in small towns and villages of rural Ireland -- no longer originates solely from the country's traditional clans. It now gathers a mix of cultures and origins, and this diversity is decisively

contributing to keep the Irish economy among the most successful of the world and to make Ireland an international hub of art and creativity.

And there is something especially important to notice! In this sociological field of immigration, an exciting new development is taking place! Brazilians became an active part of the process of social diversification. Creative, hardworking, and communicative, they are now largely present in the human landscape of the Green Isle, and they smoothly integrate into local society. They tirelessly contribute to the functioning of the powerful Irish economy, and they further add to the national good humor and the proverbial Irish disposition for the arts, family and social life.

Concluding this brief panel of impressions, I sum up the basic features of the two periods that I experienced (that we experienced... the Macieira family) in Ireland – past and present. The country remains quite the same (with plenty of similarities to Brazil) if we consider the beauty of its landscape, its dense historical heritage, its artistic/musical soul, as well as its extroversion and friendliness. It did not change in its attitude of international solidarity or in its aversion to war, to human suffering, and to injustice. But visibly it has evolved positively, in the fields of wealth accumulation, of infrastructure build up, and of immigrants' social integration.

The multiplication of the number of Brazilians in Ireland has also led to a change in the work at the Brazilian Embassy in Dublin. Dialogue with the government and local society remains intense and agile. The informative function continues to be carried out with the same enthusiasm as always. The practice of promoting Brazilian products and investment opportunities in Brazil continues.

However, in the new circumstances, the demand for services to the public has grown significantly, and a comprehensive effort is being made to foster cooperation in the educational sector and to promote Brazilian culture in the country – an effort that is partly aimed at reinforcing Brazil's positive image in Ireland and partly aimed at maintaining and strengthening ties with the national culture of the large Brazilian community living here.

This current year, 2025, marks the 50th anniversary of the establishment of diplomatic relations between Brazil and Ireland.

Both countries are still young in history. They coincide in having conquered freedom by defeating colonialism. They share the same belief in pacifism, and they also assume the same stance as unconditional defenders of international law. They also share a fundamental

solidary concern on food security for, while Ireland suffered a history-changing period of famine, Brazil fought throughout its national history to be removed from the world hunger map – something that it briefly achieved at the beginning of the century, and which has now happened again (let's hope this sociopolitical achievement will never again be reversed!).

Having here briefly explored the past and the present of the relationship between Brazil and Ireland, it is time to cast a view to its future. All evidence points to a future of understanding and cooperation that will always be luminously marked by the practice of dialogue, by a coincidence of views and attitudes, and by the sharing of experiences. Ireland and Brazil, Brazil and Ireland, will approach future as countries united by the oceanic spaces, by economic cooperation, by shared views on peace and justice, by their people's common joy of living, and by the personal links (sometimes even matrimonial!) that are nowadays being established among Brazilians and Irish in the work and study environments of modern Ireland.

Let us rejoice in advance, for no doubt can exist that our strong, supportive, and inspiring political-diplomatic relationship will never stray from the historic path of understanding and partnership forged throughout these first 50 years of diplomatic relations. Most happy cheers to the first fiftieth anniversary of Brazilian-Irish diplomatic relations!

Ireland through Brazilian Eyes

Seán Hoy

Ambassador of Ireland to Brazil, 2018-2023

*I never heard of Ireland until I saw the email. I read the word “competition”.
I looked at the award and then I read it again.*
James Joyce.

On my table was a Covid test, it was still negative. Maybe I reused the old one just to fool myself. I was playing games with my head, this had all gone on too long.

James Joyce, I saw the link and I clicked it.

In Portuguese, my tongue. Not like other translations, there was something more fluid, like soft rain. I listened again, eighteen schools had a chapter each, the Literature Department translated the chapter and every student could enter a painting. The winner would have a mural painted on the wall. I rubbed my palms together as I listened, glossy with alcogel, first wet, then dry.

James Joyce, a book, Ulysses, a hundred years old, a ramble of talk and a lot of just, thinking and talking to himself. Words that could have made poems or the lyrics of a song. In Portuguese, the words in their music, sang.

There was a name in the middle of it that I had heard before. A man called Casement. I should have known him for he had lived in Santos and Rio and Belem and Manaus. He was writing about the Congo when Joyce put him in his book.

Casement, a man with a secret life, like me. He came to Brazil and he called them out. He named them. Later others shamed him, a gay man standing up. How hard it was when you cannot play soccer or dance the samba. I was left aside, like the litter on the edge of the river, that everyone sees and that no one sees.

Covid made it worse, afraid to die and afraid to live. The more I thought and listened, the more I knew that I could paint my way out of this. Away from this dark room and out into the sunshine. Back into the noise and the music and to everything denied.

The canvas once white, was drenched in the thunder that came from my palette. Then singing with colour and dance. A mural big and bold and daring.

Joyce is my music, Casement is my story. I start and I go at it, starting with the yellow and green of my flag. The blue of the sky and the red of the wood that named my country. My hands follow the stream of words across the canvas, blue and yellow makes green. Green for Ireland and for Brazil. Mixing all in the palm of my hands, the oils lifting off the alcogel like, like makeup.

I look down and I look up and I am sated. This is all that is in my head and through my hands, it is colour and heat and words and rhyme. It is me. No name, no gender, no binary form. I am free as the rivers of the Amazon and the birds that fly over.

And if I win, the Ambassador will come and see my art. Him with his hat. And he will ask me what the painting means and I will say with a steadied voice.

“James Joyce, Roger Casement pelos olhos brasileiros”.

And I will wait so he might say,

Yes







Celebrating 50 Years of Diplomacy – Reflections on Irish Studies in Brazil

Eoin Bennis

Consul General of Ireland in Sao Paulo 2020 - 2024

It gives me great pleasure to contribute to this special issue of the ABEI Journal marking 50 years of diplomatic relations between Brazil and Ireland. This milestone is more than celebration of our formal ties, it marks a deep, dynamic partnership built on shared passions for culture, history, and education. Our friendship extends far beyond diplomacy, with Irish Studies and those whom nurture it with such passion and commitment here in Brazil, at its heart.

During my time as Consul General of Ireland in São Paulo (2020-2024), I was continually inspired by the warmth and enthusiasm for all things Irish across Brazil. St. Patrick's Day was always a highlight. As Brazil turned green, the lighting up of cities from São Paulo to Rio de Janeiro, Curitiba to Brasília, traditional Irish music and dancing, Irish theatre, and storytelling brought Irish studies and traditions to life and brought our two counties closer together.

But Irish culture in Brazil is so much more than just a festival. It is alive every day in university lecture halls, classrooms, libraries, theatres, and cultural centres. Irish Studies in Brazil has and continues to flourish thanks to the dedication, vision, and passion of so many esteemed academics, scholars, translators, artists, and educators who have built lasting bridges between our two countries.

The Brazilian Association of Irish Studies (ABEI) - together with the W.B. Yeats Chair of Irish Studies has been a driving force behind this, championing Irish arts, literature and culture throughout Brazil, Latin America and beyond. The commitment of all of those involved has helped weave together this rich and lasting tapestry of Irish Studies and overall cultural exchange.

In São Paulo, those early days of Irish studies were inspired by the pioneering work of Professor Munira Mutran and her connection to Sean O’Faolain. Thanks to the passion and excellence of Professor Laura Izarra, Irish Studies has grown and attracted so many to study this thriving field . Both continue to inspire, instrumental in laying strong foundations for Irish literature and culture in Brazil, with their legacy inspiring new generations.

In Florianópolis, Professor Beatriz Kopschitz Bastos at the Núcleo de Estudos Irlandeses at the Federal University of Santa Catarina has brought energy and a new dimensions to Irish Studies through her work contemporary Irish theatre and playwrights. Through her work, and that of Professor Jose Roberto O’Shea and Professor Alinne Fernandes, NEI shines an important spotlight on Ireland’s vibrant dramatic arts and theatre landscape, connecting Brazilian students and audiences with modern Irish voices and performances.

In Rondonópolis, the work and translations, in particular, on Roger Casement, of the ever-impressive Professor Mariana Bolfarine continues to enrich so many. In Bahia, Noélia Borges always ensured that Irish Studies was kept very much alive in the northeast while in Rio and Curitiba the outstanding work of Vitor Amaral, Caetano Galindo, and many others, has seen James Joyce, *Ulysses* and *Bloomsday* come to life in Brazil. In fact, so much so, that through the *Ulysses 100 through Brazilians Eyes*, 18 Brazilian universities across Brazil are decorated with a mural, each representing one of the 18 chapters of *Ulysses*.

While Professor Mutran’s curiosity and interest paved the way, it is the many gatherings, conversations, translations and reflections on Irish Studies, made possible by all of those above and so many more, that continue to connect and unite us. The establishment of the Alliance of Irish Studies Chairs in Latin America is a powerful testament to these bonds and to the spirit of cooperation and shared purpose that defines Irish Studies in Brazil.

Among the most memorable highlights during my time in Brazil include the creation of the Irish Corner at the University of São Paulo’s international centre. Though small in size, this corner is filled with Irish literature, resources, and history and is a welcoming space where students and researchers can immerse themselves in Irish culture. Born from Professor Izarra’s vision, the Irish Corner stands as a strong and lasting symbol of the friendship and academic exchange between our two countries.

The *Irish in Brazil* exhibition, which opened at the National Library in Rio de Janeiro in March 2023, is another highlight. The result of years of research by Peter O’Neill, the exhibition brought to light some remarkable stories of Irish people throughout Brazil’s history

including from Jesuit missionaries to Roger Casement's humanitarian work, to the presence of St Patrick in Maranhão. The exhibition beautifully captured how deeply intertwined Irish and Brazilian histories and cultures are.

Throughout my time as Consul General, I was always impressed by the extraordinary passion and welcoming spirit of all of those involved in Irish Studies. Professors, students, translators, theatre artists, and storytellers, the Irish studies community always welcomed my family and I with such warmth. I was always left with a feeling that Irish culture in Brazil is not just something to study, it is something to live, share, grow and enjoy together.

In the many Irish Studies events that I was lucky enough to attend, I met many young Brazilian students whose enthusiasm was contagious. I remember this very well from the XVIII Symposium of Irish Studies in South America hosted by Maria Rita Drumond Viana (UFOP) in the beautiful city of Ouro Preto, Minas Gerais. The students, some who had taken a twelve hour bus journey to attend, expressed a love for Irish literature, poetry, and theatre in a manner that reminded me that Irish Studies in Brazil is not about preserving the past alone, it is very much about creating something new and vibrant together. These students, the future of Irish Studies here in Brazil, bring their own perspectives and creativity to the conversation, ensuring Irish culture continues to evolve in this special country.

Whenever I think of Brazil and Irish Studies, I am reminded of President Michael D. Higgins' words during his visit to USP, that Irish Studies in Brazil is "something different, unique, colourful, and even exotic". That has always stuck with me, that sense of discovery, joy and cultural connections around Irish studies that is alive across Brazil.

Looking back, I feel privileged to have witnessed and supported, even in a small way, this remarkable story of Irish Studies in Brazil. The friendships made, the cultural bridges built, and the shared stories told all speak to the strength and special nature of the bond between Brazil and Ireland. It's a connection that goes beyond diplomacy or academia. It is a heartfelt relationship that brings people together.

To all of those who have nurtured and championed Irish culture in Brazil, thank you. Your dedication and passion have created a rich, welcoming and inspiring community where Irish culture continues to flourish.

To the students and young people who carry the torch forward: you are the future, the next chapter in our story. Your passion, your energy and creativity will ensure Irish literature, theatre, and culture remain alive for generations of Brazilians to come.

As we celebrate this important milestone for our shared history, I look forward with great excitement to what lies ahead. May the ties between Brazil and Ireland continue to grow from the spirit of curiosity, creativity, and, above all, our friendship.

Thank you all for the privilege of being part of this wonderful journey.

50 Years of Irish-Brazilian Relations

Marcel Fortuna Biato

*“There are only two kinds of people in this world:
The Irish and those who wish they were”.*
Old Irish saying

To travel across Ireland’s bucolic countryside – preferably on a bicycle, as I regularly did - is to be transported to a land of wonder. It is to be enchanted not by mischievous leprechauns nor ghostly banshees. Rather by rows of gently sloping hillocks meandering among emerald green pastures; and by a stately parade of chalk-white ruins overlooking rugged cliffs plunging into diamond-blue waters. The cries of seagulls riding the currents overhead echo our sense of marvel.

Yet, it is for Ireland’s human landscape that I reserve my greatest admiration. Throughout my time in Dublin I was repeatedly surprised by the welcoming hospitality and moved by the unstinting generosity to all: neighbours, tourists, asylum seekers, and Brazilians.

Yes, the Brazilians are everywhere and in every walk of life: mingling along the Liffey embankment; Deliveroo’s cycling to and fro; youthful entrepreneurs innovating in Ireland’s dynamic business hubs. And thousands of miles away, a similar pageantry of sounds and colours makes its way through downtown São Paulo on Saint Patrick’s Day. Brazilian revellers tip their green-and-orange top hats in celebration of their enduring affection for all things Irish.

A Tale of Two Nations

Two nations long separated by a gulf much wider than the waters of the Atlantic Ocean have gradually come together. Overcoming centuries of mutual unfamiliarity and blissful ignorance has been the central challenge of this last half century. Today, regular exchanges of high-level delegations, most notably President Higgins’ 2012 state visit, have built up a growing connectivity on multiple levels. Regular commercial missions, multi-billion investments and a burgeoning trade agenda; and the Science Without Borders programme, which put Ireland

on the map for Brazilians wishing to study abroad. These developments all point to a growing network of common interests and shared possibilities.

Nothing better underscores the core values that bring our nations together than Ireland's donation in 2021 of urgently needed medical equipment at the height of Brazil's COVID pandemic. And nowhere is this sense of solidarity and human dignity more powerfully evoked than in the mural erected in 2022 along Dublin's busy Ormond Quay to commemorate the independence of both Ireland and Brazil. It is a historical curiosity that our countries should celebrate these major milestones on the same year. However, more than shared anniversaries what binds us closer is a shared commitment to peace, justice, and self-government.

It should therefore not come as a surprise that, in 1922, as Ireland celebrated its independence and Brazil its first centennial, both countries embarked on a seminal debate. In the crucible of social unrest, economic dislocation and political upheaval, both nations were challenged to forge a renewed sense of national identity and consecrate themselves to a common purpose.¹

In the half century since establishing bilateral relations our nations have come a long way in achieving the ideals our forefathers fought for. Brazil has shaken off many of the shackles of underdevelopment to take on the responsibilities of a major international actor with a seat in the great halls of global decision-making. For its part, Ireland has found its rightful place in a globalized world. If in the past its youth looked overseas for a better future, today Ireland has become a beacon attracting talent from across the globe.

As we celebrate these achievements, the world too is undergoing profound change. The post-war consensus that sustained growth and prosperity worldwide over eight decades is being brought into question by headwinds neither fully understood nor tamed. It is therefore fitting that in 2021 Ireland and Brazil sat together on the UN Security Council and joined forces to defend constructive multilateral solutions to the globalized threats and troubling uncertainties facing our generation.

People Power

But ultimately this is a story about people and the personal bonds and shared experiences that forge the sinews between nations. Stories and relationships that reach far beyond this half century and stretch back to Brazil's earliest days. Irish adventurers set up some of the first trading posts there, joining the Portuguese conquerors in seeking gold and treasure in the

newly discovered land. Not much later Irish priests embarked on a very different challenge. They joined up with Jesuit missionaries bent on bringing Christian civilization to the local inhabitants.

As with later waves of immigrants, both fortune-seekers and men of God were inspired by the conviction that Brazil was a land of opportunity.² Their personal triumphs and tribulations echo down Brazilian history. They shed light on the surprising meanders by which cultures clash and peoples blend into new nations. Lace making is a case in point. It was originally brought to Ireland from continental Europe to provide gainful employment to impoverished women. In the nineteenth century, Irish nuns and governesses then took it to Brazil to help train in the social graces the daughters of well-heeled families. Over the decades this craft trickled down the social ladder and helped provide dignified jobs to women of modest means. The transformative power of Irish lace had come full circle. Today *renda irlandesa* is a major Brazilian cultural heritage.³

This was not the last time Brazilians were captivated and inspired by Irish artistry and grit. Who would have thought that the Irish struggle for self-determination inspired one of the very first samba schools - *Os Fenianos*? By the same token, Roger Casement, the great Irish human rights advocate and revolutionary patriot, was moved by the suffering of indigenous peoples in South America to launch his pioneering campaign.⁴ A hundred years later, Brazilians continue to be captivated by Ireland's misty legends and real-life achievements. Hy-Brazil was a mythical island that in past centuries enticed Irish mariners in search of far off glory and riches. In a twist of fate, that figment of Irish lore has morphed into present-day Ireland and beckons modern seafarers across today's globalized shores.

This story parallels Ireland's own profound transformation over recent decades. As early as the 1980's Ireland was already attracting Brazilian hands to work in meatpacking plants and construction sites. A generation later, a majority of Brazilian come to Ireland not just in search of better salaries, but to explore new vocational horizons. They are newly graduated professionals aptly described as the "odyssey generation". Geography and language no longer present barriers. The world is their destination and the hometown and the home country but a port of departure.

Brazilians in Ireland: Who Are We?

The Brazilian diaspora in Ireland has become a crucible, a veritable testing ground for one of the greatest experiments of the twenty first century: mass migration. It is, at once, a critical component of a globalized economy and a major source of contention between and within nations. Even Ireland, with its long history of open-handedness towards migrants, has recently felt the force of a growing backlash fed by misplaced resentment against the growing number of non-Irish born citizens. The 2023 Dublin riots were a wake-up call, a call to awareness and action.

If Brazilians in Ireland are to continue to prosper and fully integrate into the wider commonwealth, they must first know themselves, their own needs and place in Irish society. To this end, in 2023, a pioneering survey was launched to sketch out an in-depth profile of this community. It provided a rich trove of data, ranging from age groups and ethnicity to professional and educational background, without ignoring ties to the homeland and language skills. The study reveals a roughly 60 thousand-strong diaspora, most young professionals with a university degree (85%). Roughly 10 thousand arrive annually, mostly to hone their English skills and to explore the possibilities offered by one of Europe's fastest growing economies.⁵

This detailed x-ray is helping mobilize the Brazilian community around common demands and goals, while detailing the enormous diversity and rich pool of talents and experience on which it can call. To get this message out, "Brazil Days" have been organized across the country.⁶ These day-long festivals help bring this socially diverse and geographically dispersed population together by showcasing Brazilian business, cultural, consular and sporting talents. These events serve equally as an outreach activity geared to the wider Irish public.

One of the survey's most significant outcomes was to identify roughly 14 thousand children of Brazilian descent living in Ireland. This encouraged measures, under the leadership of AMBI,⁷ to increase the offer of Portuguese-language creches and afterschool, following on from the far-sighted decision to include Portuguese within the framework of the Leaving Certificate. Together with events showcasing the language, such as the I March of the Portuguese Language and the I Conference on Portuguese as a Heritage Language, these initiatives will ensure that it remains a living tongue and Ireland becomes a truly multicultural society.

A pioneering step in this direction was the setting up of the first Brazilian lectureship in Ireland. Established at University College Cork, it offers the first full bachelor's degree in Portuguese in Ireland. It will enlarge the pool of Portuguese language teachers and foster a greater appreciation for Brazilian studies. The potency of Brazilian culture in the service of molding future Irish citizens is on full display in Dublin inner-city schools. Through a program called “Comunidade”, Brazilian traditions (capoeira, football, and dance) are employed to foster solidarity, self-discipline and respect for diversity among the youngsters.⁸

Getting Organized

Nothing however has had a more far-reaching impact than the launching of the Brazil-Ireland Chamber of Commerce (BICC) in 2023. This pioneering initiative is the brainchild of Brazilian entrepreneurial flair. As the diaspora has grown, Brazilian consumers' purchasing power opened opportunities to invest and innovate. A burgeoning Brazilian business community has emerged attuned to Ireland's dynamic and diversified business model. Roughly 1,500 enterprises generate over 2,200 jobs openings and a turnover of over 150 million euros across Ireland.⁹ This is a relatively recent but growing phenomenon. In fact, many sprouted during the pandemic, which goes to show that Brazilians do not waste opportunities - wherever they arise.

Many might question how a small island off the shores of Europe can exert so powerful an attraction. In fact, Ireland provides an ideal “soft landing” for twenty-first century digital nomads: English as lingua franca, favorable living conditions, a highly qualified workforce and boundless employment offers. Not to mention that, by virtue of being part of the European Union, Ireland offers ready access to community markets, industries and educational institutions. For this reason, in 2024 for the first time, Brazilian start-ups took part in the Dublin Tech Summit. It provides them with an international platform to showcase their products, share experiences and knowledge and identify new destinations and markets.

The Chamber has become a clearing house for Brazilians enticed by the possibilities offered by the globalized Irish economy. To this end, the Chamber sponsors networking events and round tables, as well as a yearly trade fair to help budding businesses overcome hurdles, scale-up and gain market share in Ireland and beyond.

The diaspora is also helping the Brazilian economy, by turn, integrate competitively into the world marketplace. Thanks to the diaspora's links back home, the Chamber is well

placed to become a hub for companies wishing to forge stronger ties to the Brazilian consumers. It fosters the development of trade and investment options as well as creates jobs on both sides of the Atlantic, which includes the wider Latin American market, given its geographical proximity to and logistical links to Brazil.

The work of the Chamber goes hand in hand with the Brazilian Professionals Association (BRIA), which was set up in 2024 to help empower Brazilian workers. The Association seeks to give voice and direction to the growing needs and expectations of the many thousands of Brazilians who have made Ireland their home and workplace. It is especially focused on those aspiring professionals not presently employed in their field of expertise, where their skills could be most productive. One of BRIA's first goals is therefore to map the challenges and hurdles these employees face in obtaining work permits corresponding to their qualifications.

BICC and BRIA are eloquent milestones of how the Brazilian community has matured and prospered. However, this success should not blind us to the fact that vulnerable individuals run the risk of being left behind. The community as a whole has mobilized, developed awareness campaigns and specific programmes to ensure that no one falls through the cracks.

From Diaspora to Citizenship

The plight of “Deliveroos” became notorious following two tragic deaths in 2020, at the height of COVID, when delivery drivers were providing vital services for a largely home-bound population. With government and advocacy group support, the Brazilian community rallied to help ensure that these workers enjoy adequate labour and living standards. They are not however the only group in jeopardy. The meatpacking and construction industries in particular are burdened by unsafe and unhealthy working conditions.

Unfortunately, tragic events also highlighted the scourge of gender violence, which is all the more insidious and challenging to eradicate when practiced against migrant women. Among other awareness activities, such as conferences and workshops, a local activist committee - the Group of Brazilian Women - launched in 2023 a pamphlet focusing on how to prevent and combat this evil. This initiative, which was later extended to all migrant women, calls for easier access to public services such as creches and shelters, as well as migrant-focused government programmes.¹⁰

Possibly the most significant step by Ireland to champion migrant rights was to empower foreign residents to become conscientious citizens and take an active part in public life. Brazilians have responded not just by registering to vote but also by running for office. Their commitment to the society they embraced does not however mean forsaking their personal roots and heritage. On the contrary, Brazilians also filled Croke Park football stadium to vote in the 2022 Brazilian elections. In times of growing intolerance and exclusionary politics they are proof that pride in kin and culture need not be tribal nor narrow-minded. Brazilians confidently join their Irish neighbours in affirming that it is by expressing our rich collective diversity that we truly blossom as unique individuals.

I can think of no more powerful, eloquent expression of this sense of belonging to a common humanity than the on-going endeavour to empower Brazilians in Ireland to donate blood. To this end, a campaign was launched encouraging Irish blood centres to acquire the necessary screening equipment to test for a wider range of diseases. This will enable tens of thousands of youthful Brazilians – as well as other non-Irish born - to help replenish local blood banks and save Irish lives.

Of Regrets and Leprechans

Throughout my tenure as Brazilian ambassador in Dublin, I revelled in meeting with Brazilian from all walks of life, listening to their stories and dreams, encouraging their ambitions, and partaking in their achievements. From Leaving Certificate candidates to university lecturers, from street musicians to high street entrepreneurs, and every possible vocation in between. I was great heartened and inspired to witness this community's growing maturity and self-confidence. Its willingness to embrace its less fortunate brethren while at the same time reaching out to the wider Irish society.

None of this could have been achieved without the generous support and active encouragement of countless individuals who gave unstintingly of their time and skills, as well as government agencies and private support groups. As a result, the Brazilian community has benefited from streamlined migration and regularization procedures, as well as improved student insurance policies, migrant-focused programmes and beefed up protection against abusive work hours and practices.¹¹ A less visible but equally close partner are the honorary consulates, whose tireless and often unsung support and collaboration I learned to appreciate

and honor. To make sure that the Embassy continues to have eyes and ears on the ground throughout the length and breadth of Ireland, new honorary consulates are being set up in cities and settlements with a meaningful Brazilian presence.¹²

Still, much remains to be done. I particularly regret not having been able to see through the setting up of a Brazilian cultural centre. A space for Brazilian arts to flourish in an explosion of sounds, movements and colours that enrich, inspire and fuse with the equally distinctive and indomitable Irish spirit.

From afar, across oceans and beyond mountains, I will continue to recall the myriad people – Brazilians and Irish alike - that have committed themselves to making Ireland an even more seductively unique society. A typically mischievous Irish saying resonates with me:

You can take the man out of Ireland,
but never the Irish from the man.

I too have left Ireland, but the Emerald Island still has me under the spell of its welcoming embrace. Or maybe it is simply that little leprechaun in all of us, smiling roguishly from afar at the foibles of human folk. He makes us feel more human, more Irish.

Notes

¹ In January 1922, the *Exposition d'Art Irlandais* was held at the prestigious Barbazanges art gallery in Paris. A few weeks later the *Semana de Arte Moderna* was hosted by the Municipal Theatre of São Paulo.

² A special thanks goes to Laura Izarra, whose pioneering archival work has done so much to bring to life this long forgotten story and its unsung heroes. Her investigations have shed light on the surprising and often rocky story of Irish settlements in Brazil.

³ In 2023, the Mansion House in Dublin hosted an exhibition highlighting this theme.

⁴ He also documented and denounced similar abuses in the Congo.

⁵ <https://www.gov.br/mre/pt-br/embaixada-dublin/destaques-antigos/relatorio-do-mapeamento-da-comunidade-brasileira-na-irlanda-2024-1>. The main findings include roughly 60.000 registered Brazilians (just under 1% of the Irish population), mostly young (between 20-40), most (85%) with a higher education.

⁶ initially organized with Brazilian government support, they now occur spontaneously. The Brazil Day in Limerick, in 2024, brought together roughly 5-6 thousand people and was the largest gathering ever of the Brazilian community in Ireland.

⁷ Association of Brazilian Families in Ireland.

⁸ <https://fivelampsarts.ie/comunidade-sports-and-intercultural-programme/>.

⁹ Data from the 2022 survey that opened the way for the launching of the BICC. <https://www.unleashe.eu/report>.

¹⁰ The Brazilian activist Luisa Brunet came to Ireland on various occasions to lead these activities.

¹¹ The government launched in 2024 a survey of working conditions in the meatpacking sector with a view to rooting out abuses.

¹² Beyond the long-established honorary consulates in Cork and Galway, another has been set up in Limerick and further openings are planned.

Relações bilaterais e um herói de 3 mundos

Afonso José Sena Cardoso

A bem da brevidade pode-se dizer que o foco principal das relações internacionais do Brasil tem sido, desde o começo do século 20, o apoio ao desenvolvimento do País. Asseguradas as fronteiras, secundar a promoção do desenvolvimento econômico e social brasileiro foi a preocupação maior e a missão passada de geração a geração dos diplomatas nacionais. O apoio à manutenção da paz e a prática preferencial do multilateralismo haveriam de prover o contexto para relações produtivas e mutuamente benéficas com nossos parceiros.

Para consagrar essa missão, a Constituição resgata os princípios básicos da Carta das Nações Unidas. Estabelece em seu articulado que as relações internacionais do País observarão obrigatoriamente a independência nacional, a prevalência dos Direitos Humanos, a autodeterminação dos povos, a não-intervenção, a igualdade entre os Estados, a defesa da paz, a solução pacífica dos conflitos, o repúdio ao terrorismo e ao racismo.

Haja mandato. E valha a carta de navegação. Nossos mais de 210 milhões de conacionais não mereceriam ambição menor.

Os brasileiros temos todos em cada família imigrantes da África, da Europa, da Ásia ou da Oceania, quando não antepassados dentre as centenas de povos originários do território continental. Dos encontros de todos, de nossas culturas, sangue e sonhos forma-se o Brasil, e afirma-se a convicção de que haveremos de encontrar, por toda parte, interlocutores e sócios na empreitada comum de procurar fazer da vida algo melhor, mais seguro, mais justo para todos.

Neste país de imigração, que tem hoje também uns tantos milhões de emigrantes espalhados mundo afora, não tivemos – verdade – a sorte de poder contar com uma contribuição ainda maior dos irlandeses. Felizmente, se foram poucos, foram bons.

Nos anos (2014 a 2017) em que tive a honra de servir ao Brasil na Irlanda, pude, por sorte, visitar quase todas as instituições de ensino que recebiam os mais de tres mil bolsistas brasileiros do programa Ciência sem Fronteiras. Essa jovial “invasão” deu novas dimensões ao fértil diálogo que o Brasil tem mantido, de há muito, com a “surpreendente” Irlanda do PNB de

crescimento acelerado e de uma invejável progressão no ranking do Índice de Desenvolvimento Humano (IDH).

A interação frequente com universidades e institutos de tecnologia terá contribuído para que se ampliasse, dos dois lados, a atenção à importância da cooperação técnica e aos esforços comuns na busca da inovação. O diálogo Brasil-Irlanda vai, afinal, além das trocas comerciais, parcerias econômicas e da experiência de Irlanda e Brasil em prol do fortalecimento do multilateralismo e da paz, grandes contribuintes que, por sinal, são das forças e operações de paz das Nações Unidas.

Como todo diálogo depende largamente do conhecimento, e reconhecimento, mútuos, a cooperação cultural era e continua a ser nele fator de relevo, particularmente enriquecedor para os partícipes.

Guardo gratas lembranças das múltiplas iniciativas na promoção da música, da literatura, das artes visuais de que a Embaixada participou com seus contrapartes. A primeira delas uma das mais completas exposições de Hélio Oiticica, no Irish Museum of Modern Arts. Outras, recorrentes, como as apresentações da escola de samba MaSamba que tinha entre seus admiradores o Presidente Michael Higgins.

Nessas memórias, ressalta igualmente o encontro em Dublin do cineasta brasileiro Aurélio Michiles com alguns de seus pares irlandeses. Comungavam do interesse na figura singular, e ao mesmo tempo emblemática, de Roger Casement, herói de 3 mundos por sua denúncia do tratamento desumano aos trabalhadores no antigo Congo belga e dos indígenas na Amazônia peruano-brasileira na América, e por sua luta pela identidade e soberania irlandesas.

Celebrating the 50th anniversary of diplomatic relations between Brazil and Ireland

Frank Sheridan

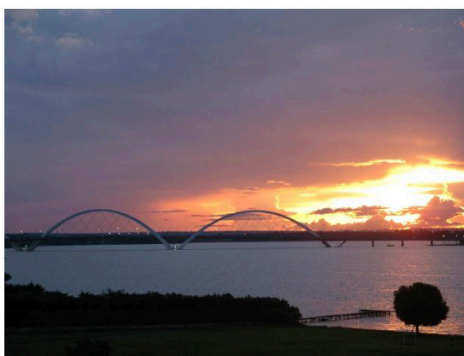
In 2010 I was assigned as the third Irish Ambassador to Brazil. The Embassy had been in existence for nine years at that time. The first Ambassador was Martin Greene, who had the tough tasks of finding premises for the Chancery and Residence, hiring and training local staff and identifying areas of interest for Ireland in the country. He served for five years.

A key influence in opening the Embassy had been trade and especially pressure from one large Irish company, the Kerry Group, which specialized in the dairy industry and, in Brazil, in manufacturing food ingredients. The company had begun as a small dairy company in the southwest of Ireland and was, at that time, at the scale of a multinational company. The company had a large operation in Campinas, and sought the opening of an Embassy to assist in its relations with Brazilian officialdom and, on occasion, in lobbying on its behalf.

Martin Greene, having succeeded in setting up the Embassy as a fully functioning and efficient diplomatic mission, was succeeded in 2006 by Michael Hoey. This was Michael's last assignment before retirement. I found, when I arrived, that Michael was universally held in the highest esteem, not just for his hard work and friendly disposition but also for managing to do that hard work and significant travel in Brazil, all in a wheelchair. Everywhere I went in the first year in Brazil, I was greeted with a question on 'how is Michael, is he well?' Michael not only carried out all of the duties of the role professionally but, in a global recession, which had struck Ireland particularly hard, persuaded our Headquarters, the Department of Foreign Affairs, to purchase a residence for the Embassy, located on the shores of Lake Paranoá, with a beautiful view across the Lake and with perfect facilities for entertainment and especially with large well-kept lawns at the back which were perfect for an annual reception to mark our national day, St. Patrick's Day.



Embassy Residence, Brasilia.



View from Residence.

My assignment before Brazil was as Ambassador to Mozambique, where I had responsibility, among other things, for managing Ireland's largest bilateral aid programme, valued, before I left the country, at €30 million annually. That experience created a huge interest on my part in the work of Brazilian President Lula in seeking to reduce poverty in the country. It was well known among those involved in development cooperation work that, across his two terms as President, Lula had been hugely successful in reducing by over twenty million the number of people in Brazil in deep poverty. This was a point picked up by our President, Michael D. Higgins, during his official visit in 2012.

The global recession, which I mentioned above, was a huge influence on my assignment in Brazil. The country, which had huge resources of minerals and oil, had not only survived the global crash, but, almost uniquely, its economy had grown in the period, with countries like China contracting on a multi-year basis to buy those resources, especially oil. I was instructed to explore opportunities for increased trade with Brazil.

I arrived in Brazil in August 2010 in the middle of a presidential election campaign between Dilma Rousseff, Lula's Chief of Staff and an economist, and José Serra, of the Brazilian Social Democracy Party. Rousseff was strongly supported by Lula, who himself at the time, was one of the most popular politicians in South America. Rousseff had led in the first round but failed to secure an overall majority and, when I arrived, the election was still on, as Rousseff fought to win that second round. She did win, eventually, by 56% of the vote. But the delay meant that President Lula, campaigning for Rousseff, was out of Brasilia for sustained periods and was unavailable to hold any credentials ceremony to accept

the letters of credence (appointment) of new Ambassadors - letters from one Head of State to the Head of State in the 'receiving state' withdrawing the existing diplomatic representative and appointing a new one.

In, I think, November 2010, I went to see the Chief of Protocol at the Foreign Ministry to advise that my letters of credence were addressed to President Lula and that, if I did not present them before Lula left office at the end of the year, I and, I thought, all newly arrived Ambassadors, would need to obtain new letters from their Heads of State, addressed to the new President, Dilma Rousseff. The Chief of Protocol was sympathetic to the case I put and a few weeks later I was advised that the ceremony would take place in the presidential office in mid-December, before Lula left office and before the swearing in ceremony to appoint Dilma Rousseff on 1st January.

The event, when it took place, was quite ceremonial. A large limousine, with a police motorcycle escort, arrived at the chancery to take me and my Deputy, Sharon Lennon, to the president's office. There was a guard of honour ready for inspection on arrival and inside anthems were played and the letters of credence were handed over to the President. I was then invited to sit with him for a brief exchange. By pure coincidence - not a good one from my perspective - the main newspapers in Brazil reported that very day that Ireland would need assistance from the IMF, the World Bank and the European Central Bank to deal with a banking crisis caused by over-lending on property by a number of Irish banks, prompting fears of their collapse and a possible negative impact on other European banks. Luckily, I had received a briefing from Dublin that morning and was able explain that the government in Dublin had moved quickly to provide the banks with a government guarantee on their debt and ensure their survival. I got a loud laugh from the President when I said Ireland and its banks were a little like his favourite football team, Corinthians Paulista - not doing so well this year but would be back to winning ways next year.

As we ended our discussions, the President asked me what was the Gross National Product (GDP) of Ireland and I told him. Then he asked me how big was the population. Again, I told him. He then took out a notebook and pencil and wrote down the figures. For a few moments he seemed to be doing calculations on the page. Then he looked up. 'Ireland's per capita income is almost three times that of Brazil', he said. 'Ireland, not so poor a country', was his closing comment.



Presentation of credentials to President Lula, December 2010.



Guard of Honour, Credentials ceremony, Brasilia.

The next public event of note was the swearing in of Dilma Rousseff as Brazilian President, two weeks or so later, on 1st January, 2011. The actual ceremony was in the Chamber of Deputies in the Neimeyer-designed National Congress (parliament) building. It was an important event, the swearing in of the first female Head of State in Brazil. Over 1,000 guests attended the ceremony and 2,000 attended a reception afterwards in the Itamaraty Palace (the Foreign Ministry). The whole event was very well organised and attended by many foreign representatives.

One, who stood out as a showman, was Hugo Chavez of Venezuela. For a long period, he stood in the main aisle, stopping and greeting VIPs as they arrived and getting them to pose with him for photographs. He particularly seized on Hillary Clinton, US Secretary of State, and held her hand tightly for nearly ten minutes, only releasing her after many photos were taken.



(BBC)

There was also a trade mission from Ireland at the end of that period. The mission was to be led by Irish Trade Minister, Batt O’Keeffe, but he cancelled his involvement as the economic crisis in Ireland and Europe intensified. He was replaced by Minister of State (junior Minister), Billy Kelleher. The Minister was accompanied by representatives of thirty-four Irish businesses which were either already doing business in Brazil or interested in doing business.

The trade mission arrived in Brazil the same day as it was announced that the Irish government, and not just the banks, was going to need assistance from the IMF, World Bank and European Central Bank and that a Troika of economic experts representing these institutions had arrived in Ireland to negotiate the terms of providing financial assistance. I reported this news to the Minister and his officials as they arrived in Sao Paulo and a meeting was held in the hotel where all were staying to decide if the mission should continue. Ireland had suffered a number of economic depressions, almost one per decade since the 1960s, and bounced back from all of them. Based on this, it was decided that a positive message could still be given that ‘Ireland was very much open for business’ and sold hard to potential customers. The trade mission would, therefore, continue. However, the crisis deepened.

We learned that one of the political parties in the coalition government in Dublin, the Greens, had decided to pull out of the coalition in order to force an election on the economic crisis. One of the effects was that the Minister leading the trade mission, Billy Kelleher, was instructed to return immediately to Dublin to support the government in a vote of confidence the next day. We scrambled to get a flight for the Minister and succeeded in getting a reservation that night on an Air France flight to Paris where a government plane would collect the Minister and fly him to Dublin. The mission was to be taken over by myself and Kevin Sherry of the Enterprise Ireland, Ireland’s official export agency.

My colleague, Sharon Lennon, undertook to take the Minister to the airport to catch the Air France flight. However, we were all unaware that on that evening in Sao Paulo there was scheduled a huge concert by former Beatle member, Paul McCartney, and all roads in the direction of the airport were blocked with the huge amount of traffic heading to the concert. However, Sharon was most resourceful. She spotted some police on motorcycles and stopped them, showing them the mission itinerary as proof of the trade mission and explaining her traffic problem. They duly gave her and the Minister an escort, with sirens and lights, to the airport where they arrived in time for the flight. The Minister made it home in time for the vote and the government survived.

The rest of us carried on with the trade mission and, despite the economic crisis in Ireland, a significant amount of business was done.

For example, Louth company Suretank won a €900,000 contract to supply cargo-carrying units to IWES, a supplier of tanks and containers to the exploration industry. The units were to be used offshore on a Statoil drilling project.



Colin McCullagh, Enterprise Ireland, Mervyn Waterman (IWES), Patrick Joy of Suretank and Irish Ambassador to Brazil Frank Sheridan. (Irish Independent)

Web Reservations International (WRI) signed a three-year contract deal for its Hostelworld.com brand with Despegar.com, one of the biggest online travel agencies in Latin America. Instant UpRight, a Dublin manufacturer of aluminium tower systems, completed a deal with Mills of Brazil, a specialist engineering services companies. Instant UpRight expected to supply more than 12 units, worth €2 million, over the following three years.

The crane manufacturer, Mantis Cranes, secured a deal valued at almost a million Euro to provide self-assembling cranes for use with the Brazilian government's housing programme.

During the trip, a bilateral agreement to co-operate in education and research was signed between the governments of Brazil and Ireland. It was expected the agreement would see an increase in the number of Brazilian students coming to Ireland for undergraduate and graduate studies as well as increasing the number of research partnerships between Irish and Brazilian educational institutions.

Much of my first six months in Brazil was spent making what are called 'courtesy calls' on members of government, Ambassadors of other countries, especially those representing other member states of the European Union, those from Ireland doing business in Brazil and agencies working within government. It was a way of getting to know Brazil, its issues and the challenges of doing business there.

Mentioned above, an output of the trade mission was an agreement on education and research. During my assignment to the country, education grew as a priority for Brazil. The government announced that, to address a deficit in the area of science and technology, it would introduce a programme called Science without Borders which would allow third level students to spend at least a year abroad studying in reputable universities. The announcement prompted approaches from most Embassies to obtain information on how the programme might work.

The agency managing the programme was called CAPES (Coordenação de Aperfeiçoamento de Pessoal de Nível Superior), an agency, established in 1951, within the Ministry of Education whose central purpose remains to coordinate efforts to improve the quality of Brazil's faculty and staff in higher education through grant programmes.

The purpose of this new programme was to send up to 100,000 students in their third year at university, studying science or finance, to foreign universities, fully funded in terms of fees as well as living and travel costs.

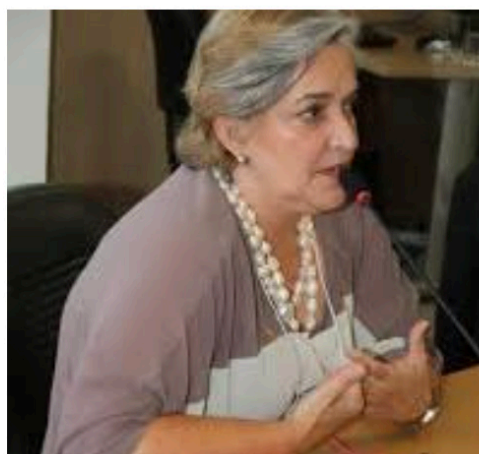
I learned that the Science without Borders programme was managed by a Director of CAPES, Denise Neddermeyer, and I called to see her. It had become clear to her, she told me, that the management of the programme would be far more challenging than had been predicted. She told me that almost 400 third level educational institutions in the United States had expressed an interest in involvement in the programme and she doubted CAPES could deal with four hundred separate application systems. If one added to that the fact that many institutions in the developed countries of Europe, Asia etc. would also seek engagement, she felt the agency would be overwhelmed.

I took this information back to the Embassy and reported it to both my HQ in the Department (Ministry) of Foreign Affairs and to the Department of Education in Dublin. It was agreed in Dublin that representatives of the various universities and Institutes of Technology in Ireland would be invited to a video conference in the Department of Education, which would also involve the Embassy, to discuss the matter.

At the conference I made the point that, if Ireland did not find a way to simplify the application process, we would be caught in the mass of applications from all over the world. The challenge faced on the Irish side was that the thirteen universities and Institutes of Technology were competitors. I suggested that this might be a unique opportunity for the thirteen institutions to sublimate their competitiveness and market themselves as one third level institution.

The suggestion went down well and Lisa Looney (now Professor and Vice President), representing one of the colleges, Dublin City University (DCU), undertook to develop an online application system covering all of the institutions and one which would, on the basis of the applicant's background and strengths and weaknesses, decide on which course, and from which institution, to offer a place. This she duly did and the system was accepted by all the Irish institutions. The Embassy, in support of the programme, arranged to speed up the processing of visa applications for those who had succeeded in obtaining places in Irish institutions under the Science Without Borders programme.

I took the proposal and a copy of the online application system to Denise Neddemeyer. Her reaction was hugely positive and shortly thereafter the programme, for Ireland, got underway.



Denise Neddermeyer, CAPES

The programme, as it applied to Ireland, was enhanced by a number of events. One which stands out for me was when a member of the family of a Brazilian student in the then Waterford Institute of Technology (now the South East Technological University) passed away and the President of the Institute drove him to the airport to fly home for the funeral. That gesture led to a call from Denise Neddermeyer to express thanks. Another gesture was a visit to Brazil by representatives of all the Irish institutions involved in order to understand from an Irish perspective how the scheme was intended to work, its objectives, needs and challenges. That engagement was much appreciated.

The number of Brazilians who studied in Ireland rose to 4,000 per year and it was estimated that it was generating up to €7 million per year for the Irish third level education sector, a sector which had suffered much from budget cutbacks during the global recession. The Irish success with the Science Without Borders programme led to a visit to Brazil by the Irish Minister for Education, Ruairi Quinn, and the signature by him of a further programme providing for an increase in the numbers and in ease of access to third level education programmes. The precedent created by the Irish colleges in combining to act as one in terms of applications was used in seeking access to similar programmes in Asia.

Another memorable event from the assignment to Brazil was a visit in October 2012 by the President of Ireland, Michael D. Higgins. There were a number of highlights to that visit, including a meeting with President Rousseff, another with former President, Luiz Inácio Lula da Silva, and an address in the University of Sao Paulo to the Brazilian Association of Irish Studies on the subject of ‘The Legacy and Challenge of Irish Studies in New Conditions’.

President Higgins had and still has a deep interest in Central and South America and it showed in his lengthy conversations with former President Lula and President Rousseff. With President Lula, President Higgins praised him for his successful work in reducing poverty and using his social programmes to keep young people at school for longer, thus increasing literacy, numeracy and employability. He was also, he said, impressed by the housing programmes introduced by Lula. With President Rousseff, he spoke of his admiration for Brazil's success in avoiding the negative effects of the global recession and for avoiding the austerity approaches forced on other countries.



President Higgins greeted by President Dilma Rousseff at the presidential office in Brasilia.

In Sao Paulo President Higgins gave a lengthy address to the Association of Irish Studies in the University where he was introduced by the founder of the Association, Professor Munira Mutran. He referred to the work of Professor Mutran and her assistant, Professor Laura Izarra, and added “The local Irish community here is estimated at 1,000, and I am well aware that there is no apparent Irish Diaspora here, no great hyphenated Irish community to endow from riches what is going on, to provide funding, to support its academics and furnish its student base, as prevails in some parts of North America. Rather it is as if one had happened on an oasis of learning, sustained by a small dedicated group from within South America who pursue the study of Irish literature purely on its own inherent merits.” It is worth adding that in 2018 in Ireland Professor Mutran was awarded The Presidential Distinguished Service Award for her work in this area, an award presented to her at the President's residence, Aras an Uachtaráin, in Dublin.



*President Higgins presents the Distinguished Service Award
to Professor Mutran in 2018.*

In my second-last year in Brazil, 2013, there were a number of events which were memorable. The first was initiated, I think in January, by a telephone call from Dublin, from our national tourism agency, Tourism Ireland, asking the Embassy to assist with seeking the inclusion of the Christ the Redeemer statue in Rio de Janeiro in the ‘greening’ programme for St. Patrick’s Day. As most readers will know, there is a universal linkage of the colour green with St. Patrick’s Day and Tourism Ireland had promoted a programme of lighting in the colour green international sites around the world, like the fountain at the White House in Washington DC, the Leaning Tower of Pisa in Italy, the Pyramids in Egypt, Table Mountain in Cape Town, Niagara Falls on the US-Canadian border and quite a few more. For the countries involved, it was a way of highlighting celebrated sites for the 70 million-strong Irish diaspora around the world and, for Ireland, it highlighted St. Patrick’s Day and Ireland in all the countries where the ‘greening’ took place.

The Embassy made enquiries regarding the management of the statue in Rio and learned that it was both managed and owned by the Catholic Archbishop of Rio. A meeting was sought and granted and, accompanied by my deputy, Sharon Lennon, I flew to Rio and met the Archbishop.

Initially the Archbishop, given the large number of embassies in Brasilia and the likelihood that granting our request would prompt similar requests from many other countries, was reluctant to agree. We put it to him that our national day was different from all others in that it was named after and celebrated on the feast day of our patron saint and that granting the request could be linked to the fiftieth anniversary of the arrival in Rio of members

of the Irish St. Patrick's Missionary Order from Kiltegan in Ireland, missionaries who based themselves in the city's favelas and were dedicated to assisting the poor. On the strength of these arguments, the Archbishop granted our request.

We took these glad tidings back to the Embassy in Brasilia and communicated them to Dublin. However, later that day we received a call from Dublin which added significantly to the news on the 'greening'. We were informed that a poultry processing company called Moy Park, which, with a workforce of 6,300, was one of the largest employers in Northern Ireland and which had been bought a few years earlier by the Brazilian meat processing company, Marfrig, had issued an invitation to the political heads of the Executive set up in Northern Ireland following the agreement establishing peace in the province, the Good Friday Agreement of 1998, the First Minister, Peter Robinson, and the Deputy First Minister, Martin McGuinness, to visit Brazil en route to events connected with the celebration of St. Patrick's Day at the White House and on Capitol Hill in Washington DC.

Marfrig proposed that the two Ministers would visit a museum in Sao Paulo where two telegrams from the first Emperor of Brazil, sent from Belfast and Dublin during an imperial visit to the country, were exhibited. The call from Dublin confirmed the visit was going ahead and asked me to liaise with the British Ambassador in Brasilia, Alan Charlton, and with the Northern Ireland Bureau, the official agency in Washington DC looking after Northern Ireland issues in the Americas, on putting together a programme for the visit of the two Ministers.

I duly telephoned Ambassador Charlton and we quickly mapped out elements of a programme in Brasilia, Rio de Janeiro and São Paulo. I agreed to move forward by almost a week the date of the St. Patrick's reception to accommodate the visit and briefed the Ambassador on a likely event involving the Archbishop of Rio initiating the 'greening' of the Redeemer statue.



H.E. Alan Charlton, UK Ambassador to Brazil, 2008 – 2013. (source FCO)

I next phoned the Northern Ireland Bureau, the office in Washington DC managing Northern Ireland issues and spoke to its Head, Norman Houston. Norman, who regrettably passed away prematurely in 2021, turned out to be a ‘gem’ of a contact, responding professionally and with speed to every issue that arose and cooperating fully with both Ambassador Charlton and myself to make the most of the visit and to highlight the importance and success of the peace process in Northern Ireland.



Norman Houston, Northern Ireland Bureau (Irish Times)

Norman was aware that Alan Charlton would host a cultural event in Brasilia for the two visitors and that an appointment had been sought for them with Brazil’s Foreign Minister, Antonio Patriota. I mentioned that I intended to move the Embassy’s annual St. Patrick’s Day reception forward about five days to allow the two Ministers to attend and added that, with the assistance of our national food promotion agency, Bord Bia, we intended to have the best of Irish cottage cheeses and dried meats available for the guests to sample. On this point, Norman responded a day later to say that he had mentioned the Bord Bia contribution to the two Ministers and they wished to know if I could include cheeses and meats from Northern Ireland, a shipment of which they were sending to me in Brazil. The result, on the day, was spectacular, with most of the 400 guests deeply impressed by the array of food which was quite a talking point.

Another talking point for the guests were the comments made by the two Ministers in short speeches they both gave at the reception and in interviews with the media representatives present. They showed how well the peace process in Northern Ireland had bedded down and that there was a solid, working partnership between the two Ministers.

Norman Houston advised me that both Ministers were supportive of the ‘greening’ and of attending at the lighting ceremony. However, Minister Robinson, representing the Unionist and largely Protestant community in Northern Ireland, queried if there could be an



Peter Robinson and Martin McGuinness in Sao Paulo (*Belfast Telegraph*)



At the entrance to the Irish Embassy residence in Brasilia: First Minister Peter Robinson, Ambassador Sheridan, Mrs. Rita Sheridan, Deputy First Minister Martin McGuinness, March 2013.

Anglican bishop or cleric present, beside the Archbishop. I quietly explored the matter and had to advise Norman that there could be a problem with the request. Brazil, I told him, was the largest Catholic congregation in the world and had been much targeted in recent years by so-called ‘born again’ Protestant missionaries from the United States who were both very driven and very well funded. Their campaigns had prompted a determined response from the Catholic church and, against this background, there would likely be a reluctance on the part of the Archbishop to share an event which would likely feature on all news programmes in Brazil and indeed across the countries where the Irish had settled. Norman spoke to Minister Robinson’s office in Belfast and it was agreed the Minister would leave a few days early for the United States and attend a ‘ribbon-cutting event’ in California, leaving Martin McGuinness to cover the ‘greening’ event.

All of the elements of the programme went well and the last event on the visit programme was the ‘greening’. Martin McGuinness was personally delighted to be the main foreign representative on the occasion. The Archbishop, the Minister, myself and a large media grouping arrived at dusk at the statue for the lighting ceremony. As darkness descended the Archbishop moved to switch on the lights. However, at the same time, the statue, seated as it is on the top of the Corcovado Mountain, was suddenly shrouded in a fog rolling in from the Atlantic. Every effort was made to get some clear photographs but in vain.

The best photo with Martin McGuinness, to use his own description, looked as if a green ghost had landed on his shoulder. The Minister took the foggy development in very good part and sent, via the Internet, copies of the ghoulish photo to many of his contacts. Indeed, it took a full year to get a clear photo of the Redeemer to add to the global promotions of the greening.



Minister Martin McGuinness with Ambassador Sheridan and an Irish traditional band at the Christ the Redeemer statue, March 2013.

The Embassy sent the photos, fog included, to Tourism Ireland which passed them to the media in Ireland. Tourism Ireland called me the next day to advise that the only newspaper to use one of the photos was The Newsletter in Belfast, much read by the Unionist community. The photo was over a headline stating that Ian Paisley MP, son of the clergyman/politician, had claimed that it was he who had arranged the ‘greening’, having spoken about its possibility to a visiting Brazilian Consul a few years previously. Tourism Ireland suggested he be allowed to have uncontested any glory arising from his claim.

In the last year of my assignment, I focused quite a bit in both speaking to and writing briefing material for my successor, Brian Glynn. In addition to that, a task which arose was to meet and take care of any needs of the Tánaiste (Irish Deputy Prime Minister) and Minister for Foreign Affairs, Eamonn Gilmore, whose travel itinerary to a ministerial meeting in Santiago, Chile, of the EU-Latin American and Caribbean group CELAC involved him stopping briefly in Sao Paulo. I travelled to Sao Paulo to meet him, having heard that he was considering whether Ireland should open an embassy in Santiago, the Chilean capital. In a meeting with him, I said that, given our growing trade with Chile, there could be no objection to opening an embassy but that the Brazilian economy was many times greater in size than that of Chile. I added that our Embassy in Brasilia was seriously handicapped by the fact that it was located in a political, not an economic capital like Sao Paulo, and that frequent visits there could not compensate for the information gathering and network building that could be done from a consulate in the city. The Tánaiste said that he would think about what I had said and he departed for Chile.

A few weeks later I was contacted by the Secretary General of the Department of Foreign Affairs who asked me to provide a brief of the value of a consulate in Sao Paulo. This I did and a few weeks later I was advised that the Cabinet had approved the opening of a Consulate General in the city which would open in a few months. I was delighted with the news and even more delighted to hear, before I left Brasilia for the final time, that my former Deputy in Brasilia, Sharon Lennon, an excellent officer, would be the first Irish Consul General in Sao Paulo.



Sharon Lennon

My assignment to Brazil ended in August 2014 when I retired after forty-one years of service with the Department of Foreign Affairs and assignments abroad twice in the United States – Washington DC and Chicago – twice in Africa – Zambia and Mozambique – and my final assignment in Brazil. In Dublin I had worked twice in the Division dealing with the European Union, once in Anglo-Irish Division, once in Political Division, once in the Division dealing with human resources and twice in the Minister's Office – as a junior official while Dr. Garret FitzGerald was Minister and as the Minister's Private Secretary while Peter Barry was Minister.

On retirement I enrolled in Trinity College in Dublin to study for a master's degree in contemporary Irish history, a move which started a whole new area of engagement for me as a historical researcher.

Remembering Ireland: A Few Stories by a Brazilian Ambassador to Dublin

Stelio Marcos Amarante

As ambassador, I arrived in Dublin during the glorious summer of 2003. The walls of the Residence, as the siege of an Embassy is called, needed some refreshment but the Irish painters who had started the job disappeared mysteriously for a few days. My wife was not happy with their *modus operandi* and asked why they had not come to finish the painting. Their excuse taught us a lesson about priorities in a rainy and cold climate: “Sorry, Madam, but such sunny days are rare here and we had to enjoy them in the park”.

Gradually I kept learning many other clever attitudes of this good humoured, resilient and hard working people, whose contribution to human wealth and culture is so valuable. Books on European history describe the migration of the Celts and their fusion with other races like the primitive Iberians and Irish. I imagine that through common ancient genes contemporary Brazilians and Irishmen share some similar traits of personality. For example, when I was introduced to an Irishman, the first exchanges were rather formal, but soon some chemistry surged between us and I felt that I had met a fellow who could be my compatriot.

The presentation of my Letter of Credence to the graceful President Mary McAleese was also an example of the Irish combination of formality and elegant simplicity. After the review of the Honour Guard in the splendid park which surrounds the State Residence, I was guided to the hall where I greeted the Head of State and exchanged views about the good relations between our countries. To my wonder, the ceremony was rendered still more congenial by the perfectionist Head of Protocol, Ambassador Joe Brennan, a gifted pianist who played for us a suave melody. During the interview with President McAleese I expressed, wishful thinking, that my mission would be successful if Brazil could receive her visit. I was lucky, because some months later I had the honour to accompany Her Excellency during her state visit to Brazil.

Another prestigious Irish President was also a woman, Mary Robinson, who became, after her presidential mandate, the Head of Human Rights Office. From such prestigious position, she started a campaign to implement a total ban of nuclear weapons. Her idea still survives in the United Nations, supported by a majority of peaceful countries like Brazil. I received in Dublin two colleagues, Ambassadors Denot Medeiros and Antonio Patriota, who represented Brazil in the meetings of the anti-nuclear group inspired by Mary Robinson.

In the beginning of this century Brazilian college students had started to prefer Dublin to London to learn english. It was found that the warm-heartedness of their Irish hosts was much more attractive than the anglo-saxon-asian people they could meet in England. Their number grew hugely during the five years of my mission in Dublin. They were allowed to work in the hospitality sector, a bonus that not only helped them financially but also put them in contact with English speaking people in hotels and restaurants. Another contingent of Brazilians had come even earlier to Ireland, not to study but to work. Irish new generations, thanks to a clever education policy, were capable to fill the great number of high level jobs created by the investments made by multinational companies after the country joined the European Common Market. Agriculture, the island's traditional economy leader was losing its labour at a fast rate. When a meat packing company with contacts in Brazil decided to hire experienced Brazilian butchers who had lost their jobs in bankrupt abattoir in the state of Goiás, the initiative was so successful that the strong Irish cattle breeding sector could keep its position in the European market.

Many other Brazilian workers arrived in Ireland and took residence in the small towns near the slaughterhouses. I visited one of them, Gort, and was impressed by the friendly atmosphere prevailing there. I left Ireland seventeen years ago and hope that, in contrast with events in other European countries, this Irish Brazilian cultural fusion remains strong.

A source of immense pleasure was, when invited by Karina O'Leary, I attended a series of presentations of the Irish Chamber Choir, conducted by the Brazilian maestro Celso Antunes. As I write these lines, many events of high cultural value come to my mind: the commemoration of the 100th Bloomsday, when the itinerary of the Joycean hero was followed by hundreds of Irish and foreign people dressed as the characters of the literary masterpiece; the exhibition of two Brazilian exceptional

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This list is already too long and I did not mention the visits to the museum of Irish Writers and the studio of Francis Bacon, and the visits to Dublin and Cork by the Brazilian training ship. However, I cannot end these remembrances without mentioning the work of two women, Professors of the University of São Paulo, Munira Mutran and Laura Izarra, who dedicate their lives to the diffusion of Irish culture to Brazilians.

Erica Meirelles
Oficial de Diplomacia Pública e Desenvolvimento
Embaixada da Irlanda, Brasília

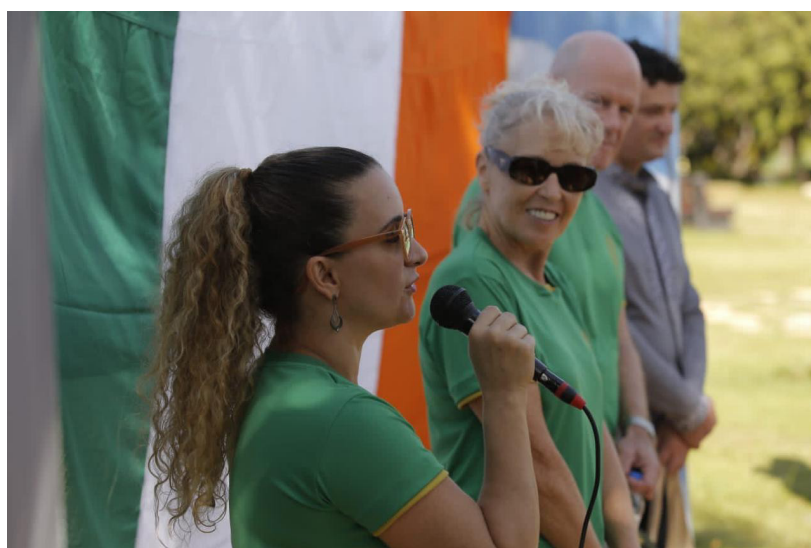
Tenho a honra de trabalhar na Embaixada da Irlanda no Brasil há mais de 17 anos. Ao longo dessa jornada, tive o privilégio de colaborar com diplomatas excepcionais, grandes líderes que marcaram profundamente minha trajetória. Entre eles, destaco o Embaixador Michael Hoey, cuja humanidade era inspiradora; o Embaixador Frank Sheridan, com seus fortes valores familiares; o Embaixador Brian Glynn, dinâmico e brilhante estrategista; o Embaixador Seán Hoy, que soube reconhecer e impulsionar as habilidades individuais de cada um de nós e atuava com firmeza em questões ambientais, indígenas e humanitárias; e a Embaixadora Fiona Flood, nossa primeira mulher a ocupar esse cargo no Brasil, exemplo de sensibilidade, liderança feminina empoderada e construção de equipe. Outros diplomatas igualmente dedicados e comprometidos também contribuíram para essa trajetória, enriquecendo o trabalho da Embaixada com profissionalismo e espírito de colaboração.

Acompanhei transformações profundas, tanto no Brasil quanto na Irlanda, da crise financeira ao reposicionamento da Irlanda como uma nação forte e unida em torno de valores fundamentais, como a promoção dos direitos humanos, a igualdade de gênero, a proteção do meio ambiente, a educação, o apoio a refugiados e a solidariedade internacional por meio do Irish Aid, iniciativa do Governo Irlandês. Também vivenciamos desafios globais como a pandemia de COVID-19, que exigiu resiliência, empatia e respostas rápidas da equipe da Embaixada diante de um cenário incerto.

A Irlanda está presente em meu crescimento profissional e pessoal. Comecei minha carreira na Embaixada aos 25 anos, recebida de braços abertos e incentivada a crescer. Hoje, com a carreira consolidada, tenho imenso orgulho em dizer que sou Brasil-Irlanda “um elo vivo entre os dois países” e em fazer parte dessa equipe maravilhosa que celebra, com entusiasmo e afeto, os 50 anos de relações diplomáticas entre Irlanda e Brasil.

Ao longo desses anos, pude ver de perto como a Irlanda se apresenta ao mundo como uma nação solidária, comprometida com a paz, com o multilateralismo e com a justiça social. Esses valores inspiram nosso trabalho diário e reforçam o orgulho que sinto em representar,

no Brasil, um país que conjuga tradição, empatia e visão de futuro, e que encontra no povo brasileiro um parceiro caloroso, acolhedor e igualmente comprometido com os princípios da amizade, da inclusão e da cooperação entre nações.



Celebrando uma história entrelaçada: 50 anos de Brasil-Irlanda e 23 anos de uma jornada pessoal

Alice Madruga

Gerente Administrativa – Embaixada da Irlanda, Brasília

Neste marco histórico em que celebramos os 50 anos das relações diplomáticas entre Brasil e Irlanda, compartilho também uma celebração pessoal muito especial: meus 23 anos de trabalho na Embaixada da Irlanda, iniciados junto à abertura da missão diplomática em Brasília, em 2002.

Ao longo dessas mais de duas décadas, tive o privilégio de acompanhar de perto a atuação de distintos e inspiradores representantes da Irlanda: os embaixadores Martin Greene, Michael Hoy, Frank Sheridan, Brian Glynn, Seán Hoy e, de forma especial, a embaixadora Fiona Flood, cuja liderança deixou uma marca sensível e admirável. Sua presença feminina trouxe um novo brilho à missão, com gestos de cuidado, escuta atenta e uma comunicação próxima e acolhedora com os funcionários locais.

Cada um deles deixou uma marca única em minha trajetória, contribuindo não apenas para meu crescimento profissional, mas também para minha formação como ser humano. Agora, sigo cheia de expectativa e animada para trabalhar com o nosso novo embaixador Martin Gallagher.

A Irlanda, essa nação tão rica em cultura, história e sensibilidade, é berço de gigantes da literatura como James Joyce, Oscar Wilde, William Butler Yeats, Samuel Beckett, Jonathan Swift, Bram Stoker e Bernard Shaw. E eu, com profunda honra e emoção, sinto-me também filha adotiva dessa terra encantadora.

Desde o início fui acolhida com generosidade por todos os representantes irlandeses. Comecei jovem, cheia de sonhos e curiosidade, e hoje, com 23 anos de trajetória, posso dizer que atingi minha maioridade profissional — amadurecendo em meio a desafios, aprendizados e encontros que marcaram minha alma.

Inevitavelmente, minha história pessoal se entrelaça com minha vida profissional. Neste mesmo período, vivi o maior presente que a vida me deu: tornei-me mãe da Isabella e do Isaac, frutos do meu amor com Paulo Fernando, meu companheiro de jornada. Assim como fui acolhida pela Irlanda, também fui abençoada com minha própria família.

Lembro das palavras de Caetano Galindo, tradutor de *Ulysses*, segundo o qual a obra de Joyce revela como “quando você vai para o mundo, você sempre encontra no mundo o que você é”. Em outras palavras, o mundo muda quando nós mudamos. E foi exatamente isso que vivi. Através dos meus “óculos” — a forma como vejo o mundo, com sensibilidade, dedicação e fé — fui me encontrando e me moldando, adaptando-me a diferentes estilos de liderança e contextos, aprendendo a cada dia com diplomatas e colegas.

Com o tempo, percebi que o espaço da Embaixada era muito mais do que um local de trabalho: era também um palco de descobertas, de superações, de construção de identidade. Nele, escrevi capítulos de uma história pessoal profundamente conectada à missão de estreitar laços entre duas nações.

Assim, como em um final feliz digno de um romance irlandês, concluo com gratidão: graças a Deus e ao apoio de todos os personagens reais que cruzaram meu caminho — chefes, colegas, amigos, e minha amada família — consegui conciliar com alegria meus 23 anos de trabalho com as conquistas mais preciosas da minha vida.

Que venham novos capítulos, com a mesma dedicação, entrega e amor que sempre me acompanharam.



A família de Alica Madruga. Arquivo pessoal.

The Irish in South America



The Dean and That Paper

O decano e aquele jornal

Edward Walsh

Abstract: *Patrick Edward Joseph Dillon (1841-1889), more commonly known as Dean Dillon, was a significant, albeit controversial, figure in the history of the Irish in South America. Despite being known for a severe and unsympathetic behaviour, which was much criticised, Dean Dillon left a legacy of undeniable importance through his work as a Catholic priest and missionary, mostly in Argentina. The chapter is titled after its specific focus on the celebration of the 150th anniversary of the founding of one of Dillon's most ambitious projects: The Southern Cross, an English-language catholic paper focused on the Irish Argentines. Through letters, the chapter covers Dillon's initial career, his involvement with the Irish Catholic population in Argentina and the upbringing of what would become the TSC as it is known today.*

Keywords: The Southern Cross; Dean Dillon; Irish in Argentina.

Resumo: *Patrick Edward Joseph Dillon (1841-1889), mais conhecido como Dean Dillon, foi uma figura importante, embora controversa, na história dos irlandeses na América do Sul. Apesar de ser conhecido por seu comportamento severo e pela falta de empatia, pelos quais foi muito criticado, Dean Dillon deixou um legado de inegável importância por meio de seu trabalho como padre católico e missionário, principalmente na Argentina. Este capítulo tem como título uma homenagem à celebração do 150º aniversário da fundação de um dos projetos mais ambiciosos de Dillon: o The Southern Cross, um jornal católico em inglês voltado aos irlandeses-argentinos. Por meio de cartas, o capítulo aborda o início da carreira de Dillon, seu envolvimento com a população católica irlandesa na Argentina e a formação do que viria a se tornar o TSC.*

Palavras-Chave: The Southern Cross; Dean Dillon; Irlandeses na Argentina.

Patrick Edward Joseph Dillon (1841-1889) better known as Dean Dillon was a formidable and controversial individual who while highly respected was far from universally loved by his countrymen. Shortly after ordination at All Hallows College, Dublin in 1863 for the diocese of Buenos Aires, Dillon arrived in Argentina and was appointed curate at Merlo. In 1865 at the behest of Fr Fahy he visited the Falkland Islands.

Undoubtedly talented, his behaviour and lack of empathy drew a sharp and stinging critique from Evangelist Fitzpatrick in a 1877 letter to the archbishop of Dublin, Paul Cullen. She noted that Dillon had greatly improved since his arrival in Argentina, but “he is not generally liked, but all must acknowledge he is peaceable and charitable. He does, I think, all the good that, with his disposition he possible can.”¹ Dillon’s comings and goings to Rome in 1869 and subsequently on behalf of the national government in 1881 were all noted in the Editor’s Table column of *The Standard*. He was seen in the most laudatory terms as evidenced by the English language newspaper *The Standard & River Plate News*. Today, Dillon is best remembered as the founder of *The Southern Cross* newspaper rather than for any other of his achievements.

When the first edition of Dillon’s paper appeared the Mulhalls were quick to acknowledge. “The first of our new English colleagues, the Southern Cross appeared on last Saturday. The paper is neatly printed, and of convenient size. Mr William T. Cartcart, formerly of the Daily News takes charge of the advertising department. The opening leader “The Land We Live In” is a friendly shake hands with all of us. We congratulate the Reverend Editor, Canon Dillon, on his first step forward, and invite his Reverence to a comfortable seat in the “bus.”² But it was far from being an easy ride.

1.

[*The Standard*, Saturday 27 February 1869]

Editor’s Table. We have most sincerely to congratulate our talented countryman the Reverend Patrick Dillon on obtaining the Canon’s chair now so long vacant at the Cathedral. The theological exam passed by the reverend gentleman on Wednesday last was of the most searching description, and his answering of the grave and intricate questions proposed, was quite in accordance with his previous reputation for learning and erudition. We only regret that he had no competitors, for we feel perfectly convinced that in such a case the result would have been the same.

2.

[The Standard, Sunday 7 March 1869]

Editor's Table. Yesterday morning the Archbishop, all the canons and a select congregation attended at the Cathedral to hear the Reverend Mr Patrick Dillon preach in Spanish a competitive sermon. The occasion was particularly interesting. The young clergyman sought the vacant canon's chair an ecclesiastical dignity of great importance. He had passed all the preliminary requirements, such as a theological discussion in Latin etc. and now to win the palm it was only necessary for him to preach in the Cathedral a sermon in Spanish the Archbishop giving the text. That so young a man, a foreigner speaking a different language only a few years in the country, and according to all precedents, no matter what his talents, his very youth almost disqualified him, should step from the ranks and claim so high a position naturally caused in ecclesiastical circles much surprise. The Cathedral was crowded, and, without exaggeration, we may say that never since that church was built was there a better sermon preached within its walls/ The Archbishop and the Canons were taken by surprise at the eloquence and oratorical fire of the young Irish clergyman who delivered himself in Spanish with the most faultless eloquence and the most unexceptional pronunciation. We salute our gifted fellow countryman on his victory, and hope that Providence will spare him to achieve the bright tole to which his shining talents entitle him.

3.

[The Standard, Saturday 13 March 1869]

Editor's Table. We publish today the decree of Government appointing Very Reverend Canon Patrick Dillon to the Cathedral Chair of Theology and we take the opportunity of renewing to him our congratulations of the event.

OFFICIAL DECREE

March 8th 1869

To His Excellency the Minister of Justice, Worship and Public Instruction Dr D. Nicolás Avellaneda. It is very satisfactory to me to be able to inform the Government through Your Excellency that the Reverend Patrick Dillon, only competitor, having passed the literary examination, and having been unanimously approved of by the Venerable Dean and Chapter over which I preside it now becomes necessary to install him in that chair to which he has

acquired a right by the proofs he has given of his capacity, and the services he has rendered to the Church.³

Although born and educated in Ireland he was destined to come here and exercise his sacred calling in favour of his fellow countrymen, for this reason he was ordained specially for this archdiocese and since his arrival he has been stationed as a curate in the town of Merlo, where he has rendered great services not only to his own countrymen but to ours, for in a very short time he acquired a perfect knowledge of the Spanish tongue . Some time ago in consequence of his abilities he was transferred to the Colegio Seminario where [he] most successfully filled the Professorship of Dogmatic and Moral Theology, and Holy Scriptures, distinguishing himself at the same time by his exemplary conduct and devotion to his sacred calling.

For all these reasons he is entitled to the canon's chair, which he has successfully carried out and I feel honored in informing the Government of this through Your Excellency in order that the necessary steps may be taken.

God preserve Y. E. many years

MARIANO JOSE

Archbishop of Buenos Aires⁴

DECREE

B. Ayres, March 10, 1869

Having seen by the note preceding that the Revd. Patrick Dillon sole competitor for the canon's chair of Theology, has been unanimously approved by the Chapter, and passed the necessary examination, and it being proper that the numerous Irish population amongst us should have a representative in the Chapter of the Metropolitan Church. The President of the Republic decrees-

Art.1 That the Revd. Don Patricio Dillon, be named Theological canon in the Chapter of the Metropolitan Church.

Art.2 Let this be communicated to those interested, published, and entered in the National Register.

SARMIENTO⁵

N. Avellaneda⁶

4.

A Protestant to Standard Editors
[The Standard, Sunday 14 March 1869]
The Rev. Mr Dillon
Buenos Aires March 12, 1869
To the Editors of The Standard

Gentlemen,

The dignity conferred on the Rev. Mr Dillon by the Archbishop and the Chapter of the Cathedral cannot fail to elicit the warm approval of yourselves and co-religionists, and to for, a subject for your favourable comment in the next issue of the Standard.

If so, I think you will be perfectly justified in stating that the nomination has given no less satisfaction to the Protestant members of the British community, by whom the reverend gentleman has been long and favourably known.

Yours etc.

Protestant

5.

[The Standard, Tuesday 23 March 1869]

Editor's Table. The official reception and installation of the Reverend Patrick Dillon as Canon of the Cathedral took place on Saturday in the presence of the Archbishop, Dean, and Chapter. The attendance at this interesting ceremony was not as numerous as it would have been had the weather proved finer.

6.

Dillon to Standard Editors⁷
10 April 1869
[The Standard, Sunday 11 April 1869]
Canon Dillon
To the Editors of The Standard
Ecclesiastical Seminary
April 10, 1869

Gentlemen,

As your journal has been the medium through which I have lately received a kind complement from my Protestant friends in Buenos Ayres, permit me to offer them, through the same channel, my most sincere thanks for an act of kindness which has filled me with the greatest satisfaction.

On account of the dignity to which I have been advanced, consequent to my promotion from the rank of the inferior to that of the higher clergy, I have lately been the object of many congratulations and complimentary comments in the native and foreign press: but I assure you, gentlemen, that there has been no compliment paid to me of which I feel so proud, and which will have such a lasting place in my memory, and so strong a claim on my gratitude, as that paid me by my Protestant friends in Buenos Ayres.

My Protestant friends here, I am happy, to say, are many, and I hope that although our respective occupations that in this busy life renders us from meeting one another with that frequency which I would wish our mutual relations may maintain cordial as ever.⁸

I have the honor to be, gentlemen
Yours very sincerely
P. Canon Dillon

7.

[The Standard, Friday 18 June 1869]

Editor's Table. Doctor Escalada, Archbishop of Buenos Aires leaves early September for Rome to attend the approaching Ecumenical Council to be accompanied by Reverend Canon Dillon.

8.

[The Standard, Sunday 25 July 1869]

Editor's Table. The Very Reverend Canon Fahy has dispatched to the country districts upwards of 500 copies of the Pope's letter to the Faithful on the occasion of the approaching Council in Rome.

9.

[The Standard, Tuesday 27 July 1869]

Editor's Table. It is now finally decided we believe that the Archbishop accompanied by Very Reverend Canon Dillon, will leave for Rome in the September packet.

10.

[The Standard, Sunday 17 October 1869]

Editor's Table. We are requested by Canon Dillon to publicly thank in the name of Dr Escalada, Archbishop of this city, the Captain and officers of the mail steamer Arno for the attention

paid to him and his suite on the passage to Rio. In Rio the Archbishop's party was received with much distinction during their short sojourn in that city.

11.

[The Standard, Friday 10 December 1869]

Editor's Table. Archbishop Escalada and Canon Dillon arrived in England in excellent health and after a few days stay proceeded 'en route' to the Eternal City.

12.

[The Standard, Sunday 12 December 1869]

Editor's Table. Dr Escalada together with Canon Dillon and the rest of the prelates suite were entertained with great distinction by Dr Manning, Archbishop of Westminster,⁹ during his stay in London.

13.

[The Standard, Saturday 18 December 1869]

Editor's Table. The first person the Archbishop of Buenos Aires met on landing at Southampton was no other than Don Juan Manuel Rosas the ex-dictator of this country who humbly asked for his Grace's blessing. On its being given, Rosas as a 'quid pro quo' handed Dr Escalada a small packet which was supposed to contain papers of great importance respecting the Cathedral of Buenos Aires.

14.

Dillon to Standard Editors

1 October 1874

[The Standard, Friday 2 October 1874]

The Irish Hospital

To the Editors of The Standard

Gentlemen,

I beg to thank most sincerely the B. A. Thespians for their generous donation (\$7,454) to the Irish Hospital. This institution, which is admirably managed by the Sisters of Mercy, has rendered during the last year, the most signal assistance, to Irish, English, Scotch and Americans, Catholics and Protestants.

The Thespians deserve well of their countrymen, for, while providing them with rational amusements, they have not been unmindful of the poor and sick.

May God grant them that reward which is the sure fruit of the prayers of the widow, the orphan and the destitute.

On behalf of the many poor who daily crown my house, I appeal to the charity of my fellow countrymen – I appeal to their generosity to assist me in relieving the immediate wants of many families now out of employment.

The good Sisters of Mercy clothe and feed thirty orphan children. How they manage to do is a mystery to me. I certainly hope that some pious and charitable persons will assist the poor Sisters in this trying time, when everything is so dear.

Poor people who require medicine will be supplied gratis by applying to me.

I am Gentlemen
Yours sincerely,
Patrick Canon Dillon

15.
Dillon to Tobias Kirby¹⁰
14 November 1875

[PICRA, Kirby Papers, Vol.5, 1872/1875, KIR/1874/655]

Buenos Aires,
1599 Calle Corrientes
14 November 1875¹¹

My Dear Monsignor,

An English Catholic newspaper is a great necessity in this country. The press here is either infidel or indifferent. I hope to be able by the beginning of next year to publish an English Catholic paper. I wish to have a correspondent in Rome who will give our Irish people here a fair share of Italian politics + as much Catholic news as he can conveniently put into a small letter.

I wish to receive a letter every week. At present I can pay only a little, however after a little time I hope to be able to remunerate the Correspondent as he may deserve.

I know no one to whom I can apply with so much confidence as to you, for I have already experienced your kindness, during my stay in Rome. Will you then add this favour to the next + get me a faithful; and intelligent correspondent, who will write regularly. The sooner I receive a letter from him the better. Please let me know how I am to remit him his

“honorarios.”

The election of the President of this Republic took place last month, and the vanquished party has taken up arms so we are now in the full blaze of revolution. But it is probable that in a month every thing will be quiet again.

Excuse the trouble I give you + please at your earliest opportunity appoint the correspondent for me.

Believe me to be

My dear Monsignor

Patrick Canon Dillon

Chaplain of the Irish

That 1875 letter to Kirby is of particular interest. Although the first issue of The Southern Cross appeared in 16 January 1875 here was Dillon not only actively seeking a Roman correspondent but also boldly announcing his intention to publish an English language Catholic paper in the forthcoming year. Dillon’s plan to publish such a newspaper was an interesting ambition not least as TSC was de facto a catholic paper focused on the Irish Argentines. It is not known if Dillon ever received a reply from Kirby and whether a Rome correspondent was eventually appointed.

In those early years there was an easy relationship between Dillon and the Mulhalls as TSC (which published on Fridays) was printed on the Standard presses. This is what makes Frank Healy Mulhall’s 1879 letter is of particular interest as there is no mention of Frank’s editorship in TSC 1975 centenary number.¹² In his first editorial Dillon declared the new paper to be “liberal in politics, conservative in religion, respectful of the opinions of others and charitable to all.”

16.

Dillon to Standard Editors

25 July 1877

[The Standard Friday 27 July 1877]

Notice

Buenos Aires 25 July 1877.

Canon Dillon requests that subscribers be advised that The Southern Cross will henceforth be published at The Standard office, where they will please send any complaints for non-delivery.

17.

Dillon to Standard Editors

5 August 1877

[The Standard, Sunday 5 August 1877]

Plagued by ill health and having been confined in his residence for more than a month Dillon declared that he has been advised by his medical doctors to rest and so he is going to Paraguay for some time.

18.

Dillon to Standard Editors

12 October 1877

[The Standard Sunday 14 October 1877]

Notice

Canon Dillon “hereby notifies that he has this day sold half of his interest in The Southern Cross to Mr Francis H. Mulhall....”

19.

Editor’s Table, The Standard

Wednesday 14 October 1877

[The Standard, Wednesday 24 October 1877]

“We have much pleasure in saluting The Southern Cross under new management. V. Reverend Canon Dillon and Mr Francis H. Mulhall who have established their own printing house and office in Calle Corrientes...”

20.

Dillon to Standard Editor

25 November 1878

[The Standard, Tuesday 26 November 1878]

606 Santa Fe

Nov. 25, 1878

Mr Edward T. Mulhall, Editor of The Standard

My Dear Friend

Personal

A paragraph relative to the way in which The Standard was edited during your absence in Europe appeared in the last issue of The Standard. It appeared in the commercial columns of the paper and was published without my knowledge or consent, and caused me much

pain and annoyance. I now express my deep regret and sorrow that it was published, and my profound indignation at my paper being used as a medium to insult or injure any person. The statements contained in the paragraph I believe to be ungenerous and unmanly. As Editor of the paper I am responsible in the eyes of the public for what it contains, therefor I hasten to apologise to my friends, whose feelings have been wounded by the thoughtlessness of the commercial editor of the paper. It is painful for me to write on this matter, or even to think of it, but come what may, the reputation of The Southern Cross, as the accredited organ of the Irish Catholics of Buenos Ayres, must not be allowed to suffer.

Begging you to accept this apology, as well as the assurance of my highest esteem for yourself and your brother editor.

I remain dear friend

Yours faithfully and affectionately

Patrick J. E. Dillon

21.

Frank H. Mulhall¹³ to Standard Editors.

17 October 1879

[The Standard, Saturday 18 October 1879]

The retirement of Mr F. H. Mulhall from the editorship of The Southern Cross is announced in the subjoined notice, which aptly expresses our own appreciation of his very energetic efforts on behalf of that paper. In everything concerning the interests and welfare of the very wide community of which The Southern Cross is the organ, Mr F. H. Mulhall always displayed the greatest zeal, and as the active assistant of Dean Dillon in the editing and publishing of that paper, the Dean will find it difficult to get a better or more active coadjutor.

This week terminates our connection with The Southern Cross after a period of two years, during which we have endeavoured to work out that program of usefulness and reform for which the paper was published. Amongst other complaints we have heard it said there was not local news enough in the sheet. How could we compete with two daily journals, both active and enterprising, and were it not worse than bad taste to copy from either or make a 'cold hash' whilst more important events were daily passing in the Catholic world which no paper in this city cared to record? Here then, to our mind, was the mission of The Southern Cross, the champion of the true faith, the bond of unity between the old country and the new. That the requirements of religion or the necessities of our colony in the camp are sufficient

to demand publication of a special organ in their behalf admits of no dispute; that we have honestly helped to carry out the useful program we feel certain none can deny. Witness our victory over both National and Provincial Governments in the proposed sheep and cattle tax. The formation of the General Brown Club. The appointment of chaplains to the army. Freedom of elections for Justices of Peace and Municipalities through the camp. These are a few of the most important points on which we have triumphed, but the other on which we fought quite as hard with indifferent success would fill an entire column and be of little use to enumerate. Suffice it to say that the fight has been carried on all alone, without even an English printer most of the time. This may explain why greater things have not been achieved; enough, however, has been done to justify Canon Dillon in founding The Southern Cross, and in establishing his claim on the gratitude of his countrymen for a work in which we were his willing assistant.

Editor'

Despite what Frank Mulhall stated, a trawl through The Standard and TSC reveals that both papers quite liberally copied material from one another when it suited their purpose.

It is remarkable that Frank Mulhall's period as editor of TSC appears to have been airbrushed from the records. This correspondence is important in setting the record straight.¹⁴

22.

The Standard, Saturday 19 March 1881

Editor's Table. Dean Dillon will leave for Ireland early next month on an Immigration mission for the National and Provincial governments. As will be seen by an advertisement in another column, Mr Eastman, the well-known auctioneer, will sell the Dean's furniture by auction on Friday next, at his house on the Flores road. It is all new and in the most refined taste, and those on the look-out for handsome furniture should not fail to attend the sale.

23.

The Standard, Wednesday 13 April 1881

Editor's Table. Dean Monsignor Dillon will leave on Monday next for Montevideo to take the Pacific steamer for England; he will only be absent for six months, and leaves full powers to Mr Laurence Garrahan,¹⁵ to whom all his bank books, receipts etc. have been handed, and who will answer all demands, present claims etc. Dean Dillon has resigned his seat in the Provincial

Senate. His mission to old Ireland is one of the greatest moment to the Republic and the whole nation heartily wishes him God-speed.

24.

A. del Viso¹⁶ to Dillon

16 April 1881

[The Standard, Tuesday 19 April 1881]

Ministry of the Interior, B. Ayres

Del Viso advises Dillon that he is directed by presidential decree to go on a mission to Ireland to foment Irish emigration to Argentina acting together with Dr Carlos Calvo, the Argentine Commissary General in Europe.

25.

The Standard, Tuesday 19 April 1881

Editor's Table. The Venerable Dean Monsignor Dillon embarks today for Europe in the Hipparchus, and with him go the good wishes of Argentine and Irishmen, indeed of every nationality in this cosmopolitan country. We give in another column the decree in reference to his mission, which will be crowned with suitable for that purpose the very best proof of complete success.

Departure of Dean Dillon

The letter of instructions of the Minister of the Interior to our distinguished countryman, the Dean, which we give at foot, will thoroughly explain to our readers the nature and object of his mission and we think it due to the public to give this official document in order to remove the rather prevalent idea that the Government send the Dean to organise a large and wholesale Irish immigration to the Plate.

President Roca has invited Dean Dillon to make a trip to Ireland with a view to publish in the papers there something about this country, and give a few lectures on the Republic so that farmers and others who are in a position to elect as to the best country for emigration may have some opportunity of judging from so authentic a source of the relative merits of the Plate.

The mission of the Dean is a very high compliment which General Roca pays to Irishmen whose success in this country he considers the very best proof of their adaptability

to our climate and industry. At present owing to the delay of surveys etc. the Government is not in a position to apportion any territory for Irish emigration, but the President has sent a special engineer to Rio Negro to report to the Government the lands most suitable for that purpose and he hopes that by June next this engineer will return, and on that report, to obtain from Congress the lands best suited for the purpose.

In the vast human tide as that which steadily flows from Great Britain to the States, Canada and Australia, President Roca rightly thinks that there are hundreds of families with sufficient capital to pay their own passage to this country, and start in the camp, and it is to tell these people of the very great advantages of this country in climate, food, soil and production, has over all others, that the recent mission has been organised. Assisted passages and free homesteads will, in all probability, be voted by Congress and his trust extends no further than giving useful information about the Plate to those who care to avail themselves of it.

Spontaneous emigration is undoubtedly the best; the immigrant who pays his own passage and makes a start for himself in the country is incomparably superior to the immigrant brought out at Government expense, housed, fed, and finally started in one of the Government colonies. Thousands leave Great Britain and Ireland every year with small capitals,

insufficient to support a family there but ample to pay a third of a flock of sheep or make a fair start here. We believe Dean Dillon's mission will secure for the Plate a share of this class of emigration, which is certainly the most desirable. Whatever we have of Irish emigration to this country is spontaneous; of late years, limited as it was, it has fallen away, and a tour through Ireland now by a gentleman of such his position as Dean Dillon, who will be welcomed by the Irish Bishops,¹⁷ and whose statements respecting this country will carry the greatest weight, cannot fail to be productive of much good, not only to the land of his birth, but also to the country of his adoption. We desire for the Dean the very best success, and hope to see him back in the Plate at the end of the year.

The following is the Minister's letter

Ministry of the Interior

Aires, April 16th 1881

Revd. Dean Dillon,

I beg to advise you that by Decree of the 13th last, His Excellency the President of the Republic has thought proper to send you on a mission to foment Irish emigration to the

Argentine Republic. You will leave for Europe for this purpose as soon as possible. Your mission for the present is limited to making known the advantages which the Argentine Republic offers to honest and industrious emigrants, through its natural wealth, beautiful climate, the customs of its inhabitants and the free principles of its Government. You will also announce that the Executive will petition Congress in the next Session for pecuniary support to help agricultural emigrants who wish to emigrate to this country. You may, therefore, assure those families that wish to come to this Republic that they will obtain from this Government free of charge board and lodging on their arrival, and railway passages to any part of the Republic until they are finally settled; they may also reckon a concession of land sufficient to meet their agricultural requirements

You will transmit to this Ministry a full detailed account of your proceedings in this respect, through the medium of the Immigration Department, and acting in accordance with the Commissary General in Europe, Dn. Carlos Calvo.

During your mission you will obey these provisional instructions until you receive more ample ones. At the same time you are at liberty to submit to the Government, the agents or sub-agents, what you deem necessary for the success of your mission in Ireland.¹⁸

God guard you

De Viso¹⁹

26.

Wednesday 20 April 1881

[The Standard, Wednesday 20 April 1881]

The Lamport & Holt steamer Hipparchus sailed yesterday. Dean Dillon left the mole head about 3 o'clock. He was accompanied there to by quite a crowd of friends, amongst whom we noticed, M. Duggan, T. Duggan, Rev. Fr Timothy, Deputy Murph, J. Murphy, L. Garrahan, J. Gahan, J. McLean, J. Walker, M. Mullen, Reverend Kenelm Vaughan, C. Davis, -- _____ Grace and several others. The Revd Kenelm Vaughan and several others accompanied him on board.

27.

Friday 22 April 1881

Dillon to Fr Kenelm Vaughan²⁰

[The Standard, Friday 22 April 1881]

Dillon wrote a short letter from the Cathedral, Buenos Aires, about Vaughan's work to establish the House of Expiation on the occasion of Vaughan's departure for Europe.²¹

28.

Tuesday 30 August 1881

Dean Dillon's Mission

We note by the papers received last mail that the Dean's mission is at last causing attention in King's land. A London paper makes the following remarks:²²

"The Government land measure provides for the relief of the Irish peasantry by assisting emigration, to which the leading members of the Land League objected, but we think it can be shown that, in so doing, had they succeeded, they would have withheld a benefit from their countrymen, of which many will be glad to avail themselves. It so happens that a special agent from the Argentine Republic, the Rev. Mr Dillon, is in Europe, commissioned by the Argentine Government to promote the emigration of some 2,000 persons, to settle new lands now at disposal, nor is it unlikely that overtures may be made by Mr Dillon calculated to facilitate such an operation. We do not profess to know what the precise instructions of Mr Dillon's mission may be, but we do know that he has been instrumental in the settlement of many thousands of his countrymen in comfortable positions in the Argentine Republic, and that for the last half century Irishmen who have settled in that part of the world now rank among the most wealthy estancieros, or landowners.

"The flow of emigrants into the Argentine Republic, has, of late, been chiefly composed of Italians, and others from the south of Europe, who are spreading over the country, and generally return, after some years, with money to facilitate the passage of others of their countrymen. The territory lately acquired by the Government in the southern province of Buenos Aires, and in other directions, offers great facilities for the settlement of a large number of industrious Irishmen, who would be welcomed by a large number of their numerous fellow countrymen already out there, about whom Mr Dillon will be able to give much useful information.

"This is no uncertain ground, or one where unknown hardships have to be encountered. Herds of cattle, flocks of sheep, and the cultivation of cereal crops are the great and growing staple industries to be dealt with, the necessities of life being relatively cheap and easy of access. In a measure embracing assistance to emigrants, our own colonies naturally occupy a foremost position, but there is something attractive in this invitation of the Argentine Government well worthy of attention under existing circumstances, and we shall be glad to find that Mr Dillon

is able to bring his views before our own Government; moreover, the labour supply in most of our southern colonies appears to be adequate for the present.”

29.

Friday 2 September 1881

Manuel Garcia to Julio Roca

Irish Immigration – Important Letter

Don Manuel R. Garcia, Argentine Minister in London has addressed the following important letter on the above subject to the President of the Republic.

London 3 July 1881

“To the Most Excellent President of the Republic, General Julio A. Roca,
Esteemed General,

In reply to the question you put to me in your letter of June 7th, I beg to give you my views as to the best means of increasing our population, a subject of extreme importance for the Republic. Quality, not quantity, is what we require in immigrants, and, on this premise, we must select those whose passage out is to be by Government, and place them in a position to cultivate the land offered them. Persons of well-known character should alone be chosen as Commissioners to inquire into the antecedents of those who wish to emigrate from Ireland to the Republic. The priests of the emigrant’s parishes, besides being the most competent to give them certificates of good conduct and industry, are the very best commissioners we could have, and I should like to see them accompany their flocks if possible.

The passages should be so arranged as to render fraud impossible on the part of the agents or any others, and it is of still greater importance to see to the hygiene condition of the vessels carrying the emigrants, imposing heavy fines on those which carry more than the proper number, or provide bad food, or unclean berths, or carry passengers afflicted with any contagious disease. We have only to copy in all these respects the United States, where they have attained perfection in these matters.

I send you The Times of June 13th in which you can read the debate in Parliament on the Emigration clause in the Irish Land Bill. Y. E. will see by it what is thought of this country about emigration. In this Bill it is sought to assist the Irish to emigrate, but it will be difficult for those who do not go to British colonies to obtain this assistance.

Well, the Irish distrust assistance or anything also that comes from Government, and prefer to go the United States. And, on the other hand, the Legislature does not consult the best interests of the country, as it might and ought, by helping this expatriation to countries like ours where the great majority of Catholics and our national character is more congenial to Irish Immigrants, who, while making their own fortunes would consume English manufacturers and, besides, would not like those who emigrate to the United States, become ardent supporters of Fenians, Land Leagues etc.

I heartily approve, General, the idea of counterbalancing the Latin element in our population with emigrants from the North of Europe. These emigrants have built up the prosperity of the Western States of the Union, and we should mix the races in order to correct the defects of our own in respect to popular government, habits of order, morality and reflection, all of which we consider subordinate to wild passions, enthusiasm for art and a blind following of certain popular individuals – all of which is fatal to Liberty properly understood.

I advise you to read the articles in the Fortnightly Review on Ireland, Italy and Bi-metalism

I remain,

Y. E. faithful servant,

Manuel R. Garcia.”

Buenos Aires 20 August

The perusal of Dr Garcia’s letter, which I now return to Y. E. has given me a double pleasure; first because I can see that it has impressed you favourably and secondly because I agree with every line of it. All we have to do is to watch vigilantly and see that the elements intended to promote immigration be not diverted to other purposes.

Dr Garcia says that quality not quantity is what we want above all, viz. scrupulously selected agriculturists; that those named to select them should be men of high character, paid for their services and that in Ireland the priests, for their position and character, would be the best for such posts; that everything in the way of fraud with the passage money must be avoided, the salutary state of vessels attended to etc.

These are indispensable points. Many of them are laid down in the Immigration Act of 1876, and in the Landing Regulations which I myself drew up and which are now coming

into play, in spite of private interests and red-tape, which have so often placed the too confiding population of this city in serious danger.

I will send Y. E. interesting details of all these points when Congress closes and you will have a spare moment to listen to your Commissary General of Immigration and

Faithful servant

Sam. Navarro.

Dean Dillon's Mission.

Parliamentary reports give details of the debate on the Irish Land Bill. Many of the remarks of the speakers if they fail to instruct, will certainly amuse a portion of our readers.

Mr O'Donnell "...failed to see why the British taxpayer should be compelled to pay to facilitate emigration from an under-populated country. For his own part, he said that Ireland as a whole was under-populated, and that what was required in Ireland was not emigration, but the transplanting of the surplus population from overcrowded districts to the sparsely populated portions of the island...."

Mr Macdonald enquired "why should the Irish emigrate to Canada? They preferred emigrating to the United States. Twenty million pounds had come from the United States to assist Irish emigration...."

Mr Grant said he did not in the least doubt the benevolent intentions of the Government... or that there were people in Ireland to whom emigration, carried out either by voluntary societies or by Government assistance would be a great boon...

"In the words of Archbishop Manning, there was in Ireland work for every Irish man and woman to do; there was land enough in Ireland for each individual inhabitant. What was wanted was on the part of its rulers a practical acquaintance with the necessities and possibilities which existed in Ireland, which could be acquired only by those who lived there, to enable the people to have that healthy abundance of work which would result in changing the face of the country in many districts."

Sunday 8 January 1882

We publish today Dean Dillon's report to the Minister of the Interior on his emigration mission to Ireland. It is clear that we must do as Australia and Canada do, if we want to compete with them for the Irish emigrant.

Dean Dillon's Mission
His Report to Government
To H. E. the Minister of the Interior,
Dr Don Bernardo de Irigoyen²³

I have the honour to lay before Your Excellency a report on the special mission to Ireland with which I was entrusted by the National Government.

On my arrival in England I waited immediately on some of the members of the Government and was received by them with every attention.²⁴ I also called on several Bishops and went through many of their dioceses with the view of instituting a vigorous propaganda in favour of emigration to the Argentine Republic.²⁵ I had many difficulties to overcome, as this republic was, for the great majority of the people, a country quite unknown, and because there was at the moment, and still is, great political agitation, a just and semi-revolutionary movement of the tenant farmers and their friends against the great landowners, and likewise because the Land League maintains that if Ireland had just laws and a good government, the island could support double the number of inhabitants it now possesses, Ireland will never be well governed till it has its own Parliament in Dublin.

In the meantime the poorer farmers, oppressed on all sides, are forced to emigrate, and the great majority of them go to the United States of North America, as that country is for them a New Ireland; there they meet their relatives; there they receive assistance and protection from the millions of Irishmen settled in that Republic. In the year 1847 the population of Ireland was 8,348, 972 souls. Today, according to the census taken last year, the country has only 5,159, 839 inhabitants. Between those who have emigrated and those who have died of hunger and disease, over three millions of Irishmen have disappeared!!! And this in the short space of thirty four years!!

I did everything in my power to induce the emigrant to come to our hospitable and rich Republic. On several occasions I described verbally and in writing the advantages of this country, the salubrity of our climate, the fertility of our soil, the liberality of our Constitution, and, in general, all the great inducements which this Republic offers to emigrants. Very many are anxious to come out here, but they are so poor that they have not the price of their passage.

The class of emigrant that, in my opinion, is most suitable for forming settlements here is the man who from his boyhood has been accustomed to till the soil. These men are very poor, and they go to North America because the passage to that country costs very little.

Last year 74,140 persons emigrated from Ireland to the United States., 18,000 to Australia and 9,000 to Canada. The Governments of Australia and Canada pay their passage money and give them land free.

One of the Bishops of Minnesota Territory, in the United States, has just founded an Irish colony on land which he himself purchased from the State. He divided it into lots of one hundred acres, gave a lot to each family, and carried them gratis to their destination. As for me, I could offer them nothing. One day, at a numerously attended conference, I said to them that I had something new to tell them – about the country from whence I came and to which I was about to return. I told them all about the Argentine Republic, and as truth always carries conviction with it, next day I was literally besieged by people of all classes, asking me for maps and descriptions of the lands, and what facilities were offered to emigrants. On several subsequent occasions the same occurred, which proves the necessity of providing Government commissioners with those indispensable requisites.

I have already stated, and now repeat it, that our country is completely unknown to the poor classes that emigrate. They know nothing, nothing whatever of South America. I consider that our representatives abroad, the Ministers as well as the Consuls, have done very little indeed towards making our Republic known to the emigrating classes. It is, however, a pleasure to me to be able to state that our Commissioner General of Immigration in Europe, Mr Calvo,²⁶ works incessantly, and with considerable success. I translated into English a brochure written by him in French, and distributed it among the people. It is full of information about this Republic.

The leaders of the Land League prefer that the poor people who are forced to emigrate should go to any country whatever rather than to the colonies of England. The emigrants themselves are of the same way of thinking. Consequently, I think that if Congress would but pass an Act empowering the Government to give fifteen squares of land to each family at some point not too remote, to pay their passage and support them for the first year (binding them to repay the money spent on them within eight years), we should soon have, not one, but many Irish settlements here. I still entertain a hope of seeing such colonies established; and should it be necessary, I will go again to Ireland, whenever the Government may see fit to

send me, to carry to a conclusion a work that, while benefiting this country would be of great service to the unfortunate but honourable people of Ireland.

God preserve your Excellency

Patrick J. E. Dillon.

Notes

- 1 DDA Cullen Papers, 1877: 329/4/VI/Z.
- 2 The Standard, Tuesday 19 January 1875.
- 3 The timeline of Dillon's time in Argentina is remarkable. He arrived in 1863 shortly after ordination and six years later was appointed a Canon at the Cathedral. He climbed the ladder with alacrity.
- 4 Mariano José de Escalada y Bustillo de Zevallos (1799-1870) appointed bishop of Buenos Aires 1854 and arch bishop of Buenos Aires in 1856. Died 28 July 1870 in Rome while attending the First Vatican Council.
- 5 Domingo Faustino Sarmiento (1811-1888). President 1868-1874.
- 6 Nicolás Remigio Aurelio Avellaneda Silva (1837-1885) Minister of Justice and Public Instruction 1868-1873 and President 1874-1880.
- 7 The brothers Edward Thomas (1832-1899) and Michael George Mulhall (1836-1900) were co-proprietors and co-editors of The Standard.
- 8 The text of this last paragraph is blurred on the microfilm and difficult to read.
- 9 Henry Edward Manning (1908-1892) created Cardinal Arch bishop of Westminster 1865
- 10 Tobias Kirby (1803/4-1895). Hye remained in Rome after ordination acting as Vice Rector of the Irish College 1835-1848 and subsequently as Rectpr 1848-1894. Created a domestic prelate by Leo XIII in 1878, For many years was the Roman agent and correspondent of various Irish bishops.
- 11 Letter annotated iu another hand "Recd. About 20 Jan 1875" and "Ansd. 9 Feb 1875."
See Southern Cross, Numero del Centenario 1875 - 1975, "Pasaron la antorcha los editors de The Southern Cross, pp.15-18.
- 12 Francis Healy Mulhall (1845-1898) arrived in Argentina in 1865, was a journalist and younger brother of Edward Thomas and Michael George Mulhall.
- 13 In TSC 1975 Numero Del Centenario listing of the editors pp.13-15 there is no mention of Frank Mulhall.
- 14 Laurence Garrahan (1850-1911) son of Patrick Garrahan (of Westmeath) and Joan Kenny. estanciero and commission agent. Held power of attorney for Dean Dillon when Dillon travelled to Europe on government business in 1881. Married to Elena Murphy (1854-1947) at Las Heras in 1882 Monsignor Dillon officiating. They had twelve children. See Coghlan, Vol.1, pp.385-386.
- 15 Antonio del Viso (1830-1904) lawyer and politician and one time Minister of the Interior.
- 16 Would Dillon be welcomed by the Irish bishops? That is very debateable as a few years later two members of the Irish hierarchy were outspoken in their views about emigration from Ireland to Argentina. Dr O'Dwyer (the bishop of Limerick) in a letter to his Vicar General, Fr Moloney, commented on the recent opening of an agency encouraging emigration principally to Argentina. The bishop noted that it seemed to him that it was "the clear duty of the clergy to discourage by every means in their power the emigration which is being organised from this city and neighbourhood to Buenos Ayres..." The Freeman's Journal, 12 November 1888.
- 17 Dr Croke the Archbishop of Cashel in a long letter of 23 January 1889 to the editor of The Freeman's Journal set out his views on this topic warning those who might entertain an idea of migrating to Argentina. See The Freeman's Journal, 26 January 1889. Croke set out in plain terms the reasons

why he discouraged “our people from trying their fortune in the earthly Paradise – as interested parties have described it – of South America. The country, its climate, language, manners and necessities, the conditions of employment, and all the incidents of everyday life are unknown to them. Not to go beyond these material considerations, it is obvious that under any circumstances the Irish emigrant should be very careful about taking a momentous a step in transferring himself to such a community....” The Freeman’s Journal, 4 March 1889.

- 18 Presumably Dillon as instructed, submitted reports to the Government through Calvo and it would be interesting to have the perspective of the Argentine side on the Dillon mission to Ireland.
- 19 Fr Kenelm Vaughan (1840-1909), brother of Herbert Vaughan, Cardinal Archbishop of Westminster.
- 20 See Edward Walsh “Missing Believed Lost – Books, Bibles & Buenos Aires” in South-Eastern Catholic History, No.11, 2021-2022, pp.49-57.
- 21 The paper was probably The Times.
- 22 Bernardo de Irigoyen (1822-1906) Argentine lawyer, diplomat and politician and Foreign Minister in 1882.
- 23 The Times reported that Dillon had several meetings with Prime Minister William Gladstone at No. 10 Downing Street.
- 24 It is not known which members of the Irish hierarchy were approached by Dillon. Historian Dermot Keogh told the writer that he had little success in obtaining information from Irish diocesan archives.
- 25 Carlos Calvo (1824-1906) diplomat and historian who spent most of his life in the Argentine diplomatic service and was the principal Argentine immigration official in Europe during 1880s.

Archives

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| DDA | Dublin Diocesan Archive, 204 Clonliffe Road,
Dublin DO3 PD86, Ireland |
| PICRA | Pontifical Irish College Rome Archive, Pontificio
Collegio Irlandese, Via del Santi Quattro 1, 00184 Rome, Italy. |

Reviews





Fogarty, Anne & O'Brien, Eugene (editors).
The Routledge Companion To Twenty-First-Century Irish Writing. Routledge, December 2024, pp. 484. ISBN 9781032304960.

Exploring the now and here of Irish literature:
A review of *The Routledge Companion To Twenty-First-Century Irish Writing* (2024)

Published in 2024 by Routledge, *The Routledge Companion to Twenty-First-Century Irish Writing* proposes to analyse the production of Irish literature from the past two decades, which has been rising in popularity among readers of all ages worldwide, across different genres, styles, and narratives. The collection was edited by Anne Fogarty (Professor Emerita of James Joyce Studies at University College Dublin, current editor for the Irish Writers series for Bucknell University Press. She has co-edited several collections of essays on Joyce and published widely on aspects of twentieth- and twenty-first-century Irish writing, especially on the Revival period and on women authors) and Eugene O'Brien (Professor of English Literature and Theory and Head of the Department of English Language and Literature in Mary Immaculate College, University of Limerick, and editor for the *Oxford University Press Online Bibliography* project in literary theory and of the *Routledge Studies in Irish Literature* series.).

The Introductory chapter of the companion, written by the editors, opens by quoting Ulysses by James Joyce, arguably the most impactful piece of Irish literature – “‘Hold to the now, the here through which all future plunges to the past’ (Joyce 1986, 153). With such, the editors present the intention behind the curating process of the chapters was to hold to ‘the now, the here’ of Irish writing, despite the risk of the vertiginous that Joyce warns about.” (p. 20). Although Irish canon has got its fair share of impact worldwide, Fogarty and O'Brien argue the importance of bringing into attention questions presented by contemporary Irish

writing, such as issues of genre, periodicity, the creation of grand narratives, the validity of canons, and the need to decolonise the curriculum, which come into play in making such an assertion. The authors draw attention to the importance of engaging with the contemporary, although it is often plagued by negativity, and the rapid political and cultural shifts in the country over the past few years, citing Irish Journalist Fintan O'Toole to stress Ireland's lack of fixedness. The goal of the collection, then, is to approach the analysis and reflection of Ireland's traditional cultural themes in the current literary landscape differently. Divided into four sections, three dedicated to the genres of narrative, poetry, and theatre, as well as one dedicated to new voices and forms, the book is composed of 35 essays covering all the names that have stood out in the past few decades in Irish bookshops and at readers' hands, signed by specialists from all areas. With such, the curators encourage the readers to explore and go for areas in which they do not have expertise, in order to get a fuller grasp of all creative works being commented on and "be exposed to what is unknown and surprising about current Irish cultural contexts".

Section one, "Narrative Imaginings Between Ideology and Resistance", mostly concerns itself with novels and cultural commentary on collective spaces, gender, and the socioeconomic situation of the country. Liam Lanigan attempts to explore the creation of Urban Spaces in the literature written post-crash of the Celtic Tiger. Using Paul Murray's 2015 novel, *The Mark and The Void*, as an example, Lanigan dissects the creation of Dublin as a cultural space, in comparison to the 'initiatory blankness' it used to have, and how such change has affected the subjection of Irish space to the logic of finance as a response to the economic changes, but also the cultural deterioration that resulted from such rise and clash of the nation.

Taking a religious turn, Eamon Maher focuses on the Catholic trope and its representation in Irish Literature Post-Catholic Ireland. Maher talks about how the role of the Catholic Church has changed dramatically, while still retaining its influence on the personal and public sphere of Irish society. Máire Ní Annracháin talks about four Irish novels published in the Irish language. The chapter opens through a historical vein, focusing on the work of Patrick Pearse, an Irish nationalist and important character to the path of Irish Independence, and his strong positioning on the debate on the future of Irish Language literature that was essential during the beginnings of the Irish Revival. Through analysing

the works, Ní Annracháin focuses on the incorporation of Irish tradition reimagined in novelistic conventions and the Europeanisation of recently published fiction.

In the following chapter, Katharina Rennhak uses Anne Enright's *The Green Road* (2015) and Donal Ryan's *The Queen of Dirt Island* (2022) as objects to emphasise the relevance of social interaction, especially in the family environment, for the formation of the Self. Rennhak operates within the framework of the 'networked subject', as coined by Bracken (2020), to explore the concepts of conversational ethics and aesthetics while decentring the individual without compromising the subject's individuality, focusing on the basic Genettian questions 'Who speaks?' and 'Who sees?' on all levels of the narrative.

In "Liquid Modernity and Twenty-First-Century Irish Young Adult Fiction", Ian Hickey explores the rise of Young Adult fiction, analysing how three different authors that broke through the charts in the genre - Louise O'Neill, Claire Hennessy, and Sarah Maria Griffin - with works that explored gender and sexuality in contemporary society. Most importantly, Hickey focuses on how the development of the genre hinges on the globalisation of Ireland, and the new contexts and topics that arise from the influences of the internet and transnational modes of communication.

The following chapter, by Jun Du, is titled "The Biopolitics of Emotions and the Aesthetics of Vulnerability in Contemporary Irish Writing by Non-White Authors". In it, Du analyses the works by Chinese writer Yan Ge, Nigerian Irish Writer Melatu Uche Okorie, Malaysian poet Amy Abdullah Barry and Irish-Japanese-Canadian writer Clara Kumagai, in order to explore how the works written by non-white writers in Ireland attempt to capture the complex, intimate experiences of immigrants, portraying the parallels between alienation and resilience.

In "Embodied Pasts and Precarious Futures: Somatic Storytelling in *Trespasses* (2022) and *Close to Home* (2023)", Caroline Magennis examines the role of the body, which has been well represented in the history of Ireland, and the symbolism relating to embodiment and the prohibitions regarding the female body by the Irish State and British government alike. Magennis utilises the recently published texts to analyse the pain of the body and the use of it to represent cultural and biopolitical issues such as reproductive rights, institutional abuse, the treatment of migrants, queer lives, precarious work, and the legacy of the Troubles.

In opposition to such a large array of themes, the next chapter concerns itself with one single author – Arguably, the most cited name in the past five years when it comes to Irish contemporary Literature has got to be Sally Rooney. Tasked with exploring her work, Maria Amor Barros Del Rio focuses on the concept of "The Ethics of Care in Sally Rooney's Novels". Through the essay, Barros del Rio analyses the different forms of affect that concern the Self and the Other through the passage of the inner and outer worlds of the characters in Rooney's popular works.

In "Feeling Catty": Reading Animals in Short Stories by Contemporary Irish Women Writers", Anne Fogarty examines an array of publications from the past five years, paying particular attention to the kinds of animals and the roles they occupy or are assigned in the narratives. The chapter hypothesises that there is a form of alliance between animals and female protagonists, and how femininity is embodied by the animals, their treatment, and symbolism. Finally, in "Remapping Ireland in Poems", Lucy McDiarmid shifts genres and uses the works by poets Paula Cunningham, Eiléan Ní Chuilleanáin, and Nithy Kasa to analyse the plural visions of depicting the country, through its landscapes, history, and ideals.

Section two, A Poetics of the Unfinished and the Transformative, concerns itself with the genre of poetry, working through migration, ecopoetics, queerness, and adaptations of language and performance. Ailbhe Darcy analyses the works of Martina Evans and Fran Lock to explore not only how both poets use their migrant perspectives to reflect on questions of identity, community, and nation, but also how their exiled perspectives differ their work from that of other poets who live abroad, stating that for Evans and Lock, home exists only as a form of fiction.

In "The Art of "Yielding": Contemporary Irish Ecopoetics", Eoin Flannery utilizes the principles of the anthropocene in order to analyse the works of Jane Clark and Séan Lysaght, and how the specificity of their locations in Ireland affect their work and the end goal of producing a work that appreciates the mutualities and the boundaries of human life while being attentive to the key interactions that affect across species interactions.

Ailbhe Ní Ghearbhuigh also focuses on the works of two poets, Aifric Mac Aodha and Séamus Barra Ó Súilleabháin, but her chapter concerns the matters of tradition and innovation within the use of the Irish language in poetry. Ní Ghearbhuigh explores not only the matters of the art in itself, but also the performance of it, the different ways in which contemporary

Irish language poets disseminate their work, and the opportunities they are given through scholarships and publications.

Still in the linguistic field, Eugene O'Brien explores two books by Michael O'Siadhail, aiming to inspect how his works locate the poet, and by extension Irish poetry, as European and as part of a global culture, placing Ireland not in its colonial roots, but as a part of a contemporary, globalised, European culture. Academic and performer Kit Fryatt has a chapter dedicated solely to Queer Poetry. Fryatt touches not only on the specific genre this section is dedicated to, but with Queer history in Ireland in total, and the significant changes brought in the twenty-first century, reflected in how queer Irish poets (more specifically in this chapter, Stephen Mooney, Sarah Clancy, and Padraig Regan) pursue projects both of salvage and self-creation in their works.

In "The Art of Losing': Ailbhe Darcy's Ekphrastic Touch", Daniela Theinová analyses the poem by Darcy that titles the chapter, and the matters of ethics and responsibility in the role of the poet. David Wheatley chooses to focus not on one poem or artist, but on the modes of address and generational dialogue in Irish poetry. The chapter examines the use by modern Irish poets of the verse letter (to living writers) and the apostrophe (to dead ones) as a way of situating themselves in a larger community of writers and, beyond that, literary history.

Turning back to the connection of poetry and nature, Lucy Collins focuses on the relationship between nature and gender, analysing the body of the ocean in the works of multiple women poets. Collins considers the sea to be an increasingly important site of imaginative engagement for writers, addressing both political and existential concerns, and prompting innovation in form and technique, facilitating the dismantling of hierarchical thinking for women writers.

To close off this section, Patrick Lonergan starts the transition into the next section with a chapter focused on Ecodramaturgy and the COVID-19 pandemic. Lonergan focuses on the Abbey Theatre's Adaptation of Patrick Kavanagh's *The Great Hunger* (2020), defending the choice of having a sombre poem turn into a play, at such a dark time and at the start of the harsher seasons of the year, despite all the criticism it initially got.

Section three, "Theatrical Engagements and Critiques", focuses mostly on dramatic performances and theatre theory. In the first chapter, Martin Kenny and Miriam Haughton analyse the impacts of the Irish play *THISISPOPBABY* and expectations regarding truth and authenticity within the postmodern era when dealing with both joy and grief. Clara Mallon

goes back to one of Ireland's favourite social and cultural topics of class and the economic crash, focusing on multiple plays by working-class Irish artists and the debates around social privilege within art production.

In "Talking about Sex in Twenty-First-Century Irish Prose and Performance", Paige Reynolds uses a quote about author Eimear McBride on the necessity of exploring sex and sexual desire beyond the perspective of violence, to talk about some of the taboos and complexities of the depiction of human sexuality in the contemporary Irish literary scene - from erotic poetry to infidelity, hook-ups and sexual abuse.

Lisa Fitzpatrick explores the concept of Ethnotheater by analysing research-led work by the Kabosh Theatre Company based in Belfast. Fitzpatrick utilizes Saldañas (2005) definition of ethnotheatre as using "theatrical craft and artistic techniques" to mount a 'live performance event of research participants' experiences and/or the researcher's interpretations of data" (300) to analyse the Kabosh productions and how they engaged with neglected social, cultural and political issues in Northern Ireland and essential to generate knowledge and understanding which the artist and company then seek to communicate and share with the audience.

Eamonn Jordan compares three plays by Brokentalkes theatre company, focusing on what he calls Visceral Injustices - in response to the concept of Visceral Inequalities by Mike Savage. Jordan focuses on how the works and the high impact of Brokentalkes in general, lead to a collective contribution to consciousness of political and economic divisions. Following that, Clare Wallace turns into religion with a chapter exploring agnostic spaces and ethical conflicts, stating that there is a strong dissonance between Ireland's recent past and the contemporary moment, producing "a dynamic and uncomfortable space of agonistic debate both political and cultural" (325), ultimately raising a debate regarding values, accountability, and action within Irish society.

Deirdre Flynn wraps up this section with a chapter dedicated to the rise of the Campus novel in Ireland's literary scene. Flynn states that the genre is specifically interesting as it reflects the abolition of tuition fees during Ireland's Celtic Tiger period in the late 1990s leading to an 89% increase in student enrolments within a 10-year period – Therefore, through its specific characteristics that touch on class, sexuality, the urban/rural divide in Irish spaces and the elements of *Bildungsroman*, the genre reflects the economic history of the country and the cultural impacts of its changes.

Finally, section four, “New Voices, New Forms, New Modes of Material Production”, concerns itself with multiple genres and topics that have been rising in numbers in Irish publications. Jack Fennell explores the genre of Irish Fantasy Fiction and the parallel of the influence of Ireland’s own folklore versus the international publishing trends, making the works more globalised. Claire Lynch focuses on the rising genre of The Personal Essay and the essential aspects of timing and context for the development of the genre in order to explain why this new trend has been taking over the Irish literary scene.

Molly Slavin focuses on crime fiction in both Irish and Global range, elaborating how, although the genre is considerably old in Ireland, dating back to the seventeenth century, the current growth can be seen as a direct response to the Celtic Tiger and the Good Friday Agreement in the late twenty centuries, thus creating a sense of solidarity with international conversations around colonialism and its legacies. Julie Morrissy turns back to spoken poetry to explore three specific areas of poetry dissemination off the page (materiality, performance, and walking) in the works of poets Bebe Ashley, FELISPEAKS, and Samuel Yakura.

Keeping within the range of poetics, Alexander Muller and Jefferson Holdridge analyse the pivotal influence of poet W. B. Yeats in twenty-first-century Irish poetry and how the cultural impacts can be tracked through the poems in conversation through different generations.

Sandrine Uwase Ndahiro and Victor Pacheco present a chapter on the importance of having more critical discourse around race within Irish literary criticism. The scholars point out that although there has been some growth in the representation due to the up-and-coming presence of Black Irish writers and their undeniable presence in the literary scene, the works are essential for discussions about “alternative modes of identity and belonging within communities, exposing complex questions concerning the meaning of Irishness (404) and thus deserve more recognition.

Back to focusing on specific genres, Elke D’hoker centres her chapter on the Irish Short Fiction through the story of Irish literary magazine *The Stinging Fly* and its undeniable impacts on the literary world in Ireland, from its writing workshops and mentoring programs to the history of being a launching pad to multiple celebrated contemporary writers.

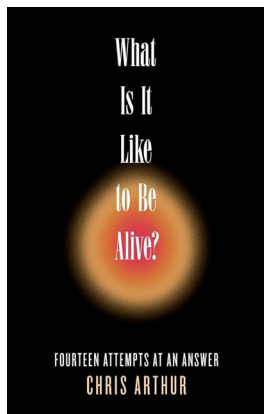
Liam Harrison also concerns the following chapter on literary magazines and journals and the central role they take in the artistic and professional development of writers and the

dissemination of literature in twenty-first-century Ireland, focusing specifically on how these publications become a site for style, collaboration, and creativity development.

Finally, rounding up with a focus on linguistics, Tim Groenland and Margaret Kelleher elaborate on the connections between Languages and Publishing in Contemporary Irish Writing, analysing how the publication of works in multiple languages is essential not only for the Celtic movement but also for the rising immigrant communities in Ireland, allowing then the Irish literary scene to become a more colourful and truthful representation of the country.

Historically, Ireland has been known for its artistic production both in the literary and theatrical fields. Such works have been used to reflect the struggles of a country during and post-colonialism and the battles regarding humanistic pillars of language, identity, and cultural-economic changes before and through globalisation, thus leaving a significant cultural imprint in the world of arts and academia alike. Although many of the studies tend to concern itself with only the canonical, classic works that have shaped the world and its legacy, the collection does a great job in exemplifying and elaborating not only the significance of the new works published in the current century, but also the impacts of it for contemporary society and how they can be used to comprehend the past and frame the future. By presenting chapters that concern not only the classical Irish themes of class, economic disparity, gender, and the role of nature, but also matters of Queerness, race, emigration and immigration, and new rising genres in the literary field, the collection is able to map out a new face of Ireland that the canonical works have shaped but fail to fully picture due to its time frame limitations. The only way to get a glimpse of the new Ireland through its ever-moving unfixedness, as mentioned by the editors in the introduction, is by the exposure of the different authors painting all faces represented on the island, including all of those that had been so far ignored.

Esther Gazzola Borges



Arthur, Chris. *What Is It Like to Be Alive? Fourteen Attempts at an Answer*. Rochester: EastOver Press, 2024.

A Flight into the Past: Chris Arthur's

What Is It Like to Be Alive? Fourteen Attempts at an Answer (2024)

Albert Camus, in *The Myth of Sisyphus* (1942) — a treatise centred on the question of suicide — hypothesises that the meaning of life is essentially what prevents us from taking our own. In this context, a person's ultimate freedom is not found in discovering a decisive reason for existence, but rather in finding daily motivations to shape a life whose future feels acceptable to them. Camus's philosophy of living, therefore, is deeply bound to an ontological question — one grounded in the verb to be: What is the meaning of life? or What are the meanings of living?

Chris Arthur, in *What Is It Like to Be Alive? Fourteen Attempts at an Answer* (2024), his latest collection of essays, addresses a similar problem from an entirely different angle. Rather than confronting the contentious question of life's meaning, he turns instead to the more tangible subject of the experience of living, examining everyday incidents which, despite their apparent triviality, prove rich in concealed meanings about the sheer accident of worldly existence. Arthur's meditation on living is thus tied not to an ontological, but to a contemplative question — one grounded less in a verb than in a predicative adjective, or perhaps a preposition: What is it like to be alive? or What is the experience of living like?

Reprising the approach he adopted in *Hidden Cargoes* (2022), Arthur scrutinises a series of seemingly insignificant moments and objects to extrapolate new perspectives on his own encounter with the world. From introspective musings provoked by old photographs to

speculative reflections inspired by the instinctive behaviour of wild animals, his essays delve into the almost imperceptible threads that weave the intricate fabric of lived reality.

The clearest expression of this project appears in his title essay, “What Is It Like to Be Alive?”, which centres on the uncanny emotions and reflections prompted by a photograph of a Swedish boy and his horse standing in a snowy landscape. After a descriptive synthesis of the image — the small, heavily clad boy holding the reins of a white horse towering behind him — Arthur links it to the caption on the reverse side: “A little boy with a horse in winter, 1958. Sweden.” From there, he finds within himself the unsettling question posed by his title: what is it like to be alive?

A conventionally academic mind might attempt to answer this through some formulaic synthesis — a universal response designed to provide closure — but Arthur allows himself instead to drift imaginatively back into the world of the photograph. The result is not a definitive conclusion but a personal reverie, an impression that conveys what he truly means by his haunting question: the reconstruction, within oneself, of another’s existence in the world.

At first glance, this might appear naïve or even absurd; yet Arthur demonstrates how such an endeavour can acquire validity as an act of language. Without presuming to appropriate the past or the experiences of others, he focuses on re-enacting those experiences as his own, thereby rebuilding history from elements hitherto overlooked.

Aleida Assmann, in “Texts, Traces, Trash: The Changing Media of Cultural Memory” (1996), explains that history and cultural memory are constructed through processes of selection — mechanisms of inclusion and exclusion by which the present is composed of certain preservations and rejections of the past. Those rejected elements, she writes, become “cultural waste”: legitimate fragments of culture that, through equally legitimate acts of omission, are dismissed as irrelevant to the shaping of the present. Yet, she observes, what is once deemed worthless may later be re-evaluated as vital for the structuring of contemporary meaning. Anselm Kiefer’s *Glaube, Hoffnung, Liebe* (Faith, Hope, Love, 2011), for instance, employs the salvaged remains of an aircraft propeller — its three blades inscribed with those words — to evoke, in the present, the horror of war and, more broadly, of the Second World War itself.

Although Assmann’s focus lies on the collective dimension of cultural memory, her insights apply equally to Arthur’s essays, which explore the selective processes by which an

individual constructs their own perception of reality as an existence in time. By writing an entire essay around the photograph of the Swedish boy and his horse — cultural detritus long ignored as trivial — Arthur reinscribes that forgotten image within history and culture, creating for himself a new fragment of reality that lends substance and, ultimately, lends meaning to his own experience of being alive.

Arthur writes in the essay:

Perhaps part of the appeal the photograph holds for me is that in 1958 I was about the same age as the little boy pictured. This makes me feel a kind of fugitive companionship, knowing that we've run life's course together, kept pace invisibly through the years without either of us realising it, he following his life-story, I following mine, each locked into our own particular orbits of concern, members of a secret guild of unmet contemporaries, innocently complicit in the simultaneity of our momentary being. (68)

A distinctive feature of *Hidden Cargoes* was Arthur's use of the analytical technique of *Ansatzpunkt*: the selection of a minute detail of reality as the starting point from which to unfold a wider interpretation of the world. In *What Is It Like to Be Alive?*, however, he adopts a different method — one akin to Roland Barthes's concepts of *punctum* and *studium* in his writings on photography. By identifying specific puncta — small but striking details within an image — and relating them to its broader composition, Arthur seeks to comprehend both the photograph's larger reality and his own affective response to it. The *studium* that follows is then an effort to invest the image with emotional resonance and to situate it within both collective and personal histories. His essays often revolve around particular images drawn from his own experiences — from the Swedish boy's photograph to the Utagawa Hiroshige's paintings and George Rodger's photographs of the Shoah — balancing *punctum* and *studium* as he attempts to piece together a new past and, through it, a renewed sense of living.

Arthur in fact writes in the Introduction of the book:

The value of asking "What is it like to be alive?" lies not so much in the specifics of any of the countless answers that could be given as in the space for reflection that it opens up — the way in which thinking about it attunes the mind to notes that can be missed if we only listen in the register set by our everyday preoccupations. (xiii)

Most of Arthur's essays may sound a melancholic note — an inevitable cadence in writing that, in Romantic fashion, gathers fragments of the past to reconstruct the present. Yet his “attempts at an answer” range from sombre to luminous, mirroring his commitment to making sense of his own encounter with the world's contingencies. His work thus treads a delicate line between Camus's and Assmann's philosophies, replacing the former's search for categorical truths with intricate linguistic experiments, while extending the latter's reflections on cultural memory into a personal vision of reality as an imaginative weaving of subjective experience.

Fábio Waki

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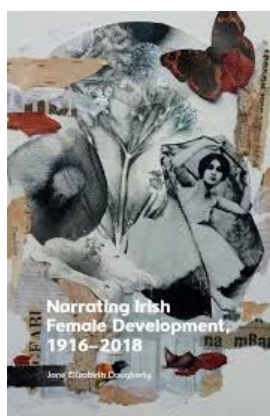
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Dougherty, Jane Elizabeth. *Narrating Irish Female Development, 1916–2018*. Edinburgh University Press, 2025

Reading *Narrating Irish Female Development* is to read a complex weave of a diachronic view on the creations of Irish female writers. Jane Elizabeth Dougherty offers a focused analysis on the literature produced by women from 1916 to 2018.

Starting at the end, Jane Elizabeth Dougherty invites us to look to the future of female Irish writers by looking into the past. Through the voice of Phoebe, the protagonist of Soula Emmanuel's *Wild Geese* (2023), that Dougherty briefly analyses at the end of her study, it is said that the past is a place we can crawl back into (Dougherty 256), the place that bore us, and that '[b]irth is our first exile, and it is only after our second or third that life is lived' (253). Exile, exclusion, and abjection are motifs that Dougherty will, from the beginning of her study, bring about to explain the complicated reality of the Irish female writers. More specifically, the author starts by going back to the past, to the early years of the Irish Republic, to understand that "place that bore" these women.

Narrating Irish Female Development focuses on the female Irish writers and their *bildungsroman*, the coming-of-age novels and autobiographies that depict the maturing of young women—many of those put in comparison to James Joyce's *A Portrait of the Artist as a Young Man*, given that he is one of the forefathers of modern and postmodern Irish literature. Jane Dougherty weaves a circular narrative that tells the story of the literary and aesthetic development of the coming-of-age stories told by female Irish writers. Her focus on the *bildungsroman* is intentional, justified by the importance of Joyce's *Portrait* for Irish literature and by the insights this narrative type may provide on the place and development of female writers in Ireland.

To establish the Irish women and Irish literary canon in general, Jane Dougherty invokes the figures of Yeats and Joyce, men who she sustains fathered modern Irish literature.

She posits the same question Anne Enright did, asking if it was possible for a female James Joyce to exist in Ireland when he did. They both go on to say that no, it was impossible back then. The female Irish writers, Dougherty proposes, are Joyce's sisters.

She recollects Virginia's Woolf analysis of Shakespeare sister, Judith: "same talent, lacks social mobility", incurring in a "twisted and deformed" writing style. Using this argument, both Woolf and Dougherty argue that genius and craftsmanship must have existed among women who lived alongside Shakespeare, but social conditions didn't allow them to develop. Dougherty argues the same for Irish female writers that lived in Ireland alongside James Joyce, but she posits they were "doubly subaltern" by both the situation of postcolonial Ireland and the Catholic religion. Meaning that even those women with socioeconomic means to pursue education and a writing career lived "shadowy lives", being kept from that same "social mobility" by their families. This would be seen by Joyce's *The Sisters* and *Portrait*, with female figures who could not openly speak, and were trapped in their family's reality, unable to escape, differently from their masculine counterparts. In *Portrait*, Stephen Dedalus, a literary parallel to Joyce, meets his sister, Dilly, who serves as a parallel to Joyce's own sisters. Dilly wanted to learn and be independent, go to Paris, but she couldn't, while Stephen could—and the same goes for Joyce and his sisters. So, Dougherty argues, the Irish female writers she studies are not Shakespeare's sisters, they are Joyce's. just like Dilly Dedalus, they could not mature the same way their brother Stephen Dedalus did.

Through psychoanalytic approaches and feminist criticism, the study explains and exemplifies how Irish female writers were silenced and impeded, resulting in women finding their authorship in a belated and twisted way and, consequently, the aesthetic maturing of their developmental narratives also took longer to come. Here, characters' and authors' stories go hand in hand and are often interchangeable in the analysis, because the metaphors that allow female characters to mature exist in the same symbolic order, Dougherty argues, as the one where the female authors exist (or, in this case, cannot exist).

Jane Dougherty compares the maturation process of Ireland itself— more specifically of the Irish republic—to that of its citizens. She also shows how women were, for a long while, relegated to a place outside the structure of power, only considered citizens when in the role of mothers. Dougherty uses the examples of the female revolutionaries Anna and Fanny Parnell to highlight how while women fought for the creation and establishment of the Irish republic, they were soon cast aside when the new order was enforced. So, even when Ireland surpassed

what she calls its semicolonial status, women remained subaltern. This infantilization and impediment to exist hindered their artistic development, and meant female artists were unable to follow the same schedule as the Free State and the Republic's male citizens, who matured alongside their nation.

The book chapters narrate this belated development. We can see by the chapter titles that Dougherty divides her analysis following the stages of human development: the first, showcasing the figure of the mother and when she is finally able to speak and be heard; the second, the birth of her daughters and their inability to grow up, to be seen as people and as authors; the third, the daughters trying to surpass the figure of the mother and their inability to be individuals instead of just the element of the male abjection in their journey to maturity; the fourth and fifth chapters show that this limbo where female Irish writers exist(ed) is, as Dougherty demonstrates, the result of this past, this lack of a stronger connection with the mothers, which results in an inability to fully disconnect from said figure, and to be perceived as accomplished writers.

The birth of daughters and their inability to mature happens because, as Dougherty argues, women in the 19th century were considered by the patriarchal order to be eternally children, incapable of growing up and being independent, but also only ever being seen in their roles of mothers. Not being allowed to grow, the life between birth and becoming a mother is not considered to be present. In literature, this means there are no foremothers for them to look up to, and that they will not see themselves in the writings of Joyce and Yeats; their portraits will not be painted the same way as Joyce's.

In the male *bildungsroman*, Dougherty says, the figure of the mother (or sisters) was one that was not heard, and that existed only to be abjected by their sons, so they could achieve maturity, as per the Oedipal scheme. Dougherty argues, through this psychoanalytic lens, that women cannot abject their mothers as sons do, they need to create an avuncular scheme instead. Thus, if the male writer uses this scheme to write of the male protagonist's development, the female writer cannot do the same, for they and their female protagonists are unable of absorbing that symbolic order.

The female writers who then go on to grow up in post-revolutionary Ireland have no space to exist as authors, try as they may. Dougherty claims that the narrative told by Ireland to Ireland diminishes womanhood: feminization is seen as the stage where the male is not yet fully developed. The author argues that it was only with the election of its first female head of

state and the rise of feminist critics that Ireland began maturing as a nation, and that women started to build their narratives with larger confidence to claim authorship. But to Dougherty, the next stage, the maturity of the republic, comes only in 2018, with the legalization of elective abortion. This would be when the women are finally allowed to be citizens without being inherently connected to the role of the mothers, and so, they could finally separate themselves from that figure and mature.

Through novels, short stories, memoirs and autobiographies, we see the belated development of female Irish writers, going from a time and place where they could not speak, to one where it was hard to do so, and finally to one that, even though they are allowed and capable of seeing themselves as authors, there is still prejudice against the art created by women. The study, for instance, comments on the publication of *The Field Day Anthology of Irish Writing*, and subsequent—although 10 years late— *The Field Day Anthology of Irish Writing, Volumes IV and V: Irish Women's Writing and Traditions* known as the “Apology Anthology”. It is a good example of how, even with the supposed intent of “reviewing the canon”, a mere 20 or 30 years ago, women’s artistry was hardly being considered and examined by those who wished to elevate Irish literature.

So, to conclude her “narrative”—her analysis, Dougherty propels us to the future, showing the birth of a *bildungsroman* aesthetic. She coalesces the fragmented aesthetical characteristics that form the developmental narrative written by female Irish writers. “All these fictions of ‘development’ are fictions of antidevelopment, in which the disorder of the Irish female maturation narrative is acknowledged and explored.” (Dougherty. 206).

Dougherty finds these characteristics through the analysis of different modes of prose. She studies novels by: Kate O’Brien (chapter 2), Clare Boylan (chapter 3), Anne Enright, Éilís ní Dhuibhne, Eimear McBride (chapter 5); short stories by names like Edna O’Brien (chapter 3) and Claire Keegan (chapter 5); memoirs by Edna O’Brien, Dervla Murphy (chapter 3), and Eavan Boland, Nuala O’Faolain (chapter 4); and autobiographies by: Elizabeth Bowen, Kate O’Brien, Lady Gregory, Mary Colum and Maud Gonne (all in chapter 2).

Chapter one is a preamble for Dougherty’s study, it constructs the literary and social paradigm that came before and led to the female writes she analyses. As previously mentioned, O’Brien uses Joyce as the paradigm for the developmental narrative aesthetic in Ireland. She argues, through hers and others’ criticism, how Joyce is iconic and serves as a “default”, one she

uses to confront the female Irish writers' texts and establish the similarities and differences in their *bildungsroman* aesthetics.

Chapter two exposes the revolutionary Ireland and the context of women and female writers at the time. Dougherty presents many female revolutionaries and feminists, such as Anna and Fanny Parnell, and Hannah Lynch, who she claims as “the symbolic mother of the Irish woman’s maturation narrative” (Dougherty 106), and who she uses to introduce the lifewritings of Elizabeth Bowen, Kate O’Brien, Lady Gregory, Mary Colum and Maud Gonne, that she later goes into. But first Dougherty presents her analysis of Kate O’Brien’s *The Land of Spices*, which the author uses as a starting point for her examination of the avunculate schemes used by female writers, since they can’t follow the oedipal scheme.

In chapter three, the study is guided by Joyce’s character “Eveline”, in *Dubliners*, which she uses to segway the analysis of Edna O’Brien’s *Her Wild Irish Girls*, but with a close analysis of some of her other novels, including *The Country Girls Trilogy*, some of her short stories, including ‘Sister Imelda’ (1984), for its connection to *The Country Girls*, and O’Brien’s first memoir.

Chapter four explores “the gap between the invisible female child and adult female artists” (Dougherty 34) through the memoirs of Nuala O’Faolain— *Almost There: The Onward Journey of a Dublin Woman* (2003), for instance— and Eavan Boland— *A Journey with Two Maps: Becoming a Woman Poet* (2011), contrasting them with Joycean works like “The Dead”, to show the silencing and exclusion women historically have had to face in the literary scene of Ireland.

Chapter five is fairly well divided among the analysis of Irish female authors who wrote between the years of 1990–2018. Dougherty mentions many texts, but some of them guide her study: Anne Enright’s *The Wig My Father Wore* (1995), Claire Keegan’s ‘Foster’ (2010), Eimear McBride’s *A Girl Is a Half-Formed Thing* (2013), Edna O’Brien’s *Down by the River* (1995), Éilís ní Dhuibhne’s *The Dancers Dancing* (1999). Here Dougherty argues that these contemporary authors see Ireland as a newly matured nation, and so she studies them arguing they all follow not an oedipal scheme, but an Antigonal one, where the brother–sister relationship is central, and where the protagonists refuse the role of ‘mother’.

The author also briefly examines the writings of trans author Soula Emmanuel and Black author Melatu Uche Okorie, amplifying the scope of what and who one should study henceforth when studying female Irish writers.

She admits her study is belated in comparison to other feminist criticism, an admission that in no way should discredit it. The parallel view of Joyce and his sisters, male and female Irish writers—and their respective development narratives as well as of Ireland itself as a republic—provides excellent insight into how social and political aspects affect the symbolic order in which authors are—or are not—allowed to exist. Dougherty successfully shows how the societal paradigm affects literature and how women have historically been even more impeded by it than men.

Dougherty's argumentative narrative is that of the women who wrote and lived before and with her. They are Joyce's sisters, but they are also her sisters. In her study, Dougherty examines how the semiotic narrative is part of the *bildungsroman* arguing with success that it is a way, a conscious choice, made by female authors to show the development of their characters. Through the use of descriptions and not by the character's own voice, the writers show their character's maturation process, they do so because those women were unable to speak for themselves, just like Dilly Dedalus. In *Narrating Irish Female Development*, Jane Dougherty also uses semiotic strategies to "narrate".

Dougherty's narrative starts as early as its cover, which shows a mixed media piece, *Teacht chun cinn* (*emerge*), a collage of often female or feminine-associated imagery—a ballerina, a butterfly, a flower, a nipple, the moon, also, curiously, the word "translation"...—beautifully arranged by the Irish cover artist Michelle Granville. The presence of the word "translation" on the cover works as an indicator of how Dougherty will work when analysing the writers in her study. The many different images shown in its cover are evidence of different aspects of femininity, but it's also a "fragmented" figure, as are, Dougherty argues, the *bildungsroman* written by female Irish Writers.

Inside the book, chapter titles and the many women Dougherty cites and acknowledges in the text and paratext—also showing, perhaps not intentionally, the importance of sorority to women's creative work (artistic or scientific), tell a story of maturation—the mother, the birth, the daughters, the growing up.

These images serve as a way to translate the developmental narrative of women. Female Irish writers had to *emerge* from an aesthetic and sociopolitical limbo and fight their restrictions to speak, given their subaltern position, and recreate the developmental narrative in ways that escaped the Oedipean scheme. They write narratives of that are "dystemporal, disordered and often disorderly; indeed, it often functions as a narrative of antidevelopment" (Dougherty 13).

Many of the narratives studied here are also inconclusive—history is still moving. Something, Dougherty argues, that happens because of the impossibility of fully maturing in face of the sociopolitical reality that bars the female writers from doing so. But these are also stories that differ from the male developmental narrative for the simple fact that they are multivocal, even when centred on an “I” that is maturing.

Narrating Irish Female Development serves as a case study of these many voices. Its construction might inspire similar approaches in different contexts to research the female writers of elsewhere. Having a psychoanalytic approach as its guiding principle can hinder the understanding of those not familiar with these theories, so the book may not be fruitful to some. But it offers an ample study that might be useful for those studying Irish literature in general, but more so for those studying female authors—not necessarily Irish.

Jane Dougherty contributes to the Irish feminist literary recovery, privileging the voices of authors who have long been denied the same critical and analytic attention as their male counterparts, which may be one of the biggest merits of her research.

Júlia Leite Serrano de Lima



Munira H. Mutran (org.), *A Infância no Conto Irlandês* [Childhood in the Irish Short Story], São Paulo: Faculdade de Filosofia, Letras e Ciências Humanas/USP, 2025, 290 p.

Childhood in the Irish Short Story, or *A Infância no Conto Irlandês* in its Portuguese title, is the latest addition to Munira H. Mutran's remarkable work as an editor of anthologies of English-language short fiction translated into Portuguese. Mutran's pivotal role in establishing and developing Irish Studies in Brazil and across South America has earned her the Presidential Distinguished Service Award, awarded by President Michael D. Higgins in 2018. Mutran has also put her expertise in the short story form at the service of Brazilian and other Portuguese-speaking readers. Indeed, as noted in the Afterword, *A Infância no Conto Irlandês* is her fifth anthology of short stories of literature in translation made available in Portuguese. Her experience as an editor has made her aware of how anthologies of literature in translation can serve the general public while providing a useful educational resource for the study of the short story form and of literary translation. Her 1996 anthology, *Guirlanda de Histórias – Uma Antologia do Conto Irlandês* [A Garland of Stories: An Anthology of the Irish Story], aimed to make the twentieth-century Irish short story better known to a Brazilian readership, opting for an overview rather than a thematic focus. It was followed by four other short story anthologies: in 1998, *Os Herdeiros de Poe – Uma Antologia do Conto Norte-Americano no Século XX* [Poe's Heirs: An Anthology of the North American Short Story in the Twentieth Century]; in 2004, *Mosaico de Histórias – Uma Antologia do Conto Europeu* [A Mosaic of Stories: An Anthology of the European Short Story], which featured stories from various European literary traditions to mark Ireland's Presidency of the European Union and the access of ten new member states from Central and Eastern Europe on 1 May 2004; in 2006, *O Mundo e suas Criaturas – Uma Antologia do Conto Irlandês* [The World and Its Creatures: An Anthology of the Irish Story], returned to the Irish short story with a focus on the relation between humans and animals.

The 2025 anthology builds on this experience and on the collaborative work involving scholars of Irish Studies and translators – often, scholars-translators, performing the role of linguistic and cultural mediators between the literature they study and the community out of which they come. As noted by child psychologist Paulo Salles de Oliveira in his Preface, much care has been placed in *A Infância no Conto Irlandês*. This is noticeable in the breadth of the twenty-one stories by eighteen authors featured in the volume, in the quality of the translations, and in the framing of the stories. Indeed, the framing of the stories caters both for the general public, who may come to the anthology out of an interest in childhood and/or in things Irish, and for the student or scholar encountering the anthology in the context of their studies in Irish literature, the short story, literary translation and/or childhood studies. The critical apparatus addresses both lay and expert readerships: while the Preface, by psychologist Paulo Salles de Oliveira, himself the author of works on the role of play, testifies to what an attentive and committed reader may find to cherish in the stories, the Afterword, by editor Munira Mutran, identifies the ‘Pillars of the modern Irish short story’, introduces the ‘Contemporary Short Story Writers’ featured in the anthology, and explains the rationale underpinning the selection of the stories. The Irish stories on childhood are further framed by five drawings, under the umbrella title of ‘Childhood Under the Artist’s Eyes’, by Ângelo Roberto Mascarenhas de Andrade (1938-2018). Known for graphic lines that admittedly drew on his childhood, Ângelo de Andrade’s illustrations of children and animals add an inter-arts layer to the intercultural framework within which the translated Irish stories are presented to the Brazilian reader. Their visual representation of childhood opens up further reading possibilities and resonances.

Rewarding as it may be, editing and translating an anthology involves making choices. Just as no two translators will make exactly the same word choices, so will two editors hardly make exactly the same textual choices. If Mutran’s 1996 anthology aimed to offer an overview of the Irish short story in the twentieth-century, her present anthology combines the aim to include representations of childhood with her attention to stylistic continuities and changes in the Irish short story in the twentieth and twenty-first century. This twin preoccupation, outlined by Mutran in her Afterword, explains why key names in Irish realist short fiction such as Liam O’Flaherty, Sean O’Faolain and Frank O’Connor feature with two stories, while such relevant contemporary authors as Colm Tóibín, Anne Enright and Sebastian Barry have not been included: “it was not possible to find a story that would fit the aims of the volume”.

This does not mean, I would add, that childhood is absent from these authors' short fiction, as instanced by the poignant episode of childhood grief in Tóibín's "One Minus One", in *The Empty Family* (2010). It means instead that, as happens in that story, the prevailing narrative perspective is not that of a child, but of an adult.

Targeting an adult readership but seeking to foreground childhood experience predominantly from children's perspective, *A Infância no Conto Irlandês* features eighteen authors, including "pillars of the Irish short story" such as James Joyce, James Stephens, Liam O'Flaherty, Elizabeth Bowen, Sean O'Faolain and Frank O'Connor, alongside contemporary practitioners of the form, namely John Banville, Dermot Bolger, Emma Donoghue, Roddy Doyle, Celia de Fréine, Brian Friel, Claire Keegan, Bryan MacMahon, Éilís Ní Dhuibhne, Edna O'Brien, Mary O'Donnell and William Trevor. Opening with Joyce's "Araby", the selection includes some well-known short stories such as O'Flaherty's "Three Lambs", O'Connor's "My Oedipus Complex" and O'Faolain's "The Trout". Inspired by the choice of opening the anthology with the first story from *Dubliners*, this reader might wish for it to close with a story from Lucy Caldwell's young Belfast inhabitants in *Multitudes* (2016) – though Celia de Fréine's "The Story of Elizabeth" provides a no less apt ending.

Indeed, any reader will be able to appreciate the rich tapestry of childhood experience assembled in this anthology. At a time when childhood studies are expanding and literary representations of childhood in Irish literature for adults as well as for children and young adults are attracting scholarly attention (Carroll 2024; Coghlan and O'Sullivan 2011; Kennon 2020; Luddy 2009; Luddy and Smith 2014; Mikowski 2015; Whyte 2011), this anthology foregrounds a body of work of interest to scholars from various disciplines while making it available to the Brazilian reader.

The reader of Childhood in the Irish Short Story, *A Infância no Conto Irlandês*, encounters accounts of childhood lived in the city and in the countryside, in different decades and social environments, told in a variety of voices and registers, all vividly rendered in Portuguese by a team of translators sensitive to their role as intercultural mediators, and mindful that such a staple feature of the Irish countryside as heather may require a footnote when transported to the southern hemisphere. These stories invite us to appreciate how complex and intense the experience of childhood is; how it differs from rosy-tinted idealized notions and ranges from care, tenderness and joy to sadness, loneliness and cruelty; how it can be rendered in poignant, ironic or humorous tones. Faced with the sheer breadth of the

anthology, the adult reader may notice what differs and what resonates across generations in Ireland, as well as across cultures. Perhaps in the process of reading about others' childhoods they will take stock of moments from their own childhood; perhaps by reading others' words they will find their own to articulate what remained numb or silenced; perhaps by imagining distant landscapes they will notice their own all the more vividly. As Salles de Oliveira so felicitously puts it in his Preface, these stories invite us to "embark on many journeys, many of them imaginary". The meticulous care put into the selection, translation and presentation of these stories will undoubtedly enhance their resonance with their twenty-first century Brazilian readers.

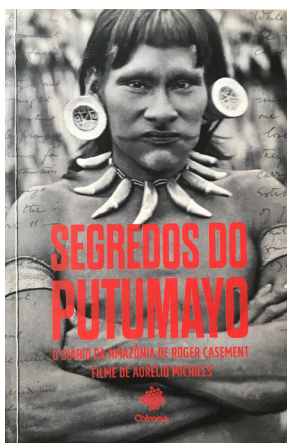
Teresa Casal

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Un canto a la memoria: La proyección de *Secretos del Putumayo* en FICAMAZONÍA 2021

En la cálida noche de octubre de 2021, la plaza pública de Mocoa, en el corazón del Putumayo, Colombia, se transformó en un santuario de memoria y reflexión. La tercera edición del Festival Internacional de Cine y Ambiente Itinerante de la Amazonía, FICAMAZONÍA, reunió a unas 400 almas bajo un cielo estrellado, entre ellas, autoridades ancestrales de los pueblos amazónicos: el Taita Querubín Queta Alvarado, la abuela María Toikema Reikeruma, el abuelo Berito Kuwaru'wa y el abuelo Marcelino Guerrero Jecone. Sus rostros, surcados por la sabiduría de generaciones, aguardaban expectantes la proyección de *Secretos del Putumayo*, una obra del cineasta brasileño Aurelio Michiles que prometía desenterrar verdades silenciadas.

Cuando las primeras imágenes de la película iluminaron la pantalla, un silencio reverente envolvió la plaza. La cinta, con una narrativa cruda y poderosa, desnudó los horrores de la industria cauchera que, a principios del siglo XX, esclavizó, torturó y masacró a miles de indígenas en los territorios del Putumayo. Cada fotograma parecía resonar con los ecos de un dolor ancestral, como si las voces de aquellos que sufrieron clamaran desde la selva. Las etnias representadas en la pantalla —Huitoto, Bora, Muinane, entre otras— no eran solo imágenes lejanas; eran los antepasados de muchos de los presentes, cuyos corazones latían al unísono con la historia que se desplegaba ante sus ojos.

Al apagarse la pantalla, un murmullo de emociones contenidas recorrió la multitud. De pronto, la abuela María Toikema Reikeruma, con el peso de la historia en su mirada, se levantó con paso firme pero tembloroso. Con lágrimas surcando sus mejillas, pidió el micrófono en un

gesto espontáneo que paralizó a todos. Subió a la tarima, su voz quebrada pero cargada de una fuerza indomable, y compartió un testimonio que quedaría grabado en la memoria de cada persona presente: “Yo había escuchado estas historias de mis mayores, pero nunca las había visto... En esas imágenes reconocí a mi propia familia, a mi pueblo. No puedo entender cómo pudieron causarles tanto dolor”. Sus palabras, entre sollozos, eran un puente entre el pasado y el presente, un lamento que transformó la proyección en un acto de sanación colectiva.

El director Aurelio Michiles, presente en la pantalla de manera virtual, cerró la proyección, las emociones de la noche y esa tercera edición del Festival. Su obra, más que una película, se convirtió en un espejo donde los pueblos amazónicos pudieron verse, reconocerse y honrar a sus ancestros. La noche terminó con un aplauso que resonó como un homenaje, no solo a la valentía de los sobrevivientes, sino también a la resiliencia de quienes, como los abuelos y taitas presentes, siguen tejiendo la memoria de sus pueblos.

Secretos del Putumayo trasciende el cine. Es un documento vivo, un grito de justicia que sacude el alma y reclama un lugar en la historia. En FICAMAZONÍA 2021, esta proyección no solo iluminó una plaza, sino que encendió una llama de memoria y resistencia que seguirá ardiendo en el corazón de la Amazonía y más allá. Para quienes estuvimos allí, la voz de la abuela María y las imágenes de la película permanecerán como un recordatorio eterno: el dolor del pasado no se olvida, pero en su recuerdo florece la esperanza de un futuro digno.

FUNDACIÓN FICAMAZONÍA
Amanda Quijano
Octubre 2025



Taita Querubin Queta, Maria Toiquema y Taita Humberto Piaguaje.

A presença histórica e intelectual (obras em tradução) dos irlandeses no Brasil

Principalmente em obras disponíveis na Fundação Biblioteca Nacional, Rio de Janeiro - com seus respectivos números de índices de localização: no Cátedra W. B. Yeats de Estudos Irlandeses, da Faculdade de Filosofia, Letras e Ciências Humanas (FFLCH) na Universidade de São Paulo (USP); além de publicações em geral.

Organização: Peter O'Neill¹

Abstract: *This research investigates the historical and intellectual presence of the Irish in Brazil, drawing on documents from the Fundação Biblioteca Nacional and the W. B. Yeats Chair of Irish Studies at USP. It highlights the Irish influence across various fields, including cartography, independence movements, the Carioca Carnival, Celtic heritage, and the establishment of colonies in different Brazilian states, as well as their participation in historical events such as the 1828 mercenary rebellion. The research details ancient maps of Ireland, features biographies of translated Irish authors, and profiles historical figures. It also examines Dom Pedro II's visit to Ireland in 1877. This article serves as a valuable resource for researchers interested in the connections between Ireland and Brazil.*

Keywords: *Ireland-Brazil; Historical presence; Biblioteca Nacional; W. B. Yeats Chair of Irish Studies.*

Resumo: *Esta pesquisa explora a presença histórica e intelectual de irlandeses no Brasil, com foco em obras da Fundação Biblioteca Nacional e da Cátedra W. B. Yeats da USP. Abrangendo desde mapas antigos da Irlanda até autores contemporâneos traduzidos, o documento detalha a influência irlandesa em áreas como cartografia, movimentos de independência, carnaval carioca, raízes celtas, colônias em diversos estados brasileiros e participação em eventos históricos (como a revolta mercenária de 1828). Perfis de figuras históricas e bibliografias de*

autores irlandeses traduzidos são destacados. A pesquisa também aborda a visita de Dom Pedro II à Irlanda em 1877. É um recurso valioso para pesquisadores das conexões Irlanda-Brasil.

Palavras-chave: *Irlanda-Brasil; Presença histórica; Biblioteca Nacional; W. B. Yeats Chair of Irish Studies.*

Acervos da Fundação Biblioteca Nacional : https://acervo.bn.gov.br/sophia_web

BN Digital ; Cartografia ; Hemeroteca Digital ; Iconografia ; Manuscritos ; Música e Arquivo Sonoro ; Obras Gerais ; Obras Raras ; Publicações Seriadas ; e Referência.

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Av. Prof. Luciano Gualberto, 403 - Cidade Universitária, São Paulo, SP. CEP 05508-900 :

Mapas antigos (por data)

Possivelmente o mapa mais antigo da Irlanda na BN : PTOLOMEU, ano 1486:

PRIMA Europe tabula [Irlanda e Grã-Bretanha]. PTOLOMEU. Claudii Ptolomei viri Alexandrini Cosmographiae.... Ulme [Alemanha]: Opera et expensis Justi de Albano de Venetiis : Per provisorum suum Johannem Reger, Anno Domini MCCCCLXXXVI XII Kalendas Augusti [21 jul. 1486]. [140]f., [64]f. de estampas, diag., 32 mapas (col.), 43 cm (fol.).

Localização: Cartografia - CAM.05,003 BNDigital:

http://objdigital.bn.br/objdigital2/acervo_digital/div_cartografia/cart986513/cart986513.htm

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AA, Pieter van der (1659-1733). *La galerie agreable du monde: où l'on voit en un grand nombre de cartes tres-exactes et de belles tailles-douces, les principaux empires, royaumes, republiques, provinces, villes, bourgs et forteresses... dans les quatre parties de l'Univers; divisée en LXVI tomes. Les estampes aiant été dessinées sur les lieux* & Leide: Chez Pierre Vander Aa, [1729?]. 66 v., il., mapas. Coleção da Real Biblioteca [mapa da Irlanda].

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Independência da Irlanda : Seleção de artigos no jornal *Correio da Manhã*

Data	Jornal <i>Correio da Manhã</i> (Rio de Janeiro) - Manchetes selecionados
27/04/1916	Londres, 26 - (A. A.) - O governo inglês decretou a lei marcial no condado de Dublin, tomando outras medidas urgentes
22/05/1916	A revolução na Irlanda: Como começou o movimento ‘sinn feinista’ Artigo de Sidney Cave do New York American (1ª. parte)
22/05/1916	A revolução na Irlanda: Da proclamação da república à rendição incondicional Artigo de Sidney Cave do New York American (2ª. parte)
30/05/1916	A sublevação irlandeza. Artigo de A. Amaral
30/06/1916	Sir Roger Casement condenado a morte
09/12/1921 (38/87)	A solução de um problema secular Interessantes dados históricos sobre a questão irlandesa (1ª página, 4 fotos)
1921	Ed. 08071 - A questão irlandesa. Artigo de A. Chateaubriand
09/01/1922	O tratado anglo-irlandez / Aprovado
13/08/1922	A guerra civil na Irlanda As tropas regulares ocuparam a cidade de Cork (1ª página inteira, 3 fotos)
28/09/1922	A Constituição do Estado Livre da Irlanda / Aprovado

Sobre a revolução irlandesa de 1916

DOI: <http://bndigital.bn.br/hemeroteca-digital/> >> Correio da Manhã (RJ) >> 1910-1919 – PR_SPR_00130_089842 >> Palavras-chaves da busca: >> “Home Rule”; “Roger Casement”; “Paz Irlanda”; “Michael Collins”; “Dail Eireann”. 06/02/1910 a 04/12/1919.

Sobre o Acordo Anglo-Irlandesa de 1922

DOI: <http://bndigital.bn.br/hemeroteca-digital/> >> Correio da Manhã (RJ) >> 1920-1929 – PR_SPR_00130_089842 >> Palavras-chaves da busca: >> “Home Rule”; “Michael Collins”; “Paz Irlanda”; “De Valera”; “Ulster”; “Dail Eireann”. 06/12/1920 a 20/09/1923

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The Lakes of Killarney : Dinis Cottage, Dinis Island. Killarney, Irlanda, c. 1877. Estereograma, papel albuminado, 8 x 15 cm. [Em 1ª plano, dois homens à margem do lago e um homem no barco denominado “Royal Victoria Hotel”; ao fundo, um chalé]. Iconografia - icon576045 http://objdigital.bn.br/objdigital2/acervo_digital/div_iconografia/icon576045/icon576045.jpg http://objdigital.bn.br/objdigital2/acervo_digital/div_iconografia/icon576045/icon576045.html

The Lakes of Killarney: Torc Cascade. Killarney, Irlanda, c. 1877. Estereograma, papel albuminado, 8,5 x 17,5 cm. Coleção D. Teresa Cristina Maria. Iconografia - icon576046
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Gems of Irish Scenery : Old Heir Bridge. Killarney, Irlanda, c. 1877. Estereograma, papel albuminado, 8 x 15 cm. (The Eblana Series). Iconográfico - FOTOS-FICH.1.2 (425)
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Brickeen Bridge : Glena Mountain in distance. Killarney, Irlanda, c. 1877. Estereograma, papel albuminado, 8,5 x 17,5 cm. Em 1ª plano, um homem sentado à margem do lago e outro homem sentado em um barco; no centro, a ponte em arco Brickeen; ao fundo, bastante esmaecidas, as montanhas Glena. Iconografia - icon576044 http://objdigital.bn.br/objdigital2/acervo_digital/div_iconografia/icon576044/icon576044.pdf http://objdigital.bn.br/objdigital2/acervo_digital/div_iconografia/icon576044/icon576044.html

Ruins of Muckross Abbey. Killarney, Irlanda, c. 1877. Estereograma, papel albuminado, p&b ; 8 x 15 cm. (The Eblana Series). Iconografia - FOTOS-FICH.1.2(427) http://objdigital.bn.br/objdigital2/acervo_digital/div_iconografia/icon576047/icon576047.jpg http://objdigital.bn.br/objdigital2/acervo_digital/div_iconografia/icon576047/icon576047.html

Twelve views at and near the Giant's Causeway. Co. Antrim [atual Irlanda do Norte], c. 1877.
1 foto : carte-de-visite : papel albuminado, p&b ; 9 x 6 cm. Cartão-suporte: 11 x 7 cm. Foram utilizados 12 negativos diferentes para a composição da foto. Iconografia - icon575582

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Castelo de Dunluce, Antrim [atual Irlanda do Norte], c. 1877. 1 foto : carte de visite, papel albuminado, p&b ; 8,3 x 5,3 cm. Cartão-suporte: 10,5 x 6,3 cm. Ver Fotos-fich.1.4(506). Coleção D. Teresa Cristina Maria. Iconografia - icon1621358

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Autores irlandeses com obras em tradução no Brasil

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<https://www.literatureireland.com/>

Uma lista de outros livros irlandeses em Trad. no Brasil (1888-2012) está disponível em: *Irish Literature in Brazil since 1888*. Peter O'Neill (org.).
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COLFER, Eoin. *A revolução do carrasco*. Trad. Alves Calado. Rio de Janeiro : Galera, 2016. 383 p. ; 21 cm. Título original: *Warp : The Hangman's Revolution*. ANEXO II-1052,3,23

COLFER, Eoin. *Arquivo Artemis Fowl*. Trad. Alves Calado. Rio de Janeiro : Record, 2005. 206 p. : il. ; 19 cm. Título original: *The Artemis Fowl Files*. ANEXO II-707,1,11

COLFER, Eoin. *Artemis Fowl : a colônia perdida*. Trad. Alves Calado. Rio de Janeiro : Record, 2007. 398 p. ; 21 cm. Título original: *Artemis Fowl and the Lost Colony*. FORA DE CONSULTA

COLFER, Eoin. *Artemis Fowl : a vingança de Opala*. Trad. Alves Calado. Rio de Janeiro : Record, 2006. 364 p. ; 21 cm. Título original: *Artemis Fowl and the Opal Deception*. ANEXO II-796,3,49

COLFER, Eoin. *Artemis Fowl : confidential*. Trad. Alves Calado. Rio de Janeiro : Record, 2005. 206 p. : il. ; 19 cm. Título original: *The Artemis Fowl Files*. ANEXO II-707,1,11

COLFER, Eoin. *Artemis Fowl: o código eterno / 5. Ed.*. Trad. Alves Calado. Rio de Janeiro : Record, 2008. 350 p. ; 21 cm. [2. Ed. 2003 ; 3. Ed. 2005]. Título original: *Artemis Fowl and the Eternity Code*. ANEXO II-361,5,22

COLFER, Eoin. *Artemis Fowl : o menino prodígio do crime / 8. Ed.*. Trad. Alves Calado. Rio de Janeiro : Record, 2004. 286 p. ; 21 cm. [1. Ed. 2001 : 2. Ed. 2001 : 3. Ed. 2001 : 5. Ed. 2002 : 6. Ed. 2003 : 10. Ed. 2004 : 12. Ed. 2006 : 14. Ed. Rio de Janeiro : Galera Record, 2008 : 20. Ed. 2020 ; 22. Ed. 2020]. Título original: *Artemis Fowl and the Last Guardian*. V-236.2.6

COLFER, Eoin. *Artemis Fowl : o paradoxo do tempo*. Trad. Alves Calado. Rio de Janeiro : Galera Record, 2009. 415 p. ; 21 cm. Título original: *Artemis Fowl and the Time Paradox*. ANEXO II-906,1,22

COLFER, Eoin. *Artemis Fowl : uma aventura no Ártico*. Trad. Alves Calado. Rio de Janeiro : Galera Record, 2002. 316 p. ; 22 cm. [2. Ed. 2002 ; 8. Ed. 2008]. Título original: *Artemis Fowl and the Arctic Incident*. VI-142,3,51

COLFER, Eoin. *Artemis Fowl*. Adaptado por Eoin Colfer & Andrew Donkin. Trad. Alves Calado; arte de Giovanni Rigano; colorido por Paolo Lamanna. Rio de Janeiro : Galera Record, 2008. 110 p. : il. ; 23 cm. Título original: *Artemis Fowl*. FORA DE CONSULTA

COLFER, Eoin. *Aviador*. Trad. Alves Calado. Rio de Janeiro : Galera Record, 2009. 447 p. ; 21 cm. Título original: *Airman*. FORA DE CONSULTA

COLFER, Eoin. *Colin cosmo e os supernaturalistas*. Trad. Alves Calado. Rio de Janeiro : Record, 2005. 317 p. ; 21 cm. Título original: *The Supernaturalist*. ANEXO II-723,5,31

COLFER, Eoin. *E tem outro coisa : volume seis do trilogis de cinco*. Trad. Alves Calado. Rio de Janeiro ; São Paulo : Galera Record : Arqueiro, 2011. 368 p. ; 21 cm. Título original: *And Another Thing*. ANEXO II-976,2,48

COLFER, Eoin. *O complexo de Atlântida*. Trad. Alves Calado. Rio de Janeiro : Galera Record, 2011. 381 p. ; 21 cm. Continuação de: *Artemis Fowl : O paradoxo do tempo*. Título original: *Artemis Fowl and the Atlantis Complex*. ANEXO II-969,1,33

COLFER, Eoin. *O ultimo guardião / 1. Ed.* Trad. Alves Calado. Rio de Janeiro : Galera Record, 2013. 367 p. ; 21 cm. Título original: *Artemis Fowl: The Last Guardian*. FORA DE CONSULTA

COLFER, Eoin. *Pânico na biblioteca*. Trad. Ryta Vinagre. Rio de Janeiro : Record, 2005. 94 p. : il. Tony Ross ; 19 cm. Título original: *The Legend of Spud Murphy*. FORA DE CONSULTA

COLFER, Eoin. *Pânico na estrada*. Trad. Marcelo Linno. Rio de Janeiro : Galerinha Record, 2010. 94 p. : il. ; 19 cm. Título original: *The Legend of the Worst Boy in the World*. ANEXO II-970,1,55

COLFER, Eoin. *Por um fio*. Trad. Alves Calado. Rio de Janeiro : Record, 2013. 301 p. ; 21 cm. Título original: *Plugged*. II-78,3,39

COLFER, Eoin. *Prata : o assassino relutante : livro 1*. Trad. Alves Calado. Rio de Janeiro : Galera Junior, 2014. 351 p. ; 21 cm. Título original: *WARP : The Reluctant Assassin*. ANEXO II-1012,1,33

CONNOLLY, John. *Sinos do Inferno*. Trad. Dênia Sad. Rio de Janeiro : Bertrand Brasil, 2015. 321 p. ; 23 cm. Título original: *Hells's Bells*. FORA DE CONSULTA

CONWAY, David. *Lila e o segredo da chuva*. Trad. Marcelo Jordão. São Paulo : Biruta, 2010. 30 p.: il. (principalmente col.) Jude Daly; 23 cm. Título original: *Lila and the Secret of Rain*. ANEXO II-930,2,03,n.26

CONWAY, David. *O presente mais importante de todos / 1. Ed.* Trad. Rosana Rios. São Paulo : FTD, 2012. 29 p. : il. col. Karin Littlewood ; 28 cm. Título original: *The Most Important Gift of All*. ANEXO II-995,2,04,n.28

CONWAY, David. *O ursinho e o segredo da felicidade*. Blumenau, SC : Vale das Letras, 2011. 26 p.: il. col. Dubravka Kolanovic ; 30 cm. Título original: *The Secret to Teddy's Happiness*. ANEXO II-978,4,03,n.34

CROSSAN, Sarah. *Unidas*. Trad. Alexandre Boide. Porto Alegre, RS : L&PM, 2018. 287 p. ; 21 cm. Título original: *One*. FORA DE CONSULTA

CROWE, Eyre Evans. *Connemara; ou, Uma eleição na Irlanda*. Trad. C. A da S.S.. Porto [Portugal] : Typ. na rua Formosa n. 94, 1843. 2 v (173; 120; 47 p.). Tomo I --Tomo II -- Pasquetta Launay por Fr. Soullié Trad. por A.L de S. (47 p.). Romance irlandez. Biografia: <https://www.dib.ie/biography/crowe-eyre-evans-a2250> II-419,1,31-32

CURTIN, Judi. *Minha vizinha Alice*. Trad. Janaína Senna. Rio de Janeiro : Galera Record, 2008. 191 p. ; 21 cm. Título original: *Alice Next Door*. ANEXO II-361,5,43

CURTIN, Judi. *Alice de novo*. Trad. Janaína Senna. Rio de Janeiro : Galera Record, 2012. 206 p. ; 21 cm. “Sequência de: Minha vizinha Alice”. Título original: *Alice Again*. ANEXO II-996,3,35

CURTIN, Judi. *Não pergunta a Alice*. Trad. Ana Carolina Mesquita. São Paulo : Galera Record, 2013. 223 p. ; 21 cm. Título original: *Don't Ask Alice*. ANEXO II-971,5,24

DEANE, Seamus. *Lendo no escuro*. Trad. Beatriz Horta. Rio de Janeiro : Record, 1998. 236 p. ; 22 cm. Título original: *Reading in the Dark*. I-87,3,30

DONLEAVY, J. P. (James Patrick). *Um safado em Dublin*. Trad. Mario Mascherpe. Porto Alegre, RS : L&PM, 2011. 335 p. ; 18 cm. Título original: *The Ginger Man*. V-351,3,18

DONOGHUE, Emma, *O milagre*. Trad. Vera Ribeiro. Campinas, SP : Verus, 2018. 264 p. ; 23 cm. Título original: *The Wonder*. FORA DE CONSULTA

DONOGHUE, Emma. *Quarto*. Trad. Vera Ribeiro. Campinas, São Paulo : Verus, 2011. 349 p. ; 23 cm. [“Melhor livro do ano pelo New York Times e pelo Independent e finalista do Man Booker Prize”]. Título original: *Room*. V-340,7,15

DOWD, Siobhan. *A carne dos anjos*. Trad. Celina Portocarrero. Rio de Janeiro : Agir, 2009. 267 p. ; 23 cm. Título original: *A Swift Pure Cry*. VI-211,5,20

DOYLE, Catherine. *A ilha do guardião da tempestade*. Trad. Thales Fonseca. Rio de Janeiro : Rocco Jovens Leitores, 2020. 319 p. ; 21 cm. [Obra também publicada em e-book]. Título original: *The Storm Keeper's Island*. FORA DE CONSULTA

DOYLE, Roddy. *E a cara da mãe*. Trad. Rosa Amanda Strausz. Rio de Janeiro : Galerinha Record, 2009. 30 p. : il. Freya Blackwood ; 26 cm. Título original: *Her Mother's Face*. ANEXO II-909,3,05, n.25

DOYLE, Roddy. *O furgão*. Trad. Lídia Luther. São Paulo : Estação Liberdade, 1998. 267 p. ; 21 cm. Título original: *The Van*. I-129,2,9

DOYLE, Roddy. *Os risadinhas*. Trad. Anthony Cleaver. São Paulo : Estação Liberdade, 2000. 112 p. : il. Brian Ajhar ; 24 cm. Título original: *The Giggler Treatment*. 3,4,96/INF

DOYLE, Roddy. *Paddy Clarke ha ha ha*. Trad. Lídia Cavalcante-Butler. São Paulo : Estação Liberdade, 1995. 285 p. ; 21 cm. Título original: *Paddy Clarke Ha Ha Ha*. I-162,7,12

DOYLE, Roddy. *Uma estrela chamada Henry*. Trad. Lídia Luther. São Paulo : Estação Liberdade, 2001. 378 p. ; 21 cm. Título original: *A Star Called Henry*. IV-468,1,26

DUNNE, Catherine. *Nunca é tarde para recomeçar*. Trad. Fatima Andrade. Lisboa [Portugal] : Presença, 2003. 284 p. ; 23 cm. Título original: *In the Beginning*. FORA DE CONSULTA

ENRIGHT, Anne. *A estrada verde*. Trad. Débora Landsberg. Rio de Janeiro : Alfaguara, 2017. 271 p. ; 24 cm. Título original: *The Green Road*. FORA DE CONSULTA

ENRIGHT, Anne. *A valse esquecida*. Trad. José Rubens Siqueira. Rio de Janeiro : Alfaguara, 2011. 227 p. ; 24 cm. Título original: *The Forgotten Waltz*. FORA DE CONSULTA

ENRIGHT, Anne. *O Encontro*. Trad. José Rubens Siqueira. Rio de Janeiro : Aflaguara/Objetivo, 2008. 243 p. ; 24 cm. Título original: *The Gathering*. III-313,6,40

FANU, Joseph Sheridan Le. *Carmilla : texto integral*. Trad. Renata Lucia Bottini. Apresentação Bruno Beriendis de Carvalho. São Paulo : Beriendis & Vertecchia, 2009. 95 p. : mapa ; 21 cm. Título original: *Carmilla*. V-364,4,15

FANU, Joseph Sheridan Le. *Carmilla : (morrer de prazer) ; seguida de chá verde*. Trad. Maria Lucia Machado; sugestão editorial e prefacio: Ruy Castro. São Paulo : Brasiliense, 1985. 127 p. ; 21 cm. Título original: *Carmilla: Green Tea*. Bibliografia. VI-239,5,43

FANU, Joseph Sheridan Le. *Carmila*. Trad. Pedro Porto Carriro Ramires. Rio de Janeiro : Bruguera, c. 1971. 160 p. ; 18 cm. Título original: *Carmilla*. II-6,5,33

FANU, Joseph Sheridan Le. “Conto”. Em: *O demônio familiar: antologia*. Jaime Rodrigues (Org.). Rio de Janeiro : Bruguera, c. 1972, 160 p. [Reúne contos de Joseph Sheridan Le Fanu, Roberto Luís Stevenson, e Stephen Crane]. ANNEXO-II-563,2,1,n.84 / CX

FANU, Joseph Sheridan Le. *O quarto no dragão voador*. Trad. Francisco Bittencourt. Rio de Janeiro : Bruguera, c. 1972. 160 p. ; 18 cm. Título original: *The Room in the Dragon Volant*. ANNEXO-II-563,2,1,n.57 / CX

FANU, Joseph Sheridan Le. *Carmilla : a vampira de Karnstein*. Trad. Jose Roberto O’Shea. São Paulo : Hedra, 2010. 149 p. : il. ; 18 cm. Título original: *Carmilla*. II-356,1,46

FANU, Joseph Sheridan Le. *A vampiro de Karnstein*. Trad. e notas Martha Argel & Humberto Moura Neto. São Paulo : Via Leitura, 2018. 95 p. ; 21 cm. Título original: *Carmilla*.
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FANU, Joseph Sheridan Le. *O vampiro de Karnstein*. Trad. Gilda Helena Behring Costa. Rio de Janeiro : Ed. GRD, 1966. 109 p. Título original: *Carmilla*. V-309,2,7

FANU, Joseph Sheridan Le. *O vampiro de Karnstein e outros histórias*. Trad. [N.I.]. São Paulo : Circulo do Livro, [1980]. 301 p. Título original: *Carmilla*. Bibliografia. VI-232,3,15

FOWLEY-Doyle, Moira. *Temporada de acidentes*. Trad. Amanda Moura. Rio de Janeiro: Intrínseca, 2016. 256 p. ; 21 cm. Título original: *The Accident Season*. FORA DE CONSULTA

GALLAGHER, Brian. *Viciada em feng shui*. Trad. Maria Silvia Mourão Netto. São Paulo : Globo, 2001. 520 p. ; 22 cm. Título original: *The Feng-shui Junkie*. VI-135,3,60

GOLDSMITH, Oliver. *O Vigário de Wakefield*. Trad. Ciro Neri ; prefacio Candido Juca (filho). Rio de Janeiro : Tecnoprint, 1968. 185 p. : il. Ludwig Richter ; 21 cm. [Rio de Janeiro : Irmãos

Pongetti, 1943 : São Paulo : Saraiva, 1955 e 1961 ; Rio de Janeiro : Ediouro, 1987 e 1993 [VI-27,3,46]. Título original: *The Vicar of Wakefield*. I-66,1,37

GOLDSMITH, Oliver. *The Bee and Other Stories*. London [Inglaterra] : Published by J. M. Dent and Co., 1903. 281 p. : il. ; 15 cm. ANEXO II-1045,4,4,n.19

GOLDSMITH, Oliver. *The Grecian History, from the earliest state, to the death of Alexander the Great*. London [Inglaterra] : Printed for J. and F. Rivington, 1774. 2v. V-313,4,12-13

GOLDSMITH, Oliver. *The Poems*. London [Inglaterra] : Published by J. M. Dent and Co., 1901. 206 p. : il. ; 15 cm. ANEXO II-1045,4,5,n.03

GOLDSMITH, Oliver. *The Roman History from the foundation of the city of Rome to the destruction of the Western Empire*. London [Inglaterra] : C. Batherst, 1782. 2 v. V-313,4,10-11

HAUGHTON, Chris. *Ah não, Bóris!* Trad. Camila Werner. Rio de Janeiro : Rovel, 2015. 32 p. : il. col. ; 26 cm. Título original: *Oh No, George!* ANEXO II-820,5,3,n.24

HAUGHTON, Chris. *Shhh! Nós temos um plano*. Trad. Camila Werner. Rio de Janeiro : Rovel, 2015. 40 p. : il. col. ; 25 x 26 cm. Título original: *Shh! We Have a Plan*. ANEXO II-820,5,3,n.23 / BEC

HEANEY, Seamus. *Antologia = Anthology*. Introdução y notas Joe Broderick. Santafé de Bogotá, Colombia : Editorial El Labrador, 1997. 168 p. : il. ; 21 cm. [Poesias em inglês com trad. paralela em espanhol]. Bibliografia. I-127,2,5

HEANEY, Seamus. *Poemas*. Trad., introdução e notas : José Antonio Arantes. São Paulo: Companhia das Letras, 1998. 337 p. ; 22 cm. Título original: *New Selected Poems, 1966-1987*. I-83,2,7

HEANEY, Seamus. *100 Poemas*. Prefácio: Laura Izarra; Nota da Família: Catherine Heaney Trad. Luci Collin. Porto Alegre, RS : Isto edições, 2023. 272 p. Título original: *100 Poems* (2018).

HEANEY, Seamus. *Reading with the Ears*. Leituras em inglês: Stephen Rimmer, leituras em português: Francisco Cuoco ; coordenação geral e seleção: Munira Mutran e Antonieta Celani. São Paulo : Cultura Inglesa, 2010. 22 p. : il. col. ; 19 cm. FORA DE CONSULTA

HEGARTY, Shane. *Darkmouth*. Trad. Bárbara Menezes de Azevedo Belamoglie. Ribeirão Preto, SP : Nova Conceito, 2017. 335 p. ; il. James de la Rue ; 23 cm. Título original: *Darkmouth*. FORA DE CONSULTA

HILL, Melissa. *Preciso te contar uma coisa*. Trad. Olga Cafalcchio. São Paulo : Essência, 2009. 334 p. ; 23 cm. Título original: *Something You Should Know*. FORA DE CONSULTA

HILL, Melissa. *Um presente da Tiffany*. Trad. Vera Whately. Rio de Janeiro : Intrínseca, 2016. 331 p. ; 23 cm. Título original: *Something From Tiffany's*. ANEXO II-564,3,15

JORDAN, Neil. *Linhas da noite*. Trad. Lidia Cavalcante-Luther. São Paulo : Geração Editorial, 1996. 213 p. ; 23 cm. Título original: *Sunrise with Sea Monster*. I-47,5,11

JORDAN, Neil, e David Leland. *Mona Lisa*. London [Inglaterra] : Faber and Faber, 1986. 83 p. : il. ; 22 cm. ANEXO II-859,2,07

JORDAN, Neil. *Sombras do passado : romance*. Trad. Lidia Cavalcante-Luther. São Paulo : Geração Editorial, 2008. 311 p. ; 23 cm. Título original: *Shade*. V-296,4,42

JOYCE, James

JOYCE, James. *Cartas a Nora*. Organização, apresentação e trad. : Sérgio Medeiros & Dirce Waltrick do Amarante. São Paulo : Iluminuras, 2012. 149 p. ; 21 cm. Título original: *Selected Joyce Letters*. IV-219,7,46

JOYCE, James. *Cartas a Harriet*. Organização e trad. : Dirce Waltrick do Amarante, Sérgio Medeiros. São Paulo : Iluminuras, 2018. 124 p. : il. ; 21 cm. Título original: *Letters To Harriet*. FORA DE CONSULTA

JOYCE, James. “*Contrapartes*”. Em: Obras primas do conto moderno, Almiro Rolmes Barbosa & Edgard Cavalheiro (Orgs.). São Paulo : Livraria Martins, 1944. p. [127]-138. [3. Ed. 1954 : 4. Ed. 1955 : 5. Ed. 1957 ; Ed. 1962]. Título original: *Counterparts*. VI-473,1,26

JOYCE, James. *De santos e sábios : escritor estéticos e políticos*. Organização Sérgio Medeiros, Dirce Waltrick do Amarante ; Trad. André Cechinel ... [et al.]. São Paulo : Iluminuras, 2012. 327 p. ; 23 cm. Bibliografia. Título original: *The Critical Writings*. ANEXO II-578,5,19

JOYCE, James. *Dublinenses*. Trad. [N.I.]. Rio de Janeiro : Civilização Brasileira, 1964. 182 p. Título original: *Dubliners*. V-298,5,6

JOYCE, James. *Dubliners : stage 4 : B2*. Adaptation and activities by Janet Borsbey and Ruth Swan. São Paulo : HUB, 2012. 126 p. : il. col. Martina Mertini ; 21 cm. Título original: *Dubliners*. ANEXO II-433,5,43

JOYCE, James. *Dublinenses*. Trad. Guilherme da Silva Braga. Porto Alegre, RS : L&PM, 2012. 216 p. ; 18 cm. [Ed. 2018]. Título original: *Dubliners*. FORA DE CONSULTA

JOYCE, James. *Dublinenses*. Trad., notas e cronologia: Caetano W. Galindo. São Paulo : Penguin-Companhia das Letras, 2018. 277 p. ; 20 cm. Título original: *Dubliners*. FORA DE CONSULTA

JOYCE, James. *Dublinenses*. Trad. José Roberto O'Shea. São Paulo : Hedra, 2012. 206 p. : il. ; 23 cm. [São Paulo : Siciliano, 1993]. Título original: *Dubliners*. III-249,3,23

JOYCE, James. *Dublinenses* / 5. Ed. Trad. Hamilton Trevisan. Rio de Janeiro : Civilização Brasileira, 1998. 217 p. ; 22 cm. [2. Ed. 1970 : Ediouro, 1992 - VI-5,4,35 : Ediouro, 1994 : 6. Ed. 1999 : 7. Ed. 2002 : 8. Ed. Folha de S. Paulo, 2003 : 10. Ed. 2005 ; 11. Ed. 2006]. Título original: *Dubliners*. I-83,1,18

JOYCE, James. *Epifanias*. Estudo e trad. Piero Eyben. São Paulo : Iluminuras, 2012. 105 p. ; 21 cm. Título original: *Epiphanies*. FORA DE CONSULTA

JOYCE, James. *Epifanias*. Org., trad. e notas Tomaz Tadeu ; posfácio Ilaria Natali ; fotografias Lee Miller. Belo Horizonte, MG : Autêntica, 2018. 157 p. : il. ; 24 cm. Título original: *Epiphanies*. FORA DE CONSULTA

JOYCE, James. *Exilados*. Trad., introdução e notas Alípio Correia de Franca Neto. São Paulo : Iluminuras, 2003. 216 p. : il. ; 23 cm. Título original: *Exiles*. VI-423,5,8

JOYCE, James. *Finnicius revêm, livro I, capítulo I*. Introdução, versão, e notas Donaldo Schüler. Cotia, SP : Porto Alegre : Ateliê Editorial ; Casa de Cultura Guimarães Rosa, 1999. 132 p. : il. Lena Bergstein ; 28 cm. Título original: *Finnegans Wake*. I-168,7,26

JOYCE, James. *Finnicius revêm, livro I, capítulos 2, 3, e 4*. Introdução, versão, e notas Donaldo Schüler. Cotia, SP : Porto Alegre : Ateliê Editorial ; Casa de Cultura Guimarães Rosa, 2000. 250 p. : il. Lena Bergstein ; 28 cm. Título original: *Finnegans Wake*. I-168,7,27

JOYCE, James. *Finnicius revêm, livro I, capítulos 5, 6, 7 e 8*. Introdução, versão, e notas Donaldo Schüler. Cotia, SP : Ateliê Editorial, 2002. p. 104-308 ; 28 cm. Título original: *Finnegans Wake*. I-436,4,25

JOYCE, James. *Finnicius revêm, livro II, capítulos 9, 10, 11 e 12*. Introdução, versão, e notas Donaldo Schüler. Cotia, SP : Ateliê Editorial, 2002. 445 p. : il. Hélio Vinci ; 27 cm. Título original: *Finnegans Wake*. VI-150,7,27

JOYCE, James. *Finnicius revêm, livro III & IV, capítulos 13, 14, 15, 16 e 17*. Introdução, versão, e notas Donaldo Schüler. Cotia, SP : Ateliê Editorial, 2003. 539 p. ; il. Hélio Vinci ; 28 cm. Título original: *Finnegans Wake*. V-226,7,31

JOYCE, James. *Finnicius revêm / 3. ed., rev..* Donaldo Schüler trad., introdução, notas ; Henrique P. Xavier edição, prefácio. Cotia, SP : Ateliê Editorial, 2022. 827 p. : 28 cm. Título original: *Finnegans Wake*. FORA DE CONSULTA

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JOYCE, James. *Finnegans rivolta*. Organização Dirce Waltrick do Amarante ; Trad. Coletivo Finnegans. São Paulo : Iluminuras, 2022. 719 p. : il. Sérgio Medeiros ; 23 cm. Título original: *Finnegans Wake*. [A obra levou o prêmio Jabuti (2024) na categoria Trad.. O Coletivo Finnegans é formado por Afonso Teixeira Filho, André Cechinel, Andréa Buch Bohrer, Aurora Bernardini, Daiane Oliveira, Dirce Waltrick do Amarante, Fedra Rodríguez, Luis Henrique Garcia, Tarso do Amaral, Vinicius Alves e Vitor Alevato do Amaral].
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JOYCE, James. *Giacomo Joyce*. Introdução, Richard Ellmann ; trad. e posfácio, Paulo Leminski. São Paulo : Brasiliense, 1985. 94 p. : il., fac-similes, ret. ; 21 cm. Título original: *Giacomo Joyce*. VI-254,4,28

JOYCE, James. *Giacomo Joyce*. Trad., introdução e notas José Antonio Arantes. São Paulo : Iluminuras, 1999. 94 p. : il. ; 21 cm. Título original: *Giacomo Joyce*. I-151,1,8

JOYCE, James. *Glens de Dublin*. Préface de Valéry Larbaud ; Trad. do inglês Yva Fernandez, Hélène Du Pasquier, Jacques-Paul Reynaud. Paris : Plon, 1926. 319 p. Título original: [n.d.]. Collection d'auteurs étrangers. V-296,3,1

JOYCE, James. *Música de câmara*. Trad., introdução e notas Alípio Correia de Franca Neto. São Paulo : Iluminurus, 2002. 155 p. : il. ; 21 cm. [Ed. 1998]. Título original: *Chamber Music*. VI-361,2,63

JOYCE, James. *Música de câmara*. Trad. Eclair Antonio Almeida Filho & Pedro Henrique Chaves Reis. Bauru, SP : Lumme, 2020. 121 p. ; 18 cm. Título original: *Chamber Music*. FORA DE CONSULTA

JOYCE, James. *O Gato e o diabo*. Trad. Antônio Houaiss. Rio de Janeiro : Record, 1995. 28 p. : il. col. Roger Blachon ; 19 cm. [Ed. 1984]. Título original: *The Cat and the Devil*. ANEXO II-664,4,2,n.1

JOYCE, James. *O Gato e o diabo*. Trad. Leo Cunha. São Paulo : Cosac Naify, 2012. 29 p. : il. col. Lelis ; 29 cm. [Ed. 2021]. Título original: *The Cat and the Devil*. ANEXO II-987,2,46

JOYCE, James. *Os gatos de Copenhague*. Trad. e posfácio: Dirce Waltrick do Amarante. São Paulo : Iluminuras, 2013. [17] il. col. Michaela Pivetti ; 22 cm. Título original: *The Cats of Copenhagen*. ANEXO II-1005,4,02,n.02

JOYCE, James. *O gato de Beaugency* / 1. Ed. bilíngue. Trad. Ana Graça Canan & Marcelo da Silva Amorim ; il. Arthur Seabra. Natal, RN : EdUFRN, 2013. 47 p. : il. col. ; 21 cm. Título original: *Letters of James Joyce*. ANEXO II-1073,4,1,n.9

JOYCE, James. *Os mortos*. Trad. Caetano W. Galindo. São Paulo : Penguin : Companhia das Letras, 2013. 135 p. ; 20 cm. Título original: *The Dead*. III-235,2,34

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LANDY, Derek. *Sr. Ardiloso Cortês*. Trad. Edmo Suassuna. Rio de Janeiro : Galera Record, 2008. 305 p. ; 23 cm. Título original: *Skulduggery Pleasant*. ANEXO II-807,6,25

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LEESON, Christine. *Um dia especial*. Trad. Érica Diana da Silva. São Paulo : Ciranda Cultural, c. 2013. 26 p. : il. col. Jane Chapman ; 26 cm. Título original: *The Snow Angel*. ANEXO II-1063,4,4,n.1

MacLAVERTY, Bernard. *Cal : um diário de amor e terrorismo na Irlanda*. Trad. Marcos Maffei Jordan. São Paulo : Brasiliense, 1986. 170 p. : il. ; 21 cm. Bibliografia. Título original: *Cal*. VI-341,2,62

MacCARTHY, Catherine Phil. *Daughters of the House*. Dublin : The Dedalus Press, 2019. 70 p. 22 cm. [Poemas]

MacCARTHY, Catherine Phil. *Emblemas* / Ed. Bilíngue. Trad. Gisele Giandoni Wolkoff. Laura P. Z. Izarra (Ed.). São Paulo : FFLCH & W. B. Yeats Chair of Irish Studies, 2024. 130 p. : il. ; 15 cm. [Poemas]

McCABE, Patrick. *Nó na garganta*. Trad. Lidia Cavalcante-Luther. São Paulo : Geração, 1997. 241 p. ; 23 cm. Título original: *The Butcher Boy*. I-42,6,33

McCANN. Colum. *Deixa o grande mundo girar*. Trad. Maria José Silveira. Rio de Janeiro : Record, 2010. 372 p. ; 23 cm. Título original: *Let The Great World Spin*. VI-362,5,55

McCANN. Colum. *O bailarino*. Trad. Áurea Akemi Arata, São Paulo : A Girafa, 2004. 462 p. ; 21 cm. Título original: *Dancer*. VI-418,5,5

McCANN. Colum. *O outro lado da luz*. Trad. Beatriz Horta. Rio de Janeiro : Record, 2000. 267 p. ; 21 cm. Título original: *This Side of Brightness*. I-459,1,43

McCOURT, Frank. *Ângela e o Menino Jesus*. Trad. Rubens Figueiredo. Rio de Janeiro : Intrínseca, 2008. 26 p. : il. Loren Long ; 17 cm. Título original: *Angela and the Baby Jesus*. ANEXO II-367,5,07,n.05

McCOURT, Frank. *As cinzas de Angela*. Trad. Lidia Cavalcante-Luther. Rio de Janeiro : Objetiva, 1997. 370 p. ; 23 cm. Título original: *Angela's Ashes*. 1-13,5,19

McCOURT, Frank. *Ei, professor*. Trad. Rubens Figueiredo. Rio de Janeiro : Intrínseca, 2006. 264 p. ; 23 cm. Título original: Título original: *Teacher Man*. II-474,1,22

McCRACKEN, Kathleen. *Duplo autorretrato com espelho : poemas novos & selecionados (1978-2014)*. Ed. bilíngue. Beatriz Kopschitz Bastos (Org.) ; Trad. José Roberto O'Shea. São Paulo : Ex machina, 2018. 207 p. ; 21 cm. FORA DE CONSULTA

McQUINN, Anna. *Lulu adora histórias*. Trad. Lis Dornelas. Rio de Janeiro : Pallas, 2014. 24 p. : il. (principalmente col.) Rosalind Beardshaw ; 23 cm. Título original: *Lulu Loves Stories*. ANEXO II-296,5,4,n.29

McQUINN, Anna. *Lulu lê para o Zeca*. Trad. Carla Branco. Rio de Janeiro : Pallas, 2020. 28 p. : il. col. Rosalind Beardshaw ; 23 cm. Título original: *Lulu Reads to Zeki*. FORA DE CONSULTA

MOORE, Brian. *Mentiras do silêncio*. Trad. Katia Maria Orberg e Eliane Fittipaldi Pereira. São Paulo : Cia. das Letras, 1991. 240 p. ; 21 cm. [1. reimpr. 2018]. Título original: *Lies of Silence*. FORA DE CONSULTA

MOORE, Thomas, *Les amours des anges; et les, Mélodies Irlandaises*. Traduction de l'anglais par Mme Louise Sw. Belloc. Paris [França] : Chez Chasseriau, 1823. 232 p. ; il. Bibliografia. IV-376,3,5

MOORE, Thomas. *Mélodies irlandaises*. Paris [França] : E. Maillet, 1869: [s.n.]. 282 p. Bibliografia. IV-22,3,15

MOORE, Thomas. *Appendice aux Mélodies irlandaises*. Paris [França] : F. Maillet, 1874: [s.n.]. 108 p. Bibliografia. IV-81,2,7

MOORE, Thomas. *O paraíso e a peri : poemeto de Thomas Moore*. Vassouras : Typ. do Vassourense, 1883. 33 p. Bibliografia. V-262,4,3 n.21

Ní CHUILLEANáIN, Eiléan. *Hábitos do musgo*. Ed. bilíngue. Organização e Trad., Luci Collin. Curitiba, PR : KAFKA, 2010. 171 p. ; 20 cm. Título original: *Collected Poems*. V-277,4,55

O'BRIEN, Edna. *A luz da noite*. Trad. Maurette Brandt. Rio de Janeiro : Record, 2009. 382 p. ; 21 cm. Título original: *The Light of Evening*. I-461,1,66

O'BRIEN, Edna. *Byron apaixonado*. Trad. Mauro Gama. Rio de Janeiro : Betrand Brasil, 2011. 288 p., [8] p. de estampas: il. ; 21 cm. Título original: *Byron in Love*. FORA DE CONSULTA

O'BRIEN, Edna. *Dezembros selvagens*. Trad. Cyana Leahy. Rio de Janeiro : Bertrand Brasil, 2003. 302 p. ; 21 cm. Título original: *Wild Decembers*. V-220,4,36

O'BRIEN, Edna. *Uma mulher escandalosa*. Trad. Luisa Lago. Rio de Janeiro : Francisco Alves, 1982. 162 p. : il. Jader Marques Filho ; 21 cm. Título original: *A Scandalous Woman*. VI-376,2,6

O'BRIEN, Fitz-James. “*O que foi aquilo? Um mistério*”. Trad. Roberta Saraiva. Em: Contos de horror do século XIX. Alberto Manguel (Ed.). São Paulo : Cia. das Letras, 2005. p. [435]-446. Título original: *What Was It? A Mystery*. VI-325,7,32

O'BRIEN, Flann (pseud. ; Brian O’Nolan). *O arquivo Dalkey*. Trad. Maurício Reinaldo Gonçalves. São Paulo : Cia. das Letras, 1987. 270 p. ; 21 cm. Título original: *The Dalkey Archive*. I-56,3,8

O'BRIEN, Flann (pseud. ; Brian O’Nolan). *O terceiro tira*. Porto Alegre, RS : L&PM, 1987. 199 p. ; 21 cm. [Ed. 2006]. Título original: *The Third Policeman*. VI-268,4,53

O'CONNOR, Joseph. *Caminhos da redenção*. Trad. Maria Beatriz de Medina. Rio de Janeiro : Record, 2012. 533 p. : il. ; 23 cm. Título original: *Redemption Falls*. FORA DE CONSULTA

O'CONNOR, Joseph. *Estrela do mar*. Trad. Maria Beatriz Medina. Rio de Janeiro : Record, 2006. 459 p. : il. ; 23 cm. Título original: *Star of the Sea*. V-296,4,36

O'DOHERTY, David. *Tudo é perigoso ; um manual para evitar perigos*. Por Doctor Noel Zone (o maior perigologista de todos os tempos) ; com a ajuda dos meus vizinhos David O'Doherty (palavras) e Chris Judge (figuras) ; Trad. Edmo Suassuna. Rio de Janeiro : Rocco Jovens Leitores, 2017. 239, [8] p. : il. ; 19 cm. Título original: *Danger is Everywhere : a Handbook for Avoiding Danger*. ANEXO II-966,5,2,n.1

O'DONNELL, Mary. *Onde estão os pássaros* / Ed. bilíngüe. Trad. [e org.] Luci Collin. Curitiba, PR : Arte e Letra, 2023.

O'DONOHUE, John. *Anam Cara: Um livro da sabedoria celta*. Trad. Claudia Martinelli Gama. São Paulo : Rocco, 2000. 210 p. ; 21 cm. Título original: *Anam Cara : A Book of Celtic Wisdom*. I-131,2,13

O'DONOHUE, John. *Ecos eternos : explorando a nossa ânsia de integração*. Trad. Claudia Martinelli Gama. Rio de Janeiro : Rocco, 2001. 292 p. ; 21 cm. Título original: *Eternal Echoes : Exploring Our Yearning to Belong*. VI-352,2,13

O'FAOLAIN, Nuala. *Meu sonho contigo*. Trad. Alda Porta. Rio de Janeiro : Record, 2006. 417 p. ; 23 cm. Título original: *My Dream of You*. IV-450,3,20

O'FLAHERTY, Liam. *O delator*. Trad. Valdemar Cavalcanti. São Paulo : Livraria Cultura Brasileira, 1934. 288 p. [Ed. 1945 : Ed. 1963 : Porto Alegre, RS : Globo, 1984 ; Rio de Janeiro : Rio Grafica, c. 1986 - II-37,3,5]. Título original: *The Informer*. VI-271,2,10

PARKINSON, Siobhán. *Alexandra*. 1. Ed. Trad. Luísa Baeta. São Paulo : FTD, 2015. 30 p. : il. col. Alexandre Rampazo; 24 cm. Título original: *Alexandra*. ANEXO II-298,5,5,n.41

PARKINSON, Siobhán. *Alguma coisa invisível*. Trad. Santiago Nazarian. Rio de Janeiro : Nova Fronteira, 2007. 153 p. ; 21 cm. Título original: *Something Invisible*. ANEXO

PARKINSON, Siobhán. *O violino voador, ou, Como diferenciar um pássaro preto de uma salsicha*. Trad. Santiago Nazarian. Rio de Janeiro : Nova Fronteira, 2007. 189 p. ; 22 cm. Título original: *Second Fiddle*. ANEXO II-937,1,71

POWER, Kevin. *Aconteceu em Blackrock*. Trad. Ana Carolina Ribeiro. Rio de Janeiro : Rocco, 2010. 240 p. ; 21 cm. Título original: *Bad Day in Blackrock*. FORA DE CONSULTA

ROONEY, Sally. *Belo mundo, onde você está*. Trad. Débora Landsberg. São Paulo : Companhia das Letras, 2021. 332 p. ; 21 cm. [2. reimp. 2022]. Título original: *Beautiful World, Where Are You*. FORA DE CONSULTA

ROONEY, Sally. *Conversas entre amigos*. Trad. Débora Landsberg. Rio de Janeiro : Alfaguara, 2017. 263 p. ; 24 cm. Título original: *Conversations with Friends*. FORA DE CONSULTA

ROONEY, Sally. *Intermezzo*. Trad. Débora Landsberg. São Paulo : Companhia das Letras, 2024. 488 p. ; 21 cm. Título original: *Intermezzo*.

ROONEY, Sally. *Pessoas normais*. Trad. Débora Landsberg. São Paulo : Companhia das Letras, 2019. 263 p. ; 21 cm. Título original: *Normal people*. FORA DE CONSULTA

SCANLAN, Patricia. *Casamento Duplo*. Trad. Sonia Pinheiro. São Paulo : Planeta do Brasil, 2011. 332 p. ; 23 cm. Título original: *Double Wedding*. FORA DE CONSULTA

SCOTT, Michael. *O alquimista : os segredos de Nicolau Flamel*. Trad. Chico Lopes. Rio de Janeiro : Rocco Jovens Leitores, 2009. 397 p. ; 21 cm. Título original: *The Alchemyst : the Secrets of the Immortal Nicholas Flamel*, book 1. ANEXO II-898,1,36

SCOTT, Michael. *O mago*. Trad. Maria Beatriz Branquinho da Costa. Rio de Janeiro : Rocco Jovens Leitores, 2012. 463 p. ; 21 cm. Título original: *The Magician : the Secret of the Immortal Nicholas Flamel*. ANEXO II-999,1,16

SHAN, Darren. *Aliados da noite : velhas faces, novos pesadelos*. Trad. Heitor Pitombo. Rio de Janeiro : Rocco, 2007. 182 p. ; 19 cm. Título original: *Allies of the night : Old Faces New Nightmares*. ANEXO II - 342,5,31

SHAN, Darren. *A montanha do vampire*. Trad. Aulde Soares Rodrigues. Rio de Janeiro : Rocco, 2003. 149 p. ; 19 cm. Título original: *Vampire Mountain*. ANEXO II - 727,1,5,n.8

SHAN, Darren. *Assassinos da alvorada : os caçadores se tornam a caça*. Trad. Heitor Pitombo. Rio de Janeiro : Rocco Jovens Leitores, 2008. 179 p. ; 19 cm. Título original: *Killers of the Dawn*. ANEXO II - 845,5,65

SHAN, Darren. *Caçadores do crepúsculo : vampiros em guerra*. Trad. Heitor Pitombo. Rio de Janeiro : Rocco Jovens Leitores, 2006. 164 p. ; 19 cm. Título original: *The Saga of Darren Shan, 7 : Hunters of the Dusk*.

SHAN, Darren. *Circo dos horrores*. Trad. Aulde Soares Rodrigues. Rio de Janeiro : Rocco, 2001. 230 p. ; 19 cm. Título original: *Cirque du Freak : The Saga of Darren Shan. VI-127,2,23*

SHAN, Darren. *Filhos do destino : o ato final*. Trad. Heitor Pitombo. Rio de Janeiro : Rocco Jovens Leitores, 2007. 207 p. ; 19 cm. Título original: *Sons of Destiny*. ANEXO II - 844,1,62

SHAN, Darren. *O assistente do vampiro*. Trad. Aulde Soares Rodrigues. Rio de Janeiro : Rocco, 2001. 174 p. : il. ; 19 cm. Título original: *The Vampire's Assistant*. ANEXO II - 678,4,49

SHAN, Darren. *O lago das almas : pescando a morte*. Trad. Heitor Pitombo. Rio de Janeiro : Rocco Jovens Leitores, 2008. 229 p. ; 19 cm. Título original: *The Lake of Souls*. ANEXO II - 342,5,37

SHAN, Darren. *O príncipe vampire*. Trad. Aulde Soares Rodrigues. Rio de Janeiro : Rocco, 2003. 145 p. ; 19 cm. Título original: *The Vampire Prince*. III-251,2,58

SHAN, Darren. *Provas mortais*. Trad. Aulde Soares Rodrigues. Rio de Janeiro : Rocco, 2003. 150 p. ; 19 cm. Título original: *Trails of Death*. V-247,5,23

SHAN, Darren. *Senhor das sombras : ele e destruição*. Trad. Heitor Pitombo. Rio de Janeiro : Rocco Jovens Leitores, 2008. 191 p. ; 19 cm. Título original: *Lord of the Shadows*. ANEXO II - 844,1,61

SHAN, Darren. *Túneis de sangue*. Trad. Aulde Soares Rodrigues. Rio de Janeiro : Rocco, 2001. 167 p. : il. ; 19 cm. Título original: *Tunnels of Blood*. ANEXO II - 678,4,50

SHAW, George Bernard. *Aventuras de uma negrinha que procurava Deus*. 3. Ed. Trad. Moacir Werneck de Castro. Porto Alegre, RS : Globo, 1983. 181 p. ; 21 cm. [Ed. 1949]. Título original: *The Black Girl in Her Search of God*. VI-328,1,44

SHAW, George Bernard. **Mais obras na seção de Teatro : p. 76-78.**

STEPHENS, James. *Kings and the moon*. New York [Estados Unidos] : The MacMillan company, 1938. vi, 68 p. II-390,3,12

STERNE, Laurence. *A vida e as opiniões do cavalheiro Tristram Shandy*. Trad. José Paulo Paes. Rio de Janeiro : Nova Fronteira, 1984. 681 p. : il. ; 21 cm. [São Paulo : Cia das Letras, 1984 ; Ed.1998 : 2. Ed. corr., 2008 - ANEXO II-779,3,11]. Título original: *The Life and Opinions of Tristram Shandy, Gentleman*. VI-271,4,26.

STERNE, Laurence. *The Beauties of Sterne, Letters and Sermons, All His Pathetic Tales, Humorous Descriptions, and Most Distinguished Observations on Life*. 3. Ed. London [Inglaterra] : G. Kearsley ; J. Walker ; Vernor and Hood, 1799. v. [Real Bibliotheca]. V-7,2,4

STERNE, Laurence. *The Life and Opinions of Tristram Shandy, gentleman*. London [Inglaterra] : printed for J. Dodsley, 1772-1773. 9 v. : il. [A BN possui os v.1-6]. V-320,1,13-18

STERNE, Laurence. *The Posthumous Works of Laurence Sterne, A. M.*. 4. Ed. Dublin [Irlanda] : printed for H. Saunders, D. Chamberlaine, and J. Potts, 1770. [A BN possui o v.7]. M18-CX65,36

STERNE, Laurence. *The Works of Laurence Sterne in ten volumes complete*. London [Inglaterra] : Printed for J. Rivington and Sons, 1788. 10v. : il ; 19 cm. [A BN possui os v.1-7]. V-52,5,7-13

STERNE, Laurence. *Viagem Sentimental*. Trad. Luana Ferreira de Freitas. São Paulo : Hedra, 2008. 157 p. ; 18 cm. Título original: *A Sentimental Journey Through France and Italy*. ANEXO II-711,4,06,n.18

STERNE, Laurence. *Uma viagem Sentimental Através da França e da Itália*. Trad. Anna Maria Martins ; prefácio e notas Jorge de Sena. São Paulo : Ediouro, 1993. 129 p. ; 21 cm. [Rio de Janeiro : Tecnoprint, 1988?]. Título original: *A Sentimental Journey Through France and Italy*. VI-28,6,38

STERNE, Laurence. *Uma viagem Sentimental Através da França e da Itália*. Trad. Bernardina da Silveira Pinheiro ; revisão, introdução e notas de Marta de Senna. Rio de Janeiro : Nova Fronteira, 2002. 158 p. ; 21 cm. Título original: *A Sentimental Journey Through France and Italy*. VI-147,1,32

STOKER, Bram. *A casa do juiz*. Trad. Sandra Guerreiro. São Paulo : Madras, 2002. 327 p. ; 23 cm. [2. Ed. 2009]. Título original: *The House of the Judge*. VI-161,6,17

STOKER, Bram. *A casa do juiz*. Trad. Teobaldo de Souza. Rio de Janeiro : Distribuidora Record, 1950. 462 p. [Ed.1950 : 3. Ed. 1993 : Ed. 1997 : Ed. 1999 : Ed. 2000 : Ed. 2001 : Ed. 2002 ; Ed. 2007]. Título original: *The House of the Judge*. VI-387,2,51

STOKER, Bram. *A hora de terror : Drácula*. Artes e adaptação de Eugênio Colonnese ; cores Miguel Marques e Geraldo Filho. São Paulo : Escala, 2010. 112 p. : il. col. ; 26 cm. Título original: *Dracula*. I-013,4,06,n.03/ARM

STOKER, Bram. *A múmia*. Adaptação Bart A. Thompson ; Trad. Luciana Garcia. São Paulo : Prumo, 2012. 28 p. : il col. Brian Miroglio ; 23 cm. Título original: *Mummy*. I-013,5,03,n.04/ARM

STOKER, Bram. *Drácula, o homem da noite*. Trad. Lucio Cardoso. Rio de Janeiro : “O Cruzeiro”, 1943. 230 p. Título original: *Dracula*. II-419,3,25

STOKER, Bram. “*Drácula*”. Trad. [S.I.]. Porto Alegre, RS : L&PM, 2010. 677 p. ; 23 cm. Título original: *Dracula*. II-490,4,11

STOKER, Bram. *Drácula : o vampiro da noite*. Trad. Maria Luísa Lago Bittencourt. São Paulo : M. Claret, 2005. 438 p. ; 19 cm. Título original: *Dracula*. VI-411,2,16

STOKER, Bram. *Drácula*. Trad. de José Francisco Botelho ; organização, introdução e notas de Maurice Hindle ; prefácio de Christopher Frayling. São Paulo : Penguin-Companhia das Letras, 2014. 641 p. ; 20 cm. Título original: *Dracula*. ANEXO II-452,5,53

STOKER, Bram. *Drácula*. Ed. bilíngue. Trad. e notas Doris Goettems. São Paulo : Landmark, 2012. 431 p. ; 24 cm. Conteúdo: *O convidado de Drácula* ; *Drácula: uma história de mistério*. Título original: *Dracula*. FORA DE CONSULTA

STOKER, Bram. *Drácula*. Trad. Sandra Guerreiro. São Paulo : Madras, c. 2002. 327 p. ; 23 cm. Título original: *Dracula*. VI-161,6,17

STOKER, Bram. *Drácula*. Apresentação Dacre Stoker ; Trad., introdução, notas e posfácio Marcia Heloisa. Rio de Janeiro : DarkSide, 2018. 559, 12 p. : il. Samuel Casal ; 24 cm. Título original: *Dracula*. FORA DE CONSULTA

STOKER, Bram. “*Drácula*” e “*A casa do juiz*”. Em: Frankenstein. Mary Shelly. Trad. Adriana Lisboa. Rio de Janeiro : Ediouro, 2001. 697 p. ; 24 cm. [4. Ed. 2002]. Título original: *Dracula & The House of the Judge*. VI-129,7,27

STOKER, Bram. *Drácula*. 1. Ed. Trad. Marsely de Marco. São Paulo : Pandorga, 2019. 430 p. ; 24 cm. Título original: *Dracula*. FORA DE CONSULTA

STOKER, Bram. *Drácula*. Contado por Eduardo Marrete. São Paulo : Paulinas, 2015. 303 p. : il. col. Daniel Araújo ; 20 cm. Título original: *Dracula*. FORA DE CONSULTA

STOKER, Bram. *Drácula*. Trad. e notas José Ignácio Coelho Mendes Neto. São Paulo : Via Leitura, 2017. 382 p. ; 23 cm. Título original: *Dracula*. FORA DE CONSULTA

STOKER, Bram. *Drácula*. Trad., apresentação e notas: Alexandre Barbosa de Souza. Rio de Janeiro : Zahar, 2015. 468 p. ; 24 cm. [Ed. 2017]. Título original: *Dracula*. FORA DE CONSULTA

STOKER, Bram. *Drácula*. Tradução Theobaldo de Souza. São Paulo : Círculo do Livro, 1988. 454 p. ; 21 cm. Título original: *Dracula*. ANEXO II-1048,3,20

STOKER, Bram. *Drácula*. Trad. Teobaldo de Souza. Porto Alegre, RS : L&PM, 1999. 587 p. ; 17 cm. [Ed. 1985 : 3. Ed. 1993 ; Ed. 1997]. Título original: *Dracula*. I-418,1,36

STOKER, Bram. *A Verdade sobre Drácula* [gravação de vídeo]. São Paulo : Planeta DeAgostini, 2006. 1 disco digital para vídeo : son., col. ; 4 3/4 pol. Áudio em inglês, espanhol e português. Acompanhado de folheto (10 p.). Uso restrito aos funcionários da BN. III-001,4,079/ARM

STOKER, Bram. *Drácula*. Adaptação Jorge Aulicino ; Trad. Ivone Tupinambá Pereira Lima. [S.l : [s.n.], 2007. 46 p. : il. col. Ariel Olivetti ; 26 cm. Título original: *Dracula*. ANEXO II-927,2,06,n.16

STOKER, Bram. *Drácula*. 4. reimpr. Trad. Hildegard Feist. São Paulo : Cia. das Letrinhas, 2004. 64 p. : il. (principalmente col.) Tudor Humphries ; 27 cm. [1. reimpr. 1997 : 2. reimpr. 2000 : 3. reimpr. 2003 ; 5. reimpr. 2007]. Título original: *Dracula*. ANEXO II-975,3,08

STOKER, Bram. *Drácula*. Adaptação Pauline Francis. São Paulo : Melhoramentos, 2007. 55 p. : il. miolo Gary Andrews ; 21 cm. + 1 CD. Título original: *Dracula*. ANEXO II-848,3,06,n.32

STOKER, Bram. *Drácula*. Adaptação David A. Hill ; Trad. Cristina Yamagami. Barueri, SP : Disal, 2015. 88 p. : il. col. ; 21 cm. Título original: *Dracula*. FORA DE CONSULTA

STOKER, Bram. *Dracula*. 1. Ed.. Trad. David Jardim Júnior. Rio de Janeiro: Ediouro, 1988. 124 p ; 21 cm. [Ed. 1996 ; 5. Ed. 1997]. Título original: *Dracula*. VI-207,2,22

STOKER, Bram. “*Drácula*”. Em: Três terrores. Coordenação Marcia Kupstas. São Paulo : Atual, 2008. 120 p. : il. Cezar Landucci ; 23 cm. Título original: *Dracula*. ANEXO II-854,2,05

STOKER, Bram. “*Drácula*”. v.1. Em: Mestres do terror. Trad. Adriana Lisboa. Rio de Janeiro : Nova Fronteira, 2014. 444 p. : 3 v. : 1 caixa ; 25 x 17 x 6 cm. Título original: *Dracula*. FORA DE CONSULTA

STOKER, Bram. *Drácula*. Adaptação Luc Lefort ; Trad. Luciano Machado. São Paulo : Editora Ática, 2004. 57, [7] p. : il. (algumas col.) Blutch ; 27 cm. Título original: *Dracula*. ANEXO II-972,2,01

STOKER, Bram. *Clássicos em quadrinhos : Bram Stoker*. Edição Tom Pomplun ; Trad. Nivaldo Montingelli Jr. Rio de Janeiro : Rai, c. 2007. 143 p. : il. Mitc O’Connell ; 25 cm. Título original: The Lair of the White Worm (e mais cinco histórias de mistério e terror!). I-012,4,68/ARM

STOKER, Bram. *Drácula*. Roteiro Roy Thomas. Trad. Dandara Palankof ; arte-final John Nyberg. São Paulo : Mino, 2018. c. 136 p. : il. col. Mike Mignola ; 33 cm. “Adaptação do filme de Francis Ford Coppola”. Título original: *Dracula*. FORA DE CONSULTA

STOKER, Bram. *Drácula*. Adaptação Maria Ângela A. de Paschoal e M. Cristina G. Pacheco. São Paulo : Ed. Nacional, 2006. 48 p. : il. Ricardo Antonio Gatica e Gabo Barrionuevo ; 19 cm. Título original: *Dracula*. VI-437,1,75,n.3

STOKER, Bram. *Drácula*. Adaptação Fiona Macdonald ; Trad. Maria Ângela A. de Paschoal. São Paulo : Ed. Nacional, 2009. 47 p. : il. (principalmente col.) Penko Gelev ; 26 cm. Texto em quadrinhos. Título original: *Dracula*. [Livro do professor]. I-012,6,4,n.1/ARM

STOKER, Bram. *Drácula* : [gravação de som]. Ledor: Fernando Puccini. São Paulo : Fundação Dorina Nowill para Cegos, [2013?]. 2 discos sonoros : digital, estéreo ; 4 ¾ [MP3]. Uso restrito aos funcionários da BN. Título original: *Dracula*. IV-002,5,01,n.35-36/ARM

STOKER, Bram. *Drácula*. Adaptação Anna Claudia Ramos. São Paulo : Scipione, 2004. 48 p. : il. col. Mariana Massarani ; 26 cm. Título original: *Dracula*. [Livro do professor]. ANEXO II-772,1,01,n.20

STOKER, Bram. *Drácula*. Luis Sacafati ; André de Oliveira Lima. São Paulo : Globo, 2011. 102 p. : il. ; 22 cm. Título original: *Dracula*. FORA DE CONSULTA

STOKER, Bram. “*Drácula*”. Em: O médico e o monstro. Paulo Maffia (Org.) ; Trad. Clene Salles, Isney Savoy e Júlio de Andrade Filho ; textos Júlio de Andrade Filho. São Paulo : Abril, 2010. 138 p. : il. col. Título original (parte): *Dracula*. I-012,1,122/ARM

STOKER, Bram. *O caixão da mulher-Vampiro*. Trad. Gilza Martins Saldanha da Gama. Rio de Janeiro : Tecnoprint, c. 1989, 116 p. : il. ; 21 cm. Título original: *The Lady of the Shroud*. ANEXO II-245,5,1,n.31

STOKER, Bram. *O castelo da serpente*. Trad. Stefania A. Lago. Rio de Janeiro : Tecnoprint, c. 1987. 120 p. ; 21 cm. Título original: *The Lair of the White Worm*. I-67,5,49

STOKER, Bram [et al.]. *O convidado de Drácula e outros contos de terror e mistério* / 1. Ed. Trad. Antonio Carlos Olivieri. São Paulo : Nova Alexandria, 2013. 144 p. ; 21 cm. Título original: *Dracula's Guest ...* . FORA DE CONSULTA

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STOKER, Bram. *O lobisomem*. Adaptação e ilustrações Jeff Zornow ; Trad. Luciana Garcia. São Paulo : Prumo, 2012. 30 p. : il. col. ; 23 cm. Título original: *Werewolf*. I-012,5,5,n.1/ARM

STOKER, Bram. *Os sete dedos da morte*. Trad. Stefania A. Lago. Rio de Janeiro: Tecnoprint, 1987. 149 p. ; 21 cm. Título original: *The Jewel of Seven Stars*. IV-27,4,44

STOKER, Bram. *Quando o 7 ficou louco*. Trad. Eduardo Bueno, Paula Taitelbaum. Porto Alegre, RS : Piu, 2018. 47 p. : il. col. Mário Alencar ; 23 cm. Título original: *How 7 Went Mad*. FORA DE CONSULTA

SWIFT, Jonathan

SWIFT, Jonathan. *A Arte da Mentira Política*. Atribuído a Jonathan Swift. Precedido pelo texto *O mentir verdadeiro* de Jean-Jacques Courtine ; Trad. Mónica Zoppi-Fontana, Roberto Leiser Baronas. Campinas, SP : Pontes, 2006. 55 p. ; 18 cm. Título original: *The Art of Political Lying*. III-369,1,30

SWIFT, Jonathan. *A grande descoberta de Gulliver*. Adaptação Beto Junqueyra. São Paulo : IBEP, 2014. 62 p. : il. col. Cláudio Martins. Título original: *Gulliver's Travels*. ANEXO II-1006,5,6,n.15

SWIFT, Jonathan. *A história de Gulliver*. 1. Ed. Contada por Jonathan Coe ; Trad. Christian Schwartz. Rio de Janeiro : Galera Record, 2013. 90 p. : il. (algumas col.) Sara Oddi ; 26 cm. Título original: Adaptação de: *I viaggi di Gulliver*. ANEXO II-1031,2,56

SWIFT, Jonathan. *Manual para fazer das crianças pobres churrasco, ou, Modesta proposta para evitar que as crianças da Irlanda sejam um fardo para os seus pais ou para o seu país*. Prefácio e Trad. Clarah Averbuck. São Paulo : Editora do Bispo, 2006. 91 p. : il. Fabia Bercsek ; 17 cm. Título original: *A Modest Proposal for Preventing the Children of Ireland from being a Burden to their Parents or Country*. I-15,1,22,n.3

SWIFT, Jonathan. *Modesta proposta para evitar que as crianças da Irlanda sejam um fardo para os seus pais ou para o seu país*. Ed. bilíngue. Trad. Dorethee de Bruchard. Porto Alegre, RS : Paraula, 1993. 33 p. ; 22 cm. Título original: *A Modest Proposal for Preventing the Children of Ireland from Being a Burden to their Parents or Country*. VI-13,6,27,n.11

SWIFT, Jonathan. *Modesta proposta E outros textos satíricos*. Trad. José Oscar de Almeida Marques, Dorothee de Bruchard. São Paulo : Ed. UNESP, 2005. 99 p. ; 19 cm. Título original: *A Modest Proposal for Preventing the Children of Ireland from Being a Burden to their Parents or Country*. III-400,1,05

SWIFT, Jonathan. *Satyrische Und Ernethafte Schriften*. Hamburg und Leipzig : [s.n.], 1756-1766. 8v : il. [Exemplar incompleto: a BN possui os v.3, 5, 6, 8 e a página de rosto do v.4]. V-152,1,9-12

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SWIFT, Jonathan. *As viagens de Gulliver*. [2] Traduções Henrique Marques Junior. São Paulo : Cultura, 1940. 273 p. II-388,1,18
São Paulo : Musa, 1985? 2v. (437 p.) : il., col. ; 23 cm. VI-249,5,6
[2] Título original: *Gulliver's Travels*.

SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação Lauro Carmeliano Pereira Nunes. Rio de Janeiro : Minerva, 1943. il. Leda Acquarone. Título original: *Gulliver's Travels*. II-381,5,23

SWIFT, Jonathan. *As viagens de Gulliver*. Trad. Cruz Teixeira. Rio de Janeiro : W. M. Jackson, 1950. xxviii, 338 p. ; 21 cm. [Ed. 1957 - III-203,3,37 ; Ed. 1964 ; Ed. 1965]. Título original: *Gulliver's Travels*. II-76,6,12

SWIFT, Jonathan. *As viagens de Gulliver*. [8] Traduções Octavio Mendes Cajado. Porto Alegre, RS : Globo, 1953, 256 p. ; il. [2. Ed. 1961]. VI-58,3,45
São Paulo : Abril Cultural, 1983. 275 p. ; 21 cm. VI-369,3,36
Rio de Janeiro : Rio Gráfica, c. 1984. 16 p. : il. col. ; 27 cm. V-423,7,1 / ANEXO II-946,2,04,n.29
Introdução de Rui Barbosa ; estudo introdutivo de Eugenio Gomes. Rio de Janeiro : Globo, 1987. 349 p. ; 19 cm. VI-257,3,31
Rio de Janeiro : Tecnoprint, 1988?. 291 p. : il. Thomas Morten ; 21 cm. ANEXO II-726,5,48
Rio de Janeiro : Ediouro, 1993. 290 p. : il. ; 21 cm. VI-27,1,51
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Texto sobre o autor e a obra: Rui Barbosa. Rio de Janeiro ; São Paulo : Ediouro : Publifolha, 1998. 366 p. ; 21 cm. I-148,1,26 [8] Títulos originais: *Gulliver's Travels*.

SWIFT, Jonathan. *As viagens de Gulliver no país dos pigmeus*. Adaptação Debora Rodrigues. Rio de Janeiro : Minerva, 1957, 72 p. ; il. [Ed. 1961]. Título original: *Gulliver's Travels*. I-265,5,12

SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação de Milton Claro. São Paulo : Melhoramentos, 1959, 162 p. ; il. Ernst Kutzer & Rosa Monzel. [Ed. 1961 ; Ed. 1963 ; 5. Ed. 1965 ; 9. Ed. 1973]. Título original: *Gulliver's Travels*. II-229,4,24

SWIFT, Jonathan. *As viagens de Gulliver*. Trad. [N.I.].
Rio de Janeiro : Vecchi, 1960? 12 p. ; il. II-157,5,25,n.5
Rio de Janeiro : Vecchi, 1961. 234 p. ; il. II-133,1,22
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SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação [N.I.]. Rio de Janeiro : Tecnoprint, 1967. 143 p., il. Título original: *Gulliver's Travels*. IV-255,2,16

SWIFT, Jonathan. *As viagens de Gulliver*. [3] Adaptações Clarice Lispector.
São Paulo : Abril Cultural, 1971. 276 p. [Ed. 1973 ; Ed. 1979 ; Ed. 1983]. II-36,4,22
São Paulo : Círculo do Livro, 1997. 230 p. : il. ; 22 cm. I-5,2,11
Rio de Janeiro : Rocco Jovens Leitores, 2008. 239 p. ; 21 cm. ANEXO II-473,5,04,n.54
[3] Títulos originais: *Gulliver's Travels*.

SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação Suzana Dias. São Paulo : Melhoramentos, 1986. 16 p. : il. Carlos Ed ; 16 cm. [Ed. 1980 ; 2. Ed. 1983]. Título original: *Gulliver's Travels*. V-291,8,6,n.2

SWIFT, Jonathan. *As viagens de Gulliver*. 7. Ed.. Adaptação Esdras do Nascimento. Rio de Janeiro : Tecnoprint [i.e. Ediouro], 1987. 123 p. : il. Lee ; 21 cm. [Ed. 1990 ; 14. Ed. Rio de Janeiro : Ediouro, 1996 ; 15. Ed. 1997 ; 16. Ed. 2001 ; 17. Ed. 2002 ; 18. Ed. 2003]. Título original *Gulliver's Travels*. III-198.2.27 / IV-49,7,34

SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação [n.d.]. São Paulo : Editora Dist. Musa, 1985, 136 p. [10. Ed. 1996 ; Ed. 1998]. Título original: *Gulliver's Travels*. VI - 66,3,7

SWIFT, Jonathan. *As viagens de Gulliver*. 6. Ed. Adaptação Cláudia Lopes. São Paulo : Scipione, 1991. 136 p. : [8] il. M. Angela Haddad Villas ; 21 cm. [8. Ed. 1993 ; 9. Ed. 1994 ; 10. Ed. 1995 ;

13. Ed. ; 7. impr. 2002 - VI-66,3,7]. Título original: *Gulliver's Travels*. ANEXO II-776,3,15

SWIFT, Jonathan. *As viagens de Gulliver*. Trad. Hieronimus Fromm ... [et al.]. São Paulo : Maltese : Norma, 1992. v.5. : il. Lea E. Passalacque ... [et al.] ; 24 cm. [20v.]. Título original: *Gulliver's Travels*. ANEXO II-726,1,4,n.1-20

SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação de Luiz Antonio Aguiar. São Paulo : Melhoramentos, 1995. 40 p. : il. col. Roberto Caldas ; 21 cm. [Ed. 2000]. Título original: *Gulliver's Travels*. VI-27,4,52,n.3

SWIFT, Jonathan. *As viagens de Gulliver*. John Escott. Adaptação Alípio Correia de Franca Neto e Sandra Mara da Silva Franca. São Paulo : Edições Loyola, 1996. 62 p. ; [60] il. Kim Palmer. Título original: *Gulliver's Travels*. I-5,2,20

SWIFT, Jonathan. *As viagens de Gulliver*. Trad. Therezinha Monteiro Deutsch. São Paulo : Novo Cultural, c. 1996. 446 p. ; 21 cm. Bibliografia: p. 31-32. Título original: *Gulliver's Travels*. VI - 80,3,66

SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação [n.d.]. Rio de Janeiro : Revinter, [1997?]. 16 p. : il (principalmente col.) ; 31 cm. Título original: *Gulliver's Travels*. ANEXO II-964,1,01,n.27

SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação [n.d.]. São Paulo : Paulinas, 1999. 16 p. : il. col. ; 20 cm. Título original: *Gulliver's Travels*. ANEXO II-960,2,06,n.06

SWIFT, Jonathan. *As aventuras de Gulliver : e outras histórias*. Texto Peter Holeinone ; Trad. Maria Lúcia Oberg Ribeiro. São Paulo : Paulinas, 2000. 54 p. : il. col. Tony Wolf ; 30 cm. Trad. de: *La storia di Gulliver e tante altre*. “Esse texto foi livremente adaptado de As viagens de Gulliver”. ANEXO II-647,5,22 e ANEXO II-963,3,01,n.01

SWIFT, Jonathan. *As viagens de Gulliver*. Trad. [n.d.]. São Paulo : Impala, c. 2000. 8 p. : il. col. ; 25 cm. Título original: *Gulliver's Travels*. ANEXO II-404,5,1,n.29

SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação Joel Donadoni. São Paulo : Caramelo, 2002. 40 p. : il. col. ; 32 cm. Título original: *Gulliver's Travels*. ANEXO II-722,3,02,n.10

SWIFT, Jonathan. *As viagens de Gulliver*. Text adaptation, notes and activities by Jeremy Fitzgerald. São Paulo : SBS, 2001. 109 p. : il. (algumas col.) Giovanni Manna ; 23 cm. + cassete sonoro. Título original: *Gulliver's Travels*. ANEXO II-719,4,2

SWIFT, Jonathan. *Gulliver's Travels*. 1. Impr. Adaptação Lúcia Tulchinski. São Paulo : Scipione, 2002. 48 p. : il. col. Cláudia Ramos ; 26 cm. Título original: *Gulliver's Travels*.

ANEXO II-947,3,04,n.12

SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação James Dunbar ; Trad. de Hildegard Feist. São Paulo : Companhia das Letrinhas, 2002. 64 p. : il. col. Martin Hargreaves ; 26 cm. [1. reimpr. 2002 ; 3. reimpr. 2004 ; 4. reimp. 2007 ; 6. reimpr. 2011 ; 7. reimpr. 2015]. Título original: *Gulliver's Travels*. I-3,4,57/INF

SWIFT, Jonathan. *As viagens de Gulliver*. 1. Ed. ; 1. impr. Adaptação James Riordan ; Trad. Luciano Vieira Machado. São Paulo : Editora Ática, 2003. 120 p. : il. (algumas col.) Victor G. Ambrus ; 24 cm. Título original: *Gulliver's Travels*. ANEXO II-905,3,012

SWIFT, Jonathan. *As viagens de Gulliver*. Trad. José Moura Pimenta. Lisboa : Planeta DeAgostini, c. 2003. 304 p. ; 2v. Título original: *Gulliver's Travels*. III-002,3,45,n.40-41/ARM

SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação Fernando Nuno. São Paulo : Difusão Cultural do Livro, 2003. 96 p. : il. Ricardo Costa ; 21 cm. Título original: *Gulliver's Travels*. ANEXO II-648,3,81

SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação Fernando Nuno ; São Paulo : Difusão Cultural do Livro, 2004. 80 p. : il. Rogério Coelho ; 28 cm. Título original: *Gulliver's Travels*. ANEXO II-968,3,01,n.04

SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação Luiz Antonio Aguiar. São Paulo : Melhoramentos, 2004. 48 p. : il. Roberto Caldas ; 21 cm. Título original: *Gulliver's Travels*. ANEXO II-648,5,6,n.11

SWIFT, Jonathan. *As viagens de Gulliver*. Trad. Therezinha Monteiro Deutsch. Porto Alegre, RS : L&PM, 2005. 438 p. ; 18 cm. Título original: *Gulliver's Travels*. VI-418,4,63

SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação Toni Brandão. São Paulo : Escala Educacional, 2006. 96 p. : il. col. Angelo Abu ; 21 cm. Título original: *Gulliver's Travels*. ANEXO II-904,1,01,n.04

SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação Camile Mendrot. São Paulo : Melbooks, 2006. 12 p. : il. col. ; 19 cm. [Histórias com quebra-cabeças]. Título original: *Gulliver's Travels*. ANEXO II-765,5,04

SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação: Índigo. São Paulo : Escala Educacional, 2006. 48 p. : il. col. Maurício Paraguassu e Dave Santana ; 18 cm. Título original: *Gulliver's Travels*. [Livro do professor]. ANEXO II-895,3,02,n.23

SWIFT, Jonathan. *As viagens de Gulliver*. 2. Ed. Adaptação Luiz Antonio Aguiar. São Paulo : Melhoramentos, 2009. 40 p. : il. col. Roberto Caldas ; 23 cm. Título original: *Gulliver's Travels*. ANEXO II-931,2,01,n.08

SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação de Roberto Belli. Blumenau, SC: Todolivro, 2009. 16 p. : il. col. ; 25 cm. Título original: *Gulliver's Travels*. I-010,4,15/ARM

SWIFT, Jonathan, Robert Louis Stevenson, Johann David Wyss. *As viagens de Gulliver : A flecha negra ; Robinson suíço*. Organização da edição brasileira : Paulo Maffia, textos e Trad. Júlio de Andrade Filho. São Paulo : Abril, 2010. 146 p. : il. col. ; 21 cm. Texto em quadrinhos. Título original: *Gulliver's Travels*. I-012,1,117/ARM

SWIFT, Jonathan. *As viagens de Gulliver*. 1. Ed. Adaptação de Ana Carolina Vieira Rodriguez. São Paulo : Rideel, 2002. 56 p. ; 24 cm. [2. Ed. 2004 ; 3. Ed. 2010]. Título original: *Gulliver's Travels*. ANEXO II-879,2,01,n.23

SWIFT, Jonathan. *As viagens de Gulliver*. Trad. Paulo Henriques Britto ; prefácio de George Orwell ; organização, introdução e notas de Robert DeMaria Jr.. São Paulo : Penguin-Companhia das Letras, 2010. 446 p. : il. ; 20 cm. [1. reimpr. 2016.]. Título original: *Gulliver's Travels*. V-364,8,42

SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação Anne Carolina de Souza, Aiko Mine e Lucas Zambelli. Belo Horizonte, MG : CEDIC, 2011. 16 p. : il. col. ; 28 cm. Título original: *Gulliver's Travels*. ANEXO II-1000,3,01,n.18

SWIFT, Jonathan. *As viagens de Gulliver*. Trad. e adaptação Eduardo Rapo. São Paulo : Abril Coleções, 2012. viii, 215 : il. col. Lima ; 22 cm. Título original: *Gulliver's Travels*. ANEXO II-900,5,23

SWIFT, Jonathan. *As viagens de Gulliver*. Recontada por Ana Oom. São Paulo : FTD, 2014. 38 p. : il. col. Sandra Serra ; 27 cm. Título original: *As viagens de Gulliver* [da versão de Portugal]. ANEXO II-1123,5,3,n.14

SWIFT, Jonathan. *As viagens de Gulliver*. Adaptação Angela Müller de Toledo. São Paulo : Folha de S. Paulo, 2016. 25 p. : il. col. Weberson Santiago ; 27 cm. Título original: *Gulliver's Travels*. FORA DE CONSULTA

SWIFT, Jonathan. *As viagens de Gulliver*. 1. Ed. Adaptação Ronaldo Simões Coelho. São Paulo : FTD, 2016. 95 p. : il. col. Marília Pirillo ; 26 cm. Título original: *Gulliver's Travels*. ANEXO II-564,5,4,n.1

SWIFT, Jonathan. *As viagens de Gulliver*. Trad. Luis Reyes Gil. Belo Horizonte, MG : Autêntica, 2018. 188 p. : il. Thomas Morten ; 23 cm. Título original: *Gulliver's Travels*. FORA DE CONSULTA

SWIFT, Jonathan. *Les voyages de Gulliver*. Paris [França] : Lib. Gründ, [1939] : [s.n.]. 222 p. Bibliografia. Título original: *Gulliver's Travels*. II-380,1,24

SWIFT, Jonathan. *Voyages de Gulliver a Lilliput, a Brobdingnag et au pays des bouyhnbums*. Paris [França] : L. Hachette, 1868 : [s.n.]. 264 p. ; il. Bibliografia. Título original: *Gulliver's Travels*. II-64,1,5

SWIFT, Jonathan. *Voyages de Gulliver*. Paris [França] : Librairie Ernest Flammarion, [189-?]. 314 p. Bibliografia. Título original: *Gulliver's Travels*. V-386,1,20

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BARBOSA, Rui. *Swift*. Rio de Janeiro : Fundação Biblioteca Nacional, 2007. 106 p. : [8] p. de estampas : il. ; 19 cm. I-334,4,40

CAMBRIDGE. *The Text of Gulliver's Travels*. Cambridge [Inglaterra] : The University press, 1952. vii, 94 p. Crítica textual. II-392,5,15

CAMPOS, Harol de. “*Crepusculo de ceguiloucura*”. Em: O segundo arco-íris branco. São Paulo : Iluminuras, 2010. 283 p. : il. ; 23 cm. p. [157]-164. V-445,1,25

CORREIA, Ana Luícia Merege. “*Livros de Aventura / As Viagens de Gulliver*”. Disponível em: http://bndigital.bn.gov.br/artigos/livros-de-aventura-as-viagens-de-gulliver/?fbclid=IwAR1FE4QZpFpEZQP_ef0FPP_aJIUpXXbF2WvLbcoLshatCDTaSjYIOBNt-Sc

MORELLET, André. *Sobre a conversação*. Prefácio Chantal Thomas ; Trad. Maria Ermantina Galvão ; Seguido de um ensaio de Jonathan Swift. São Paulo : Martins Fontes, 2002. xxviii, 97 p. ; 15 cm. Título original: *De la conversation*. VI-157,2,26

THOMAS, Henry e Dana Lee Thomas. “*Jonathan Swift*”. 2. Ed. rev. Em: Vidas de Grandes Romancistas. Trad. James Amado. Rio de Janeiro : Globo, 1987. 233 p. ; 21 cm. p. [57]-68. Título original: *Living Biographies of Famous Novelists* [3. Ed. 1957; 4. Ed. 1959]. I-103,3,13

SWIFT, Jonathan. **Fim das obras de, e sobre o autor.**

TOCQUEVILLE, Alexis de. *Viagens a Inglaterra e a Irlanda*. Trad. Plínio Augusto Coêlho. São Paulo : Imaginário : Primeira Linha, 2000. 184 p. ; 23 cm. Título original: *Journeys to England and Ireland*. FORA DE CONSULTA

TÓIBÍN, Colm. *A luz do farol*. Trad. Alexandre Hubner. São Paulo : Companhia das Letras, 2004. 272 p. ; 22 cm. Título original: *The Blackwater Lightship*. VI-416,6,5

TÓIBÍN, Colm. *Amor em tempos sombrios*. Trad. Cordelia Magalhães. São Paulo : Arx, 2004. 286 p. ; 21 cm. Título original: *Love in a Dark Time*. VI-412,5,9

TÓIBÍN, Colm. *Brooklyn*. Trad. Rubens Figueiredo. São Paulo : Companhia das Letras, 2011. 302 p. ; 21 cm. Título original: *Brooklyn*. ANEXO II-1108,5,33

TÓIBÍN, Colm. *História da noite*. Trad. Rubens Figueiredo. Rio de Janeiro : Record, 1998. 316 p. Título original: *The Story of the Night*. I-116,1,40

TÓIBÍN, Colm. *Mães e filhos*. Trad. Beth Vieira. São Paulo : Companhia das Letras, 2008. 271 p. ; 21 cm. Título original: *Mothers and Sons*. Bibliografia. II-465,2,35

TÓIBÍN, Colm. *Nora Webster*. Trad. Rubens Figueiredo. São Paulo : Cia. das Letras, 2015. 397 p. ; 21 cm. Título original: *Nora Webster*. FORA DE CONSULTA

TÓIBÍN, Colm. *O mestre*. Trad. José Geraldo Couto. São Paulo : Companhia das Letras, 2005. 436 p. ; 21 cm. Título original: *The Master*. VI-283,1,51

TÓIBÍN, Colm. *O sul*. Trad. Ana Luiza Borges. Rio de Janeiro : Record, 2000. 205 p. ; 22 cm. Título original: *The South*. VI-105,3,24

TÓIBÍN, Colm. *O testamento de Maria*. Trad. Jorio Dauster. São Paulo : Companhia das Letras, 2013. 87 p. ; 21 cm. Título original: *The Testament of Mary*. FORA DE CONSULTA

WILDE, Oscar - Consulta também a seção do Teatro

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WILDE, Oscar. *Aforismos*. Trad.: Mario Fondelli ; introdução de Ricardo Reim. Curitiba, PR : Pólo Editorial do Paraná, c. 1997. 95 p. ; 21 cm. [Ed. Rio de Janeiro : Newton Compton Brasil, 1997]. Título original: *Sebastian Melmoth Aphorisms*. I-80,2,43

WILDE, Oscar. *Aforismos. ou, mensagens eternas*. Trad. do francês : Dudo Machado & Renata Maria Perreira Cordeiro ; introdução de James Joyce. São Paulo : Landy, 2000. 127 p. ; 21 cm. [Ed. 2006]. Título original: *Sebastian Melmoth Aphorisms*. VI-118,3,54

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WILDE, Oscar. *A alma do homem sob o socialismo : e, Escritos do cárcere*. Trad. de *A alma do homem sob o socialismo*: Heitor Ferreira da Costa ; Trad. de *De profundis*: Júlia Tettamanzy ; Trad. das cartas: Maria Ângela Saldanha Vieira de Aguiar. Porto Alegre, RS : L&PM, 1996. 176 p. ; 21 cm. [Ed. 2003 ; Ed. 2009]. Títulos originais: *The Soul of Man Under Socialism ; De Profundis*. I-118,3,20

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WILDE, Oscar. *As melhores frases de Oscar Wilde*. Seleção e organização: Lucas Semiro ; Trad. Dau Bastos. Rio de Janeiro : Garamond, 2004. 114 p. ; 14 cm. VI-371,3,3

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WILDE, Oscar. *Contos*. Trad. Barbara Heliodora. Rio de Janeiro : Nova Fronteira, 1994. 163 p. ; 21 cm. Título original: *The Short Stories of Oscar Wilde*. VI-60,5,22

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WILDE, Oscar. *Contos e novelas de Oscar Wilde*. 3. Ed. Trad. Brenno Silveira. Rio de Janeiro : Civilização Brasileira, 2002. 236 p. ; 22 cm. [reimpr. 1970 : 1998 ; 2007]. Título original: *Complete Works of Oscar Wilde*. V-242,1,13

WILDE, Oscar. *De profundis*. Trad. Cássio de Arantes Leite. São Paulo : Tordesilhas, 2014. 202 p. ; 20 cm. Título original: *De Profundis*. FORA DE CONSULTA

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WILDE, Oscar. *De profundis : Balada do cárcere de Reading*. Trad. Jean Melville. São Paulo : M. Claret, 2004. 169 p. ; 19 cm. Título original: *De Profundis ; Balada de la cárcel de Reading*. VI-411,6,48

WILDE, Oscar. *De profundis*. Trad. J. A. de Moraes. Rio de Janeiro : Minha Livraria, 1938. 206 p. ; 19 cm. Título original: *De Profundis*. VI-304,1,53

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WILDE, Oscar. *Histórias de fadas*. 2. Ed. Trad. Barbara Heliadora. Rio de Janeiro : Nova Fronteira, 1992. 175 p. ; 21 cm. [Ed. 2001; mais de 11 reimprs.]. Título original: *The Fairy Stories*. VI-433,4,37

WILDE, Oscar. *Histórias para aprender a sonhar*. 9. reimpr. Trad. Nicolou Sevckenko. São Paulo : Cia. das Letrinhas, 2006. 61 p. : [11] il. (algumas col.) de Odilon Moraes ; 26 cm. [Ed. 1966 - IV-2,3,16 ; 1. reimpr. 1998 ; 2. reimpr. 1998 ; 3. reimpr. 1999 ; 4. reimpr. 1999 ; 5. reimpr. 2001 ; 6. reimpr. 2002 ; 7. reimpr. 2004]. Título original: *Histories to Learn and Dream*. ANEXO II-849,1,06,n.11

WILDE, Oscar. *Le crime de Lord Arthur Savile*. 15. Ed. Traduit de l'anglais par Albert Savine. Paris [França] : Stock, 1923. x, 261 p. ; 18 cm. Título original: *Lord Arthur Savile's Crime*. VI-471,232

WILDE, Oscar. *Le portrait de Monsieur W.H.*. Traduit de d'Albert Savine. Paris [França] : Stock, 1925. vii, 342 p. ; 18 cm. Título original: *The Portrait of Mr. W. H.*. VI-471,2,33

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WILDE, Oscar. “*O aniversário da infanta*”. Em: Contos Ingleses - os clássicos. Rubem Braga (Org.). Trad. Moacir Werneck de Castro. Rio de Janeiro : Ediouro, 2004. p. [127]-141. Título original: *The Birthday of the Infanta*. VI-399,4,28

WILDE, Oscar. *O crime de Lord Arthur Savile : e, O retrato do Sr. W.H.*. Trad. Otto Schneider ; seleção dos textos Maura Sardinha. Rio de Janeiro : Ediouro, 1996. 112 p. ; 16 cm. Títulos originais: *Lord Arthur Savile's Crime* ; *The Canterville Ghost*. I-15,1,38

WILDE, Oscar. *O dever de mater : O reisinho, O telegrama da casca de laranja*. 1. Ed. Trad. [S.I.]. São Paulo : Cia. Graphico - Ed. Monteiro Lobato, 1924. 182 p. ; 12 x 8 cm. [Coleção: Bibliotheca da Rainha Mab v. 11]. Obras Raras - FORA DE CONSULTA

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WILDE, Oscar. *O fantasma de Canterville*. Trad. Isabel Paquet de Araripe. Rio de Janeiro : Marco Zero, 1986. 54 p. : il. Romero Cavalcanti ; 21 cm. Título original: *The Canterville Ghost*. VI-350,4,61

WILDE, Oscar. *O fantasma de Canterville*. Trad. e notas de Renata Lucia Bottini. São Paulo : Berlendis e Vertecchia, 2009. 61 p. : il. col. Lisbeth Zwerger ; 21 cm. Título original: *The Canterville Ghost*. ANEXO II-881,2,53

WILDE, Oscar. *O fantasma de Canterville : uma novela e três contos*. 7. Ed. Trad. e adaptação Rubem Braga. São Paulo : Scipione, 1995. 105 p. : il. Juan José Balzi ; 21 cm. [Ed. 1988 ; 4. Ed. 1992? ; 5. Ed. 1993 ; Ed. 1996]. Título original: *The Canterville Ghost*. VI-73,3,33

WILDE, Oscar. *O fantasma de Canterville*. 1. Ed. Adaptação Rodrigo Espinosa Cabral. São Paulo : Rideel, 2005. 29 p. ; 24 cm. Título original: *The Canterville Ghost*. ANEXO II-709,4,5,n.11

WILDE, Oscar. “*O fantasma de Canterville*”. Em: Os 100 melhores contos de humor da literatura universal. Flávio Moreira da Costa, seleção, introdução, Trad. e notas. Rio de Janeiro : Ediouro, 2001. p. [267]-287. Bibliografia: p. 539-546. Título original: *The Canterville Ghost*. VI-128,7,32

WILDE, Oscar. *O fantasma de Canterville : e outros contos*. Trad. Daniel S. Duarte. Porto Alegre, RS : L&PM, 2003. 222 p. ; 17 cm. Título original: *The Canterville Ghost, and Other Stories*. V-243,4,4

WILDE, Oscar. *O fantasma de Canterville*. Trad. Elisa Nazarian. São Paulo : Leya : Barba Negra, 2011. 99 p. : il. Wesley Rodrigues ; 21 cm. Título original: *The Canterville Ghost*. FORA DE CONSULTA

WILDE, Oscar. *O fantasma de Canterville*. 1. Ed. Adaptação Ana Carolina Vieira Rodriguez. São Paulo : Rideel, 2009. 29 p. ; 28 cm. Título original: *The Canterville Ghost*. ANEXO II-906,2,02,n.11

WILDE, Oscar. *O fantasma de Canterville e outros contos*. Trad. Otto Schneider. Rio de Janeiro : Ediouro, 1993. 166 p. : il. Renate Eggers ; Henrique Vogeler ; 20 cm. [Rio de Janeiro : Tecnoprint, 1983?]. Título original: *The Canterville Ghost*. VI-27,1,41

WILDE, Oscar. *O fantasma de Canterville*. Trad. e prefácio, Braulio Tavares. Rio de Janeiro : Casa da Palavra, 2011. 91 p. : il. Romero Cavalcanti.; 21 cm. Título original: *The Canterville Ghost*. FORA DE CONSULTA

WILDE, Oscar. *O fantasma de Canterville : o príncipe feliz*. 3. Ed. Trad. Lia Vasconcelos, Edu Teruki Otsula. São Paulo : Paz e Terra, 1996. 69 p. ; 14 cm. [Ed. 2000]. Títulos originais: *The Canterville Ghost*; *The Happy Prince*. VI-472,4,102

WILDE, Oscar. *O fantasma de Canterville*. Adaptação Susanna Davidson ; consultoria literária: Alison Kelly ; Trad. Raquel Zampil. Rio de Janeiro : Seleções do Reader's Digest, 2012. 63 p. : il. col. Alan Marks ; 21 cm. Título original: *The Canterville Ghost*. ANEXO II-987,3,43

WILDE, Oscar. *O gigante egoísta*. Adaptação Paulo Mendes Campos. São Paulo : Tecnoprint, 1985. 41 p. ; il. Título original: *The Selfish Giant*. VI-241,6,38F

WILDE, Oscar. *O gigante egoísta*. 1. Ed. Adaptação Roberto Piumini ; Trad. Daniela Bunn. Curitiba, PR : Ed. Positivo, 2010. 22 p. : il. col. Nicoletta Costa ; 18 cm. Título original: *The Selfish Giant*. ANEXO II-978,4,02,n.06

WILDE, Oscar. *O gigante egoísta e O príncipe feliz*. Adaptação Silvia Oberg. São Paulo : Folha de S. Paulo, 2016. 24 p. : il. col. Weberson Santiago ; 27 cm. Títulos originais: *The Selfish Giant* ; *The Happy Prince*. FORA DE CONSULTA

WILDE, Oscar. *O gigante egoísta : uma fábulo sobre o altruísmo*. Adaptação Justine A. Ciovacco ; Trad. Renata Klar. Rio de Janeiro : Seleções Reader's Digest, 2012. 20 p. : il. col. Len Ebert ; 25 cm. Título original: *The Selfish Giant / O'Henry*.
ANEXO II-999,4,06

WILDE, Oscar. *O gigante egoísta*. 1. Ed. Trad. e adaptação, Liana Leão. São Paulo : Cortez, 2011. 31 p. : il. col. Márcia Széliga ; 28 cm. Título original: *The Selfish Giant*. ANEXO II-967,4,06,n.12

WILDE, Oscar. *O gigante egoísta*. Adaptação Rodrigo Pontes Torres. São Paulo : Paulus, 2010. 15 p. : il. col. il. Lithoprint. ; 21 cm. Título original: *The Selfish Giant*. ANEXO II-936,4,01,n.10

WILDE, Oscar. *O jovem rei*. 1. Ed.. Adaptação Ana Carolina Vieira Rodriguez. São Paulo : Rideel, 2006. 30 p. ; 24 cm. [Ed. 2009]. Título original: *The Young King*.
ANEXO II-757,5,02,n.09

BECKSON, Karl (Org.). *O melhor de Oscar Wilde*. 2. Ed. Trad. Dau Bastos. Rio de Janeiro : Garamond, 2000. 203 p. ; 21 cm. [3. Ed. 2003]. Bibliografia. Título original: *I Can Resist Everything Except Temptation and Other Quotations from Oscar Wilde*.
VI-105,4,5

WILDE, Oscar. *O menino-estrela e outros contos*. Trad. Olga Savary. São Paulo : DeLeitura, 2010. 46 p. : [5] il. col. Ana Lopes ; 26 cm. Títulos originais: *The Star-Child ; Other Tales*. ANEXO II-1069,4,4,n.15

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WILDE, Oscar. *O príncipe feliz*. Adaptação Roberto Belli. Blumenau, SC : Todolivro, 2011? 16 p. : il. col. ; 13 cm. Título original: *The Happy Prince and Other Tales*. ANEXO II-946,2,01,n.01

WILDE, Oscar. *O príncipe feliz*. Adaptação Helo. São Paulo : Brasil-America, 1984. 26 p. : il. Beniamino Bodini ; 11 cm. Título original: *The Happy Prince and Other Tales*. ANEXO II-716,2,4,n.15

WILDE, Oscar. *O príncipe feliz*. 14. Ed. Adaptação Paulo Mendes Campos. Rio de Janeiro : Ediouro, 1996. 119 p. : il. Lras Bo ; 21 cm. [Ed. 2005]. Título original: *The Happy Prince and Other Tales*. IV-22,6,12

WILDE, Oscar. *O príncipe feliz*. Ilustrado e adaptado por Maisie Paradise Shearring ; Trad. Adilson Miguel. São Paulo : Edições SM, 2016. 48 p. : il. col. ; 26 cm. Título original: *The Happy Prince and Other Tales*. ANEXO II-321,5,5,n.21

WILDE, Oscar. *O príncipe feliz : e, O gigante egoísta*. Adaptação Elizabeth Ann Moore. São Paulo : Scipione, 2000. 64 p. Títulos originais: *The Happy Prince and Other Tales ; The Selfish Giant*. VI-105,7,43 n.I

WILDE, Oscar. *O príncipe feliz ; e, O gigante egoísta*. 1. Ed. Adaptação Ana Carolina Vieira Rodriguez. São Paulo : Rideel, 2009. 31 p. ; 28 cm. Títulos originais: *The Happy Prince and Other Tales ; The Selfish Giant*. ANEXO II-897,3,06,n.25

WILDE, Oscar. *O retrato de Dorian Gray*. Trad. João do Rio. Rio de Janeiro : Garnier, 1923. 351 p. Título original: *The Picture of Dorian Gray*. Livros Raros - 079,006,022

WILDE, Oscar. *O retrato de Dorian Gray*. Trad. Januario Leite. Rio de Janeiro, Irmãos Pongetti, 1945 : [s.n.]. 257 p. Título original: *The Picture of Dorian Gray*. ANEXO II-1056,4,46

WILDE, Oscar. *O retrato de Dorian Gray*. São Paulo : Nova Cultural : Círculo do Livro, c. 1993. 268 p. ; 20 cm. Título original: *The Picture of Dorian Gray*. VI-27,3,30

WILDE, Oscar. *O retrato de Dorian Gray*. Posfácio James Joyce ; Trad. Alexandre Barbosa de Souza. São Paulo : Via Leitura, 2018. 223 p. ; 21 cm. Título original: *The Picture of Dorian Gray*. FORA DE CONSULTA

WILDE, Oscar. *O retrato de Dorian Gray*. Adaptação Clarice Lispector. Rio de Janeiro : Ediouro, 1996. 127 p. : il. Teixeira Mendes ; 21 cm. [Rio de Janeiro : Tecnoprint, 1988 & c. 1994 ; Rio de Janeiro : Ediouro, 2006 ; Rio de Janeiro : Rocco Jovens Leitores, 2016]. Título original: *The Picture of Dorian Gray*. VI-79,4,36

WILDE, Oscar. *O retrato de Dorian Gray*. Trad. Jorio Dauster. São Paulo : Ed. Folha de S. Paulo, 2016. 173 p. ; 22 cm. Título original: *The Picture of Dorian Gray*. FORA DE CONSULTA

WILDE, Oscar. *O retrato de Dorian Gray*. 1. reimpr. Trad. Paulo Schiller. São Paulo : Penguin-Companhia das Letras, 2013. 260 p. ; 20 cm. [2. reimpr. 2014 ; 3. reimpr. 2015 ; 4. reimpr. 2015]. Título original: *The Picture of Dorian Gray*. FORA DE CONSULTA

WILDE, Oscar. *O retrato de Dorian Gray*. Ed. bilíngue. Trad. e notas: Doris Goettens. São Paulo : Landmark, 2014. 222 p. ; 24 cm. Título original: *The Picture of Dorian Gray*. ANEXO II-528,5,8

WILDE, Oscar. *O retrato de Dorian Gray*. Nicholas Frankel (Org.) ; Trad. Jorio Dauster. São Paulo : Biblioteca Azul, 2013. 351 p. : il. ; 24 cm. Título original: *The Picture of Dorian Gray*. ANEXO II-1008,1,15

WILDE, Oscar. *O retrato de Dorian Gray*. Trad. e adaptação Karin Anspach Hoch. São Paulo : Abril Coleções, 2012. x, 145 p. : [36] il. col. Alessandro Baldanzi ; 22 cm. Título original: *The Picture of Dorian Gray*. FORA DE CONSULTA

WILDE, Oscar. *O retrato de Dorian Gray*. Ed. bilíngue. Trad. e notas Marcella Furtado. São Paulo : Landmark, 2012. 222 p. ; 24 cm. [Ed. 2009]. Título original: *The Picture of Dorian Gray*. III-443,1,78

WILDE, Oscar. *O retrato de Dorian Gray*. Adaptação Douglas Tufano e Renata Tufano Ho. São Paulo : Paulus, 2011. 179 p. ; 18 cm. Título original: *The Picture of Dorian Gray*. V-345,8,47

WILDE, Oscar. *O retrato de Dorian Gray*. Adaptação Caio Riter. São Paulo : Escala Educacional, 2011. 104 p. : il. col. Rogério Borges ; 21 cm. Título original: *The Picture of Dorian Gray*. ANEXO II-969,3,02,n.34

WILDE, Oscar. *O retrato de Dorian Gray*. Roteiro e desenho Stanislas Gros ; cores Laurence Croix ; Trad. Carol Bensimon. São Paulo : Quadrinhos na Cia., 2011. 68 p. : il. col. ; 28 cm. Texto em quadrinhos. Título original: *The Picture of Dorian Gray*. I-012,5,4,n.23/ARM

WILDE, Oscar. *O retrato de Dorian Gray*. 4. Ed. Trad. José Eduardo Ribeiro Moretzsohn. Rio de Janeiro : F. Alves, 1989. 174 p. ; 21 cm. [2. Ed. 1985 ; 3. Ed. 1986 ; 5. Ed. 1991 ; Ed. 1995 ; Porto Alegre, RS : L&PM, 2001 ; São Paulo : Abril Coleções, 2010]. Título original: *The Picture of Dorian Gray*. IV-155,4,55

WILDE, Oscar. *O retrato de Dorian Gray*. 1. Ed. Adaptação de Ana Carolina Vieira Rodriguez. São Paulo : Rideel, 2005. 31 p. ; 28 cm. [Ed. 2009]. Título original: *The Picture of Dorian Gray*. ANEXO II-709,4,5,n.23

WILDE, Oscar. *O retrato de Dorian Gray*. Trad. Pietro Nasseti. São Paulo : M. Claret, 2006. 189 p. ; 19 cm. Título original: *The Picture of Dorian Gray*. VI-411,5,13

WILDE, Oscar. *O retrato de Dorian Gray*. Trad. João do Rio ; Rio de Janeiro : Garnier, 1923. 351 p. ; 19 cm. [Sao Paulo : Hedra, 2006]. Título original: *The Picture of Dorian Gray*. VI-470,2,18

WILDE, Oscar. *O retrato de Dorian Gray*. 4. Ed. Trad. Lígia Junqueira ; apresentação Carlos Heitor Cony. Rio de Janeiro : Civilização Brasileira, 2001. 251 p. ; 21 cm. [2. Ed. 1998 ; 3. Ed. 2000 ; 6. Ed. 2004 ; 7. Ed. 2006]. Título original: *The Picture of Dorian Gray*. VI-112,3,44

WILDE, Oscar. *O retrato de Dorian Gray*. Trad. Marina Guaspari. Rio de Janeiro : Tecnoprint [i.e. Ediouro] 1992. 188 p. : il. ; 20 cm. [Ed 1983? ; São Paulo : Publifolha, 1998 ; 8. Ed. 1999?]. Título original: *The Picture of Dorian Gray*. VI-208,5,44

WILDE, Oscar. *O retrato de Dorian Gray*. Trad. e adaptação Claudia Lopes. São Paulo : Scipione, 1994. 95 p. : il. ; 21 cm. [4. Ed. 1997]. Título original: *The Picture of Dorian Gray*. ANEXO II-711,4,03,n.14

WILDE, Oscar. *O retrato de Dorian Gray*. Trad. [s.i.]. Rio de Janeiro : Tecnoprint, 1964. 206 p. Título original: *The Picture of Dorian Gray*. ANEXO II-1109,4,49

WILDE, Oscar. “*O retrato de Dorian Gray : volume 1 : romance e conto*”. 2. Ed. Em: As obras-primas que poucos leram. Heloisa Seixas (Org.). Rio de Janeiro : Record, 2005. p. [451]-463. Título original: *The Picture of Dorian Gray*. II-432,2,24

WILDE, Oscar. *O retrato de Dorian Gray*. Trad. Maria Cristina F. da Silva. São Paulo : Nova Cultural, 1996? 256 p. ; 21 cm. Título original: *The Picture of Dorian Gray*. III-440,1,18

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SYNGE, John Millington. *O prodígio do mundo ocidental*. Trad. Millôr Fernandes. São Paulo : Brasiliense, 1968. 82 p. Título original: The Playboy of the Western World. IV-425,7,36

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WILDE, Oscar. *A importância de ser prudente*. 1. Ed. Adaptação Ana Carolina Vieira Rodriguez. São Paulo : Rideel, 2006. 30 p. ; 24 cm. [Ed. 2009]. Título original: The Importance of Being Earnest. ANEXO II-906,2,02,n.14

WILDE, Oscar. *A importância de ser prudente : e outras peças*. Trad. Sonia Moreira ; introdução, comentários e notas de Richard Allen Cave. Penguin : Companhia das Letras, 2011. 418 p. ; 20 cm. Título original: The Importance of Being Earnest and Other Plays. ANEXO II-925,5,40

WILDE, Oscar. *O Fantasma de Canterville* [The Canterville Ghost]. [S.l.: s.n.]. 54 p. Censor : Leilah de Carvalho. ; Data de censura : 27/04/1949. ; Nº de registro: 59. ; Certificado : 178. ; Decisão : Liberada. ; Nº de atos : 3. Manuscritos - 136-0004

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WILDE, Oscar. *Salomé*. Trad., apresentação e notas de Ivo Barroso. São Paulo : Berlendis & Vertecchia, 2010. 95 p. : il. col. ; 21 cm. Título original: Salome. II-390,5,31

WILDE, Oscar. *Salomé*. 1. Ed. Adaptação de Ana Carolina Vieira Rodriguez. São Paulo : Rideel, 2007. 32 p. ; 24 cm. Título original: Salome. ANEXO II-370,5,02,n.11

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WILDE, Oscar. *Salomé : poema dramático em um ato*. Trad. João do Rio ; posfácio: Maria Rita Kehl. Rio de Janeiro : Imago, 1993. 86 p. : il. Aubrey Beardsley ; 21 cm. Título original: Salome. VI-69,3,64

WILDE, Oscar. *Salomé*. Trad. João do Rio. São Paulo : M. Claret, 2003. 141 p. : il. Aubrey Beardsley ; 19 cm. Título original: Salome. VI-411,7,16

WILDE, Oscar. *Salomé e Uma tragédia florentina*. Trad.: João do Rio e Elísio de Carvalho. São Paulo : Peixoto Neto, 2016. 99 p. ; 19 cm. Título original: Salome, A Florentine Tragedy. VI-264,1,52

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WILDE, Oscar. *Teatro completo : volume 2*. Ed. bilíngue. Trad. Doris Goettems. Landmark, 2011. 392 p. ; 23 cm. Conteúdo: Salome = *Salomé* - A Woman of no Importance = *Uma mulher sem importância* - An Ideal Husband = *Um marido ideal* - A Florentine Tragedy = *Uma tragédia florentina* - La Sainte Courtisane = *A santa cortesã*. FORA DE CONSULTA

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[Foto : i.a. Peter O'Neill, do então Consulado-Geral Honorário da Irlanda, Rio de Janeiro, que fez um doação do Ministério de Relações Exteriores (DFA) de partituras clássicas de compositores irlandeses. Localização - Divisão de Música/FBN]

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Atualizações: 18.08.2022 / 02.09.2022 / 05.09.2022 / 17.10.2022 / 10.08.2023 / 27.12.2023 / 11.01.2024 / 17.01.2024 / 31.01.2024 / 01-08.02.2024 / 10-18.02.2024 / 20-22.02.2024 /

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/ 05.02.2025 / 15.05.2025 / 23.06.2025 / 28.06.2025 / pon

IRLANDESES NO BRASIL

2025 : 50 anos de relações diplomáticas entre Irlanda e Brasil

Peter O'Neill (org.)

Introdução:

Brasil e Irlanda estabeleceram relações diplomáticas em 1975. A abertura da embaixada brasileira em Dublin ocorreu em 1991 e a instalação da embaixada irlandesa em Brasília, em 2001. O diálogo político entre os dois países é fluido e produtivo.

A primeira visita de um Chefe de Estado irlandês ao Brasil foi realizada pela Presidente Mary Robinson (1995); a segunda, pela Presidente Mary McAleese (2004).

O Presidente Michael D. Higgins visitou o Brasil em 2012. A visita do Presidente irlandês, que se fez acompanhar de expressiva delegação empresarial, teve como um de seus principais objetivos o incremento do relacionamento comercial. Por ocasião do encontro com a Presidenta Dilma Rousseff, os Chefes de Estado decidiram aprimorar a cooperação educacional – no âmbito do programa Ciência sem Fronteiras, a Irlanda oferece a estudantes brasileiros 4.000 vagas em universidades e institutos tecnológicos. Os Presidentes debateram, também, questões do cenário político e econômico regional e global, com destaque para as políticas adotadas para combater a crise econômica e para promover a inclusão social.

Em 2019, as trocas comerciais entre Brasil e Irlanda foram de US\$ 774 milhões. O Brasil importou US\$ 524 milhões, com destaque para produtos farmacêuticos e artigos manufaturados. As exportações, por sua vez, somaram US\$ 250 milhões, sendo o milho não moído, aeronaves e minério de alumínio os principais produtos da pauta.

A comunidade brasileira na Irlanda é estimada em 60.000 nacionais. O interesse despertado pela Irlanda entre jovens que desejam estudar inglês no exterior tem contribuído para a mudança do perfil e da dimensão daquela comunidade nos últimos 15 anos. Fonte: Itamaraty, Brasília.

Relações Irlanda / Brasil: Investimentos - Destacam-se os irlandeses no Brasil, nos setores de agronegócio e alimentos, nutrição esportiva, serviço de informações sobre crédito, embalagens e produtos para o setor de petróleo. Texto em geral (para atualizar): <https://www.dfa.ie/irish-embassy/brazil/our-role/irish-relations/>

Rua James Joyce, Paraty (RJ). Foto: @oneill_rio Peter O'Neill foi o autor intelectual do projeto para transformar a Rua 16 em Rua James Joyce (Lei Municipal 1.397/2003).

Emissão Postal Comemorativa: Série Relações Diplomáticas: Brasil - Irlanda Ulysses 100 Anos. Correios do Brasil - Folha com 8 selos. Data de emissão: 16/06/2022 - Bloomsday.

A arte do selo teve como ponto de inspiração as localidades onde ocorrem os episódios da obra *Ulysses* de James Joyce, empregando o mapa da cidade de Dublin, na Irlanda, como fundo. Em destaque, em jogo tipográfico, “Ulysses 100 Anos” cruza com os dizeres “Yes” (Sim), característico da obra, e “James Joyce”, aproveitando o posicionamento das letras. No intuito de reforçar a identidade irlandesa para este selo, foi utilizado largamente o verde com alguns toques de laranja. A técnica utilizada foi ilustração vetorial. Tiragem: 64,000 selos.

Escritórios

Embaixada do Brasil (Dublin) - <https://www.gov.br/mre/pt-br/embaixada-dublin>

Embaixada da Irlanda (Brasília) - <https://www.ireland.ie/en/brazil/brasilia/>

Consulado Geral da Irlanda (São Paulo) - <https://www.ireland.ie/en/brazil/saopaulo/>

Enterprise Ireland (São Paulo) - <https://www.enterprise-ireland.com/en/contact-us/brazil-office>

Cronologia das relações bilaterais

2025 – Visita ao Brasil do Ministro do Departamento de Transporte, responsável pelo International and Road Transport, Logistics, Rail and Port, Seán Canney.

2024 – Visita ao Brasil do Ministro do Meio Ambiente, Clima, Comunicações e Transportes, Eamond Ryan.

2023 – Visita ao Brasil do Ministro responsável pelo for International Development and Diaspora, Seán Fleming.

2021 – Doação irlandesa de medicamentos destinados ao tratamento de pacientes com COVID-19 (fotos disponíveis)

2019 – Visita à Irlanda do Presidente da Câmara dos Deputados, Dep. Rodrigo Maia.

2019 – Visita ao Brasil do Presidente da Câmara Baixa, Seán Ó Fearghail.

2018 – Visita ao Brasil do Ministro Joe McHugh.

2017 – Visita a Brasília do ministro de Treinamento, Habilidades e Inovação, John Hallinan.

2015 – Inauguração do Consulado-Geral da Irlanda em São Paulo, Sharon Lennon.

2015 – Visita ao Brasil da Ministra da Educação, Jan O’Sullivan.

2012 – Visita ao Brasil do Presidente Michael Higgins.

2006 – Abertura, em São Paulo, de Escritório para América do Sul da *Enterprise Ireland* – agência mista de fomento do comércio

2006 – Visita à Irlanda do Ministro do Desenvolvimento, Indústria e Comércio Exterior, Luiz Fernando Furlan

2004 – Visita ao Brasil da Presidente Mary McAleese, acompanhada de importante delegação comercial

2001 – Abertura da Embaixada da Irlanda em Brasília

2001 – Visita ao Brasil do Primeiro-Ministro Bertie Ahern

1999 – Visita ao Brasil da vice-primeira-ministra Mary Harney, no contexto das negociações entre a União Europeia e a América Latina (Cúpula do Rio)

1998 – Formação da Coalizão da Nova Agenda sobre desarmamento nuclear e não-proliferação

1995 – Visita ao Brasil da Presidente da Irlanda, Mary Robinson

1991 – Abertura da Embaixada do Brasil em Dublin

1975 – Estabelecimento de relações diplomáticas

Fonte: <https://www.gov.br/mre/pt-br/assuntos/relacoes-bilaterais/todos-os-paises/irlanda>

Relação de diplomatas irlandeses e brasileiros (# *alguns dados estão faltando*)

Autor: © Pe. Jose Carlos Brandi Aleixo, S.J. (org.), Brasília. Items 1, 2 e 3 a seguir.

Pelo Decreto nº 76.388, de 3 de outubro de 1975, o Presidente Ernesto Geisel criou a Embaixada do Brasil na República da Irlanda e estabeleceu que ela seria cumulativa com a Missão do Brasil junto às Comunidades Europeias com sede em Bruxelas.

I. Relação de Diplomatas irlandeses que representaram a Irlanda junto ao Governo do Brasil

1. Cumulativamente com a Embaixada da Irlanda junto ao Governo do Canadá:

* Patrick Francis Power (1977-1979). Apresentação de credenciais em 25 de abril de 1977.

• Sean P. Kennan (1980-1984). Apresentação de credenciais em ... de 1980.

2. Cumulativamente com a Embaixada da Irlanda junto ao Governo de Portugal:

• James Kirvan (1985-1986). Apresentação de credenciais em 5 de março de 1985.

* Bernard Mc Hugh (1986-1990). Apresentação de credenciais em 21 de outubro de 1986.

* James Michael Greene (1990-1993). Apresentação de credenciais em 29 de novembro de 1990.

- Eamon Ryan (1994-1997). Apresentação de credenciais em 10 de outubro de 1994.
- John Campbell (1998-2000). Apresentação de credenciais em 22 de outubro de 1998.

3. Com residência em Brasília:

Martin Greene (2001-2006). Apresentação de credenciais em 27 de novembro de 2001.
Michael Hoey (2006-2010). Apresentação de credenciais em 31 de agosto de 2006.
Frank Sheridan (2010-2014). Apresentação de credenciais em 29 de agosto de 2010.
Brian Glynn (2014-2018). Apresentação de credenciais em 10 de novembro de 2014.
Seán Hoy (2018-Jan. 2024?). Apresentação de credenciais em 7 de dezembro de 2018.
Fiona Flood (2024- 2025). Apresentação de credenciais em agosto 2023.
Martin Gallagher (2025-). Apresentação de credenciais em 20 de outubro de 2025.

II. Relação de Diplomatas brasileiros que representaram o Brasil junto ao Governo da Irlanda

1. Cumulativamente com a Embaixada do Brasil junto às Comunidades Europeias:

- Arnaldo Vasconcellos (1976-1977). Apresentação de credenciais em maio de 1976 (entre 3 e 8).
- * Luiz Augusto Pereira Souto Maior (1978-1986). Apresentação de credenciais em outubro de 1978 (entre 24 e 31).

2. Cumulativamente com a Embaixada do Brasil junto aos Países Baixos

- Francisco de Assis Grieco (1986-1991). Apresentação de credenciais em outubro de 1986 (entre 25 e 31).

III. Embaixadores do Brasil com residência em Dublin

- Carlos Augusto de Proença Rosa (1991-1995). Apresentação de credenciais em 13 de dezembro de 1991.
- * José Olympio Rache de Almeida (1995-1996). Apresentação de credenciais em ... de 1995.
- Carlos Antônio Bettencourt Bueno (1996-1997). Apresentação de credenciais em 9 de abril de 1997.
- Armando Sérgio Frazão (1998-2002). Apresentação de credenciais em 14 de setembro de 1998.
- * Stélio Marcos Amarante (2003-2007). Apresentação de credenciais em 8 de julho de 2003.
- Pedro Fernando Brêtas Bastos (2008-2013). Apresentação de credenciais em 9 de outubro de 2008.
- * Afonso José Sena Cardoso (2014-2017). Apresentação de credenciais em 12 de fevereiro de 2014.
- * Eliane Zugaib (2017-2021). Apresentação de credenciais em 21 de setembro de 2017.
- * Marcel Fortuna Biato (2021-2024). Apresentação de credenciais em 15 de março de 2021.
- * Flávio Macieira (2024-). Apresentação de credenciais em

Cônsules Honorários da Irlanda no Brasil

Irlanda nomeou oito Cônsules Honorários durante o período de 51 anos entre 1964 e 2015: 1ª Michael H. Sieyes (RJ 1964-1970); 2ª Neyda P. Villela (Vice-Consul RJ 1965-1988); 3ª Thomas F. O'Keeffe (SP 1966-19); 4ª Lars W. Janér (RJ 1971-1985); 5ª Paul Crean (RJ 1988-1995); 6ª

Brian McComish (RJ 2000-2005), 7ª Myles McGourty (SP 2007), 8ª Stephen Sullivan (SP 2008-c. 2015). Raymond O’Keefe (SP 2016- ?).

Referências

Datas Nacionais: Irlanda - 17 de marco / República Federativo do Brasil - 7 de setembro
Brazil-Ireland relations. In: Wikipedia - DOI: https://en.wikipedia.org/wiki/Brazil%E2%80%93Ireland_relations

DFA - [Doação de livros pela então Comunidade Europeia à Biblioteca Nacional, Rio de Janeiro, jun. 1978] [documento fotográfico]. Tombo: 1.355.544 Biblioteca: Iconografia. Localização: FOTOS-ARM.18.2.3(7) Situação: Disponível para consulta local. DOI: http://acervo.bn.br/sophia_web/acervo/detalhe/1017387?guid=1649473349036&returnUrl=%2fsophia

Notas

1 Revisão: Elisa Lima Abrantes, Mariana Bolfarine, Laura P. Z. Izarra.

Contributors

Alinne Balduino P. Fernandes is a Senior Lecturer in Irish and British Literatures and Translation. Fernandes holds a PhD from Queen's University Belfast. She is the Chair of Núcleo de Estudos Irlandeses (NEI), the Irish Studies Centre at Universidade Federal de Santa Catarina (UFSC), sponsored by Global Ireland – Emigrant Support Programme. Fernandes is also the Coordinator of UFSC's English Postgraduate Programme as well as of the Radio Drama Lab, sponsored by Brazil's National Research Council (CNPq). She is the author of the short-story collection *Quando minha avó morreu* (Patuá, 2024), editor of *Teorias da tradução de 1990 a 2019* (EdUFSC, 2023), and co-editor of *Theatre, Performance and Commemoration: Staging Crisis, Memory and Nationhood* (Bloomsbury, 2023). She is also a theatre translator, dramaturg, and a writer. Fernandes is a CNPq Laureate (Bolsista de Produtividade em Pesquisa).

Beatriz Kopschitz Bastos is a Member of the Postgraduate Programme in English and Deputy Chair of Núcleo de Estudos Irlandeses (NEI) at Universidade Federal de Santa Catarina (UFSC). She holds a PhD from Universidade de São Paulo (USP) and has been a visiting researcher at University of Galway, University College Dublin and Trinity College Dublin. Her publications include collections of Irish plays in English or translated into Portuguese, as organizer, articles and collections of articles in the field of Irish Studies, as well as a series of Irish screenplays and films, as co-editor. She is also a translator and one of the directors of Cia Ludens, a Brazilian theatre company dedicated to Irish material. In 2023, she was a recipient of Ireland's Presidential Distinguished Service Abroad, in the category of Arts, Culture and Sport.

Concepta McManus is a full professor of Universidade de Brasília and a CNPq scholarship holder (1A). She has experience in animal genetics and breeding, in conservation of animal genetic resources and landscape genetics. McManus has published more than 500 articles in peer-reviewed journals with the editorial board, 24 book chapters, more than 550 abstracts in conferences, and supervised more than 200 students. She participates in joint projects

at the United States Department of Agriculture and the Agricultural Research Council of South Africa, among others. She is a reviewer for 38 national and international journals, and 11 development agencies, as well as associate editor for Tropical Animal Health and Production. She was the director of international affairs for CAPES/Ministry of Education, Brazil. McManus is a Brazilian Academy of Science member and commander of the National Order of Scientific Merit. Currently, is responsible for research collaboration in FAPESP/São Paulo/Brazil.

Eduardo Boheme Kumamoto holds a B.A. degree in English and Portuguese from the University of São Paulo and an MPhil degree in Literary Translation from Trinity College Dublin.

Edward Walsh holds a MSc in architecture from the Bartlett School of Graduate Studies, Faculty of the Built Environment, UCL. Contributor to *Archivium Hibernicum*, *Collectanea Hibernica*, *Riocht na Mide*, *Irish Dictionary of National Biography*. Native of Cork.

Esther Gazzola Borges is a PhD candidate at the University of São Paulo. Her dissertation focuses on Queer Diaspora in Irish literature, more specifically in the works of Adiba Jaigirdar, and is financed by the São Paulo Research Foundation (FAPESP). She has done research internships in both University College Dublin (2024) and National University of Maynooth (2025). She has a Bachelor's with a Teaching Degree in English Language, Literature and Linguistics by the Federal University of Rio de Janeiro. She received a masters title from the University of São Paulo, in 2021, for her dissertation titled *The Self in the Other: an analysis of Stir-Fry by Emma Donoghue*, financed by the Brazilian Federal Agency for Support and Evaluation of Graduate Education (CAPES). She is an associate member of the Brazilian Association of Irish Studies, (ABEI), the International Association for the Study of Irish Literatures (IASIL) and the Asociación Española de Estudios Irlandeses (AEDEI). She is also part of the Equality, Diversity, and Inclusivity Sub-Committee of the International Association for the Study of Irish Literatures (IASIL), the current financial director of ABEI and the Post-Graduate representative for IASIL. Her main areas of research interest are Queer and migration studies, the role of food and the overlap of forms of Otherness and how those are represented in contemporary literature.

Fábio Waki holds a BA in Literary Studies (2012) and an MA in Linguistics – Classics (Capes, 2015) from the University of Campinas and a PhD in Materialities of Literature (FCT, 2021) from the University of Coimbra. He was a visiting scholar at King's College London (Santander, 2015), at Stockholm University (FCT, 2018), and at the University of California Los Angeles (Fapesp, 2024). He is currently a Postdoctoral Researcher (Fapesp, 2023) connected to the William Butler Yeats Chair of Irish Studies at the University of São Paulo.

Flávio Helmond Macieira, born in Niterói, Brazil, in 1952, is currently Brazil's Ambassador to Ireland. He embarked on his diplomatic career in 1977, having earned a Bachelor's Degree in Law from the Federal Fluminense University. In 2002, he furthered his education with a Master's Degree in International Relations from Dublin City University. Ambassador Macieira's distinguished career includes postings to Brazilian Embassies in Iraq, Spain, France, Ireland, and Switzerland.

Hajer Gandouz is a PhD candidate and an Academic Researcher in Culture Studies, specialized in Irish and European studies at the University of Sousse (Tunisia).

Heleno Godoy (from Goiatuba-GO), is a retired full professor of English Literature of the Faculty of Letters at Federal University of Goiás-UFG (1991-2015), Master Arts in Modern Letters from the University of Tulsa, Oklahoma, USA, PhD in Linguistic and Literary Studies in English from University of São Paulo-SP. He was also Associate Professor of Literary Theory at the Department of Letters at Pontifical Catholic University of Goiás (1976-2008). He debuted as a poet with *Os veículos* (1968), then publishing his only novel, *As lesmas* (1969). In addition to books of his own essays and others he organized, he has books of short stories: *Relações*, 1981; *O amante de Londres*, 1996; *A feia da tarde e outros contos*, 1999. His other books of poetry are: *fábula fingida*; 1985, *A casa*; 1992, *Trimeros – livro de odes*, 1993; *A ordem da inscrição*, 2004; *Lugar comum e outros poemas*, 2007; and *Inventário – poesia reunida, inéditos e dispersos (1963-2015)* [Goiânia, martelo, 2015 (660p.)]. His most recent publications are: *Ensaio sobre teatro*, which he organized with his graduate students, in 2016, and *Ficção, história, imaginário: literatura de fronteiras* (North Charleston: Amazon Digital Services Inc./KDP, 2017, he is one of the three organizers), *Nossos lugares e o que neles*

somos [Poemas, 20172019] (Goiânia: Prime, 2019). The also organized Poemas do GEN – 60 Anos (Anápolis-GO: Editora Chafariz, 2024). He has long been dedicated to translating Irish writers, such as poets Michael Hartnett, Eavan Boland, Seamus Heaney, Paul Durcan, James Simmons, Brendan Kennelly, Peter Fallon, Sara Berkley and others, and short story writers, such as Brian MacMahon, Mary Levin, Sean O’Faolain, Neil Jordan and Flann O’Brien.

Laura P.Z. Izarra is a Full Professor at the University of São Paulo, where she also coordinates the W.B. Yeats Chair of Irish Studies. She holds a Master’s (1989) and a PhD (1995) in English Linguistic and Literary Studies from the same university. Dr. Izarra furthered her post-doctoral research in 2004 at the University of London, Institute of Latin American Studies, and at Trinity College Dublin. From 2009 to 2018, she served as President of the Brazilian Association of Irish Studies (ABEI) and of the Society for Irish Latin American Studies (SILAS) from 2006 to 2009.

James Concagh left Ireland and the UK to settle in Brazil. His works have been exhibited in various art centres in Brazil, Ireland, and the UK. His latest exhibition, “The House That Valdemar Built” which was created in collaboration with Brian Maguire and Robert Chase Heishman, was shown in 2024 at Galeria Andrea Rehder de Arte Contemporânea.

Júlia Leite Serrano de Lima is a translator and doctorate candidate in the Graduate Program of Translation Studies at the Federal University of Santa Catarina (UFSC)

Marcelo Tápia holds a BA in Languages (Portuguese and Greek) from the University of São Paulo, and a PhD in Literary Theory and Comparative Literature from the same institution, where he also completed postdoctoral research in Classical Studies. He served as director of the Casa Guilherme de Almeida biographical and literary museum, part of the São Paulo State Secretariat of Culture and Creative Economy, where he implemented a Centre for Literary Translation Studies. From 2017 to 2024, he directed the Network of Literary House-Museums of São Paulo, which includes Casa Mário de Andrade, Casa das Rosas – Haroldo de Campos Poetry and Literature Space, and Casa Guilherme de Almeida.

Munira H. Mutran is a professor of English Literature at the University of São Paulo, where she completed her Master's (1970) and Doctorate (1977). After conducting postdoctoral research at Royal Holloway College (1994) and Middlesex University (1996) in England, she defended her thesis for associate professorship (2000). She was the founder of the Brazilian Association of Irish Studies (ABEI) and its president until 2008. She is co-editor of the ABEI Journal - the Brazilian Journal of Irish Studies and co-editor of the 'Lectures' series, published by the W. B. Yeats Chair of Irish Studies - USP, of which she is director. She is currently an Associate Professor (Senior), teaching courses and supervising dissertations, theses and post-doctoral studies in the Department of Modern Languages at the Faculty of Philosophy, Languages and Literature, and Human Sciences at the University of São Paulo.

Rosalie R. Haddad holds a PhD from the University of São Paulo and a post-doctoral from the State University of São Paulo (UNESP). She has dedicated much of her academic life to the study of Bernard Shaw's work. She is a researcher at the W. B. Yeats Chair of Irish Studies and a board member of the Centre for Literary and Cultural Translation at Trinity College Dublin.

Sanio Santos is an assistant professor in the English language department at the Institute of Languages and Literatures at the Federal University of Bahia (UFBA) and in the English Language and Literature degree programme at the Department of Humanities at Campus I of the State University of Bahia (UNEB). He is part of the faculty of the Postgraduate Programme in Curriculum, Languages and Pedagogical Innovations (PPGCLIP) and the Postgraduate Programme in Literature and Culture (PPGLitCult). He holds a master's and doctorate in Literature and Culture from the Federal University of Bahia (UFBA) and a degree in Foreign Language - English from the same institution. He has a degree in Psychology from the University of Salvador (UNIFACS) and is a specialist in Gestalt Therapy from the Institute of Gestalt Therapy of Bahia (IGTBa). He is the leader of VOLTA - Study and Research Group on Contemporary Irish Cinema. He is currently engaged in research on contemporary Irish cinema and the interfaces between literature and English language teaching.

Tarso do Amaral de Souza Cruz holds a PhD in Languages and a Master's degree in Literature in English. He teaches Literature in English at Universidade do Estado do Rio de Janeiro and at

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Vitor Alevato do Amaral teaches English-Language Literatures at the Department of Modern Foreign Languages of the Fluminense Federal University (UFF) in Niterói, Rio de Janeiro. His main areas of research are Joyce Studies and Literary Translation, with a focus on the retranslations of James Joyce's works. He is a researcher affiliated with the William Butler Yeats Chair of Irish Studies (USP) and the Translation and Creation Study Group (UFF). He coordinates the research group Joyce Studies in Brazil. In 2020, he received the Looren Translation House and Zurich James Joyce Foundation joint scholarship. He edited and translated *Outra poesia* (Syrinx, 2022), the first translation of Joyce's early poems and occasional poems in Portuguese, and participated in the translation of *Finnegans Wake* (*Finnegans Rivolta*, Iluminuras, 2022). He is currently working on a translation of *A Portrait of the Artist as a Young Man*.

Ficha técnica

<i>Formato</i>	21cm x 29,7cm
<i>Tipología</i>	EB Garamond 11 / 21
<i>Número de páginas</i>	412



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