

# RECENSÕES CRÍTICAS REVIEWS

**Peter Prince. *Adam Runaway*.  
London: Bloomsbury Publishing plc., 2006 (2005)\***

**Miguel Alarcão**  
(NOVA FCSH/CETAPS)

*Ao Prof. Doutor Jorge Bastos da Silva*  
(FLUP/CETAPS)

**O** romance que apresentamos tem como protagonista quase homónimo Adam Hanaway,<sup>1</sup> e a narração, retrospectiva, é feita predominantemente na 1ª pessoa, com os nomes das principais personagens fornecendo a maior parte das titulações capitulares. Quanto à acção, decorre sobretudo na Lisboa joanina (1721) e, posteriormente, na Londres jorgiana, numa Grã-Bretanha procurando recuperar e retomar a saúde e a pujança económico-financeiras e comerciais abaladas pela crise de 1720 (*South Sea Bubble*).

---

\* Romancista britânico, nascido em 1942. *Adam Runaway* foi já traduzido para português por Maria Eduarda Colares e editado pelas Publicações Dom Quixote em 2007. Cf. *Adam, o Espertalhão* de Peter Prince.

1 A alcunha “Runaway” deve-se à cobardia infantil da personagem, (20) característica intermitentemente presente ao longo da obra; por sua vez, o nome próprio (Adam) pode simbolicamente sugerir alguma inocência do protagonista, que desembarca em Lisboa com 22 anos e ainda virgem.

A vinda do jovem Adam para Lisboa, para trabalhar como despachante com o tio Felix e melhorar as condições de vida da família em Inglaterra, dá-se na sequência dessa crise e da morte do pai, Matthew Hanaway. Na Alfândega, Adam encontra-se sob as ordens de Bartolomeu Gomes, o escriturário principal da firma Hanaway, um homem devasso e corrupto que não vê com bons olhos a chegada nem as perspectivas de promoção de Adam e que acabará por roubar o próprio patrão, Felix, deixando-o na miséria e obrigando-o a regressar a Inglaterra. Após o despedimento pelo tio, Adam passa por dificuldades financeiras, contornando-as com a venda de estampas religiosas nas ruas da Baixa; no entanto, o transporte clandestino para Londres de barras de ouro do seu senhorio, o judeu Onofre Montesinhos, e o posterior ingresso de Adam na vida comercial da *City* permitir-lhe-ão melhorar a condição financeira da mãe e das irmãs e constituir família, mediante casamento com Nancy, sua prima direita. Quanto a Bartolomeu Gomes, temporariamente foragido em Espanha, será, no regresso a Portugal, capturado, acusado de sodomia e executado pela Inquisição.

O primeiro ponto digno de realce é a longa transcrição escolhida para epígrafe. Este paratexto é extraído de uma fonte fictícia (*A Visit to Portugal in the Time of King João V by a Pennsylvania Merchant*, publicada em Philadelphia, em 1771), autoatribuída ao narrador várias décadas após a sua partida de Lisboa e o terramoto de 1755, ponto de viragem incontornável na escrita de viagens europeia sobre o nosso país. Nesta transcrição, é dado destaque às praças do Terreiro do Paço<sup>2</sup> e do Rossio<sup>3</sup> e citada a frase “Quem não viu Lisboa não viu coisa boa.” A descrição, pelo narrador autodiegético, de uma das largadas da cidade atesta precisamente uma visão paradisíaca, também ela relacionável com o nome de Adam:

2 “(...) the great square before the royal palace, where the city’s principal merchants and financiers met to do business, where the customs house was, and where great spectacles were held: bullfights and bull-runnings, army exercises, the erection of triumphal arches.” (n.p.) No espaço do romance, o Terreiro do Paço é invocado por Adam como “one of the wonders of civilization.” (33)

3 “This was the square of the people, where the hospital was, and a multitude of small shops and outdoor markets, and where the most obstinate heretics were burned alive in front of the Palace of the Inquisition. Or – if they were less hardened, and the servants of the Holy Office inclined to be merciful – strangled before they were burned.” (n.p.) Para descrições alargadas do Rossio, cf. 43-44 e 412-413.

I saw now that the anchor was already back on deck. Obedient to the new shapes the sails were cutting against the hazy sky, the ship shook itself and started to move. I went towards the prow. We were heading for the river's mouth; beyond it lay the rock of Lisbon and (...) the great ocean itself. I gazed towards these immensities of sea and sky in a most tangled frame of mind. I knew that a great opportunity was opening before me. I wanted to throw myself at it, and yet I wanted to turn back. New times, scenes, prospects were beckoning me onwards, but the pull of what I had left behind was growing stronger with every moment. I had a sudden foreboding that the less than twelve-month period I had passed in Lisbon, with all its difficulties and its great stretches of tedium and frustration, would be (...) the most memorable of my life – and I was flying away from it and nothing that I did or said would turn this ship around so that I could claim my Paradise once again. (334)

Ainda que sem a expressão tomada na 2<sup>a</sup> metade do século XVIII, do seu início datam alguns testemunhos britânicos como os de John Colbatch,<sup>4</sup> Thomas Cox/Cox Macro<sup>5</sup> e John Stevens,<sup>6</sup> para já não falar de *O Portugal de D. João V Visto por Três Forasteiros* (se bem que nenhum deles britânico), das relações económico-comerciais estudadas por Shillinton e Chapman,<sup>7</sup> Sandro Sideri,<sup>8</sup> H. E. S. Fisher<sup>9</sup> e

---

4 *An Account of the Court of Portugal under the Reign of the Present King Dom Pedro II* (1700).

5 *Account of the Kingdom of Portugal, by Thomas Cox, circa 1701. Autograph; with additions by the author's cousin, Rev. Cox Macro.*

6 *The Ancient and Present State of Portugal* (1701).

7 "Despite the frequent disputes with the Portuguese officials (...) the connection between the English and Portuguese was on the whole strengthened during the early years of the eighteenth century. While the War of the Spanish Succession hampered trade in some ways, on the other hand, it largely increased the English exports to Portugal. (...) and the importance of the political interests, which united the two countries, caused the establishment for the first time of direct postal communication between them, by means of packet boats sailing from Falmouth to Lisbon. (...) Previous to 1692 John Methuen declared that the English merchants had had the whole trade of Portugal in their hands; and (...) all through the earlier part of the eighteenth century, their influence on Anglo-Portuguese trade was very great." (238-239)

8 "Num sentido lato, o tratado de Methuen mais não foi que o resultado lógico de uma situação vinda do século XVII, com a assinatura dos tratados de 1642, 1654 e 1661. Dentro do espírito dos acordos então firmados, a Inglaterra permutou o apoio político e promessas de alargamento dos territórios coloniais (Tratados de Aliança), por concessões económicas e obtenção de privilégios (Tratado Comercial), (...)" (68-69) e "Durante a restante primeira metade do século XVIII, a estagnação económica e a semicolonização que caracterizaram Portugal encontravam-se camufladas pelo ouro brasileiro e pelo esplendor da corte de D. João V, o *Rei Sol* português." (95)

9 "Segundo os números oficiais ingleses, ao longo dos anos que medeiam entre 1700 e 1770, o comércio entre a Inglaterra e Portugal evoluiu de uma forma surpreendente" (29) e "o grande incremento

David Francis<sup>10</sup> ou do volume sobre o(s) tratado(s) de Methuen, coordenado por José Luís Cardoso. No romance em apreço, além da alusão ao “acordo” cromwelliano de 1654, (171) o seguinte diálogo entre Adam e Felix é esclarecedor do peso e da importância da presença inglesa em Lisboa nos anos posteriores a Methuen (1703) e ao Acto de União da Inglaterra e da Escócia (1707), do qual, recorde-se, nascerá a Grã-Bretanha:

[Fala de Felix] ‘The English factors here... Well’ – Then grudgingly, ‘I suppose you can throw in a few Scotch and Irish too. The British Factory indeed. Oh, there are a few other countries who have merchants here. – your Dutch, your Germans, the Frogs – but we are certainly top dogs in Lisbon. It is said we do more business here than all other nations combined. Lot more business. We have pretty well the entire export trade, and we’re getting hold of the imports too.’

‘What of the Portuguese merchants?’

Uncle Felix laughed rudely.

‘What Portuguese merchants? The best had Jewish blood in them and the damned Inquisition has so harried and plundered the poor devils that most of them have gone abroad, taking their fortune with them – unless the holy fathers got there first. Those that are left we allow a few crumbs from our table, but otherwise... Oh, it’s us all right. The English. Top dogs, I say! (34)

Embora o perímetro da Lisboa joanina representada na obra seja algo limitado, cingindo-se praticamente às zonas do Cais do Sodré,<sup>11</sup>

---

das exportações para Portugal dependeu exclusivamente dos embarques de produtos ingleses.” (31)  
 “Dentre as nações manufactureiras europeias (...) foi a Inglaterra que beneficiou em maior escala (...) do mercado português. Em 1716, a Feitoria de Lisboa considerava que as suas exportações para o Brasil excediam largamente os níveis atingidos pelo comércio com a França e a Holanda combinados e que as mercadorias britânicas constituíam, na realidade, a ‘maior parte’ de todo o comércio com a colónia. E, em 1729, um inglês que escrevia de Lisboa era de opinião que o valor das exportações de França, da Holanda e de Hamburgo para Portugal se situavam muito abaixo das da Inglaterra: (...)” (59)

10 “Portuguese exports to Britain remained at a lower level than imports, though they increased in the 1720s. (...) the major part of the unfavourable balance (...) was adjusted by the semi-clandestine export of bullion from Lisbon.

(...) For the past century the Factories at Lisbon and Oporto had played a principal part in Anglo-Portuguese trade and had enjoyed greater privileges than their French, Dutch, or Hamburger counterparts.” (45-46 *passim*)

11 “(...) home to a chaotic population of free negroes, foreign seamen, and domestic whores (...).” (195)

da Baixa e de Alfama, com uma ou outra incursão pelo Bairro Alto e pela Junqueira, então nos arrabaldes, os múltiplos apontamentos da vida lisboeta, lúdica, familiar, social e religiosa, tanto burguesa quanto popular, não permitem referências individuais, mas entre as organizações, as manifestações, as práticas e os traços culturais aludidos contam-se festividades (por exemplo, o Corpo de Deus,<sup>12</sup> romarias, procissões, confrarias e irmandades), a Inquisição e os seus sangrentos autos-de-fé,<sup>13</sup> um submundo de rixas, criminalidade e prostituição, de sujidade e “água vai”,<sup>14</sup> os ingressos forçados no convento,<sup>15</sup> a hospitalidade<sup>16</sup> e o gosto pela lisonja<sup>17</sup> dos portugueses, as próprias formas de tratamento,<sup>18</sup> etc. Como seria de esperar, o Santo Ofício e a intolerância da Igreja e da religião católicas face às outras confissões recolhem boa parte das críticas e da ironia protestantes:

I was just embarking on a (...) piece of sarcasm in which I was asking Dom Jeronymo ('as a distinguished servant of the Holy Office') if he would do me the favour to explain how the burning of fellow creatures at the stake in the midst of a civilised European capital differed in any material respect from the human sacrifices that were demanded and performed by priests who served the primitive and hideous religions of the jungles of Africa and America (...). (180)

(...) as far as he [Dom Jeronymo] could see it [a Protestant education] was only delivering the child to a life of error and thereafter to the everlasting torments that a merciful God reserves only for heretics. (394)

12 Apresentado pelo galês Evan Williams como “just a crowd of dirty, garlick-stinking tradesmen, dressed up in stupid old costumes and wagging tattered banners around and all that tame nonsense.” (96)

13 A narração do primeiro ocupa as páginas 106-122.

14 “(...) the latest cascades of offal and waste from the windows of the various buildings around (...).” (20)

15 “It was the common lot of an unmarried female of the noble class to be mewed up behind the convent walls with a gaggle of other young women, dependent for their amusement on the gallants who came to the grille every night to flirt and play their guitars and accept the presents the nuns had prepared for them.” (340)

16 “The Portuguese of every class are punctilious in their hospitality, and a glass of wine and probably a few choice morsels to eat were invariably provided for a guest before he had been in the house five minutes.” (418)

17 “(...) this was only an example of the Portuguese fashion of flattering whoever they were addressing (...).” (410)

18 “(...) this [Dom Adam] was only an example of the amiable Portuguese custom of elevating everybody in rank by at least two or three degrees when addressing them, (...).” (35)

Atente-se também no seguinte diálogo entre Dom Jeronymo e o protagonista:

‘As I recall, Senhor Hanaway, you do not favour this (...) sacrament of Our Faith by which poor deluded victims of the Devil are released from their earthly torments and sent to the judgement of a merciful God.’ (...)

‘It is not my faith, Sir,’ I said then. ‘Thank God. And no, I shall never be reconciled to the idea that there is merit in burning living human beings under any pretext whatsoever.’ (437)

Embora se trate de um projecto demasiado vasto para desenvolver numa simples recensão, seria relevante confrontar os abundantes elementos civilizacionais ficcionalizados em *Adam Runaway* com os aduzidos em obras como as de Piedade Braga Santos *et alii*, Teresa Rodrigues ou, se bem que para um período ligeiramente mais tardio, Suzanne Chantal.

Outro tanto se poderia dizer, já agora, no que toca à detecção de possíveis influências – ou mesmo de um *pastiche* – de Daniel Defoe (c.1660-1731) neste romance de Peter Prince. Tal proposta assenta, desde logo, no facto de o autor de *Robinson Crusoe* (1719), o principal novelista contemporâneo do período ficcionalizado, ser explicitamente invocado na analogia entre Wednesday e o Friday de Defoe.<sup>19</sup> A orientação anglo-portuguesa desta recensão não permite, mais uma vez, uma exploração alargada e sistemática das afinidades narrativo-estruturais e estilísticas de *Adam Runaway* com as autobiografias ficcionais de Defoe, mas, além da opção por narrações autodiegéticas, com tudo o que isso implica na valorização das experiências individuais,<sup>20</sup>

---

19 “The fellow who brought us the wine. I call him Wednesday. After the day I met him... *Robinson Crusoe*, you know. The man Friday?”

It was evident she [Maria Beatriz] hadn’t the faintest idea what I was talking about. (...) Mr Defoe’s masterpiece, which was my favourite book then in English, had been out in London for two years almost, and had been wildly popular since it first appeared.” (29)

20 “(...) Defoe returns repeatedly to the same narrative experiment: the representation of a self in the process of narrative retrospection. To sustain the illusion that these representations are not (...) fictions but true accounts of real people, (...) he performs an authorial disappearing act by assuming the voice of a first-person narrator looking back at his or her life and attempting to make sense of it through the act of writing.” (Pollack 139)

*Adam Runaway* oferece-nos uma representação realista<sup>21</sup> de contextos e valores económicos, financeiros e comerciais burgueses,<sup>22</sup> além de marcas do *rogue*, na caracterização de Bartolomeu Gomes.

Concluiremos transcrevendo um excerto, também ele final, do romance em apreço:

Most of all I wish I could dream of Lisbon. That is: of Old Lisbon. My beloved city. It is gone now. The great earthquake and fire of twenty years ago levelled to the ground almost everything that I once saw, and I've been told the restoration of the city has completed the work of transforming it utterly. (...)

I am glad I do not have to see this new city. I cling to the old one that I loved. (...)

This is the lost city I want to remember tonight. Not (...) the city the approaching traveller saw, but how I viewed it for the last time, (...) in that strange season when the northern wind seemed to have taken up its abode amidst the southern spring. Oh how cold I was as I stood at the stern of the packet boat looking back at the marvellous sight. (...) It was mid morning (...), an overcast sky but no haze and the city was clear behind us. I looked at it all, from side to side, from west to east, from Belém to the far edge of the Alfama. Other passengers were also standing near by, all drawn to the fabulous vision we were sailing away from. (...)

It began to snow. In Lisbon, in April, it snowed. An old fellow, a stalwart of the Factory, (...) standing near me, said that he had lived in this place for

---

21 "Formal realism, in fact, is the narrative embodiment of a premise that Defoe (...) accepted very literally, but which is implicit in the novel form in general: the premise, or primary convention, that the novel is a full and authentic report of human experience, and is therefore under an obligation to satisfy its reader with such details (...) as the individuality of the actors concerned, the particulars of the times and places of their actions, details which are presented through a more largely referential use of language than is common in other literary forms." (Watt, "Defoe", 32) O mesmo Ian Watt afirma noutra local: "Defoe's most important innovation in fiction was his unprecedentedly complete narrative realism." (*Rise*, 153)

22 Como nota Deidre Shauna Lynch, "Money is the making of Defoe's self-seeking fortune-hunters, the secret and measure of their success. Without it, there is no escape from the past or a fixed station in life, (...) nothing to tell, no interest generated for us readers. But during Defoe's lifetime the volatility of value on which these adventurers capitalize (...) began to make it strangely difficult to apprehend economic affairs as a story in which individuals are (...) the authors of their deeds and in which causes lead smoothly to effects." (99)

forty years and had never known it to snow like this. (...) We were very lucky to be witnesses to it.

I was lucky. I saw snow falling late in April upon the Tagus river. And that is what I would like to dream of tonight. The snow coming down so large and dense, and the miraculous city of Dom João V retreating behind a veil of white, hiding its face, as if it knew in its stones that it was doomed. (472)<sup>23</sup>

## Obras Citadas

- Cardoso, José Luís et al. *O Tratado de Methuen (1703): Diplomacia, Guerra, Política e Economia*. Lisboa: Livros Horizonte Lda., 2003.
- Chantal, Suzanne. *A Vida Quotidiana em Portugal ao Tempo do Terramoto*. Trad. de Álvaro Simões. Lisboa: Edição Livros do Brasil, [s.d.] (*La Vie Quotidienne au Portugal après le tremblement de terre de Lisbonne de 1755*. [S.l.]: Librairie Hachette, [s.d.]
- Chaves, Castelo Branco (ed./trad.) *O Portugal de D. João V Visto por Três Forasteiros*. Lisboa: Biblioteca Nacional, "Série Portugal e os Estrangeiros", 1983.
- Cox, Thomas/Cox Macro. *Relação do Reino de Portugal 1701*. Coord. Maria Leonor Machado de Sousa. Trad. Maria João da Rocha Afonso. Lisboa: Biblioteca Nacional, "Textos BN", 2007.
- Fisher, H. E. S. *De Methuen a Pombal. O Comércio Anglo-Português de 1700 a 1770*. Lisboa: Gradiva-Publicações, Lda., "Construir o Passado", n° 6, 1984 (*The Portuguese Trade. A Study of Anglo-Portuguese Commerce 1700-1770*. [S.l.], [s.ed.], 1971).
- Francis, David. *Portugal 1715-1808. Joanine, Pombaline and Rococo Portugal as seen by British Diplomats and Traders*. London: Tamesis Books Ltd., Série A, "Monografias", CIX, 1985.
- Lynch, Deidre Shauna. "Money and Character in Defoe's Fiction." *The Cambridge Companion to Daniel Defoe*. Ed. John Richetti. Cambridge: Cambridge University Press, 2008. 84-101.

---

23 Sugerimos também o confronto de *Adam Runaway* com *The Day of Atonement* (2014), do romancista norte-americano David Liss (n.1966), já objecto de um estudo inédito de Maria Zulmira Castanheira.



- Pollack, Ellen. "Gender and fiction in *Moll Flanders* and *Roxana*". *The Cambridge Companion to Daniel Defoe*. Ed. John Richetti. Cambridge: Cambridge University Press, 2008. 139-157.
- Prince, Peter. *Adam Runaway*. London: Bloomsbury Publishing plc., 2006 (2005).
- Rodrigues, Teresa. *Cinco Séculos de Quotidiano. A Vida em Lisboa do Século XVI aos Nossos Dias*. Lisboa: Edições Cosmos, 1997.
- Santos, Piedade Braga et alii. *Lisboa Setecentista Vista por Estrangeiros*. Lisboa: Livros Horizonte Lda, "Cidade de Lisboa", 1987.
- Shaw, L. M. E. *The Anglo-Portuguese Alliance and the English Merchants in Portugal, 1654-1810*. Aldershot, Hampshire: Ashgate, 1998.
- Shillinton, V. M. e A. B. Wallis Chapman. *The Commercial Relations of England and Portugal*. London and New York: Routledge, "Economic History", 2006 (1928).
- Sideri, Sandro. *Comércio e Poder. Colonialismo Informal nas Relações Anglo-Portuguesas*. Lisboa: Edições Cosmos, "Coordenadas", 1978 (*Trade and Power – Informal Colonialism in Anglo-Portuguese Relations*. Rotterdam: Rotterdam University Press, 1970).
- Watt, Ian. "Defoe as Novelist". *The New Pelican Guide to English Literature, IV, From Dryden to Johnson*. Ed. Boris Ford. Harmondsworth: Penguin Books, 1982. 151-164 (*The Pelican Guide to English Literature*, 1957).
- . *The Rise of the Novel. Studies in Defoe, Richardson and Fielding*. London: Chatto & Windus, 1957.