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THE DIGITAL HUMANITIES IN ACTION

THEMATIC SECTION

Navigating Travel Writing and Digital Humanities: the “Anglophone Travellers in Portugal” Project and its Visual Narratives

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ABSTRACT: This article aims to present the “Anglophone Travellers in Portugal” project carried out at CETAPS, focusing on its visual dimension. After decades of analysing the works using close reading methods, we have adopted Digital Humanities approaches to deal with the large amount of data generated. With these notions in mind, we have taken on data visualization tools as a way of analysing, interpreting and communicating our findings related to the travel narratives we have gathered in our database, written by Anglophone authors who travelled in Portugal. These travellers show us a different perspective on Portuguese culture, history and geography and, in order to draw meaning from their narratives, we have to look at them in an interdisciplinary way. This will be possible through the advancement of the project’s visual identity, both by developing the visuals of the associated repository and website

RESUMO: O presente artigo pretende apresentar o projeto “Anglophone Travellers in Portugal” levado a cabo pelo CETAPS, focando-se na sua dimensão visual. Após décadas de análise das obras através de métodos de *close reading*, adotámos abordagens relacionadas com as Humanidades Digitais para tratar a grande quantidade de dados gerada. Tendo em conta estes conceitos, utilizamos ferramentas de visualização de dados como forma de analisar, interpretar e comunicar as nossas descobertas sobre as narrativas de viagem que organizámos na nossa base de dados, escritas por autores anglófonos que viajaram por Portugal. Estes viajantes mostram-nos perspectivas diferentes sobre a cultura, a história e a geografia portuguesas e, de modo a extrair significado das suas narrativas, temos de lançar sobre as mesmas um olhar interdisciplinar. Isto será possível através do crescimento da

and by the inclusion of digitised images of the illustrations present in the works incorporated in our database. Therefore, in this article, we will start by demonstrating the importance of illustrations and images in literary works; we will then delimit the illustrations that can be found in the “Anglophone Travellers in Portugal” project, and we will finish by describing the process of scanning, categorizing and organizing the generated images. This account will allow us not only to share our findings with the public but also to pave the way for new stories, discoveries and participations.

KEYWORDS: Anglophone literature, travel writing, digital humanities, distant reading, visual narratives, storytelling

identidade visual do projeto, tanto pelo desenvolvimento da imagem do website e do repositório associados, como também pela incorporação de imagens digitalizadas das ilustrações presentes nas obras incorporadas na base de dados. Assim, no presente artigo começaremos por demonstrar a importância das ilustrações e das imagens para as obras literárias; seguiremos para uma delimitação das ilustrações que podem ser encontradas nas obras do projeto “Anglophone Travellers in Portugal”; e concluiremos com uma descrição do processo de digitalização, categorização e organização das imagens geradas. Esta exposição permitir-nos-á não só partilhar as nossas aprendizagens com o público, mas também abrir caminho para novas histórias, descobertas e participações.

PALAVRAS-CHAVE: literatura anglófona, escrita de viagens, humanidades digitais, *distant reading*, narrativas visuais, *storytelling*

IMAGES AS NARRATIVE AGENTS

It is often said that a picture is worth a thousand words. Although much can be argued against this debatable statement, there is no doubt that illustrations play a crucial role in the creation of knowledge and the enhancement of the depth and complexity of narratives. Images have a unique power to convey meaning. When a book includes illustrations and incorporates visual elements, the images act not only as a support to the textual content but also as new creators of meaning, perspectives, and insights. These illustrations can deepen the reader's engagement with the text by suggesting and arousing new meanings, emotions or perspectives that might not be explicit – or even implicit – in the words.

Like written language, images are coded with layers of meaning that require analysis and interpretation, often acting as a visual language that carries symbolic and cultural meanings. According to Barthes (1977), images can be more than just *illustrations*, not only accompanying a text but also conveying their own meanings:

In other words, and this is an important historical reversal, the image no longer *illustrates* the words; it is now the words which, structurally, are parasitic on the image. The reversal is at a cost: in the traditional modes of illustration the image functioned as an episodic return to denotation from a principal message (the text) which was experienced as connoted since, precisely, it needed an illustration; in the relationship that now holds, it is not the image which comes to elucidate or 'realize' the text, but the latter which comes to sublimate, patheticize or rationalize the image. (1977, 25)

Although this reversal was important for the awareness of the relevance of illustrations in literature at the time of Barthes, it is acknowledged that, for many works, images continue to be secondary to the text. Nonetheless, this does not mean that one element has supremacy over the other. Instead, they complement and add meaning to each other, as both encapsulate significant historical and narrative meanings. Functioning as an interunit, they are better perceived when they are together.

When thinking about travel literature, it becomes even clearer that illustrations play a very significant role in the construction of books as objects of meaning. Leitch (2019) writes about how important visual elements are, focusing on the case of travel writing:

Depictions of peoples and prospects in these accounts inflect readers' sense of place, establish authors' reputation for truth-telling, and create fervour for travel, both real and imagined. In the early modern period, establishing otherness was an important function of travel illustration, but such strategies evolved as the European marketplace for print took shape. (2019, 456)

As she explains throughout the text, illustrations were fundamental in early modern writing as a means of depicting the world, different people, cultures and places. Up to 1830, the year around which photography was invented, drawings and paintings were used not only to enrich travel narratives, but also to establish a closer relationship with the reader, who was imagining experiences he had not been through, things he had never seen and places he had never been to. With the advent of photography, new possibilities for illustrations emerged:

Photography (...) became the technology par excellence to reassert eyewitness claims that had been the cornerstone of travel narratives in both textual and visual iterations. Photography could perhaps best advocate for the veracity of the subject without the intervention of the observer. (*idem*, 2019, 471)

This meant that authors now had a wider and more varied range of types of illustrations to choose from, which benefitted the richness of the literary work and the creativity of its authors. The interplaying unit of visual (no matter the type) and verbal elements constitutes and enhances the literary work, thus creating a more complex – and fruitful – reading experience.

THE HEROIC IMAGES OF THE “ANGLOPHONE TRAVELLERS IN PORTUGAL” PROJECT

The “Anglophone Travellers in Portugal” project, which emerged in the 1980s (Castanheira 2001), has been continuously carried out and improved by a dynamic and ever-growing interdisciplinary team of researchers. Since the beginning of the project, almost 200 accounts written by Anglophone authors who travelled to Portugal have been analysed, filed and included in a collection. Decades of extensive close-reading work have

contributed to the formation of our database, whose timeline spans from the 18th to the 20th centuries.

However, in order to move forward and deepen our research, we decided to adopt a distant-reading approach to better deal with the large amount of collected information. As defined by Moretti: “Distant reading: where distance, let me repeat it, is a condition of knowledge: it allows you to focus on units that are much smaller or much larger than the text: devices, themes, tropes – or genres and systems” (Moretti 2013, 48-49). Taking on a distant-reading strategy would allow us to create data visualization tools and draw meaning from the works without the initial reading, but rather analysing the metadata itself: “Texts are real objects – but not objects of knowledge. If we want to explain the laws of literary history, we must move to a formal plane that lies beyond them: below or above; the device, or the genre” (*idem*, 77). To generate knowledge about a particular group of works, one must take into consideration either broader or more specific categorizations of the texts. As previously noted, “Our main objective, thus, is to rethink the way information is built and delivered, allowing a wider audience to critically explore the data through visualization tools” (Castanheira and Moreira 2024, 130-131).

For the sake of generating knowledge about our collection of works, we would have to consider the different possible categorizations of the texts, and not the textual contents of the works themselves. This process would shed light on many important topics that we ought to consider when navigating the database. For example, the keywords assigned to the works, considering the topics they cover, give us an insight into what was considered important not only by each author, but also by all of them as a “group”. Assuming all these narratives have differences and similarities between them, they can be analysed according to these exact differences and similarities, and the conclusions to which we arrive offer distinct insights compared to those drawn from the close reading of the works.

All accounts have in common the fact that they were written by Anglophone people who travelled, visited or even resided in Portugal for some time. Despite their different genders, occupations, motives or circumstances, they all decided to write about Portugal, whether that was their intention from the start or whether publication, for example, of letters to family and friends or diaries, was a decision taken later. In a way, they adhered to the concept of the monomyth:¹ “The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: *separation*—

initiation—return (...)” (Campbell 2004, 28). The main character, whether the author himself/herself or someone else, left home in search of the most diverse forms of “initiation”, regardless of whether they were related to adventure, pleasure, trade, science, health, military missions or political affairs. Portugal was a place of discovery, a country for them to explore, dissect and analyse, and their works are a testimony to those pursuits. The overwhelming majority of them would one day return home and, even if not crowned as heroes, they had become protagonists of stories of adventure, quest, resilience and overcoming; that, in itself, can be seen as a heroic act.

Along with their writings, many of them included images of their experiences, whether they drew and painted illustrations, collaborated with illustrators or took photographs. For example, in *Peeps at Many Lands* (1920), the author herself, Agnes Goodall, painted eight watercolour illustrations to complement her narrative. Another example is William Koebel, who chose 21 paintings of Susanna Roope Dockery to illustrate his book, *Portugal. Its Land and People* (1909), while also integrating photographs. These images show us something other than what their words tell us, often reflecting a time of Portuguese history that can no longer be visited in a visual and objective way. Their portrayals of the Portuguese land, people and culture are valuable evidence of how Portugal was back then, and how it was viewed by foreigners (hetero-images, images of the Other, distinct from self-images, i.e., images of the Self).

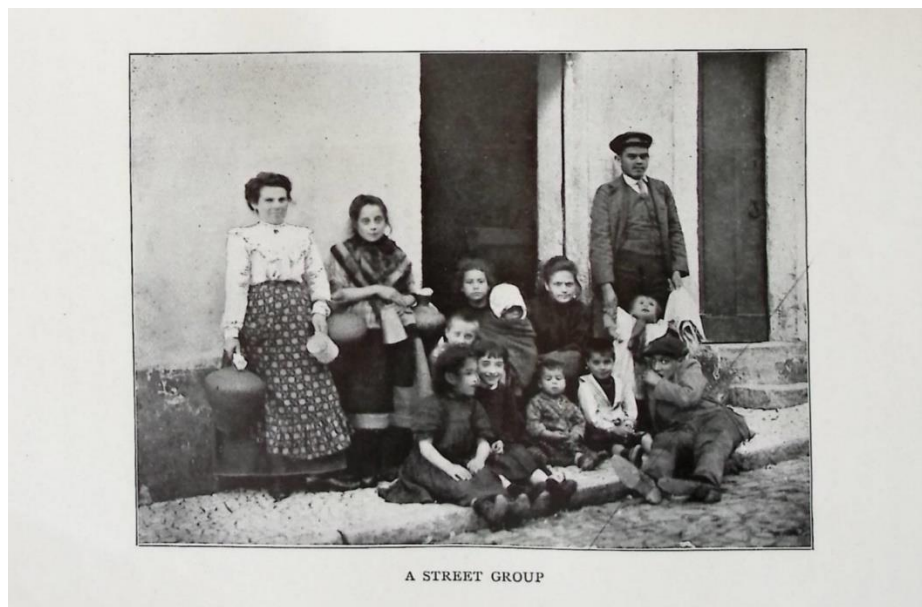


Figure 1. Photograph of a Portuguese street group at the beginning of the 20th century. (Koebel 89)

Our team gathered information about which books in our database contain illustrations, and which ones do not. That metadata was included in our repository. But one thing was lacking. How could we attempt to offer a comprehensive and accurate entry of each book if we did not provide a visual element to its illustrations, as important as the verbal text? What if we made those illustrations available to the public, including them in our digital sources?

MAKING USE OF DIGITAL HUMANITIES METHODOLOGIES

Since the beginning, our project has been greatly influenced by Digital Humanities notions. The concept of the digital humanities refers to “the change in scholarship in the humanities driven by digital tools, digitally available (big) data, digital repositories, and virtual research environments” (Heinisch *et al.* 2021, 98). Incorporating digital resources has allowed us to expand, develop and improve the dimension and depth of the “Anglophone Travellers in Portugal” project, thanks to the continuous and fruitful emergence of new research questions, methodological approaches and digital strategies.

When thinking of the digitisation of the illustrations included in the works in our database, we have adopted the methodology explained by Drucker (2021), comprised of three basic steps: materials, processing, and presentation. In order to build a project in Digital Humanities, it is imperative to take into consideration these three components:

(...) *materials*: a repository of files or digital assets; *processing*: some kind of information architecture or structure and a suite of services; and *presentation*: a display of results within an online or offline user experience. (...) At their simplest, digital projects can consist of a set files (assets) stored in an information architecture such as a database or file system (structure) where they can be accessed (services) and called by a browser (use/display). (Drucker 2021, 10)

These elements demonstrate the continuous intertwined connection between our project and Digital Humanities. Not only could this approach answer some of our research questions, but it also supported the work we had been doing until then. By following these

guidelines, we had a clearer impression of the path to follow, as well as where it could lead us.

FIRST STEP: DIGITISING AND NAVIGATING PHYSICAL BOOKS

While analysing the database, we have come across information about many illustrated works. Due to the detailed descriptions of the researchers before us, we are now able to physically locate almost every book in the database, most of which can be found in libraries in Portugal, such as Biblioteca Geral da Fundação Calouste Gulbenkian, Biblioteca Nacional de Portugal, Centre for English, Translation, and Anglo-Portuguese Studies (CETAPS) at NOVA FCSH, and the Gabinete de Estudos Oisiponenses (GEO).

Our work started at NOVA FCSH, home to two libraries, Biblioteca Vitorino Magalhães Godinho (BVMG) and Biblioteca Mário Sottomayor Cardia (BMSC), as well as to the library of the Lisbon branch of CETAPS. Before beginning the physical digitization, we prepared the work to be done by looking into our database to identify which books contained illustrations and which of them could be consulted in our initial research sites, that is, the two NOVA FCSH campuses, in Lisbon, Portugal. We searched the online catalogue of their libraries² to see which works could be found there and ended up digitising eight illustrated books consultable in the three locations mentioned above. In this initial stage of the digitization process, we digitised and catalogued a total of 296 illustrations. The digitised books and the locations where they were consulted are the following:

Title	Year of publication	Author	Location of consultation	Number of illustrations
<i>Lisbon & Cintra</i>	1907	Ada Inchbold	CETAPS	30 illustrations
<i>Portugal Its Land and People</i>	1909	William Koebel	CETAPS	80 illustrations

<i>The Selective Traveller in Portugal</i>	1949	Susan Lowndes and Ann Bridge	BVMG	54 illustrations
<i>All the Best in Spain and Portugal</i>	1954	Sydney Clark	BVMG	48 illustrations
<i>Fair Lusitania</i>	1874	Catherine Jackson	BVMG	20 illustrations
<i>I Gathered no Moss</i>	1939	John Gibbons	BVMG	31 illustrations
<i>Peeps at Many Lands</i>	1820	Agnes Goodall	BVMG	8 illustrations
<i>Journal of a visit to Madeira and Portugal</i>	1970	Isabella de França	BMSC	25 illustrations

The first digitised works were *Lisbon & Cintra* (1907) and *Portugal Its Land and People* (1909), which can both be found at the CETAPS library. This means that the two books could be scanned in the researchers' and multipurpose room at that research unit. We started by setting up the scanning device,³ as well as the computer program that allowed for the transmission of the digitised images to the working computer. The required physical material included a computer; the vertical scanning overhead camera; a USB cable connecting both, for power and data transfer; a black scanning mat necessary to provide a black background and clear image capture; and the book to be digitised. Our camera scanner detects the page automatically and scans it in a matter of seconds, which ensures a smooth and fast pace of work. It also includes AI technology that erases traces of fingers on the document, a very useful feature especially when it was necessary to hold the pages down, in the case of the most used and handled books.

After digitising these two books, we moved on to the books located at the BVMG. Some challenges were encountered during this process. While navigating the catalogues of the NOVA FCSH libraries, we soon realised that not all the books could be borrowed

and checked outside the library, mainly for conservation and preservation reasons: many of the physical copies are first editions and demand special handling requirements. This consequently led to the necessity of on-site scanning, meaning that the scanning device had to be taken to those facilities. Some examples of these books were *The Selective Traveller in Portugal* (1949), found at BVMG, and *Journal of a visit to Madeira and Portugal* (1970), which was the only book consulted locally at BMSC. This resulted in a longer, slower, and more challenging process of digitization: firstly, it was necessary to find a suitable table, large enough for all the material to be placed on it (the scanning device, the computer and the book). Not only did the size of the working table need to be adequate, but it also had to be positioned in a well-lit area, where sunlight was abundant, but not so direct that it interfered with the quality of the digitised image.

Although having to carry out the scanning process in the reading rooms of the libraries entailed an increased amount of time and effort, it was ultimately deemed an overall streamlined and efficient procedure, thanks to the advanced technology of the scanning device and our prior research related to where the illustrations were located, both in terms of libraries and in the specific pages or book chapters in which they could be found.

The files of the images were stored in JPG files, organized in folders specific to each work and arranged according to their order of appearance in the book. Some metadata was annotated during this digitization process, information that would later be used for the filing of the illustrations. Such information included the size of the physical images, the page on which the image could be found, and details related to the index of the illustrations. This content would be rearranged and deepened in the next step of the process, related to the metadata and the analysis of the images' contents.

SECOND STEP: WHAT *CAPTA* CAN WE TAKE FROM THESE IMAGES?

It was deemed necessary to elaborate a template for the analysis of these images, containing the fields which were to be filled with information about the images, later translated into metadata inserted in the repository, along with the images. *Capta* is a concept coined by Drucker, who argued that “*Data are capta*, taken not given, constructed as an interpretation of the phenomenal world, not inherent in it” (Drucker 2011, 8). This means that no data pre-exist, all data are taken from the interpretation of the observer in

relation to the observed phenomena, based on a co-dependent relationship. This concept changed and shaped the way we look at our group of works, as we understood that data is never objectively given, collectable in an objective and impartial way, but rather something actively “captured”, subject to our own ways of viewing and interpreting the objects of study. This was an iterative process that required an interdisciplinary and methodology approach, leveraging concepts of Digital Humanities. In the case of our illustrations, it helped us both organize and analyse the given images, allowing us to have a deeper knowledge of the works of our database and providing a more detailed insight into whoever visits our repository and website.

In this light, the following *capta* were annotated for each individual illustration: title of the illustration; caption; author of the illustration; page; book where it was found; date; location (the place which the image represents); description of the content of the image; size of the image; type of illustration (watercolour, photograph, other); black and white or coloured. The process of gathering this information was then ordered by its degree of *objectivity* or *subjectivity*, resulting in three different levels of analysis: while the title, caption, author, page or date are objective information that can be – and indeed was – easily found in the books, some other fields took more time to ascertain. Identifying, for example, the location represented in an image was more straightforward in some cases than in others. It was simple when the location was explicitly named in the accompanying paratextual information. However, when the illustration distinctly depicted a specific place, but that place was not named, efforts were made to determine its location as accurately as possible through careful analysis of visual and contextual clues.

The metadata related to the location was encoded using geolocation terms, such as toponyms and geographical coordinates. By also leveraging the controlled vocabularies of both GeoNames⁴ and Getty Vocabularies⁵, our metadata becomes connected with Linked Data, which allows for the linking and disambiguation of the *capta*.⁶ The articulation of these detailed *capta* would be useful *a posteriori* when interpreting the metadata. By describing locations with such precision and incorporating Digital Humanities strategies, we ensured that geolocations were accurate and that metadata could later be used on data visualization tools.

The most “subjective” part of this categorization process was related to the description of the content of the images. This field was open to the researcher’s

interpretation, who was responsible for outlining what could be seen in the images, enumerating their elements and describing their surroundings. Although we attempted to follow a consistent approach with each illustration, explaining the main components, features, background and foreground, each image was unique and required a different perspective. Providing a thoroughly analysed and detailed description of the image allowed for a more comprehensive understanding of it.

All image files were uploaded to the CETAPS Repository, under the “Anglophone Travellers in Portugal” collection. When we now browse the page,⁷ we can open any of the “Image” entries and find detailed information about the almost 300 illustrations digitised, as well as a downloadable file containing the scan itself for each of them. This allows us not only to organise the information gathered, but also share it with whoever explores the repository. The metadata work carried out earlier related to the descriptions of the images is helpful for a smoother navigating process; when searching specific keywords, like “Sintra” or “castelo”, images that relate to these words will appear.

Although these images are all stored in the repository, it is not the only place where one can explore them. The database is also accessible through the “Anglophone Travellers in Portugal” website,⁸ which is dedicated to sharing the progress of our project. Using data visualization tools, we can see trends, differences and patterns, thus generating new insights and communicating our findings effectively, as “The visualizations are often more easily consumed than the complex research data on which they depend” (Drucker 2021, 86). Anyone who accesses the website can navigate through the map present in the “Database” section and locate the images from our database, thanks to the geolocation work completed previously. This approach allows us to showcase our work to viewers in an interactive and dynamic way. They can journey around the map of Portugal through the illustrations in our books, as shown in Figure 2, making this a tangible, engaging and responsive research resource.

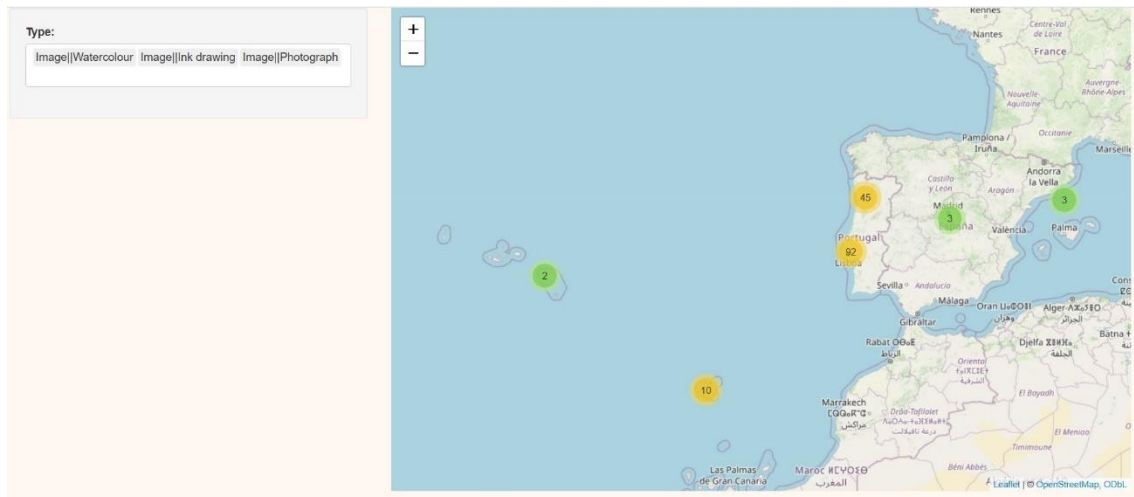


Figure 2. Data visualization tool that shows the locations of the illustrations included in our database.

The metadata that accompanies the images serves not only to complement and characterize the visual elements it refers to, but also to preserve said information. By organizing and subsequently sharing the metadata, we aim to contribute to its conservation and longevity, hoping it remains accessible to anyone who wishes to read, explore or know more about what these books and their images tell us about Portugal.

THIRD STEP: LOOKING AT THE HORIZON

Currently, our plan is to expand the project's reach by digitising and categorizing more illustrations from books, including those illustrated but not yet digitized, as well as any additional books that may be of interest to our database. These ongoing efforts will allow us to improve our collection of metadata by increasing and refining the details we include in each book entry.

We also plan to introduce a new dimension to the project, related to the publication of photographs taken in the places mentioned by travellers, which will show what they look like today. These images will allow us to compare the world of the past with that of the present. Some examples of these photographs have already been taken, mostly in easily accessible places in the centre of Lisbon, Portugal. While digitising the illustrations of the first aforementioned eight books, we annotated some that could easily be recreated due to the proximity of the places to the premises of the Lisbon branch of CETAPS. The original images were used as models for their remakes. For example, there is a photograph

of Praça do Comércio⁹ in *Portugal Its Land and People* (1909). This prompted us to go to this square and attempt to take a photo from exactly the same point of view, which shows the resemblances and changes of this location 115 years after the original photo was taken. In the future, we aim to share our findings with viewers by leveraging dynamic and captivating digital tools available on our website. We want to be able to travel not only through Portugal but also through time. These online resources will allow us to live and relive what once was and what now is at the same time, looking at the past and the present simultaneously. This dynamic interaction is an opportunity to investigate historical moments or mementoes while comparing them to the current reality. It serves as a reminder of the temporality of these travel narratives, but also of our capacity to see the world through different eyes and points of view.

Hoping to extend the participatory dimension of our project further, the website will integrate digital features for public submission, inviting contributions whilst strengthening the connection between researchers and the public at large. We hope to create a collaborative platform where the viewers can engage interactively with the project, leveraging Citizen Humanities notions:

Citizen humanities means to learn from each other. Scholars can learn from the participants' ideas and perspectives on their research, and the participants can learn the critical handling of sources and the application of research methods to classify and assess information. (Heinisch *et al.* 2021, 114)

The promotion of citizen science and interplay between investigators and readers is one of our main goals, as we have realized that through a continuous and fluid exchange of ideas, our project will grow in depth and in scope and benefit from a variety of perspectives and interpretations. Collaboration is crucial to our research, not only because our project has benefited from the work of specialists in digital technologies and scholars in the humanities and social sciences, but also in what relates to the cooperation between academics and non-academics, scholars and the general public. Public engagement can help identify Anglophone travel narratives on Portugal that have not yet come to our attention, expanding the width of our database and contributing to the broadening of the research related to its contents.

As we continue to work with Digital Humanities to gain new insights into Anglophone accounts about travels in Portugal, we make use of different avenues of participatory science and citizen humanities. One example of the close relationship we promote between Digital Humanities and travel writing is our “Storytelling” series. Published on our website, the first episodes of these stories can already be read online. Through three different contextual points of view – gender, occupation, and railway development –, we have begun creating new narratives and storylines. Thanks to data visualization tools, like the timeline included in the “Gender” storytelling page, showcased in Figure 3, which clearly shows us the disparity between the number of male and female authors in our database, we can start trying to formulate some questions and, hopefully, draw some conclusions. What does the male-centred authorship about Portugal say about this country? Could more female perspectives have given us different views, and, if yes, can we still try to bridge this gap? These questions seem to only find answers through an interdisciplinary approach to the project, one that conjugates Digital Humanities, citizen science and literary studies.

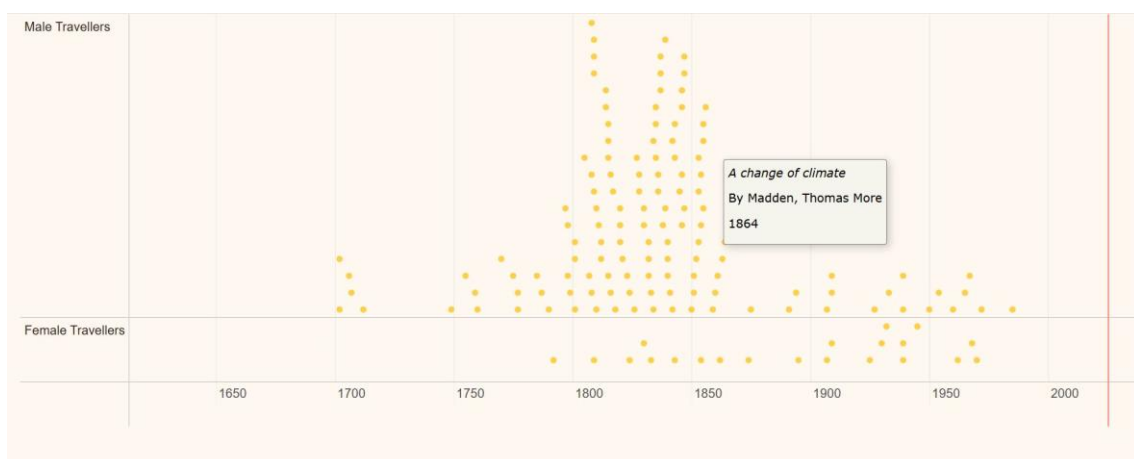


Figure 3. Data visualization tool related to the “Gender” category.

Due to its interdisciplinary approach, our project’s findings open avenues for collaboration and can contribute to discussions in a variety of fields: history, geography, literature, sociology, anthropology, gender studies, translation studies... From a cultural perspective, they shed light on how travel narratives can shape and be shaped by cultural perceptions, offering insights into the relationship between Anglophone travellers and Portuguese society – not only in the past but also in terms of how it has affected present-day relations.

Our research examines these interactions by focusing on matters related to national representations, cultural exchange and Anglo-Portuguese relations.

The project, launched in 1981 and integrated into the Anglo-Portuguese Studies area of CETAPS, one of the centre's founding research areas, represents an innovative and original initiative in the field of imagology studies and travel writing. It provides a new way to look at the genre, as it deepens our understanding of how travellers communicate experiences through personal, subjective observations and broader cultural contexts. This multidisciplinary essence drives the project forward, fostering collaboration in different fields and providing new levels of analysis. It also has potential applications in educational initiatives, as our findings help showcase how these narratives can serve as case studies for works related to historical representation, literary analysis, and travel writing studies.

FINAL REMARKS

The inclusion of visual elements in the “Anglophone Travellers in Portugal” database has been a concern for us since the beginning and, in the past year, we have had the opportunity to make several developments and improvements to this dimension of the project. After successfully adding images of the covers of the editions of all the books included in our collection of the repository, we are now moving forward towards incorporating more illustrations and more books. This will allow us to not only expand the possibilities of research, but also broaden the coverage of our database. As a result, we expect to create more engaging and ample resources for users, both on our website and repository.

Digital Humanities have been crucial in shaping the methodology, theoretical framework and understanding of the project's scope: our scientific and digital approaches have permitted us to develop our research continuously, find new ways to challenge our findings and open new avenues of inquiry. By planning on creating new data visualization tools, we aim to increase the accessibility of our project further. These tools will pave the way for more opportunities for interactive relationships with the public, fostering the citizen-participatory dimension of the project.

We strongly believe that by collaborating with viewers and adopting a citizen science approach, we will be able to tell more detailed and refined stories about the travel narratives we have registered. Digital storytelling is also an essential part of our plans, as we have realised that different multimedia formats offer powerful ways to interpret the

accounts of these authors and the experiences and impressions they tell us, as well as pave the way for new citizen participatory opportunities. Our ongoing efforts to combine text with image within the framework of the “Anglophone Travellers in Portugal” project will proceed, as we hope to continue enriching its visual dimension and its digital nature, whilst telling stories through our findings.

END NOTES

¹ A word that first appeared in James Joyce’s *Finnegans Wake* (1939), later borrowed by Joseph Campbell to explain the narrative structure found in myths, legends and stories.

² <https://catalogo.biblioteca.fcsh.unl.pt/>

³ The professional document scanner IRIScan Desk 6 Pro was the chosen device.

⁴ <https://www.geonames.org/>

⁵ <https://www.getty.edu/research/tools/vocabularies/>

⁶ Our concerns with Linked Data had already been explored through the usage of Wikidata in the categorization of the authors in the database. As a tool for Linked Open Data, it consists of a collaborative and open knowledge base of linked data.

⁷ <https://cetapsrepository.letras.up.pt/id/cetaps/113865>

⁸ <https://atp.fcsh.unl.pt/>

⁹ <https://cetapsrepository.letras.up.pt/entities/publication/b5e1dccf-b956-4fc7-a334-37078f5d4e82>

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