

In a peculiar context and founded on diverse propaganda policies, namely a munificent emblematic iconography interwoven with literature, the consolidation both of the Tudor Myth and of the Queen's sovereignty is closely related to the birth of the British Empire. Bearing such matters in mind, I intend to analyse *The Armada Portrait* (ca. 1588) and *The Ditchley Portrait* (ca. 1592), for they constitute the embodiment and materialisation of two powerful icons of supremacy: Elizabeth Tudor and Britannia.

**A Voyage to Cacklogallinia, by Captain Samuel Brunt, et al.
Investing in or against the Empire**

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A Voyage to Cacklogallinia with a Description of the Religion, Policy, Customs and Manners, of that Country came to print in 1727, in London, and was authored by a certain "Captain Samuel Brunt", a pseudonym of a writer whose identity, willingly or not, is still a mystery. It describes a hazardous voyage at sea, very much in tune with the usual travel writing descriptions of the beauties and perils that awaited the seamen in their cross Atlantic routes.

As usual in this kind of fictional works, the encounter with another community peopled by an intelligent species, the Cacklogallians, is here enhanced by the relativist notion of man's position within the frame of God's creation. The narrative further expands to a flight to the moon with the help of powerful birds. However, the utopian factor here intertwined with fantastical travel devices paves the way to a rather critical view of British society under the spell of imperial ideology.

So, this paper plays on the double and ambiguous meaning of the verb "to invest". According to its current sense it means to put one's money in some industrial or commercial project. The older use of the word, up to the seventeenth century, also

signified to attack. Investment, one of the main topics of Brunt's ironic narration, makes the reader wonder how far greed, speculation, and all the economic tools of eighteenth-century British capitalism did hamper the white man's ethical and political hegemony.

**Liberal Imperialism and the Origins of Israel. The position of
Isaiah Berlin**

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Isaiah Berlin, a British philosopher and historian of ideas, positioned in favour of the creation of the State of Israel in 1948. Himself a Russian Jew, yet confessedly an anglophile, Berlin accounted for the advantages for the Jews of having a place which they could call home. Claiming that Jews had no geography, only history, Berlin saw the creation of Israel as the emancipation of Jewish slavery and as the chance for the Jews to have their own nation, with common national and cultural patterns, despite the difficulties it implied.

Even though the state of Israel emerged with attributes quite different from those which anyone had previously intended, there were, by the time of its formation, several positions which were anticipated by the Jewish Diaspora in the world. On the one side, there were the Western Jews and on the other the Eastern European Jews.

Based on Berlin's own defence of Israel, it is this paper's main objective to analyse these distinct positions, focusing mainly on the British liberal conception of Israel, in its attempts to establish a civilising mission in the rather barbarous and undeveloped communities of the East.