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Most probably, Francisca de Assis Martins Wood is not the first feminist we have in mind. However, her Anglo-Portuguese trajectory deserves to be more integrated in future manuals of women's history. Cláudia Pazos Alonso offers us the first monograph on her. Previously, she had written book chapters and refereed articles in the *Journal of Romance Studies* and *Angelaki. Journal of the Theoretical Humanities*, so it illustrates that the professor has integrated commentaries and other perspectives for her synthesis work. The structure chosen for the chapters is chronological: classical but andragogic. We may be disappointed by the fact that the images are not numerous and that no one represents Francisca, her texts, the archives of the National Library of Portugal where they are protected or the recent symposia in which Cláudia dealt with this memorable figure.

Another fly in the ointment: we find no mention of Michel Espagne and Michael Werner, who theorized the concept of cultural transfers. It would be very relevant for this Portuguese woman who married an Englishman and after a long stay in England returned to Portugal to import ideas from the English-speaking world. The book is valuable not only for scholars of social history, but also of literature, translatology and media, as Francisca was a journalist, her main occupation, and a close novelist and translator. As a journalist, she directed *A Voz Femenina* (literally, 'The Female Voice') which was later called *O Progresso* (literally, 'Progress'). She succeeded in disseminating in Portugal the evolution of women's civil and political rights abroad. In her newspapers, she also published letters from the Francophonie in this field, for example from Anne-Marie Caron. She criticized the Church for confining women to a narrow vision. A true forerunner, she supported the protection of animals and paved the way for the start of the Portuguese Society for the Protection of Animals.

Her impact as a novelist is more discreet but tells *Maria Severn*, dedicated to her nephew Clarimundo Martins, a Freemason who leaves the doubt of his membership in Freemasonry. As our scholar explains, it is not appropriate to sharply separate journalism from creative writing, since both were more connected as today: for example, *Maria Severn* appeared first in *A Voz feminina* and its theme, the abolition of the death penalty in the case of civil offenses was in both. Perhaps, the creation of the Virgínia Sofia Quaresma Award at the University of Aveiro in 2021 distills an interest in the history of Portuguese female journalists. However, it is strange that Virgínia does not appear in the monograph while other daughters of Francisca's spirit are evoked such as Josephina Neuville, Carolina Michaëlis or Adelaide Cabete.



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