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JOSÉ ADRIANO DE FREITAS CARVALHO, *A difusão da Apocalypsis Nova atribuída ao 'beato' Amadeu da Silva no contexto cultural português da primeira metade do Século XVII (The diffusion of the Apocalypsis Nova by the 'pious' Amadeu da Silva within the Portuguese cultural context of the first half of the 17th Century)*

The article begins by outlining, through specific bibliography, the European framework in which the traditions of political and religious prophecy were developed; although there are few examples known today, they traverse Portuguese culture of the 16th and 17th centuries. Attention is then drawn to the diffusion of the *Apocalypsis Nova* attributed to the 'pious' Amadeu da Silva, O.F.M. – the Portuguese João da Silva Meneses († Milan, 1482) – in Portugal since the second half of the 16th Century through:

- a) works, which are almost totally unedited, by D. João de Castro, a Portuguese nobleman exiled in London and Paris between ca. 1580 and 1638 who, as knowing expert of the works of Joaquim de Flora, shows himself to be a profound expert and commentator of the works by the Portuguese Franciscan;
- b) an anthology of certain theological and devotional aspects of the *Apocalypsis Nova* conserved in a vast collection of Sebastian-type prophecies of (probably) the first half of the 17th Century;
- c) some prophecies based on the text of this *Apocalypsis Nova* which circulated in Portugal.

MARIA DE LURDES CORREIA FERNANDES, *O ensino das primeiras letras no interior beirão no século XVIII: o Colégio dos Jesuítas de Gouveia (Teaching basic literacy in 18th Century Beira's hinterland. The Jesuit College in Gouveia)*

The range of cultural conditions of teaching and learning basic literacy in early modern Portugal display a diversity of features in urban and rural, coastal and hinterland settings. The focus of this study is a case in the hinterland of Beira (Central Portugal). The Jesuit College of Gouveia was founded in the first decades of 18th Century. The College was the last of its kind to be created in Portugal, and it was shut down, like many others, in 1759. It was founded by a married couple with the mission of providing for the teaching of, besides «latin and cases of conscience», «doctrine, reading, writing and calculating». The founders saw it as a «very pious, praiseworthy and necessary achievement». But the long and complex process of creating the College and the expulsion of the Jesuits in 1759 allowed no more than a partial fulfilling of the reiterated aims of its founders.

ZULMIRA SANTOS, *Para a história da leitura feminina no séc. XVIII: Modelos educativos e perspectivas de leitura (To a history of feminine reading in the 18th century: Educational models and reading perspectives)*

Having as its fundamental objective the study of the orientations of feminine reading in the work of Teodoro de Almeida, *Harmónia da Razão e da Religião* (1793), the author attempts, through the collation of various types of witnesses of the epoch, to contribute to our knowledge of areas of reading within feminine circles of the Portuguese upper nobility during the second half of the 18th Century.

ISABEL MORUJÃO, *Livros e leituras na clausura feminina de setecentos (Books and Readings in 18th Century Feminine Cloisters)*

This article uses as its documental source the set of 16 inventories of convents, sent to the *Real*

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Mesa Censório in observance of the Royal Edict of 1769, which attempted to take account of all national libraries. From these catalogues (the only examples to emerge from feminine cloisters), the author establishes the number of recurrences of the works, in order to understand what would have been the most widely read books within the context of Portuguese convents, which the author calls the *basic modelling substract*.

PEDRO VILAS BOAS TAVARES, **Da reforma à extinção: a Inquisição perante as 'Luzes' (dados e reflexões)** (*From reform to extinction: the Inquisition in the presence of the Enlightenment – data and reflections*)

In this article the author attempts to give an overview of the repressive activity and the *modus operandi* of the Inquisition, from its beginning during the reign of D. José until the eve of its extinction, with a register of the natural consequences and the social reactions it provoked. At the same time the author also attempts to show evidence of the influence of the culture of the Enlightenment on the reforms of the tribunal and on the way it is seen in public.

JORGE A. OSÓRIO, **A Compilação of 1562 and Gil Vicente's Manuelian 'Phase'**

The article uses as its starting point the edition of the works of Gil Vicente published in 1561 – 62, which have led to differing opinions among critics. If we agree that there is an internal organization of the "autos" which, in part at least, was the responsibility of the author himself, some more evident signs are sought in the "autos" written until the death of King D. Manuel, in December 1521.

LUDUMILA ARAGÃO, **Auto da Alma: uma alegoria tardo-medieval** (*Auto da Alma: a late medieval allegory*)

Auto da Alma has been interpreted by critics as Gil Vicente's most liturgical drama. The devotional nature of the text has been seen as being due to factors of a literary nature (context of the representation of the play and organization of the 'Compilação', 1562) but also – and above all – due to the innovative way in which Vicente treats the typically medieval allegory of the *Homo Viatur*. The narrative text of *A Demanda do Santo Graal*, as *Auto da Alma*, discusses the individual and collective drama of the Redemption, using, to that end, the allegory of the pilgrim. What relations can be established between these two texts?

ANTÓNIO FERREIRA DE BRITO, **Temas y problemas españoles en el teatro** (*Spanish themes and problems in theatre*)

French 18th Century theatre in general, and Voltaire's in particular, see the Iberian Peninsula as the ideological area of a civilization which, in social and moral progress does not accompany the rest of Europe, and presents it politically as a place of blood-thirsty tyranny, the most shocking image of which is the Inquisition.

MARIA LUISA MALATO BORRALHO, **O mito de Abelardo e Heloísa na poesia portuguesa de Setecentos** (*The Myth of Abelard and Eloise in 18th Century Portuguese Poetry*)

During the 18th Century Abelard and Eloise, more than elements of a literary topic, become protagonists of a literary myth and icons of an age. Based on numerous documents, manuscripts and editions, many of which have been almost forgotten, but stored in Portuguese libraries, the article intends not only to identify the references, translations and sources (mainly Pope, Colardeau, Dorat and Mercier), but also to emphasize the importance of a crossed reading between the myth of Eloise / Abelard and other texts and myths, such as the letters of Mariana Alcoforado or the tragedy of Pedro and Inês.

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FÁTIMA OUTEIRINHO, **A Viagem a Espanha: em torno de alguns relatos de viagem oitocentistas**, (*The journey to Spain. About some reports of the 19th century*)

The narrative of travelling appears as special vehicle to reproduce, to construct and to diffuse cultural images which represent the "otherness", including also a reflexion about cultural identity. Making use of some travel narratives to Spain, this article looks for distinctive points of view, which reference some codified depictions circulating in the 19th century.

FRANCISCO TOPA, **Poesia inédita do brasileiro João Mendes da Silva** (*Unedited poetry by the Brazilian João Mendes da Silva*)

The author presents the almost unknown Brazilian poet João Mendes da Silva (1665 – 1736), father of Antônio José da Silva, *O Judeu*, and, among other revelations, publishes 13 of his unedited poems, preceded by a brief commentary.

ARNALDO SARAIVA, **A Cidade real e a cidade ideal na poesia de João Cabral de Melo Neto** (*The Real City and the Ideal City in João Cabral de Melo Neto's poetry*)

João Cabral de Melo Neto's poetry reveals an extraordinary fascination for urban themes. However, although he refers to the names of numerous cities (in or outside Brazil), he focuses, in a special way, on his home city of Recife and on Seville, where he lived for a number of years. These cities seem to bring together all the motives of pessimism and optimism of modern societies. Parting from the profound reality of these and other real cities which he inhabited from within, the Poet discretely defines the form of an ideal, just and harmonious city, the 'civil geometry' which his dense and rigorous poetry seems to anticipate.

ISABEL PIRES DE LIMA, **Diálogos Intertextuais: Camilo e Paula Rego (acerca de Maria Moisés)** (*Camilo and Paula Rego (on Maria Moisés)*)

The paintings of Paula Rego – the greatest name in Contemporary Plastic Art – find their inspiration in the exceptional 19th century novelistic text, *Maria Moisés* by Camilo: the author attempts to pay attention to the inter-semiotic dialogue which came forth from this meeting.

ISABEL MARGARIDA DUARTE, **Camilo e o Naturalismo: paródia enunciativa?** (*Camilo and Naturalism: an enunciated parody?*)

In this article the author defends the advantages of the intersection of literary and linguistic studies for a deeper understanding both of linguistic aspects as well as literary phenomena. Such advantages become particularly apparent when the account of discourse, particularly with free indirect speech, is analysed. The author analyses free direct speech from its 'beginning' to what is considered as a parody in the final narratives of Camilo de Castelo Branco.

MARIA DE FÁTIMA MARINHO, **D. Sebastião e o romance histórico** (*D. Sebastian and the Historical Novel*)

This article studies the way in which the figure of D. Sebastian was used in the historical novels of the 19th and 20th Centuries. From the romantic conception of the tragic hero (where the image of the young king can but be glorified) to the critical vision, from the 1860s onwards, a vision which gave way, in the first decades of the twentieth Century, to a messianic atmosphere, which was favoured by the crisis which the country was passing. The changes which the historical novel suffered in the second half of the 19th century provoked, as it was inevitable, a radical change in the way D. Sebastian was

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seen, to the extent which authors used, above all the myth which had been created and its consequences in the collective imagination of a people.

MARIA JOÃO REYNAUD, **Retórica da dor (Notas sobre a poesia de José Régio)** (*The Rhetoric of Pain – Notes on the poetry of José Régio*)

In the year which the birth of José Régio, one of the leading literary figures of the 20th Century, is commemorated (17.09.1901), it is natural that we question why the critical fortune of Régio the poet has overtaken that of Régio the writer of fiction or of that of Régio the dramatist.

FILOMENA AGUIAR DE VASCONCELOS, **Rigour and poetic licence in translating *Richard II***

To translate a Shakespearean play while trying to keep its original poetic form represents a real research challenge as it means to reach a very difficult balance between rigour and licence in the way you look at words, their sense, their play and the intricate prosodic pattern they form within each line or speech. The present text is a mere report of some of these aspects.

JORGE MIGUEL BASTOS DA SILVA, **Luís Augusto Rebelo da Silva, leitor de Shakespeare** (*Luís Augusto Rebelo da Silva, reader of Shakespeare*)

William Shakespeare's dramatic works were of significant interest to both intellectuals and the audience at large of the Romantic Period in Portugal. However, knowledge of the work was characterized by certain misunderstandings and a lack of information. Within this context, the essays by Rebelo da Silva appear as representatives of an enthusiasm which requires critical discernment and which brings into play the readings of the Elizabethan author to the very understanding of what Portuguese literature is and should attempt to be.

MARIA JOÃO PIRES, **Reading History as Figuration in Hart Crane's (*For the Marriage of Faustus and Helen*)**

In this poem, Crane reads memory as an active force, which creates both the present and the full poetical statements. *Faustus and Helen* reinterprets Eliot's notion of temporality and, in reading history, the poet becomes, as the poem refers, a *thief of time*.

MARIA JOÃO PIRES, **«Um longo abraço Across de Water, como dizem os Americanos»: Ressonâncias Anglo-Americanas em Eça de Queirós** (*«A very big Hug Across the Water, As the American say»: Anglo-American Influences in Eça de Queirós*)

Based on parts of Eça de Queirós's correspondence, as well as on certain critical opinions, this paper deals with possible influences of the anglo-american culture upon this author.

CARLOS AZEVEDO, **A Arca de Melville** (*Melville's Ark*)

This paper, taking the biblical image of Noah's ark as a starting point, argues for *Moby-Dick* as Melville's ark, a novel in which, through the analysis of intercultural relations, the idea of America and some fundamental presuppositions of the American discourse of the 19th century are questioned, namely the notions of "otherness" and "difference".

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FILOMENA AGUIAR DE VASCONCELOS, **Language and nature in Jakob Böhme's thought**

Böhme's philosophy of language proceeds from the author's interpretation and reappraisal of various naturalistic traditions, including hermetic and gnostic doctrines, unorthodox Christian principles, in the way European culture of the late Middle Ages and throughout Renaissance have assimilated and somehow developed them.

JOSÉ DOMINGUES DE ALMEIDA, **Statut de la violence et de la langue dans la violangue de Jean-Pierre Verheggen** (*Statute of violence and of language in the violangue of Jean-Pierre Verheggen*)

The uncommon texts by J.-P. Verheggen intrigue contemporary critics. This article attempts, on the one hand, to take account of the author's conception of writing, a conception totally opposed both to the post-modern positions of contemporary fiction as to the reigning social and political consensus. On the other hand, the article attempts to connect this writing to the literary model to which it belongs, one which passes through Rabelais, Sade, Bataille, Guyotat... The author concludes that J.-P. Verheggen's language is one of *marginality*, based on a claim to an inheritance of the French language before the Academy, one which is free and creative and more profoundly submersive.

MARIA DA GRAÇA L. CASTRO PINTO, **The interest of lifelong learning and of language interventions in the elderly from a psycholinguistic point of view**

In this text we try to emphasize the interest and the importance of a continued learning policy beyond the active life which may prepare the elderly to find the way of "se servir de sa connaissance dans le principe de la contradiction et de la relativité de toute chose" (Lemicux, 1999, p. 33), *i.e.*, the *wisdom* stage.

Moreover, from a psycholinguistic perspective, it is also outlined the relevance of the participation of the elderly in language sessions so that they may be socially active and able to cultivate and exercise, according to their abilities, the social practices implied in the use of the oral and written language.

ROGÉLIO PONCE DE LEÓN ROMEO, **O Brocense na teoria gramatical portuguesa no início do século XVII** (*De las Brozas in Portuguese Grammatical Theory at the Beginning of the 17th Century*)

This article attempts to show the extent of the repercussion of Francisco Sánchez de las Brozas' linguistic theory (developed in a detailed way in *Minerva seu causis linguae latinae*, Salamanca, 1587) on Latin-Portuguese grammars of the beginning the 17th Century, especially Pedro Sanches de Paredes' *Arte de gramatical pera em breve saber latim* (Lisbon, 1610) and in Amaro de Roboredo's *Methodo grammatical para todos as linguas* (Lisbon 1619).

OLÍVIA MARIA FIGUEIREDO, **O ficcionário de O último voo do flamingo de Mia Couto** (*The fictional world of Mia Couto's O último voo do flamingo*)

The linguistic originality of this novel is to be found in its capacity to refer to fictional reality by means of neology. The new words are a result of various operations: by the creation of portemanteau words; by the compositional lexical alteration; by the process of correct and incorrect derivation; by composition and by truncation. The result is always the development of unusual neologisms which refigure new worlds by means of new relations between signification and designation.

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FRANCISCO TOPA, **Dois sonetos inéditos de D. Joana Isabel de Lencastre Forjaz** (*Two unedited sonnets by D. Joana Isabel de Lencastre Forjaz*)

The author presents and edits two unedited sonnets by an almost unknown 18th century authoress, D. Joana Isabel de Lencastre Forjaz (1745 - ?)

FRANCISCO TOPA, **A tradição ainda é o que era: A presença do cancioneiro popular nos álbuns infanto-juvenis** (*Tradition is still what it used to be: The presence of popular song-book on children's albums*)

The article attempts to characterize that which the author designates as *rhymed autographs*, an – unknown – modality of children's rhyme, and shows the strong presence in it of the Portuguese popular song-book.

FRANCISCO TOPA, **O saber dos saberes: O conto popular em três obras infantis de Luisa Dacosta** (*The knowledge of knowledge: The popular story in three children's works by Luisa Dacosta*)

The article looks into the presence of popular stories in three *children's* books by Luisa Dacosta: *Teatrinho do Romão* (1977), *Lá vai uma...lá vão duas* (1993) and *Robertices* (1995).

JEROEN DEWULF, **São Paulo in the works of Robert Menasse**

From 1981 until 1987, the Austrian author Robert Menasse worked as a teacher of German at the University of São Paulo, in Brazil. It is, therefore, not surprising, that three of his novels, *Sinnliche Gewissheit* (1988), *Selige Zeiten, brühige Welt* (1991) and *Schubumkehr* (1995) play in a Brazilian context. In this article, the image of Brazil in these works and, particularly, the significance of São Paulo for Menasse is analysed.

JORGE A. OSÓRIO, **"A minha arma é uma caneta de 10 reis". Uma camiliana oferecida à Faculdade de Letras do Porto** (*"My weapon is a 10 reis pen". A Collection of Camilo's works given to the Arts Faculty of Porto University*)

This article, which represents the text of the public lecture given at the official opening of the 2001 – 2002 academic year at the Arts Faculty of Porto University, was motivated by the gift of a large collection of first editions of works by the 19th Century Portuguese novelist Camilo Castelo Branco. The article considers certain facets of Camilo's work and goes on to discuss aspects of the copies given the Faculty Library.

JOÃO PEDRO DA COSTA, **O desejo tornado poema** (*Desire transformed into a Poem*)

Taking as a starting point the recognised trans-textual dynamism of medieval literature and of the statute of the feminine figure in the historical, sociological and cultural context in which profane Galician-Portuguese *trovador* poetry was produced, this article attempts to define the operational degree of a hypothetical criterion of gender identification based on the different form in which each composition belongs to this corpus modifies the appearance of a 'feminine universe' textually.