

Abstracts

Jean-Claude Margolin, *Apology for Humanism: from the globalization to the sectorization of a socio-historic concept*.

This article analyses and discusses the employment of the word and of the concept of «humanism» and attempts to prove that there are several «humanisms»: that of the North, of the Netherlands and that of the South one. The essential aspects of the concept are, however, to be found in the expressions «humaniores litterae», «bonnae litterae» or «studia humanitatis».

Maria Idalina Resina Rodrigues, *The “cortes” at Cortes: Lisboa, 1521*.

The author studies *Cortes de Júpiter*, by Gil Vicente, a play performed in 1521 on the occasion of the departure to Savoy of Infanta D. Beatriz, the daughter of King Manuel I, in the wake of her marriage to Duke Charles III. This article places this work within the context of Gil Vicente's production and singles out the play's main thematic developments, in an attempt to prove that the latter mirror the playwright's values of universal friendship through the past and the future, peoples and their attitudes, the rights of faith and those of fantasy.

José Carlos Ribeiro Miranda, *The 1535 Castilian Edition of the «Demanda del Sancto Grial»*.

Throughout the 16th century, successive Arthurian romances were published on the Iberian Peninsula, particularly in Castille, in versions displaying specificities related to their later reception. The 1535 edition of the *Demanda do Sancto Grial, con los maravillosos fechos de Lanzarote y de Galaz su hijo*, appears as a case worthy of some reflection.

José Augusto Cardoso Bernardes, *The Construction of the Literary History of the 16th Century: the Case of Bernardim Ribeiro*

The essential features of the literary history of the 16th century were established in the last decades of the 19th century. It depends upon a number of civic and political assumptions related to the overall vision of the Portuguese 16th century. Within the current framework of the 'rehabilitation' of literary history – with the purpose of strengthening its theoretical consciousness and its attention to the aesthetic – it is time to reassess those assumptions, as well as the results they have yielded in both research and teaching.

The case of Bernardim Ribeiro is taken as an example of this process of biased construction and both its foundations and its consequences are examined.

Margarida Miranda, *At the Origins of Melodrama: Neolatin Tragedy in Portugal*

Modern opera was born in Italy in the early 17th century, as is well known, as an attempt at the reconstitution of ancient Greek drama. Although priority is claimed by *Camerata Fiorentina* as a pathbreaker for the *drama per musica*, we cannot ignore some relevant landmarks arising precisely from the tight cooperation of humanist playwrights and musicians throughout the 16th century. Portugal has also witnessed attempts at uniting music and theatre inspired by the classics long before the 17th century.

In Coimbra (1559-1562), the collaboration between the humanist Miguel Venegas and the musician Francisco de Santa Maria (famous for his skills as a composer of *choros pera tragédias*) gave rise to a new musical genre, described, at the time, as *mos tragicus*. The final product was a sort of polyphonic declamation, subordinated to the word and meant to increase its expressive value, thus recovering the unity of ancient prosody. Although we do not know all the musical scores by Francisco de Santa Maria, these are the oldest known examples of music written for humanistic theatre.

Aníbal Pinto de Castro, *Boscán and Garcilaso in Portuguese Renaissance and Mannerist Lyricism*

This study, based on long research, attempts to demonstrate the “textual” presence of Juan de Boscán and Garcilaso de la Vega in the work of various 16th Century Portuguese authors, with a focus on Sá de Miranda, António Ferreira, Diogo Bernardes, Pero Andrade de Caminha, and in particular, Camões.

Luís de Sá Fradilha, *Beatriz de Sá, Gracilaso de la Vega's Unlikely Beloved*

In the most recent biography of Gracilaso de la Vega, published in 2002, Maria del Carmen Vaquero Serano puts forward the hypothesis that Elisa, whom the poet mourns in eclogues I and III may not have been Isabel Freire, as it has traditionally been accepted, but another Portuguese lady, D. Beatriz de Sá, the second wife of his brother Pedro Lasso. The author undertakes an analysis of the basis of this proposal and assess the viability of the new identification.

Maria Helena da Rocha Pereira, *Camões' "Elegia III"*

This article is a study of Camões's *Elegia III*, "O Sulmonense Ovídio", showing the ways in which the Ovidian archtext rules over the forms Camões uses to describe the situation of exile. Through a direct comparison of passages of the text by Camões and of the *Tristia*, the author clarifies their intertextual relations.

Américo da Costa Ramalho, *The Poem "De Agnetis Caede", a Source of "Os Lusíadas"?*

The latin ode *De Agnetis Caede* is not a masterpiece by André de Resende (as Prof. John Martyn claims), but a modest anonymous poem, whose author probably belonged to the same scholarly milieu as the author of the écloga *Conimbrica*, also attributed by Martyn to the humanist Resende. *Conimbrica* ends, indeed, with a playful mention to the lampreys caught in the waters born out of Inês's tears.

This likely exercise by a student of a Jesuit college is thus not the model of the episode of Inês de Castro in *Os Lusíadas*, as Martyn repeatedly claims, but a poor imitation of the text by Camões.

Maria de Lurdes Correia Fernandes, *Between Satire and Advice: the Chapbooks "Conselhos para bem casar" and "Malícia das mulheres" by Baltasar Dias*

Baltasar Dias's text *Conselhos para bem casar* – with several printings of the 17th century – has not yet had the critical attention it deserves. It is a text of great interest for both its approach to the different aspects of the subject of marriage – recovering aspects of medieval satire and offering advice and counsel found in erudite works by 16th century humanists – and for its "popular" format and context, which made possible its broad diffusion among different types of readers and publics.

Pedro Vilas Boas Tavares, *Poetry in 16th Century Baía: Bartolomeu Fragoso's Unknown Poems*

Bartolomeu Fragoso is known from several "denunciations" and "confessions" made during the *Visitação do Santo Ofício de Lisboa às partes da Bahia e Pernambuco* (1591-1595). He was a young graduate and master of arts by the College of Baía, the city where he lived. The study of Fragoso's individual case by the Inquisition has made it possible to know what his "faults" were (as well as those of the other defendants), according to the inquiries made by Heitor Furtado de Mendonça (which represents a useful contribution to the reconstitution of the social and cultural milieu of Baía); a study of this case also allows us, more specifically, to identify the intellectual and literary leanings of this ex-student, questioned by the "Mesa" as they were verbalized and externalized.

After the defendant's arrest, his papers were taken. Among the latter were some original poems, which he intended to diffuse in Baía and in Lisbon. We make them available here for further study by historians of Portuguese literature.

Isabel Morujão, *Between the Profane and the Religious. Processes of Divinization in the Poetry of Soror Violante do Céu.*

This study takes as its object the poetry of Soror Violante do Céu, with the aim of confronting the poems included in *Rimas Várias* (published in Rouen, in 1646) with those included in the *Parnaso Lusitano*, published posthumously, in Lisbon, in 1733, 40 years after her death. We suggest some possible meanings for the intertextual webs found in both works.

Rogelio Ponce de León, *"In grammaticos". On the Linguistic Thought of Francisco Martins (+1596)*

This study is a detailed analysis of Francisco Martins' linguistic theory. Martins was a Professor at the University of Salamanca and the author of *Grammaticae artis integra institutio* (Salamanca, 1575), published in Spanish from 1588 onwards. The Portuguese professor's proposals are linked to the trends in grammar prevailing at the University of Salamanca during the second half of the 16th century.

Ana Martínez Pereira, *The «Arte de escrever» by Manuel Barata in the Pedagogical Context of the Second Half of the 16th Century*

The calligraphic work by Manuel Barata was republished, posthumously, in 1590. This (presumed) second edition was printed and sold together with an orthography of the Portuguese language and a basic arithmetic, thus covering the second part of the curriculum offered by elementary schools, after reading and Christian doctrine had been instilled in the child through the primer.

This edition was an obvious product for sale defined by the bookseller/publisher João de Ocanha. It will help us in thinking through the essence of the pedagogical contents of elementary schooling in the 16th-17th centuries, its methods and targets, as well as the use of some materials such as books, in this case.

Sara Augusto, *The «Esperança Engañada» of Manuel Fernandes Raya (1624)*.

This study focuses on "Esperança Engañada" (1624) by Manuel Fernandes Raya, placing it within the literary codes of the pastoral novella. In the context of this theoretical codification, the possibility of an allegorical reading of the second part of the novella is stressed. The study focuses as well on the development of the features of the pastoral genre in 17th Century Portuguese literature.

Zulmira C. Santos, *The «Academia nos Montes» (1642) and the Models of Courtly Conversation in the 17th Century*

Despite being little known and even somewhat "mysterious", the *Academia nos montes e conversações de homens nobres* (1642), by Manuel Monteiro de Campos, has sometimes been described as heavily indebted to the literary, cultural, political... framing of *Corte na Aldeia* (1619), by Francisco Rodrigues Lobo. This study does not reject this heritage. It is an attempt at articulating a variety of aspects of the work, drawing attention to the fact that the proposed models of conversation suggest lines of interpretation and analyses which are far from being reduced – though fitting into these in other ways – to the models of courtly conversation.

Closing Talk

Jorge Alves Osório, *Silences in «Menina e Moça»*

"Silence", the absence of the word, seems to contradict the notion of the materialization of a literary expression. We understand "literary", here, in a broad sense: it refers both to what is created as art and to the material sign within a conventional system which has as its background (and in its functional projection) an enactment of a linguistic kind.

That is why "silence" as the absence of the word or of the presence of the voice before the receptor has been part, since Antiquity, of the procedures of rhetorical strategy, namely of an argumentative kind. But the material absence of the "littera" may be due to a variety of causes, ranging from the gaps in the transmission of a text, usually due to a copier, to the absences attributed to the "author". Within this framework, *Menina e Moça* is a unique case in 16th century Portuguese literature. In this work, silence is part of the construction of the "literary work of art" itself and, at the same time, it is a feature of the text as we know it in its different versions.

Santiago Martínez Hernández, *Memory and Private Writing in the Court Nobility Culture of the «Siglo de Oro»: the «papeles» by Marquis of Velada*

This work recalls some of the documents – papers and letters – written by the second Marquis of Velada, Gómez Dávila y Toledo, throughout his life in king Philip II's court. This personal documentation is a very interesting way to get to know court life at the end of the sixteenth Century. Together with requests and complaints, we find political reflections, anecdotes or reports on court intrigue, reports which enrich our knowledge of the semi-private (almost public) court life. The documentary appendix enables the reader to complete the analysis proposed in the present paper.

Xavier Tubau, *the Arte that Nebrija did not write. About Juan de Iriarte and his Gramática Latina.*

The present paper studies the state of the teaching of Latin in Spain during the second half of the eighteenth Century as well as the handbooks used for this purpose; it analyses especially the controversy which appeared after the publication of the Latin grammars of Juan de Iriarte and Gregorio Mayans y Siscar.