

SUMMARIES

JOSÉ ADRIANO F. CARVALHO, Nas origens dos Jerónimos na Península Ibérica: do Franciscanismo à Ordem de S. Jerónimo — O itinerário de Fr. Vasco de Portugal, (*From spiritual Franciscanism to the order of St. Jerome — the itinerary of Fr. Vasco de Portugal (concerning two recent works)*).

At the origin (ca. 1350-73) of the Order of St. Jerome are certain Spanish and Portuguese hermits who returned from a «spiritual» milieu in Italy, generally under the influence of some prophecies.

This article will attempt to gather together the data and relations which surround this itinerary, thereby clarifying and pointing out possible signs of its geographical trajectory (which was also a trajectory of spirituality).

The Portuguese Vasco Martins lived for many years in this Italian milieu: he was also one of the most interesting personalities of the best known of those groups of hermits. It is through his personality that we may observe those itineraries within the framework of the spiritual life in the Iberian Peninsula during the second half of the 14th and at the beginning of the 15th Century.

MARIA DE LURDES CORREIA FERNANDES, Da doutrina à vivência: amor, amizade e casamento no «Leal Conselheiro» do Rei D. Duarte, (*From doctrine to experience: love, friendship and marriage in King D. Duarte's «Leal Conselheiro»*).

The study of the theme of love and marriage in 14th. and 15th. Century Portuguese literature requires an exhaustive and careful analysis of the different texts in which it either directly or indirectly appears.

In the particular case of King D. Duarte's «Leal Conselheiro» the theme of love, either in the sense of friendship (derived from the Christian concept of charity), or in the more specific case of marital love, is discussed and developed in certain central chapters; this article will attempt to analyse these chapters, relating them to each other and to the work as a whole. It is in these chapters that the theme of love, and the place it occupies in the life of married couples, is the object of reflection on the part of the King; this reflection essentially seeks the moral and spiritual improvement of the social group at which it is directed, and which it intends to «educate».

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J. T. GREENFIELD, «Minne» and the Grail in WolframVs «Parzival».

This article discusses the role of worldly *minne* within the spiritual domain of the Grail. Certain members of the Grail family (Anfortas, Trevrizent, Sigune and Herzeloide) seem particularly open to problems concerning courtly love; within Grail society secular *minne* cannot be the highest ideal, but merely a stage on the way to full consummation of *Gottesminne*.

SALVATO TRIGO, Gil Vicente e a teatralização das linguagens, (*Gil Vicente and the theatricalization of languages*).

The author attempts to show that the polyglottic nature and the linguistic «gibberish» of Gil Vicente's theatre does not intend to imitate the authenticity of its characters but to «carnivalise» the text, thereby making it a kind of *manipean satire*, which was in vogue at the time. The author intends to demonstrate that the theatre of Gil Vicente is not a «theatre of signifiers» (i.e. Gil Vicente's *writing* is not imitative in the aristotelic sense, but figurative).

FERREIRA DE BRITO, De Lupasco à Ionesco. Logique et anti-logique dans la dramaturgie Ionesquienne, (*From Lupasco to Ionesco. Logic and anti-logic in the dramaturgy of Ionesco*).

Existentialism was undeniably the philosophical base for the «théâtre de l'absurde». Is it also possible to speak of a philosophical base for the «théâtre de l'insolite» or the «théâtre de la dérision»? This article attempts to demonstrate that innumerable coincidences exist between the philosophical thought of Stéphane Lupasco and the dramaturgy of Eugène Ionesco.

FERNANDA IRENE FONSECA, Subjonctif et impératif en Portugais, (*Subjunctive and imperative in Portuguese*).

This article demonstrates that by analysing certain uses of the subjunctive in Portuguese one may establish a connection, of a linguistic nature, between acts which are related from a pragmatic point of view. One thereby concludes that the correlation between the acts of ordering («ordenar»), desiring («desejar»), regretting («lamentar») and censuring («censurar») has, as a linguistic counterpart in Portuguese, the coherence of one of the sub-systems of modal values of the subjunctive.

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J. L. ARAÚJO LIMA, A Poesia dos «Metafísicos»: Modos da Expressão e o Efeito de «Awareness». I — Wit, (*The Metaphysical Poets: Modes of Expression and the Effect of Awareness. I — Wit*).

In this first of a series of articles on the same subject, the focus is on Wit. Some critical attitudes towards Wit, either as a textual function or as a reading effect, are considered to be of particular importance. The author refers to some seventeenth and twentieth century poems, thereby suggesting that a proper use of Wit may, through the ambiguity, complexity or extent of a poetical statement, lead one from the act of reading to a moment of awareness.

PEDRO VILAS BOAS TAVARES, Algumas notas sobre o «Catecismo Peninsular» no Século XVI. De Constantino a Frei Pedro de Santa Maria, (*Some notes on «Peninsular Catechism» in the 16th Century. From Constantino to Fr. Pedro de Santa Maria*).

In this comparative study based on an internal analysis of Constantino Ponce de la Fuente's and Fr. Pedro de Santa Maria's catechistic writings, the important common attitude ascribed to the influence of Erasmian thought is emphasized, as indeed is the Portuguese author's specificity of language and sensibility.

The survival of traditional forms of piety, as seen in Fr. Pedro de Santa Maria's *Ordem e regimento de vida cristã* (1556), corresponds eclectically to the modern forms — from Franciscan and Ignacian influences —; this concordance can, at that moment, be seen as an eloquent testimony to the «orthodox» integration of Rotterdamian mastership.

ZULMIRA SANTOS, Subsídios para uma leitura intertextual de Transfigurações de António Feijó, (*A Contribution to an Intertextual Approach of António Feijó's Transfigurações*).

The author hopes to demonstrate that, from an intertextual perspective, the first work published by A. Feijó (*Transfigurações*) is related to the texts of V. Hugo.