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ANÍBAL DE CASTRO, D. Carolina Michaëlis de Vasconcelos e a “Geração de 70” (D. Carolina Michaëlis de Vasconcelos and the ‘Geração de 70’)

Using as a starting point largely unpublished documents on D. Carolina’s friendship with Antero de Quental and Oliveira Martins, the author attempts to underline the important rôle which she played in the intervention of some of the Northern members of the ‘Geração de 70’ in Portuguese cultural life in the final quarter of the 19th century. The author demonstrates the importance of D. Carolina’s opinions for the intellectual and literary development of these two writers; the study then goes on to demonstrate her importance in disseminating Portuguese literature and culture in German intellectual circles; the path is thereby opened for studying her influence on the work of other contemporary writers and on their immediate continuators, both in poetic creation and in critical work on the respective results or on other works of Portuguese literature.

MARIA MANUELA DELILHE, Carolina Michaëlis de Vasconcelos (1851-1925): «intermediária nata entre a cultura neolatina e a germânica» (Carolina Michaëlis de Vasconcelos (1831 – 1925): Prime Intermediary between Neolatin and Germanic Culture)

In this article those aspects of Carolina Michaëlis’ life and work are discussed which identify her as a mediator of learning and culture between Germany and Portugal. Above and beyond her erudite work as a lusitanist (which constitutes her principal contribution to the mediation between her two fatherlands), some lesser known facets of D. Carolina’s manifold activity as an intermediary are focussed upon: in particular the widespread dissemination which she achieved of German literature, pedagogy and science, and within the framework of this dissemination, the energy she dedicated to the education of children and women in the Portuguese society of the time.

OFÉLIA PAIVA MONTEIRO, Carolina Michaëlis e Trindade Coelho, o encontro de dois humanistas-poetas (Carolina Michaëlis and Trindade Coelho. The Encounter of Two Humanist-Poets)

The high regard in which Carolina Michaëlis held Trindade Coelho is based not only on her aesthetic admiration of his prose and on her concordance with his views on some of the paths followed by Portuguese literature at the end of the century, but also on her appreciation of the moral consequence and the civic action of the writer (demonstrated by the keen interest he showed in popular education). A number of Carolina Michaëlis’ facets are discussed here: those of woman, citizen, artist, teacher, philologist.


In this article, the author analyses the way in which Carolina Michaëlis approaches the biography of the Oporto Jew Uriel da Costa, using style which is at once precise, but which curiously does not scorn fabrication, even if she states it openly, as in the case of iconic representation. This discourse, often modalized by dubitative expressions, led Agustina Bessa Luis, in a novel written sixty years later (in 1984), Um Bicho da Terra, to rework the figure of the figure of the tormented thinker and to transform him into a typical character of her novelistic gallery. This article studies this difference in perspective, thereby demonstrating the undeniable differences and the no less important similarities.
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MARTIA JOÃO REYNAUD, Raul Brandão and Vitorino Nemésio: Spiritual and Aesthetic Affinities (Raul Brandão e Vitorino Nemésio: afinidades espirituais e estéticas)

In the year in which we celebrate the centenary of the birth of Vitorino nemésio, one of the most important literary figures of our century (born on 19th December, 1901), this article takes note of the elective affinities which join together the author of Corsário das Ilhas and his 'master' Raul Brandão.

YARA FRATESCHI VIEIRA, Carolina Michaëlis e a lírica galego-portuguesa (Carolina Michaëlis and the galician-portuguese lyric)

This study focuses on the contributions that the texts published by Carolina Michaëlis in the German journal Zeitschrift für romanische Philologie, under the general title Randglossen zum alportugiesischen Liederbuch (1896-1905), still offer to the scholars dealing nowadays with the medieval Galician-Portugueses poetry. Most of these articles, because written in German, and published in a journal that is not easily found in university libraries, have been unused or misused. A project for the translation of the Randglossen into Portugueses is now being carried out by a group of scholars from Galician, Portugueses, and Brazilian universities, and should be published with an introductory study on Carolina Michaëlis and her contributions to the field.

JOAQUIM MENDES CASTRO, Carolina Michaëlis e Sá de Miranda (Carolina Michaëlis and Sá de Miranda)

This study discusses primarily the edition of Poesias do Doutor Francisco Sá de Miranda, prepared by Carolina Michaëlis and published in Halle in 1885. Many aspects of D. Carolina's studies of Sá de Miranda, both on printed texts and on the manuscripts she used, are analysed in this article in connection with some facets of Sá de Miranda's poetic production.

XOSÉ MANUEL DASILVA, Carolina Michaëlis e a Inauguração da Modernidade nos Estudos Camonianos (Carolina Michaëlis and the Beginning of Modernity in Studies on Camões)

Camões was most certainly an important area of research for Carolina Michaëlis; this is hardly surprising when we take into account her great fondness for the verses of this poet. This article attempts principally to examine the most important ideas to be found in some of Carolina Michaëlis' studies, calling attention to the rôle which she plays in transmitting a more reliable editorial image of Camões, the lyrical poet, thus beginning the modern phase in the history of studies of Camões.

JORGE A. OZÓRIO, 'Das tristezas não se pode contar nada ordenadamente' Note on a Precept of 'Menina e moça'

This article attempts to analyze a sequence of the text of the 16th century Portuguese novella 'Menina e moça', by Bernardim Ribeiro. Attention is called to the rhetorical precept which, at the beginning of the work, points to the different nature which the narrative of sentiments imposes, taking account of the courtly theme of amorous suffering and the narrative prose tradition, which has a chivalrous basis; the author also suggests (in keeping with other recent studies) that it is necessary to interpret this work within the framework of the affirmation of narrative prose in the 16th century.

JUAN CARLOS CONDE, Carolina Michaëlis de Vasconcelos y la literatura española (Carolina Michaëlis de Vasconcelos and Spanish Literature)

This article discusses D. Carolina's interest in Spanish literature; this interest emerges during D. Carolina's brief period in Berlin and it has a basic physiognomy (popular poetry, romancero, lyric poetry, theatre) which determines, in nuce, the contours of the development of her research in Castilian letters: the widest extent of this development characterizes one of the most relevant paths in Spanish philology of the period 1875 – 1925.
Mário Vilela, **A metáfora ou a força categorizadora da língua: releitura de “Lições de Filologia Portuguesa” de Carolina Michaéis (Metaphor or the Categorized Force of the Language: A Rereading of ‘Lições de Filologia Portuguesa’ by Carolina Michaéis)**

The putting into perspective of semantic change is not new. Indeed, this is one of the important points of Carolina Michaéis’ ‘Lições de Filologia Portuguesa’. The intention of this article is to introduce to this problem some of the data from cognitive linguistics, i.e. to see which ‘cognitive’ process is followed in some of these changes.

Telmo Verdelho, **Carolina Michaéis de Vasconcelos - Filóloga (Carolina Michaéis de Vasconcelos – Philologist)**

Carolina Michaéis de Vasconcelos followed, as a scientist and university professor, an exemplary career at a time when ‘philology’ embraced those subjects which, in a general way, had as an object, literary and linguistic studies.

Her work includes literary history, the edition and interpretation of textual memory and, furthermore, historical linguistics, particularly in the area of lexicology and etymology. In this framework of philological discourse, with perspicacity, precision and erudition, she made an exceptional contribution to the renovation of Portuguese learning.

António Ferreira de Brito, **Carolina Michaéis paradigma da lusofilia do seu tempo (Carolina Michaéis, Paradigm of the Lusophile of the Time)**

When we view Carolina Michaéis’ work on Portuguese literature, it stands out due to the precision of its learned research and due to the way it projected Portugal in Europe at that time; thus, D. Carolina exceeded all other lusophilies: they regarded her work with the respect and admiration which she enjoyed in her adopted fatherland.

Maria Helena da Rocha Pereira, **A presença dos Clássicos na obra de Carolina Michaéis (The Presence of the Classics in the Work of Carolina Michaéis)**

Since her very first works, Carolina Michélis surprised her fellows in letters with the depth and vastness of the philological knowledge which she displayed. Having begun her development with a solid preparation in classical languages, she went on to widen her knowledge with modern – particularly romance – languages. This background is evident in a model opuscule, *As Capelas Imperfeitas é a lenda divisas gregas*, where she demonstrates with admirable skill that the supposed Greek insertions of the famous Portico were simply a motto of D. Manuel I in Portuguese. This background is also clear in each step of her literary commentaries, particularly those on Sá de Miranda, António Ferreira, Pedro de Andrade Caminha and Camões. Not all have been published. This is the case with some of the eclogues by António Ferreira, as can be seen in the annotations, which she wrote in her beautiful Gothic script in the copy to be found in the Room at the Faculdade de Letras in Coimbra which bears her name: these annotations prove that she not only pointed out the presence of a Theocratic model (and not only Virgilian, as often is supposed) in more than one passage. Another source which reveals her knowledge of Greek and Latin is her *Lições de Filologia Portuguesa*, where, side by side with erudite explanations, there is no lack of exhortations to the students that they study these languages and cultures, with particular emphasis on Latin, about which she advises: ‘It is necessary to respect it like a sacred vessel of human thought for more than two thousand years. Above all the romance nations need to study it with love as they owe the admirable instrument of their language to it’.

Maria de Fátima Marinho, **Sentiu Garret o fascínio do Dândi? (Was Garrett fascinated by the figure of the dandy?)**

In this short article the author intends to detect the existence of possible traces inherent to the
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figure of the dandy in Almeida Garrett's novelistic works. The texts analysed are Helena and Viagens na Minha Terra. Using as a starting point for the study works such as Byron's Don Juan, Stendhal's Le Rouge et le Noir or Balzac's Illusions Perdues, the author attempts to demonstrate the extent to which Garrett's heroes may or may not be included within the vast gallery of the figure of the European dandy. The characteristics of Carlos or of the (merely glimpsed) Fernando, point, in many ways, to this type of figure, which, in the intellectual milieu of the time, assumed a position of some importance. It is not difficult to see a correspondence between the both undeceived and disillusioned end of Joaquinha's cousin and either Victurnien's marriage of self-interest in Balzac's Le Cabinet des Antiques or the way in which Lucien is willing to abdicate from freedom of conscience, in Illusions Perdues, by becoming the secretary to a priest and Spanish diplomat. By accepting the barony, Carlos distances himself from the typical end foreseen for the romantic hero and assumes the role of a modern, cynical, ironic and dispassionate character.

MARIA JOÃO PIRES, Sacred Commitments and the Limits of History

Taking into account the relationship between biblical studies, literature and history, this paper will consider some of the interdisciplinary implications between post-modern theology and the notion of history, particularly from the standpoints of Ricoeur and Foucault.

FILOMENA AGUIAR DE VASCONCELOS, Poéticas modernistas e os discursos das ciências (Modernist poetics and science discourse)

Modernist poetics are largely influenced by important scientific changes that took place in the western world in the early decades of the 20th century. Questions raised by a new perception and knowledge of reality and truth mainly in the fields of mathematics and physics, together with a new philosophical attitude, brought along a linguistic and literary openness to innovating ways of conceiving language in its various and multi-form functions and uses. Apart from a theoretical approach to the subject, and and occasional reference to the Portuguese modernist poet Mário de Sá-Carneiro, special emphasis is given to some English modernist writers like Joyce, Eliot and Pound.

CARLOS AZEVEDO, Uma senhora e um remador: presenças portuguesas na ficção de Nathaniel Hawthorne e Herman Melville (A lady and an oarsman: Portuguese presences in the fiction of Nathaniel Hawthorne and Herman Melville)

In this study the author analyses the relevance of the Portuguese presence in Nathaniel Hawthorne's "Drowne Wooden Image" and Herman Melville's "Benito Cereno", taking into account the historical, cultural, and literary context of their work.

CARLOS AZEVEDO, Identidade intercultural e descentramento do(s) cânone(s) (Intercultural identity and the decentering of the canon(s))

This article, taking as a starting point Maxine H. Kingstone's The Woman Warrior, argues for this woman writer as a representative of the so-called Seventies's ethnic revival, an author in whom the intercultural identity is defined by the alternating horizons of Chinese culture and "mainstream" culture. The central argument of this paper calls for a further reference to Kingston's renegotiation of myth and folk legend, and to her opposition to the then dominant literary canon.

FRANCISCO TOPA, Uma ode e cinco sonetos inéditos do brasileiro João Pereira da Silva (An unpublished ode and five unpublished sonnets by the Brazilian João Pereira da Silva)

The author presents and edits six unpublished poems by the Brazilian João Pereira da Silva (1743 - 1818).
JOHN GREENFIELD, 'wande ich wil Gahmureten klagn' (Parzival, 111,13): Thoughts on Herzeloyde as a Widow

In this article the author discusses the widows in Wolfram von Eschenbach's Parzival, with particular emphasis on Herzeloyde, the mother of the Grail hero. After examining the different facets of the widow figure Herzeloyde, the author concludes that she is, in many ways, a unique character in Wolfram's – and in the Medieval – gallery of female figures.

ANA SOFIA LARANJINHA, Um É dipo medieval: o tempo das origens no prólogo do Tristan en prose (Séc. XIII) (A Medieval Oedipus: the Age of the Origins in the Prologue to the Tristan en Prose (13th Century)

In the Prologue to the Tristan en Prose, which tells of the misfortunes of Chelind and Sador and of their son Apollo (ancestors of the hero of the romance), the use of the narrative outline of the Oedipus myth and the reinvention of the monster of Thebes reveals the medieval vision of pre-Christian times: cyclical character and regression, homicide and incest represent paganism. However, Apollo, although guilty of incest, will be the first Christian monarch of Léonois: the age of history, of punishment and redemption follows the cyclical and criminal.

ROGELIO PONCE DE LÉON ROMEO, El Álvarez in the vernacular: the exegeses of De institutione grammatica libri tres in Portugal in the 17th century

This article describes the commentaries which were published in Portuguese in the 17th century on De institutione grammatica libri (Lisbon, 1572) by Father Manuel Álvares, S.J., and analyses the causes which led Jesuit teachers like Bartolomeu Rodrigues Chorro, João Nunes Freire, José Soares and António Franco to write compendia that translate and explain precepts and comments by Álvares.

SONIA VALENTE RODRIGUES, Polémica em torno de Rumor Branco de Almeida Faria; réplica e contra-réplica (Controversy about Almeida Faria's 'Rumor Branco': Configurative Characteristics in the Opening Text)

In an article published earlier, the opening text of the polemic on neo-realism was analysed in which Alexandre Pinheiro Torres and Vergilio Ferreira engaged in 1963 due to Almeida Faria's Rumor Branco. In the present study the author intends, within the framework of discourse analysis, to explore the configurative characteristics in the interventions which, in this polemic, can be regarded as response and counter-response.

ALEXANDRA GUEDES PINTO, Contexto e significação: uma reflexão em torno de A insustentável Leveza do Ser de Milan Kundera (Context and Signification: A Reflection of Milan Kundera's The Unbearable Lightness of Being)

In this study, a number of passages of Milan Kundera's novel The Unbearable Lightness of Being support a linguistic reflection on the contextual dependence of language and on its implications in questions like: fiction as a denunciative phenomenon, linguistic time and the meaning of discourse.

OLIVIA FIGUEIREDO, Considerações sobre o emprego da anáfora nominal em textos de alunos (Considerations on the use of nominal anaphora in texts by students)

This study a study of nominal anaphora is presented from a linguistic, discursive and didactic perspective. Particular attention is paid to the use of anaphora in regard to the different types of text and the degree of cognitive development of the subject in the learning situation. The author concludes that
the value of the cohesion of nominal anaphora is due to its capacity to maintain the linguistic antecedent active in the operative memory (and its consequent integration in the representation which is being constructed on the contents of the text).

MARIA JOANA GUIMARÃES, *Ironia: Uma primeira abordagem* (*Irony: a first approach*)

After a brief characterization of the phenomenon of irony and its demarcation from phenomena which are close to it (for example, sarcasm and deceit) the different characteristics of irony are enumerated and the author concludes that Linguistics cannot but constitute a starting point for the study of this theme.

FÁTIMA VIEIRA, *Os dois “Palácios de Cristal” ou a recepção da Exposição Mundial de Londres (1851) em Portugal* (*The Two Crystal Palaces or the Reception of the Great Exhibition in London (1851) in Portugal*)

In this article, London’s Crystal Palace (built in 1851) is compared to the Palácio de Cristal in Porto (built in 1865). By analysing Portuguese newspapers published during the period 1850 – 1865, the author attempts to assess the similarities between the two buildings, both from an architectural as well as an ideological viewpoint.

JORGE MANUEL BASTOS DA SILVA, *A exposição londrina de 1851 na imprensa portuguesa coeva - algumas notas e uma analogia de documentos* (*The Great Exhibition of 1851 in Contemporary Portuguese Newspapers – Notes and an Anthology of Documents*)

This article consists of an anthology of texts from Portuguese newspapers of the years 1850 – 1852 through which it is possible to appreciate the repercussion which the Great Exhibition (London 1851) had in Portugal. The anthology is accompanied by notes which attempt to explain the impact of the Great Exhibition within the context of the problematical relationship between the Portuguese and the English in the 19th century.

SONIA DUARTE, «Don Quijote» na literatura infantil (*«Don Quijote» in children’s literature*)

Though not originally written as a children’s book, Cervantes’ most well known work has become deeply rooted in children’s literature. This article attempts to focus on the reasons for the success of «Don Quijote» for this particular audience. An attempt is also made to question the concept itself of children’s literature.

FRANCISCO TOPA, *e ferva o Baco. – Gregório de Matos and Bacelar*

The article concentrates on the influence of the sonnet Paro, reparo, tenho, envindo e pico, by the Portuguese António Barbaosa Bacelar, on the sonnet by the Brazilian Gregório de Matos, Se a morte anda de ronda e a vida trava.

JEROEN DEWULF, *Sobre a “mulatização” da literatura o caso do escritor Hugo Loetscher* (*On the “mulattisation” of literature: the case of Hugo Loetscher*)

Does it still make sense in the 21st century to divide literature according to the culture or even the country to which it “belongs”? This question is raised in relation to Hugo Loetscher a writer who has traditionally been classified as a “German-speaking Swiss writer”. In this article, I present an analysis of his work in a way that is as global and as hybrid as the world in which we live, introducing him as a “mulattised writer”.