

S U M M A R I E S

JOSÉ ADRIANO DE FREITAS CARVALHO, **As ruínas na poesia portuguesa do século XVII: uma antologia breve** (*Ruins in Portuguese Poetry of the 17th Century*)

A first, short – and naturally incomplete – anthology of poetry is offered of Portuguese authors who wrote on the theme of ruins; this anthology (despite its limitations) intends to suggest not only the interest in continuing the collection, but also the presumed intrinsic limits of this theme in the Portuguese ‘literary barock’ when compared with the dimensions which are reached in Spanish poetry of the same period.

JOHN GREENFIELD, *The Figure of the Night Watchman in the Dawn Songs from Wolfram von Eschenbach to Oswald von Wolkenstein*

In this article the author attempts to trace the progress of the figure of the watchman in the Middle High German lyric genre of the ‘tageliet’ or ‘alba’. The author concludes that the role which the poet Wolfram von Eschenbach plays in the development of the lyric character of the watch is of central importance; in this context, Wolfram’s poem *Der helden minne* is regarded as particularly significant.

MARIA JOÃO PIRES, **Possibilidades e condicionantes da tradução em poesia – o caso de Baudelaire e Poe** (*Possibilities and Conditioning Factors in the Translation of Poetry – the case of Baudelaire and Poe*)

Using as a starting point some examples of Poe’s translation of Baudelaire, this article analyses some of the problems which are posed in relation to the complex question of translating poetic writing.

MARIA DA GRAÇA CASTRO PINTO, *The current status and future prospects of university programmes for seniors in southern and Mediterranean Europe: the case of Portugal*

In this text, the author shows the difference between the university programmes for senior citizens and the programmes of the Universities of the Third Age (U3A). She tries to justify the non existence of university programmes for senior citizens in Portugal and the creation of the U3A by Portuguese society. The importance of a gerontagogical approach as far as senior education is concerned is outlined as well as the role of the European Higher Education Area as a promoter of international networks which may enable the creation of university programmes at traditional Portuguese universities.

MARIA DE FÁTIMA MARINHO, **El-rei Junot e vida e morte de Gomes Freire de Raul Brandão: nem história nem romance** (*El-Rei Junot and Vida de Gomes Freire by Raul Brandão: neither history nor novel*)

In this short study the author intends to analyse the specificity of the supposedly historic discourse in Raúl Brandão’s *El-Rei-Junot* and *Vida e Morte de Gomes Freire*. Far from presenting the facts which in general preoccupy the historian, Brandão concentrates on *fait-divers*, on excessive detail, on the threading together of two narrative strands of an apparently different nature.

MARIA DE LURDES FERNANDES, **D. Maria, mulher de D. Manuel I; uma face esquecida da corte do Venturoso**, (*D. Maria, wife of D. Manuel I; a forgotten face in D. Manuel’s Court*)

In the framework of studies on the political and cultural relations between the King and Queen of Spain and D.Manuel, as well as studies on various aspects of the Portuguese court in the first years of

the 16th century, little importance has been given to the figure and influence of D. Maria, the second wife of the Portuguese monarch and mother of the majority of his children. This study intends to call attention to the strangeness of the silence which surrounds this female figure.

JOSÉ CARLOS MIRANDA, **Osoir'Anes, a mulher-que-canta e as tradições familiares dos Marinheiros** (*Osoir'Anes, the Woman who Sings and the Family Traditions of the Marinheiros*)

The genealogical narrative, introduced into the Livro de Linhagens do Conde D. Pedro, is well-known and explains the way in which the Medieval line of the Marinheiros family developed. However, to date, the importance has not been recognised of the song of Osoir'Anes Marinho, in which the figure of the fairy-mermaid will later, in an equivocal way, be reformulated in that narrative.

MARIA JOÃO REYNAUD, **Eça e o prazer do conto – razão, imaginação e escrita** (*Eça and the Pleasure of the Novella – Reason, Imagination and Writing*)

In this article the author proposes a combined reading of the three final novellas published by Eça de Queiroz in the Revista Moderna, articulating this interpretation with the main thrust of Eça's aesthetic judgement within the framework of the crisis of values at the end of the 19th Century.

MARIA LUÍSA MALATO BORRALHO, **A retórica do silêncio na literatura setecentista** (*The Rhetoric of Silence in 18th Century Literature*)

Using as a starting point the presupposition that silence is inseparable from the word in all periods and in any text, this study attempts to emphasize where, how and why this presence is important for an understanding of the literature of the 18th century, in particular for an understanding of Portuguese literature. Through a rereading of the classics (Aristotle, Horace, Longino), associating literature to painting or to music, sometimes passing off what is innovative as something which is old, the 18th century author reveals an irreverence towards those very same models, as he tries to conciliate a more canon-like one.

CRISTINA MARINHO, **D. João e Julieta de Natália Correia: tradição e transgressão** (*D. João e Julieta by Natália Correia: Tradition and Transgression*)

This article focuses on the dialogue of this play with, on the one hand, the author's global poetic writing and, on the other hand, with Portuguese literary traditions concerning the mythical Don Juan in order to stress the international inspiration of one of the most important and provocative names in contemporary Portuguese literature.

FRANCISCO TOPA, **A Declamação Lírica de Basílio da Gama: Um inédito recuperado** (*The Lyric Declamation of Basílio da Gama: A Recovered Unedited Work*)

The author presents and edits an unedited poem (the existence of which had been suspected) by the Brazilian José Basílio da Gama (1741-1795). Entitled A Declamação Lírica and dated 1773, the text is a free translation of the Third Canto of Claude-Joseph Dorat's (1734-1780) La Déclamation Théâtrale.

FRANCISCO TOPA, **Poesia (pouco) diamantina – Doze sonetos inéditos alusivos à administração mineira de Serro do Frio** (*Poetry which is [not very] diamond-like: Twelve Unedited Sonnets with Reference to the Mine Administration of Serro do Frio*)

The author presents and edits a group of twelve unedited anonymous sonnets (produced between the last quarter of the 18th and the first years of the 19th centuries), relating to the region of Serro do Frio (Minas Gerais, Brazil) and its diamond administration.

FRANCISCO TOPA, **Quatro poemas inéditos do Abade Lima Brandão** (*Four Unedited Poems by Abbot Lima Brandão*)

The author presents and edits four unedited poems (three sonnets and an heroic novel) by the Oporto writer Bartolomeu Soares de Lima Brandão (1725-1777), Abbot of the Church of S. Mamede de

Coronado. The article also presents manuscript variants of four sonnets included in the 1794 edition of this author.

ZULMIRA SANTOS, O Terramoto de 1755 como Apologia da religião cristã: Lisboa destruída. Poema (1803) de Teodoro de Almeida (*The Earthquake of 1755 as an Apology of the Christian Religion: "Lisboa Destruida" (1803) by Teodoro de Almeida*)

This short study intends to explain the reasons which led Teodoro de Almeida to choose the format of this publication, demonstrating that the inclusion of the poem "Lisboa Destruida", written around 1755-6 within a specific set of texts, increases the apologetic value which the author intended to give it.

PEDRO VILAS BOAS TAVARES, Em busca das virtudes primordiais do «estado apostólico»: os fundadores lóios nas «memórias» de Paulo de Portalegre (*The Lóios Founders in Paulo de Portalegre's Memórias*)

Having discovered a 16th century, fragmentary copy of *Novo Memorial do Estado Apostólico* by Paulo de Portalegre (+1510), a work containing the first "memórias" which relate to the beginnings of the Congregation of St John, using as a starting point the respective text, the author attempts to reveal the human and vocational profile of the founder's, D. João Vicente's, friends.

JOSÉ DOMINGUES ALMEIDA, Les stratégies «puériles» de l'autofiction chez Conrad Detrez et eugène Savitzkaya: ludo et la traversée de l'Afrique (*The "puerile" strategies of autofiction in Conrad Detrez and Eugene Savitzkaya: Ludo and La Traversée de l'Afrique*)

Autofiction, as a detour from the canonic practice of autobiography, permits the use of various strategies, such as the autofiction or fictionalization of childhood. The author illustrates the discourse and narrative work which is specific to the autofiction of childhood in two narrative texts of contemporary Belgian Francophone literature (Conrad Detrez's *Ludo* and Eugene Savitzkaya's *La Traversée de l'Afrique*).

ISABEL MORUJÃO, "A César o que é de César": acerca da atribuição ao Padre Simão Vaz de Camões de dois textos editados em "A Preciosa" de Sôror Maria do Céu (*"To Caesar what is Caesar's": on the attribution of two texts in Sôror Maria do Céu's "A Preciosa" to Father Simão Vaz de Camões*)

In this article the author attempts to clarify the question of authorship of two heroic poems published in 1733 in *A Preciosa. Obras de Misericórdia*, by Soror Maria do Céu. This point was raised by Mário Sá, when, in 1921, he organized an edition of *Poemas heróicos* by Simão Vaz de Camões and, in the preface, attributed the poems in question to the Jesuit priest Simão Camões; in this article and basing the argument on available data, the question of authorship is evaluated.

LUIS FARDILHA, João Rodrigues de Sá Meneses na corte de D. Manuel (*João Rodrigues de Sá de Meneses at the Court of D. Manuel*)

Reflecting a new mentality at the Portuguese court, João Rodrigues de Sá de Meneses found, in the writing of genealogical poems (published by Garcia de Resende in the *Cancioneiro Geral*), an opportunity to illustrate his family not only with the memory of the feats of arms which the hero of the galleys assured them of, but also with a genealogical pattern which was linked to the new models of courtly nobility.

JORGE DESERTO, Não-lugar ou lugares outros? Notas sobre a utopia no teatro grego (*Non Places or Other Places. Notes on Utopia in Greek Theatre*)

The search for signals of utopian discourse in Greek theatre is a task which is justified, essentially, by the central role of this form of expression in the context of the Athenian fifth century B.C.. More than a *non-place*, we find in Athenian drama the exploitation of *other places*, places of transgres-

sion and challenge, in a city in permanent turmoil; at times, but especially in Aristophanes' comedy, they are to be found as small seeds which the future will make productive. This article deals with the signs and with the context of a literary genre which now presents itself to us in constant dialogue with the future.

ANA MARTÍNEZ PEREIRA, **El símbolo de la grulla en la emblemática española** (*The Symbol of the Crane in Spanish Emblematicism*)

The symbolism of animals and the moral exemplarity with which its behaviour and nature was interpreted during the Middle Ages is carried through until the 16th and 17th centuries, finding in the emblematic genre a perfect method of diffusion. In this article the author discusses the extent to which the emblemists of those centuries use the image of the crane, reflecting, in their engravings, all the allegorical virtues they represent.

LUDMILA ARAGÃO, **O tema da velha ns cantigas d'escárnio e maldizer** (*The Theme of the Old Woman in the Cantigas d'Escárnio e de Mal Dizer*)

Having noted that neither the differential genealogical element in the *Cantigas d'Escarnio* is limited to the *palavras cubertas*, nor that the classificatory paradigm of the *Cantigas de Maldizer* can be summarized as *dizer mal d'alguen en elas (...) chaamen te*, this article assumes equivocality as a duality between the *'voluntas* of the speaker and the *'perspicientia* of the receiver; the just place of the *Cantigas de Velha* is restated on a level of their production and reception in the framework of the codes of *fin'amors* and *'fablar engasajado*.