

Abstracts

Aires A. Nascimento, *New fragments of medieval Portuguese texts found at Torre do Tombo: horizons of an integrated culture*

The recent discovery and retrieval of some fifteen fragments of texts in medieval Portuguese, found in the bindings of a number of manuscript books at the National Archives of Torre do Tombo, in Lisbon, offers a significant opportunity to review afresh some of the problems concerning the tradition of medieval Portuguese texts and to emphasize the features of the Portuguese book culture of the medieval period. It is clear that translation activity in the period was intensive – more important than in other parts of the Iberian Peninsula. A significant number of the fragments retrieved proves the existence of a great amount of medieval texts now lost or not sufficiently documented. The phenomenon of translation activity in Portugal in the Middle Ages seems motivated by a singular affirmation of cultural and linguistic identity from the middle of the thirteenth century onward; yet an equally strong urge to preserve the resulting manuscript books is not apparent in the period or in that just following. The causes of that situation are not completely clear: simple physical accidents of destruction are insufficient to explain the losses. It is clear that changes in evaluation at the moment of introduction of the printed book are a strong factor to consider, but other causes must also be sought, such as discontinuities in the institutions of the book, in schools and in lecture groups. The study of these fragments and the history of the books and texts they imply is now a matter for productive discussion.

María Eugenia Díaz Tena, *The «Other World» («Otro Mundo») in a 15th Century Marian miracle*

This work shows an unknown medieval Virgin miracle. The particular feature of this text is the vision or journey into the «Other World». It displays as well the traditional motives of Paradise, Purgatory and Hell as they appear in the text.

Luis Gil Fernández, «Studia Humanitatis» in Spain under the «Reyes Catolicos»

This article provides an overview of the most representative works and authors of Spanish humanism in the time of the «Reyes Catolicos». The most important disciplines of litterae humaniores – the Arts of rhetoric and grammar, Lexicography, Historiography and literary genres, including poetry and theatre in Latin – are thus analysed in historical context.

Miguel Ángel Esparza Torres, *Alonso Molina's prologues (c. 1514-1585): the destruction of an ideology*

The historiographer hardly accepts that the first Spanish Grammar didn't play an important role in the description of languages in the New World languages. For that reason, this paper studies the matter, showing the researchers' basic opinions about the influence of Nebrija's *Gramática Castellana* on the linguistics of Spanish missionaries. The forewords to fray Alonso de Molina's *Arte* (1571) and *Vocabulario* (1555) are analysed in the light of some of the stated ideas.

Javier San José Lera, *A «salamantina» reading of «Lazarillo»*

Those who research clues that might allow the identification of the possible author of the Spanish Golden Age novel *Lazarillo de Tormes*, tend to agree that the anonymous author should have been tied to Salamanca. This work tries to reconstruct the salmantine environment of the beginnings of the novel, and attempts as well to show its possible relation to a closely related (in both time and location) play: the *Farsa llamada La Salamantina*, by a student in Salamanca called Bartolomé Palau. Echoes of student life and a practical moral, which both of the plays share, suggest the plausibility of that reading of *Lazarillo*.

Jorge A. Osório, *Portraying married and single women in Gil Vicente's plays*

Gil Vicente's plays, which include both courtly and traditional conventions, were written and performed before the Portuguese court between 1502 and 1536. One of the core conventions in those plays is the sin-

gle woman and the description of how she allows her suitor to seduce her; another conventional character is the married woman who complains about her husband. In this study, the author concludes that, rather than a feminist perspective, Gil Vicente's plays describe the issues of courtship and marriage of convenience.

Luís de Sá Fardilha, *The Poetry of the Count of Matosinhos*

The poetry of Francisco de Sá Meneses, the first Count of Matosinhos, has been systematically ignored by the different histories on Portuguese literature. On the other hand, 16th-century poets such as António Ferreira, Jerónimo Corte-Real and Diogo Bernardes, praised his qualities as a lyric author. They clearly state the importance of his work, pointing it out as a model that should be followed. This paper analyses these issues, and introduces a review of the few published works by this forgotten poet. Furthermore, it proposes an introduction to his literary style based on a short analysis of two of his most representative poems.

José Miguel Martínez Torrejón, *Courage, value and fear. King Sebastian, Corte Real and Aldana facing Phillip II*

In 1576, Phillip II of Spain received two long manuscript poems. Both were written in Spanish, although the earlier of the two, *Felicíssima Victoria concedida del cielo al señor don Juan d'Austria, en el golfo de Lepanto*, was composed by the Portuguese poet Jerónimo Corte Real; the other is the *Octavas a Felipe II* by Francisco de Aldana. The comparative study of their rhetorical structures and the circumstances in which they were written suggest that they can be read as a sequence, directly or indirectly inspired by king D. Sebastião, or even commissioned by him, and that Aldana's poem is in a number of ways a continuation of Corte Real's. This relationship is significant for the study of the political uses of literature: read as parts of a sequence, both poems can be seen as central pieces in the campaign of political pressure D. Sebastião orchestrated to persuade the Spanish king to join forces with him in the invasion of Morocco, which came to a disastrous end two years later, in Ksar-el-Kebir.

Hélio J. S. Alves, *Corte Real and the evolution of his art*

This study is an attempt to trace the evolution of Jerónimo Corte-Real's poetry. It draws upon elements from the theory of 'career criticism' and other approaches to the relations between life and literature that help to explain the shape, and the impact over time, of the author's work. The nature of Corte-Real's poetic practice, his connections with the ancients Virgil and Lucan, as well as with the contemporaries Camões and Ercilla, are also considered, while clues are given throughout to what could be described as Corte-Real's exceptionality.

Isabel Almeida, «Aulegrafia»: *a draft of courtly life», «in-depth study of common life in the court».*

The last of the three comedies by Jorge Ferreira de Vasconcelos (?-1585), a posthumous text published in 1619 under the title *Aulegrafia*, is exceptional for its intense description of a changing world. This work proposes an analysis of the references to this critical period, through the identification of representational processes and the establishment of contextual relationships. Furthermore, the author reflects on the possibility of an allegorical reading to establish analogies between the universe of courtly love as displayed in the narrative, and the political world of the court, so much influenced by the mid 16th-century anti-court literary and cultural tradition.

Nieves Baranda, *Writers without borders between Portugal and Spain in the Siglo de Oro (with some notes on two 16th Century poems by women)*

Spanish and Portuguese women writers of the 16th and 17th centuries have many things in common, so it is necessary to bear in mind both countries in order to understand their history. In order to illustrate this assertion the cases of Luisa Sigea and Bernarda Ferreira de Lacerda are analyzed. Furthermore two poems of the 16th century are studied and edited: an epistle attributed to lady Francisca de Aragão and the sonnet from doña Isabel de Castro Andrade which is included in the preliminaries of *La araucana* from Alonso de Ercilla. The paper demonstrates it is fundamental to use a comparative point of view to study all those cases.

Inmaculada Osuna, *Poetry for civil display by three 17th-Century authors: Cristobalina Fernández de Alarcón, María de Rada and Isabel de Tapia.*

In the 17th century, there is a proliferation of diverse poetic forms related to the city life and its mechanisms of socialization: poetry for literary contests and academies, festival reports, verses for ephemeral structures, carols, laudatory poetry for book preliminaries, etc. The participation of women in these manifestations

which were intrinsically intended for public display seems small both in quantity and in variety. In the case of some women, these are the only (or almost) works they are known to have produced. Nevertheless, the works are evidence of their local recognition. In this essay, I study the cases of Cristobalina Fernández de Alarcón (Antequera) and María de Rada (Andújar), both from the first half of the 17th century, and Isabel de Tapia (Granada), from the second half.

Victor Infantes, *Typographic sanctity in Siglo de oro Spain. The poetic tributes to San Juan Evangelista, Patron of Printers.*

This work retrieves printed materials which are hard to locate and often forgotten, regarded as minor but of great graphical beauty, the *carteles tipográficos*. The latter were made by printers to honor their patron, San Juan Evangelista, and the making of some of them was technically complex.

Besides describing, locating, analysing (and, where possible, reproducing) the 16th and 17th Century *carteles* known to us, we have included in this article other graphical representations of the saint and some literary expressions addressed at him. Over forty illustrations are part of this work.

José Adriano de F. Carvalho, *On the art of making hermits and building hermitages. The literary and iconographic sources of the Tratado em contra y pro de la vida solitaria (Venice, Giacomo Cornetti, 1592), by Cristóbal Acosta*

Vague biographical notices on Cristóbal Acosta which describe him as an old hermit, living in an unknown Sierra de Tyrses, in Spain, are the starting point for recurrent attempts to read his *Tratado en contra y pró de la Vida solitaria* (Venice, 1595) as a document of that experience. As we expect to show in this article, however, that work is, to a large extent, a *contrafacta* of many pages of *Menosprecio de corte y alabanza de aldea* and of *Aviso de privados*, by Fr. António de Guevara, as well as a reuse of many others from *Diálogo da vida solitaria* (in *Imagem da vida cristã*), by Fr. Heitor Pinto, and of work by other authors, implicitly or explicitly quoted in the *Tratado*. On the other hand, enough clues seem to be available pointing towards the possibility of many of the life experiences of hermits being the literary transcription of Saint Jerome's iconography. If that were to be the case, questions may be raised over the reality of the experience of living as a hermit which seems to have no support beyond the *Tratado* itself. The latter, however, may be read as a document of the currents within late 16th Century spirituality which endowed the experience of being a hermit with a special value as a form of monastic life.

Vanda Anastácio, «El Rei Seleuco», 1645 (*Reflections on the corpus of Camões's oeuvre*)

This work discusses some of the problems raised by one of Camões' theatre plays, *El Rey Seleuco*. The play was unknown before 1645, and it has been included in the *canon* of Camões' work without much discussion since then. Going back to the time and the circumstances in which this text was first published, it is pointed out that some questions have since then remained unanswered: where did this text come from? Why was it published in this particular moment in time? What proof was given that it has been written by Camões? This first set of questions seems to lead to another issue: how can these doubts be clarified by the text itself?

The conclusion of the work has been left open, in a effort to underline the challenge facing every historical research: is it possible, after almost 500 years, to find clear answers to the questions concerning documents of the past?

Maria de Lurdes Correia Fernandes, *The Time of Disillusionment. From the illusions of life to the truth of death in Francisco Manuel de Melo's "Relógios Falantes"*.

The concept and the feeling of disillusionment (*desengano*) was very prominent in the Baroque cultures of the Iberian. Based on an analysis of the first *Apólogo Dialogal – Os Relógios Falantes* (1654) – by Francisco Manuel de Melo, this study shows how the author's critical vision of Lisbon Society in the mid-17th Century drew upon the metaphor of the clock (in this case the three mechanical clocks of three towers in Lisbon and the surrounding area, which were broken at a locksmith's workshop) as a means to reflect upon the concept and uses of time, of the appearances of life, of the delays of justice, of social "dis-order" and of the equalizing power of death.

Rogelio Ponce de León Romeo, *Spanish sources in the first Portuguese controversy over grammar in the 18th Century (1721-1736)*.

This paper studies the Spanish sources the Portuguese essays published between 1721 and 1736 criticizing or defending Manuel Alvares' grammar drew upon. A specific analysis is offered of the influence of Fran-