
One of the most influential political economists of his time, and a man much involved with the charting of Brazil’s post-1822 course, José da Silva Lisboa, the Viscount of Cairu, enlisted the famous maxims of François de La Rochefoucauld in an attempt to shape the intellectual and moral development of the “mocidade brasileira” during the unstable years following independence. How he does this—how he managed to put the acerbic writings of a supposedly “pessimistic” seventeenth-century French thinker in the service of a singularly optimistic view of a new nineteenth-century nation’s future—is the subject of Pedro Meira Monteiro’s fascinating new book. Among its many virtues, *Um Moralista nos Trópicos* reminds us of why the comparative method is of such keen importance to a nation like Brazil, which, though rich in terms of its history, culture, and literature, has long suffered from being studied in isolation rather than as being creatively engaged in world events and intellectual movements. Monteiro’s carefully written and convincingly argued book will go a long way toward correcting this lamentable trend.

Exploring and contextualizing the obvious differences between them, Monteiro reveals in a lucid and orderly manner the nature of the very complicated relationship between La Rochefoucauld and Silva Lisboa, separated as they are by vast swatches of space, time, circumstance, and, perhaps most importantly, ideological outlook. As Monteiro writes of his purpose in writing the book and of the Brazilian economist’s conflicted response to the French nobleman’s views, “as páginas seguintes nasceram da intenção de compreender não apenas a sobreposição dos planos político e moral, na obra de Cairu, mas também sua recepção singular das máximas, marcada pela admiração e pela repulsa” (25). As Monteiro shows, Silva Lisboa clearly understood the importance of La Rochefoucauld’s maxims as exemplars of a genre that spoke compellingly to the formation of an
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identity that was simultaneously personal and civic in nature. Fully cognizant of La Rochefoucauld’s importance, Silva Lisboa thus resolved to employ his maxims to help determine what he felt was the proper moral orientation of the newly formed Brazilian state, even when that meant parting company with the Frenchman’s rather jaundiced view of “human nature” and the role “l’amour-propre”/“o amor-próprio” plays in it. As Monteiro succinctly expresses it:

De toda maneira, a atenção aos aspectos econômicos do pensamento de Cairu permite perceber que seu discurso se desenvolve em torno de uma questão essencialmente moral, como é a contensão do tecido coletivo, apontando para uma ordem que não se funda nos desejos imaginosos e delirantes do simples arquiteto político, mas sim na ordem “natural” da produção, circulação e distribuição das riquezas, isto é, no plano organizacional da economia. ... Precisamente a importância da aposta e crença na “simpatia” humana, buscada a um dos textos fundadores da Economia Política, estrema o visconde de Cairu do duque de la Rochefoucauld (33).

While it relates, directly and indirectly, to a number of seminal Brazilian writers of the period, Monteiro’s highly recommended book will also appeal to historians and social scientists, especially those interested in gaining new insights into one of Brazil’s most influential if too often ignored early political thinkers.

_Earl E. Fitz_
_Vanderbilt University_


In this post-industrial, post-modern era one could still arguably assign the role of theory as a humanist endeavor. Caught between trends of excess of theory and the denial of it, aspiring critics today may blush to consider identifying their work or themselves as humanist. For José Guilherme Merquior, the era of analysis should be on the horizon after
the excesses of esoteric theorizing (“teorréia”), and critics could still learn from the virtues of a philological model, “based on the researcher’s prudence and modesty… precision and clarity, and sense of duty to the impersonal rules of research and argumentation.” (437). Rosa Maria Martelo, Professor of Portuguese Literature at Porto University, is one such researcher of the younger generation who exemplifies the humanist tradition of Oscar Lopes and José Guilherme Merquior in the field of Portuguese-speaking studies.

Martelo’s titles include the first lengthy study of the Brazilian poet João Cabral de Melo Neto by a Portuguese scholar (Estrutura e transposição. Invenção poética e reflexão metapoética na obra de João Cabral de Melo Neto). Her works also include the monumental study of the work of the Portuguese poet Carlos de Oliveira (Carlos de Oliveira e a referência em poesia), which is a reference in the field of the neo-realist (and beyond) paradigm in poetry; and of course the subject of this review, her most recent Em parte incerta. Estudos de poesia portuguesa moderna e contemporânea.

The title Em parte incerta is a take on Eliot and the first modernist’s grounding of the poetic experience on the contingency of modern times. The title also reflects the “transcendental objectivity” (Schmied 45) portrayed in the work of the American painter Edward Hopper, featured on the book cover. Em parte incerta is a compilation of Martelo’s essays on modern and contemporary Portuguese poetry, and constitutes an authoritative and impressive dialogue of concepts and theories of Modernity that prevailed throughout the twentieth century.

Martelo’s organization of essays follows a temporal order. The first two sections include five thorough essays that address the neo-realist movement. Here, Martelo extends her prior studies of this period to central authors such as José Gomes Ferreira and João José Cochofel, which also encompass the role of the magazine “Sol Nascente” at the end of the 1930s, a forum for the new ideas and ideals of revolutionary and materialistic thought in Portugal. Three of the five essays focus on Carlos de Oliveira, and are
indicative of Martelo’s constant rewriting and rigorous dedication to the subject, as well as her appreciation and commitment to Carlos de Oliveira’s poetry.

The third section presents key essays on six contemporary poets: Eugénio de Andrade, Luíza Neto Jorge, Fiama Hasse Pais Brandão, Herberto Helder, Al Berto and Luis Miguel Nava, all of which entertain the poetics of late modernism. The topics range from the synthesis of enunciation and “corpus” (body and work), to the sublime, and velocity in poetry. In particular, I call the reader’s attention to the fascinating (un)likely dialogue between Herberto Helder and Al Berto, in “Corpo, velocidade e dissolução (de Herberto Helder a Al Berto).” Here, Martelo confirms the distinctiveness of each poet’s world while comparing how both make use of the similar thematic of bodily experience and the effects of velocity and dissolution of identity. Martelo connects these two poetics—modern (Helder) and post-modern (Al Berto)—with an ongoing dialogue between theories of Modernity in order to elucidate the ways recent poetry constructs subjectivity.

The fourth and last section comprises two very crucial essays on poetry in the tradition of Modernity, and on contemporary poetry from a theoretical standpoint. The third essay, on António Franco Alexandre, illustrates and stands as a passageway between these two important essays. Here again, Martelo’s essays are organized in a temporal fashion and reflect an inductive methodology of analyzing specific cases, (authors and works) leading to a more developed discussion of theoretical issues in this final section.

In the article “Modernity and common sense,” Martelo discusses how the defenses of poetic impersonality by poets such as Rimbaud, Mallarmé, Eliot, Pessoa, Baudelaire, correspond to the establishment of a new poetics as much as they negotiate a new reading contract. She states that these authors wished to “estabelecer um protocolo de leitura que pretende evitar que o leitor active o romantismo empobrecido que entretanto se tornara o protocolo de leitura do senso comum” (219). Her observation attests to the fact that with the passing of time poetry evolved in ways that made the
contradictory modes of acceptance and refusal of the tradition of Modernity coexist. Contemporary poets such as António Franco Alexandre evolved towards discursiveness, narrativity and intimacy—what José Luis García Martín named “figurative lyricism,” of recent poetry (220), purporting to recover meaning, as opposed to dispersing it in abstraction.

And here is where Edward Hopper’s visual world joins the production of meaning in Martelo’s essays. Hopper’s “staged dramas” (Schmied 59), describing the “heroism” of modern life that was the crisis of the 1930s experience, set him apart from the Regionalist movement or “American Scene” of painting in the 1920s and 1930s. The careful reader will appreciate Martelo’s implicit association of the “objectivity of inner visions” (Schmied 45) that characterize Hopper’s work with the “figurative lyricism” in poetry, in that both express an urgency to convey to the reader a personal and shared experience of the world.

Martelo’s observations seem to mirror her own endeavor toward establishing an effective communication with the reader. Martelo concludes that “Ao desenvolver novas formas de cumplicidade discursiva com o leitor, e com o mundo do leitor, a poesia continua, assim, a assumir a mesma capacidade de resistência enquanto forma que Adorno observara na arte da Modernidade. Mas, num mundo onde a exploração da intransitividade dos discursos se tornou tão quotidiana quanto insuportável, a forma procurada é necessariamente outra, e a questão essencial parece ser, agora, a de inventar uma linguagem verdadeiramente ‘limpa.’ E comunicante” (259).

Works cited:


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Silvia Oliveira
Purdue University


Reading along in *Escrever*, I am haunted by an image of Vergílio Ferreira, his gray coat draped over his shoulder, making his way slowly down the driveway away from the wide building housing the Fundaçao Calouste Gulbenkian in Lisbon and crossing the sidewalk to his car parked out on the street. He has just participated in a round table or panel discussion, if memory serves me, on some subject or other along the order of modern Portuguese literature and its faults. He’s slow, having just performed a duty or exercised an old habit, and once again has got precious benefit from doing so. He is like Álvaro de Campos’s admiral, who cannot erase the muscle-memory of the sea from his old and tired legs.

Reminiscent of his own multi-volume diary *Conta-Corrente* and recalling somewhat Bernardo Soares’ *Livro de Desessossego*, *Escrever* may also be regarded as a book of “wisdom” comprised of a selection of the last unpublished writings of one of Portugal’s most conscientious writers.

Given its title by the author, *Escrever* is a compendium edited out of a world-weary yet keenly attentive writer’s late accumulation of summary thoughts, quotidian observations, fresh aperçus, truncated arguments, and probing dialogues with anonymous acquaintances or unnamed friends. Had he lived to complete the task, the writing would have been further polished and the book as a whole would have possessed, quite probably, greater, or at least a different sort of, coherence.
The author is by turns sad and sardonic, frustrated and bitter; sounding the running note of someone who has long known that history short-changes us all. His prevailing tone is elegiac, but never apologetic or simply confessional. Rather, the book is studded with accounts of episodes of philosophical thinking that remain true to its author’s long-standing fealty to the genuine existential currents of his time. This writer cannot stop thinking, analyzing, comparing, working at his parallels and similes. High-school students in Vila Nova da Gaia, constructing a “life and works” page for Vergílio Ferreira shortly after his death, gathered together a small collection of “citations” from his work. Two of those aphorisms are especially self-revealing (my translation):

1. There is more peace and quiet in simple melancholy than in all of the greatest joys.

2. I do not communicate with the world through feet or hands or eyes. I communicate through the point of a pen, by means of which I transmit the influx of life as if it were done through the finger of a God.

Melancholia, it might be inferred, not only accommodates the most desirable state that this author of deeply affective novels, trenchant essays, telling aphorisms and, in their more extended form, a species of pensée, can ever hope for, but it characterizes the mode and mood in which he has been able to communicate with others.

For those interested in the workings of the mind of one of the most proudly honest thinkers among modern Portuguese writers, the aftermath out of which Escrever is constructed is a work to be honored and treasured.

Constructed largely out of the aftermath and final thoughts at the end of its author’s long career, Escrever gives good weight.

George Monteiro
Brown University
Prosody and Focus in European Portuguese: Phonological Phrasing and Intonation is intended mainly for researchers interested in intonation, the phonological realization of focus, syntax-phonology mapping, the study of Romance languages and, in particular, the phonology of European Portuguese (EP) as spoken in the Lisbon variety. The book studies the relation between prosodic constituency structure, intonational structure and focus in EP by examining the phrasal domains of the sentence phonology and describing how focus is expressed by phonological means.

The research presented is theoretically framed within the relation-based approach of prosodic hierarchy theory (Selkirk, Nespor and Vogel, Hayes, and others) and the autosegmental-metrical theory of intonational phonology (Pierre-humbert, Ladd, Grice, among others). The theory presented in the book is quite successfully interspersed with a laboratory-based approach in which the author experimentally collects data to investigate questions about the abstract categories of phonological structure.

Chapter 1 explains the aims of the book, makes explicit the theoretical frameworks assumed as well as the key concepts associated with them, presents an overview of the various perspectives from which focus has been studied, and discusses the studies on intonation done in EP.

Chapter 2 presents compelling evidence that sandhi processes (e.g. fricative voicing, syllable degemination and vowel adjacency resolution) are sensitive to prosodic structure and thus provide evidence for phonological phrasing in EP. In particular, the sandhi processes offer support for the Intonational Phrase domain (I-phrase) of EP. Moreover, the author shows that the phenomenon of clash avoidance provides evidence, although indirect, for the Phonological Phrase (φ-phrase).
Chapter 3 investigates the strategies that EP exhibits to resolve clashes at the $\phi$-domain, the rhythmic processes (i.e. beat insertion) involved in their resolution, and the prosodic configurations in which they occur. The author finds that beat insertion only applies if the two clashing stresses are within the same $\phi$-domain but not across $\phi$s. Furthermore, the chapter clearly shows that there is an absence of evidence for a focus effect at the $\phi$-level indicating that focus is not part of the set of syntax-prosody correspondence conditions that determine $\phi$-phrasing and I-phrasing in EP.

Chapter 4 deals with boundary strength phenomena, in particular with final lengthening. It investigates the evidence provided by such phenomena for the $\phi$ and I domains and the correlation between the strength of the boundary manifestations and its place in the hierarchical prosodic organization in EP.

Chapter 5 examines the relation between prosodic constituent structure, intonation and focus. The EP facts support the view of one prosodic structure that not only defines the domains of external sandhi rules, final lengthening, and loci of pauses but also the manifestation of intonation.

Chapter 6 focuses on how the systematic prosodic differences of utterances with a neutral, a focus or a topic reading, produced by Lisbon EP speakers, were perceived by subjects of the same variety. Chapter 7 presents the conclusions of the study, and discusses the main findings from a cross-linguistic perspective, suggesting directions for future research.

Sónia Frota does an outstanding job in presenting her research study in a rigorous and well-planed manner. The author not only presents sound argumentation through the theoretical approach she assumes but also provides an invaluable resource of empirical data meticulously analyzed.

Although at times the main findings of sections and chapters seem to be buried in a plethora of detail, *Prosody and Focus in European Portuguese: Phonological Phrasing and Intonation* is highly recommended and definitely an obligatory point of reference not only for typological work...
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on intonation but also for researchers interested in the interaction between syntax (focus, topic) and phonology.

José A. Elías-Ulloa
University of Stony Brook (SUNY)


This new book is an important work in feminist criticism because of its unique combination of in-depth knowledge of both feminist theory and Brazilian literature. Written in English by a native speaker of Portuguese who has lived and worked in academia in the U.S. most of her life, *Gender* is one of the increasing number of books pointing to the future disappearance of the paradigm of First World theorists discussing Third World literature. Like Brazil itself, Ferreira-Pinto’s analysis exemplifies the ineffectiveness in 2006 of such contrasts as First- vs. Third-World, theory vs. analysis. The internationalization of knowledge is increasingly resulting in a greater variety of approaches, languages, texts studied and people studying them. More international than most criticism in English, and with greater depth in its specialty (women writers), *Gender* shows a comfortable knowledge of English-language literature and French theory along with its mature evaluations of Brazilian production. Here is a book you can share both with your feminist friends in the English department and use yourself when you teach a graduate Brazilian literature class.

Ferreira-Pinto organizes her study chronologically and displays an optimistic faith in progress along feminist lines. After arguing for Brazilian women’s literature as a “counter-ideological” discourse, she divides her topic into five chapters: “Female Body, Male Desire”; “Brazilian Women Writers: The Search for an Erotic Discourse”; “Representation of the Female Body and Desire: The Gothic, the
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Fantastic, and the Grotesque”; “Sonia Coutinho’s Short Fiction: Aging and the Female Body”; “Contemporary Brazilian Women’s Short Stories: Lesbian Desire”; and “The Works of Márcia Denser and Marina Colasanti: Female Agency and Heterosexuality.” The writers of the first half of the twentieth century who receive the most attention are Gilka Machado and perhaps Rachel de Queiroz, but the chronology and first chapters are less focused on canonical literature than these two names would make it appear, providing useful commentary and indicating areas for future research. At times, the lack of good histories of women (and/or of sexuality) in Brazil, however, require Ferreira-Pinto to jump from colonial times to the nineteenth or twentieth century mid-paragraph. One hopes that books such as this that rely on the historians who precede them will have an easier time of it down the road.

In the chapters in Gender treating the next fifty years, when many more women writers compete in public discourse for critical attention, Ferreira-Pinto understandably restricts herself to a few popular but understudied writers, as the chapter titles mentioning Coutinho, Denser and Colasanti signal. This labor of identifying women’s writing that resists patriarchal ideology is perhaps most valuable in Chapter Five, in which the critic gives brief, “queer readings” of lesbian desire in short stories by Clarice Lispector, Edla Van Steen, Sonia Coutinho, Myriam Campello, Lygia Fagundes Telles, and Márcia Denser, and novels by Laura Villares and Myriam Campello. Again, this task should become easier as historians of literature continue the examination of diaries, archives, and literary texts of more limited circulation and share their discoveries of women writers and lesbian, queer themes.

The critical approach seeks 1) to bring to the fore marks of feminist resistance (to attempts to silence women or to efforts to force submission to the status quo) in Brazilian women’s literature, and 2) to call upon any weapons in the feminist arsenal that may serve that goal. Eclectic and adaptive, the theoretical apparatus provides insight into particular interpretations and is more than a guiding light for
the book. For example, David William Foster’s arguments in favor of recuperating non-heterosexual desire through “queer readings” justify much of her chapter on lesbian desire, but in the Introduction, “Female Body, Male Desire,” Terry Eagleton’s idea of “ideological strategies” appears more important (11). Eagleton’s concept is not far from Foster’s, nor from the ideas underlying Ferreira-Pinto’s own feminist practice; but in Gender they are tools toward an evaluative reading of the century’s production and the relations between them are not explicitly discussed. The connections between these ways of reading are left to the reader to forge.

It is inevitable that a book with such a broad sweep of Brazil’s rich literary tradition will leave out some works one would like to have seen included. For me, the surprising omission was Uma aprendizagem, ou o livro dos prazeres (The Apprenticeship, or The Book of Pleasures) by Clarice Lispector. Instead, Lispector’s admittedly very interesting short story, “O corpo” is analyzed, with brief mention of two other Lispector novels (53, 69, 117-118). But such choices do not detract from the overall value of Gender, Discourse, and Desire for university and college libraries and for those of us who use them. I plan to follow some of Ferreira-Pinto’s leads in my research into Latin American sexual fiction and erotic poetry. Her notes, bibliography and index are also ample and helpful secondary material. In sum, Ferreira-Pinto’s findings give us much to ponder. I highly recommend this study.

Diane Marting
University of Mississippi


*Manifest Perdition: Shipwreck Narrative and the Disruption of Empire* is an engaging and well-written text. The book is divided into three sections. The introductory section
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contains acknowledgments, explanations of the primary and secondary sources, and of the translations of the original texts used by Blackmore. This section also includes a prologue that puts forward the critic’s thesis about shipwreck narratives. There is a summary of the chapters of the book in the introductory section. The main section of the book is divided into five chapters. These chapters are followed by a section containing notes, bibliography, and an index.

In the introductory section, “On text and translations,” Blackmore explains that most of the shipwreck narratives that he studied were first printed as individual pamphlets that were sold as “string literature,” known in the Portuguese-speaking world as literatura de cordel. Due to the fact that throughout the centuries some of the stories suffered modification in their different versions, Blackmore relied on the collection of shipwreck narratives entitled História Trágico-Marítima, published in Lisbon by Bernardo Gomes de Brito during the first part of the eighteenth century. In addition to this two-volume anthology, Blackmore also relied on other sources such as the English translations of some of the narratives found in C.R. Boxer’s The Tragic History of the Sea, and in Charles David Ley’s Portuguese Voyages, 1498-1663.

Departing from historians such as James Duffy—who reads shipwrecks narratives as evidence of imperial decline—and C. R. Boxer—who sees these stories as anti-heroic—Blackmore attempts to prove that the narratives of shipwrecks are symptomatic manifestations of the failure of the Iberian imperial expansionist projects of the early modern period. In his own words: “Manifest Perdition, then, argues for a reassessment of the shipwreck text in relation to the imperialistic, textual agenda of early modern Iberia by positing that shipwreck narrative, though born of conquest/expansionist historiography, is, in reality, a type of counter-historiography that troubles the hegemonic vision of empire evident in the accounts of the canonical actors of colonialism” (xxi). In light of José Rabasa’s study Writing Violence on the Northern Frontier: The Historiography of Sixteenth-Century New Mexico and Florida and the Legacy
of the Conquest (2000), which interprets naufragios, particularly that of Cabeza de Vaca, as stories that transform failure into success, Blackmore attempts to differentiate Portuguese narratives of shipwreck from those written by the Spaniards. He sees the Portuguese narratives as “acephalic texts,” because, unlike the Spanish ones, the Portuguese authors of these narratives of shipwreck write “from outside the discursive realm of power and appeal to no structure of authority” (58).

The major Portuguese narratives of shipwrecks included in the História Trágico Marítima, edited by Gomes de Brito, and studied by Blackmore, took place during the turbulent period that extends from 1552 until 1589, and that marks the end of the Portuguese Avis dynasty, as a result of the disappearance of king Dom Sebastião, in the battle of Alcácer Kibir, in 1578, and the subsequent annexation of Portugal to the Spanish empire by Philip II, in 1580. Some of the narratives of shipwreck collected by Gomes de Brito describe the tragic events involving many Portuguese sailors and captains such as Manuel de Sousa Sepúlveda, who died in a shipwreck with his entire family, in 1552, and D. Paulo de Lima, who also died as a consequence of a shipwreck in 1589. Besides studying the narratives collected by Gomes de Brito, Blackmore focuses on Alfonso X’s Cantigas de Santa Maria and Luís de Camões’s Os Lusíadas. He sees the text by Alfonso X as a literary ancestor of the História Trágico Marítima. With regard to Os Lusíadas he examines the figure of the giant Adamastor, portraying him as a controversial poetic figure who announces the failures of the Portuguese imperial enterprise.

Chapter 2 situates the shipwrecks narratives within a theoretical frame aimed to present them as a counter-historiographic discourse of the official culture. Chapters 3 and 4 consist of a close reading of narratives of shipwrecks. In chapter 3 the marooning of the ships is seen as a metaphor for shifting away from the paradigm of order. Chapter 4 focuses on the bodies of humans and ships, and also on the bodies of the narrative texts that were dispersed throughout the centuries, and which in the eighteenth century were
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recovered by Gomes de Brito. Blackmore associates the broken and dispersed bodies of humans, ships, and texts to the shipwreck narratives that point to the disruption of empire. Chapter 5 elaborates on the eighteenth-century Inquisition licenses or permissions found in the História Trágico-Marítima. Blackmore sees these licenses as literary criticism that attempted to change the disruptive nature of the shipwreck narratives in order to admit them into the national canon.

The two major texts studied in chapter 1, “A shipwreck ship,” are Cantigas de Santa Maria written by Alfonso X, el Sabio (1221-84), and Camões’s Os Lusiadas. Blackmore explains that Alfonso X used shipwreck as an allegory for Christian salvation. According to the view expressed by the late medieval tradition, navigation became a metaphor for the correct negotiation of the Word of God. According to this interpretation, the body of the ship and of the passengers could be compared to the body of Christ. Since ship, sea, and danger merged in the cantigas as symbols of tribulation, the message of these late medieval texts warned the passengers of the danger of the sin of avarice “which drives the relentless and life-endangering pursuit of wealth” (6), such as those that characterized the Portuguese maritime enterprise of the India route of “carreira da Índia.” Blackmore also interprets shipwreck passages of Os Lusiadas, first published in 1572, as opposed to greedy imperialistic pursuits.

The association of the shipwreck tales with a kind of breakage and rupture of the expansionist projects of the Iberian empires is overemphasized throughout the book. On page 53, the author writes: “Shipwreck is hence the failure of empire and colonization.” On the following page he states: “If the ship is a symbol of empire and the full expression of maritime supremacy, of the uncontested ship of state, a shipwreck represents the wreck to trade and empire and the threat to thalassocratic might” (54). On page 67 he observes: “Setting sail in shipwreck narrative, as I have already occasion to remark, is a priori a failed enterprise.” Despite the fact that Blackmore strives to convince the reader that
narratives of shipwreck constitute a counter-discourse to imperial and national expansion, he does not prove his thesis. This happens because he does not provide the reader with any concrete evidence that demonstrates that the stories of shipwrecks had an impact on popular and elite sectors of Portuguese society. As many historians have demonstrated, the disruption of the Portuguese imperial enterprise occurred primarily as a result of the incursion in its overseas possessions by emerging empires such as the Dutch and the English. These incursions happened particularly between 1580 and 1640, when Portugal and its overseas domains were considered part of the Spanish empire.

Nevertheless, I do find the book interesting and engaging. It is written in a creative and elegant manner, and it contains erudite insights about Iberian literature of the late medieval and early modern period. By bringing to light the dramatic stories of the sailors who were involved in the maritime expansion of the Portuguese empire, and the subsequent effort by Gomes de Brito to rescue them from oblivion, Blackmore’s book represents a contribution to maritime historiography, as well as to postcolonial and cultural studies.

Lucia Costigan
Ohio State University


Constância Lima Duarte’s _Nísia Floresta: a primeira feminista do Brasil_ is the first in a new series of books dedicated to Brazilian feminists to be published by Editora Mulheres. As a publisher’s note explains, “A intenção é preencher uma lacuna na historiografia, divulgando a vida e a obra de mulheres—rebeldes, inconformadas, utópicas—que não aceitaram o _status quo_ estabelecido para seu sexo, e protestaram das mais diferentes formas” (7). Readers can
look forward to volumes on Bertha Lutz, Antonieta de Barros, Ercília Nogueira Cobra, and Patrícia Galvão among others. All texts in the Série Feministas will follow the same format as Lima Duarte’s, which contains a lengthy introduction titled “Nídia Floresta e a chegada da utopia feminista no Brasil” followed by a biographical chronology, a bibliography of works written by Nídia Floresta, a bibliography of secondary texts, and an anthology of Nídia Floresta’s writings that comprises approximately half of the volume. The anthology includes excerpts from Direitos das mulheres e injustíca dos homens (1832), Opúsculo humanitário (1853), and Cintilações de uma alma brasileira (first published in Italian in 1859 and now available in Portuguese from Editora Mulheres).

Lima Duarte’s introductory essay is based on her 1995 book Nídia Floresta: vida e obra. Here she presents Nídia Floresta’s writings in direct and uncomplicated language accessible to an undergraduate student and places the three works forming the anthology section of the volume in their nineteenth-century contexts. Each piece by Nídia Floresta Brasileira Augusta—pseudonym of Dionísia Gonçalves Pinto (1810-1885)—is analyzed individually by Lima Duarte and was chosen to illuminate a different aspect of her literary/social project. The author’s goal is to “revelar o pensamento nisiano acerca da condição feminina e a natureza de seu feminismo” (17). She has achieved it well in this compact and useful book.

For Lima Duarte, Direitos das mulheres e injustíca dos homens is the founding text of Brazilian feminism. She emphasizes that though this work was called a translation, Nídia Floresta only loosely interprets Mary Wollstonecraft’s A Vindication of the Rights of Woman and in fact draws upon a variety of European sources, including writings by Poulain de Barre and Olympe de Gouges, as inspiration for her arguments regarding the status of women in Brazil. Lima Duarte thus casts Nídia Floresta as an “elo mediador” between European ideas and Brazilian national reality who “empreendeu uma autêntica antropofagia libertária” (18). Her discussion of Nídia Floresta’s rhetorical tactics and use
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of Utilitarian philosophy should be particularly helpful to those seeking to better understand the author’s style and approach to her subject.

For Nísia Floresta, women’s status is linked to Brasil’s atraso in the second selection, which is taken from Opúsculo humanitário. Lima Duarte’s analysis of this excerpt centers on a key question facing the author: “Como, então, pleitar emancipação política se as mulheres ainda precisavam ser alfabetizadas?” (31). Unlike European feminists to whom she makes references, Nísia Floresta does not directly demand expanded rights for women, but rather seeks their betterment through education. As such, she advocates primarily for educational, not political, reform. Arguing that the place given to women’s education serves as a barometer of a society’s progress she finds that, despite claims to the contrary, Brazil is neither “civilized” nor “liberal” when measured by this standard: “Povos do Brasil, que vos dizeis civilizados! Governo, que vos dizeis liberal! Onde está a doação mais importante dessa civilizaçã, desse liberalismo?” (89).

While it is in some ways similar in its themes to Direitos das mulheres e injustiça dos homens and Opúsculo humanitário, the final text included in the anthology, Cintilações de uma alma brasileira, differs from them in both style and construction. Nísia Floresta blends fiction, journalism, and social critique in this essay on the themes of child-rearing and education. That she published this work in Italy and that it includes observations she made while in France may help explain why it was not published in Portuguese during her lifetime. The excerpt chosen by Lima Duarte, “A mulher,” is the longest in the anthology and contains three distinct sections as it moves from a fictional style to crônica to philosophical essay. As Lima Duarte notes, these sections correspond to the author’s movement from the presentation of a social problem (the refusal of upper-class French women to care for their infant children and their practice of sending them to be nursed in rural areas where they believe—often erroneously—that they will be healthier), to its causes, and finally to a proposed solution. For Nísia
Floresta, the cause of this and many other social problems is the inadequate education of women and their subsequent faulty training of their children (and husbands). The maternalist solution: the practical education of women.

As she introduces these works to readers, Lima Duarte makes key observations about the author’s relationship to the history of feminist thought as when, for example, she notes Nísia Floresta recognized that identity is a social construction some one hundred years before Simone de Beauvoir wrote in *The Second Sex* (1949) that one is not born a woman, but becomes one (45). Lima Duarte also makes what I believe is an understandable, but unnecessary, apology for Nísia Floresta’s apparent conservatism in comparison to her European counterparts. After all, as Lima Duarte notes, when she addresses the status of women in Brazil, Nísia Floresta is writing from within a very distinct context.

In addition to being well written and informative, *Nísia Floresta: a primeira feminista do Brasil* is meticulously documented and contains useful and up-to-date bibliographic sources. This book (and one hopes those to follow in the *Série Feministas*) will serve both as a convenient reference and as a valuable teaching tool in a subject area where few of either have been available.

*Elizabeth A. Marchant*

*UCLA*

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A publicação dos dois volumes de *Escrítoras Brasileiras do Século XIX: Antologia*, organizada pela professora Zahidé Muzart, é merecedora da mais insistente divulgação não somente no meio acadêmico, mas entre todos/as que se interessam pela construção de uma memória literária brasileira de autoria feminina.
A publicação organizada pela professora Zahidé Muzart tem por eixo a produção feminina no Brasil do século XIX com um amplo espectro. Ele não é um trabalho recente, pois vem sendo construído desde os anos 90 com a colaboração de inúmeras pesquisadoras de várias instituições de ensino superior voltadas para a pesquisa e para a produção do conhecimento.

A antologia aqui apresentada tem um traço de pioneirismo na tradição editorial brasileira, isto é, ela recupera somente as mulheres de letras do século XIX, deixando de lado quaisquer heroínas, tais como Clara Camarão, Anita Garibaldi, entre outras, e recupera grande parte da tradição literária das brasileiras dessa época.

O primeiro volume, com 960 páginas, foi publicado em 1999. Ele contempla escritoras nascidas até 1865 e apresenta textos de 52 escritoras dessa primeira metade do século XIX. Os artigos têm uma preocupação clara de fornecer todas as informações conseguidas e, inclusive onde podem ser encontrados os textos das escritoras, publicados ou inéditos. Aliás, o maior valor desse trabalho está na localização das escritoras.

O segundo volume com 1184 páginas, por sua vez, veio a público em 2004 e conta com textos de 53 escritoras da segunda metade do século XIX. Mantém ainda, em relação ao primeiro volume da série, o critério não somente de seções—como dados biográficos, bibliografia crítica, textos mais representativos—mas o da disposição do elenco, que continua sendo cronológico, reunindo as escritoras que nasceram a partir da década de 60 no século XIX, com atuação não somente no campo literário, mas também no jornalístico.

A organização do *corpus* é sábia. Os textos resgatados se acompanham por uma introdução atualizada e uma minuciosa bibliografia. Dessa forma, o texto recebe uma nova luz, pois a escritora que o apresenta pertence ao século XX e o le de uma perspectiva ampliada, isto é, do gênero, da história das mentalidades e da história cultural. A informação bibliográfica, por sua vez, expande o texto, o situa no conjunto da obra da escritora oitocentista, assim como da crítica que dela tratou. Podemos então concluir que o trabalho organizado
pela professora Zahidé Muzart apresenta-se como um resgate dos textos de escritoras do século XIX, mas não pára por aí, desdobra-se porque há análise de arquivo, de reflexão e de investigação, de história da literatura e de história da crítica.

Nadilza M. de B. Moreira
Universidade Federal da Paraíba, Brasil


Em 1994, começou-se a organizar um evento biênal denominado Fazendo Gênero pela Universidade Federal de Santa Catarina, onde pesquisadoras e pesquisadores brasileiros e estrangeiros que trabalham no campo dos estudos de gênero e dos estudos feministas vêm se encontrar para apresentações de suas pesquisas e debates em diferentes âmbitos. De lá para cá esses encontros têm gerado várias publicações com coletâneas de vários trabalhos apresentados pelos participantes nesses eventos. O exemplar que tenho em minhas mãos é o volume que reúne alguns dos artigos apresentados nos encontros Fazendo Gênero de 2000 e 2002.

Conforme comentam as organizadoras do volume, os estudos de gênero e feministas estão amplamente consolidados no Brasil, especialmente na Universidade Federal de Santa Catarina (UFSC) que tem um interesse particular nessa área de estudos no país, contando com mais de trinta professoras doutoras que se dedicam a pesquisas no setor. Desde 1999 é da UFSC que um grupo de professoras se dedica à edição da Revista Estudos Feministas, publicação altamente conceituada tanto no Brasil como também no exterior. Todas essas referências nos asseguram que a criação deste volume vem de acadêmicas de altíssima qualidade.

O tema do encontro realizado no ano 2000 circulou sobre Cultura, Política e Sexualidade no Século XXI e o que ampliou o alcance do projeto tendo como objetivo a
realização de um balanço do século XX na área de estudos de gênero e feministas assim como as perspectivas para o século XXI (9). Além das participantes nacionais, renomadas pesquisadoras da Europa, Estados Unidos e América Latina participaram do evento.

O livro é aberto com o trabalho que foi apresentado pela mais respeitada antropóloga francesa contemporânea, Françoise Héritier, substituta de Lévi-Strauss na direção do importante Laboratório de Antropologia Social do Centre National de la Recherche Scientifique assim como a primeira e única mulher antropóloga a ser admitida no Collège de France. Seguindo um marco teórico estruturalista preferido por Héritier por décadas, ela faz um balanço em termos históricos da condição universal da submissão da mulher e discute atentamente a revolução contraceptiva nos últimos quarenta anos. A palestra que impressionou e lotou o auditório daquela noite—conforme comenta a introdução—“apontou para uma drástica alteração destas relações de poder envolvendo os sexos” (10).

A queda na taxa de crescimento populacional em diversos países—sejam eles desenvolvidos assim com também os considerados pobres—não é movida pelos mesmos motivos. Conectando-se ao tema tratado por Françoise Héritier, a historiadora Joana Maria Pedro prossegue apresentando seu estudo sobre as políticas de controle de natalidade em países da América Latina, Europa e Estados Unidos. Ela mostra que as dinâmicas que incentivaram o uso do anticoncepcional e a queda da natalidade em países considerados ricos são bastante distintas daqueles mais pobres. Passando do Brasil para o Uruguai, temos a seguir um texto em espanhol escrito pela historiadora Graciela Sapriza, que também aborda o tema do corpo e da sexualidade. Sapriza expõe que o debate sobre a sexualidade tomou maiores proporções na década dos 30 quando o governo aprovou leis permitindo o aborto. Na época os setores católicos e conservadores se dedicaram a modificar a referida cláusula que durou apenas quatro anos. Ao longo do século XX outras leis foram criadas definindo a condição da mulher no país, revelando ao longo dessa
trajetória, choques e oposições existentes entre a Igreja e as feministas.

Com uma aproximação psicanalítica, Rafael Andrés Villari utiliza o romance de Marguerite Duras, *Le ravissement de Lol V. Stein*, onde ele estuda as vozes femeninas do texto e suas expressões de dor e sofrimento. A seguir, Mara Coelho Lago, aborda conceitos de identidade e sujeito baseando-se na teoria de psicanalistas de peso fazendo assim um diálogo entre a psicanálise e outras ciências humanas, conforme nos informa o próprio título. Seguindo também passos psicanalíticos, Oscar Reymundo nos fala sobre “Novas famílias, novas implicações éticas,” e ilustra sua apresentação com o caso específico de uma criança que enfrenta várias dificuldades ao se mudar para um novo meio social, nova escola, novos amigos, e com a mãe adotiva que mantém um relacionamento amoroso com outra mulher. Os próximos dois textos, também tocam o tema das *novas famílias*, Miriam Pillar Grossi, aborda o tema das famílias homossexuais e Luciana Hartmann faz uma incursão pelo mundo rural gaúcho estudando a narrativa oral das mulheres da região. Outra experiência rural nos é narrada por Alai Garcia Diniz através de um estudo realizado com um grupo de mulheres do Movimento Sem Terra, revelando a inquestionável liderança existente nesse meio, assim como sugere o dilema do diálogo entre academia e militância.

Sandra Maria da Mata Azerêdo inspirada em teorias da psicanálise, da antropologia e nos estudos culturais faz um estudo sobre a violência nas delegacias de mulheres de Belo Horizonte, observando as diferenças entre violência e poder. A pesquisa etnográfica também é base para o artigo de Cláudia Voigt Espinola que realiza um estudo sobre as mulheres muçulmanas de Florinópolis e o crescente uso do véu após o atentado de 11 de setembro, o que revela mais um símbolo de pertencimento do que de opressão.

Tânia Regina Oliveira Ramos vai desvendar dentro da literatura uma linha de personagens femininas que chamam a atenção para o que está acontecendo com a mulher nesse século XXI. Ela trata do corpo e mais especificamente do corpo gordo, discutindo as forçadas transformações pedidas
pela sociedade, e o frequente drama do corpo gordo que sofre para alcançar estereotipos de estética sociais. A literatura também é o pano de fundo do trabalho de Rachel Soihet que estuda as profissões exercidas pelas personagens de parte da obra de Júlia L. de Almeida indicando mudanças e avanços na consciência de gênero.

A área da saúde é tocada por Rogerio Lopes Azize que através de uma ótica antropológica trata dos significados atribuídos ao uso do *Viagra*. Azize apresenta os discursos de usuários e de membros do campo biomédico e conclui que o uso do remédio “parece confirmar e re-configurar uma ‘masculinidade ansiosa’”(180). O último texto de autoria de Tania Navarro Swain fecha a coletânea fazendo um elo de ligação com o que foi exposto por Françoise Héritier. Swain se utiliza de teorias feministas distintas e indaga sobre o significado social da diferença sexual, do corpo e do sexo.

A obra é farta de artigos de qualidade, mostrando que o mundo acadêmico brasileiro representado aqui por profissionais de alto gabarito não fica nada atrás dos internacionais. Podemos aplaudir de pé o êxito da Universidade Federal de Santa Catarina que tem organizado esses encontros para o debate dos estudos feministas e de gênero. Os frutos, muito bem colhidos estão organizados aqui com esmero para a apreciação do público interessado.

*Debora Cordeiro Sipin*
*University of Central Florida*