PORTUGUESE STUDIES

A NOTICE OF STUDIES THAT HAVE APPEARED IN THE ABOVE FIELD BETWEEN JUNE 1935 AND JUNE 1937

By F. J. DAS NEVES

I. HISTORY OF PORTUGUESE LITERATURE

In this field eloquent tributes—of which I can but name only a few—have been paid, of late, to the lyrics and plays of Gil Vicente, 'a mirror of Portugal'. Agostinho de Campos gives a short study on Gil Vicente's glossary and asserts that Portuguese lyricism is based upon excessive and, at times, blind self-analysis; but Gil Vicente's lyricism is always alive to the true significance of the world.

In a short anthology the same author considers Gil Vicente from a hitherto somewhat neglected angle and shows how far the poet is entitled to the gratitude of Catholic people.

A. Gersão Ventura's Estudos Vicentinos, with special emphasis on the astronomy and astrology of the epoch, must be taken into account.

M. A. de Lima Cruz studies Gil Vicente from the standpoint of a musician.

L. Ribeiro tries to throw some light on the origin of the Auto da Alma and affirms that its author is not Gil Vicente.

A. Beau lays stress on two important aspects of G. V.'s works.

Attention may also be drawn to a lucid article by A. F. G. Bell on 'The G. V. centenary'.

G. V.'s debt to Erasmus is studied by A. Pimenta, who concludes that the Dutch humanist had no influence upon the great

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1 TLS, 29 May 1937.
2 Nótulas para um glossário vicentino, 1935, Coimbra.
4 'Gil Vicente-Antologia religiosa', in Estudos, 1937, Coimbra.
5 1937, Coimbra. 6 1937, Lisboa. 7 IC, xc, No. 3, 1936.
8 'Gil Vicente. O aspecto medieval e renascentista da sua obra', BF, iv, 1936, Lisboa.
9 BSS, xiv, No. 55, 1937.
10 Gil Vicente, xii, Nos. 11-12, 1936, Guimarães.
Portuguese writer. There are no echoes of humanism in the genuine Portuguese jests of his plays.

Almost along the same lines\(^{11}\) A. M. Pinheiro casts legitimate doubts on G. V.'s Lutheranism.

One of the latest contributions to the bibliography of G. V. is A. da Cunha's *Gil Vicente na Lisboa Antiga e a Antiga Lisboa nas obras de Gil Vicente*,\(^{12}\) and is much the best account that has yet appeared of that special subject.

Two works in addition to those named above have appeared by A. R. Brito: *A Farsa dos Fisicos de G. V., vista por um médico*\(^{13}\) and Egas Moniz: *Os médicos no Teatro Vicentino*.\(^{14}\)

On Camões several publications call for notice, too, though I must be equally summary.

We may fitly commence our survey with a scholarly study\(^{15}\) of the great poet by H. Cidade, the first volume of which deals with the lyrics of Camões. The author contrasts the profusion of studies concerning the poet with the lack of a real knowledge of the man. As yet we do not know much about the poet and the artist; and we must try to understand fully his personality.

In passing it may be mentioned that the Portuguese Anthology,\(^{16}\) published under the direction of A. de Campos, goes steadily ahead and has produced another volume concerning the lyrics of Camões, which will repay careful reading.

A. Salgado Jor analyses\(^{17}\) H. Cidade's above-named work.

A readable study is J. Costa's *Os doze de Inglaterra*;\(^{18}\) the author maintains that the episode is of a legendary nature.

'Camões e a Natação'\(^{19}\) by G. Monteiro is a diverting paper but its contribution is small.

The apprenticeship of Love by Camões is dealt with\(^{20}\) by his indefatigable biographer J. M. Rodrigues.

With this may go an essay\(^{21}\) by A. Sérgio on the conception of love expressed by Camões. For him there is no incompatibility between the man's sensibility and the idealistic theory of the philosopher.

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\(^{11}\) *Lumen*, April 1937.

\(^{12}\) 1937, Lisboa.

\(^{13}\) 1936, Coimbra.

\(^{14}\) 1937, Lisboa.

\(^{15}\) *RFL*, t. iii, Nos. 1–2, 1936.

\(^{16}\) *Camões lírico*. V. Camões, 1936, Lisboa.

\(^{17}\) *Labor*, No. 77, 1936.

\(^{18}\) 1935, Porto.

\(^{19}\) 1937, Lisboa.

\(^{20}\) 'Os primeiros amores de Camões', in *IC*, lxxxviii, 1935.

\(^{21}\) *Ensaios*, v, 1936, Lisboa.