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Bornes and Vieira. A Study in
National, Epochal and Individual
Style - by Mary C. Fotaas
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14. Meus poemas juvenis
pelo Bornes encaptação na morte
uma, forte constante de morte:
Fada. Mas meus acontecimentos
e frequentemente Vieira procura
estimular o pensamento de morte
em geral por uma página metáfora
a dramática, frequentemente ma-
calha. Tal como a do poema "uma:
leis do Apocalipse".

De morte que é a tristeza um
jovens negro... o qual nos está
sempre coberto, e carregando
por dentro,... ali que ele se apa-
ta e ela morre mas está
ali que morto tardia. Mas não
tempo, meu ~~com~~ com pouco va-
garos. Por: aquele cavaleiro do
Apocalipse, montado sobre um
cavalo pálido, tinha por nome morte,
espreado a tristeza com a toda a
prema... um ~~rejuven~~ rejuven, ou
um rejuven (II. 268-269).

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H. 1 "Vision, which had long played an important role in meditation, became paramount with St. Ignatius of Loyola who states that every meditation about a bodily thing or person demands the formation of a body place in vision [St. Ignatius of Loyola, *Spiritual Exercises*, 1870, 24] and his technique of the "application of the senses" was employed to help the imagination to picture to itself the horror of sin and hell and the delights of a pious life, which were figured in the life of Christ. Material details were used to convey in human speech to human understanding, the message from the unseen and supernatural world".

H. 3 "With Bossuet, visual aspects are translated into intellectual ones; with Vieira, they are translated into sensation. In the one, emotion is subordinate to intellect; in the other, reason seems subordinate to feeling".

H. 5 "... Bossuet's visualization is weak: Vieira's is strong. Bossuet's imagination tends to be allusive and lyrical in mood, representing the "open" form of the image in which space is left to be filled in by the listener. Vieira's on the other hand, tends to be descriptive and epic, with a preference for the "closed" form which impresses upon the imagination of the audience. Yet Bossuet's imagination is often dramatic and epic, just as Vieira's may be undeniably lyrical.

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The salient difference between the vision of the two - apart from a purely visual appeal to the surface as over against deeply internal opposition - appears in Vieira's emblematic type of seeing, or beholding the significant in detached tableaux rather than in a continuous, coherent panorama of ensembles of ideas through images. While Bossuet's logical and far-reaching vision retains the clarity of a nature interpreted symbolically, Vieira's manner of seeing the world is a fantastic supernaturalism in close relationship with the natural which results in a strange mingling of the human and the divine. This technique is typical also in Lope, Calderon and Murillo.

H. 95 - "In speaking of the 'relative autonomy' of sentences, Volger Sten quotes Leo Spitzer's statement that the distinctive termination, -inho is a manifestation of the sentimentalism of the Portuguese (134)

(134) Volger Sten, *Les Particularités de la langue Portugaise* (Copenhague: Einar Munksgaard, 1944), 72.