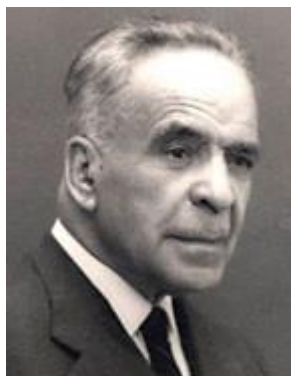


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**CIDADE, Hernâni António** (Redondo, 1887-Évora, 1975)

Regarding his school years, the best biographical information about Hernâni Cidade comes from notes that he himself drew up at Vitorino Nemésio's request or from direct family knowledge. Born to farm overseer who also became a blacksmith – “this city sprang from the orchestra of the saw and the mallet” – and who had a feel for poetry, Hernâni, more inclined to school than strong enough to work in the fields or in his father's workshop, studied at the Évora Seminary, feeling there the “enormous joy of a great faith”. A remarkable student who was able to inspire the other young people of Évora in 1906 with his pro-republican speeches, he could have entered the Gregorian University in Rome, but having already read enough to colour his view of the world, he preferred to pursue secular studies.

Moving away from the Serra de Ossa, which he would describe in the second volume of his *Guia de Portugal* [Portugal Guide] (1927, pp. 89-90), he enrolled in the Higher Degree in Humanities, while working nearby as the prefect of the Colégio Calipolense. During the programme, he took the option that qualified him to teach, when the transition to the Faculdade de Letras [School of Arts and Humanities] was already underway. He candidly recalls – after all, it was a text in honour of Teófilo Braga – that the classes taught by the man he would succeed twenty years later were precisely the least interesting: “we all preferred the expository brilliance of Silva Cordeiro, the solid science and shrewd observation of Adolfo Coelho, the lucidity and friendly power of communication of Oliveira Ramos, the didactic efficiency of David Lopes, the poetry with which the beautiful voice of Silva Teles enlivened his busy tectonics with drama, even the very clarity with which, in lessons lasting no more than fifteen minutes, Queirós Veloso saved the effort that would enable him to become the future historian that he was” (*Século XIX. A revolução cultural em Portugal e alguns dos seus mestres*, 1961, p. 136). He would not be a classmate of Fernando Pessoa, who had stopped attending classes in 1907, but he still saw him in the library of the Convent of Jesus, heard him read poems by Pessanha and was able to socialise with the Brasileira group in Chiado and Martinho, where he was also welcomed by Sá-Carneiro and Almada. He soon realised Pessoa's genius, as can be seen from his comment on the *Literary Survey* promoted in 1912 by Boavida Portugal – Cidade had been chosen to close the responses due to his “outstanding career” as a student of Humanities, and this was, in fact, his first published intervention (published in a book in 1915: pp. 268-281). Twenty-five years later, he would be a pioneer in



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studying the poet of *Mensagem* [Message] in an academic context, alongside other recent poets (see “Tendências do lirismo contemporâneo. Do Oaristos às Encruzilhadas de Deus” [Trends in Contemporary Lyricism. From Oaristos to the Crossroads of God], *Boletim de Filologia*, 5, 1938, 199-228).

He taught at the Passos Manuel High School on a temporary basis and became a permanent member of the Leiria High School teaching staff in 1914. On behalf of the League of Friends of the Castle, he wrote the verses for the one-act play *Zara (Tempos de D. Dinis)* [Zara (Times of D. Dinis)] (1916), performed in 1915, which illustrates the “constructive idealism” he always put into collective affairs. During the First World War, he joined the Portuguese Expeditionary Corps and bravely and humanely commanded a platoon in Flanders. Under fire, he went into the German zone to rescue wounded Portuguese soldiers and picked up a dying injured German soldier in “no man’s land”. Decorated with the War Cross and taken prisoner at the Battle of La Lys in 1918, he took the opportunity to develop his knowledge of the German language and spread Portuguese literature among foreigners and countrymen. In 1956, he was awarded the Legion of Honour by France.

On his return, in 1919 he joined the teaching staff of the newly founded Faculdade de Letras do Porto [University of Arts and Humanities of Porto], hired to teach Romance Philology. He would teach Literature – Portuguese, French, Italian – and “Linguistics” – Romance Philology, Comparative Grammar of Romance Languages, Portuguese Philology. He became full professor, but the Faculdade de Letras do Porto [School of Arts and Humanities of Porto] was closed in 1928. Until the actual closing of the mythical school, he also taught at the Rodrigues de Freitas High School. During this decade he lived in Porto, he published extensively in *Águia* and forged close ties with colleagues with whom he would later collaborate on the *História de Portugal* [History of Portugal] so-called of *Barcelos* or the less ambitious *História de Portugal* [History of Portugal] by Lello, the fourth volume of which he was responsible for. And the closeness between lecturers and students, a hallmark of the School conceived by Leonardo Coimbra, was certainly reflected in the way teaching was conceptualised.

In 1930 he joined the group of lecturers at the Faculdade de Letras de Lisboa [School of Arts and Humanities in Lisbon], applying for the chair with his dissertation *A obra poética do Dr José Anastácio da Cunha – com um estudo sobre o anglo-germanismo nos proto-românticos portugueses* [The poetic work of Dr José Anastácio da Cunha – with a study on Anglo-Germanism in the Portuguese proto-romantics] (1930) and the “free” lesson, *Fernão Lopes é ou não autor da “Crónica do Condestabre”?* [Is Fernão Lopes the author of the “Crónica do Condestabre” or not?] (1931). He collaborated with *Seara Nova* in 1934 and, together with Joaquim de Carvalho and Mário de Azevedo Gomes, ran the *Diário Liberal* (1934-1935). He was associated with the opposition to the Estado Novo, even though he lacked the most outspoken attitudes and, at the time, was already distancing himself from the fight against the establishment of the regime. In 1935, his name appeared on the well-known list of professors to be dismissed, but he was saved by his Germanist colleague and Germanophile minister Gustavo Cordeiro Ramos, who had been his contemporary in Évora. Students and some colleagues paid tribute to him in the *Homenagem aos Professores Mário de*



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*Azevedo Gomes, Hernâni Cidade, Joaquim de Carvalho* [Tribute to Professors Mário de Azevedo Gomes, Hernâni Cidade, Joaquim de Carvalho] (1935), in which the Literature students described him as “the most beloved and respected of teachers” (p. 9).

Until his retirement in 1957, he taught mainly History of Portuguese Literature and Camonian Studies, but also Portuguese Philology, Romance Philology, French Language and Literature, Spanish Literature and Italian Literature. A “most upright” professor (*Nemésio*, p. XVI) – one day, apologising to his students, he told them he would be unable to continue a lesson because he had not prepared it properly – he had a modern pedagogical outlook – he would correct written tests with the student by his side, engaging in dialogue, keen to justify the classification – and he nurtured assistants who would later become decisive in the recently specialised areas of literature and linguistics, Jacinto do Prado Coelho and Luís Lindley Cintra. In academic life, he curbed the truculence and imposing style of other colleagues. For the “romance family”, he is the Father Cidade, the same person that prefaced Sebastião da Gama’s *Diário* [Diary].

His importance as a scholar also derives from the hundreds of conferences he attended, the books aimed at popularising science but useful for sophisticated audiences. His bibliography is built on the lessons and communications for which, although he was a proficient speaker, he always prepared written texts. This is also why Cidade’s work reveals the refinement and clarity demanded by oral exposition, elegantly incorporating quotes and short extracts from writers with little fuss. The requests he sought to fulfil led him to revisit subjects, but always with the aim of improving their presentation and adding new elements.

Now, let us turn to his historiographical works. In the *História* [History] by Barcelos, we should highlight the pages on “Portugal in the World War: 1914-1918” (VII, pp. 491-522). He begins by describing the European context that preceded the First World War, with a knack for drawing us into the narrative and does not shy away from attributing typical feelings to the nations involved, a trait that we can also see in his literary history essays. He explains how Portugal was unable to stay out of the conflict; he deals with the indecisions over not becoming a belligerent country and, in practice, preparing for war, hinting at our brazenness, the self-interested nature of our participation in the conflict – the expectations of the future peace conference – disorganisation and even cowardice, alternating with references to the disregard we suffered from the British, the Germans and the French. Admittedly, he is less complacent about Portugal than he usually manages to be in articles of a literary or cultural nature. We come to the account of the campaign in Flanders, which has the added feature of having been written by one of its rare Portuguese heroes. Not that this is ever asserted – except in a photograph that includes second lieutenant Cidade as one of the first four decorated officers, certainly inserted by the director – although we can tell from the assurance of the account, and from the few deictics, that the narrator lived through what is being told. However, any memories that might have been there are hidden behind an exposition that is very much accompanied by objective data. This is a feature of Hernâni Cidade’s historiographical approaches: there is a sequential narrative thread that manages to incorporate documentary support, more implicitly than explicitly, at the same time as the narrator inculcates an explanation of events.



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As for *De D. João VI aos nossos dias* [From D. João IV until today], this is the fourth volume of the *História de Portugal* [History of Portugal] in the “Ontem e hoje” [Yesterday and Today] collection. In this Lello collection there are books by Rocha Martins, Aquilino Ribeiro, João de Barros and Cidade himself would publish *Bocage* (1936). The other volumes are by Ângelo Ribeiro, the first and third, and Newton de Macedo, the second. The efficient concatenation of the adventures is maintained, resulting in a fast pace, punctuated by questions that make it easier to understand the sequence of events, with the intention of catering for a wide audience. There are brief allusions to the context of the enunciation, which are intended to enlighten the reader if they are not understood as ironic criticisms of the present day: “like Soviet Russia today” is used as a term of comparison with France at the beginning of the 19<sup>th</sup> century, which was also “animated by the proselytism to which ideals are incited that have not yet, in the clashes of reality, exhausted their potential or revealed their deficiencies” (p. 7); “the very *Gazeta Nacional*” is followed by “the *Diário do Governo* of that time” (p. 6); Costa Cabral is equated with “some of the great current leaders of European life” for having been “unruly until the moment he was able to impose his order” (p. 58). This Cidade of History, or perhaps that of the 1930s, is more realistic about Portuguese flaws than the Cidade of the other subjects – see the resigned register with which he portrays Portuguese disorganisation during the French Invasions or almost all the kings – while coinciding in the assumption of types by nation or era – D. Miguel, for example, would be “a very popular summary of the virtues and flaws of ancient Portugal” (p. 45). Each of the chapters that make up the book – “Dissolution of Absolutism”, “The Implantation of the Liberal Regime”, “Political Calm”, “Implantation of the Republic” – ends with a synthesis on “Cultural Life”, around literature and the visual arts, where the discourse becomes evaluative and the conclusions agree with what we see more elaborately in other studies by the author.

In “Contribuição portuguesa para a mundividência de quinhentos” [Portuguese Contribution to the Worldview of the Sixteenth Century] (*Revista da Faculdade de Letras de Lisboa*, XVII, 1951, pp. 45-72) he reserves for Portugal the primacy in nautical knowledge that enabled “the greatest century in history” and justifies the violence in contact with the natives as individual acts; praises the cultural dissemination among the natives, “the Portuguese effort to call the barbarian and the savage to our culture and civilisation” (p. 57); the article includes notes, which is not the case in many of Cidade’s works.

The foreword to *O Bandeirismo Paulista na Expansão Territorial do Brasil* [The Paulista Bandeirismo in the Territorial Expansion of Brazil] may shed some light on Hernâni Cidade’s approach, balancing historiography based on the knowledge gained from reading the bibliography and some investigation of primary sources. He explains how the little book was born, which takes up material from Chapter III of Part 6 of the third volume of the *História da Expansão Portuguesa no Mundo* [History of Portuguese Expansion in the World]. As co-coordinator of the three exquisite volumes, he had waited in vain for the chapter to be sent by the illustrious historian to whom it had been commissioned. As he had to take on this responsibility at short notice, he spent his Easter holidays poring over the literature he could find on the subject of *bandeirismo*, especially Taunay’s *História Geral das Bandeiras* [General History of Bandeiras]. Excited by the subject, he avoided sticking to



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what others had investigated: “[he] went into the Historical Archives of Overseas Territories, and for long hours, poring over old documents, he tried to find the footsteps of the indefatigable Haswerus, to listen to the echoes of their tumults of struggle and triumph, as well as barbarities and tragedies” (p. 12). We could also include in the list of pure historiography, i.e., without focusing on literature, some of the pages he wrote for the *História da Literatura Portuguesa Ilustrada*, “Séc. XVII: Aspectos gerais. A Sociedade. O Rei. O Povo” [Illustrated History of Portuguese Literature, “17<sup>th</sup> Century: General Aspects. Society. The King. The People” (III, pp. 115-118), which demonstrate his customary eclectic erudition and skilful writing, almost as if he were chatting to the reader.

He directed the two volumes of *Os Grandes Portugueses* [The Great Portuguese Individuals], a luxury publication in which important scholars collaborated and for which he wrote, besides introductions, eight biographies, most of which revisiting old acquaintances of his. Of an admittedly popularising nature, the small volumes of *Cultura Portuguesa* [Portuguese Culture] (1967-1977; 1 to 11, with Carlos Selvagem; 12, alone; 13-14, with Ruy d’Abreu Torres – the subsequent volumes, 15-17, due to Cidade’s death, are signed by Torres alone) are also biographical, since the approach to each era is the result of very small monographs, generally around kings, scholars, institutions, with the whole collection adding up to an “introductory summary”. He enjoyed the biographical genre just as much as he generously regarded those he wrote about. He wrote profiles of professors and honoured colleagues (Teófilo Braga, José Leite de Vasconcelos, José Maria Rodrigues, David Lopes, João da Silva Correia, Simões Neves, Luís Cardim), mostly published in the *Revista da Faculdade de Letras de Lisboa*. In the 1960s, Arcádia’s collection “A Obra e o Homem” [The Work and the Man] published volumes on Camões, Vieira, Bocage, and Antero, partly recycling previous works. It should be noted that, largely due to the division suggested by the title, these books scarcely succumb to the limitations of biography when considered as literary studies. While he was not seduced by the abstraction of structuralist analyses, he also rarely anchored his commentary on the texts outside the observation of language and the historical-cultural and sociological framework. Some interpretations are based, here and there, on the psychology of the authors, but there is never the “biographical snooping” that he himself advised against in Camonian studies.

Sometimes, the contiguity between his interests in Portuguese history and literature is apparent right from the topic of his studies, as is the case with *A literatura autonomista sob os Filipes* [Autonomist Literature under the Philips] (1948) or *Portuguese Literature and Overseas Expansion* (vol. I: 1943; 2<sup>nd</sup> ed., including vol. II: 1963-1964). Regarding the preparation of this book, Cintra (p. 74) reveals one of Hernâni Cidade’s working methods: he involved his students in his research, assigning them readings both at the BNL and at the library of the Academia das Ciências [Academy of Sciences]. When the focus seemed to be more limited to literature, the cultural and interdisciplinary approach was frequent, nonetheless. In the foreword to *Lições de Cultura Luso-brasileira...* [Lessons on Luso-Brazilian Culture...] – a work that also brings literature and the visual arts closer together, Cidade argues that character, which manifests itself in an individual, can also be observed in nations and eras. Each nation would possess its distinct character, and each era its specific style:





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“literati and artists, thinkers and politicians not only live in the same moral climate: one would say that they have collaborated in the same work, tuned into the same polyphony” (pp. VII-VIII). The idea that eras and nations can be summarised in certain characteristics also appears in *Portugal Histórico-cultural* [Historical and cultural Portugal], where the writers chosen are presented as representatives of each era. For example, in the *Ensaio sobre a crise mental do século XVIII* [Essay on the mental crisis of the 18<sup>th</sup> century] (1929, initially outlined in lectures at the Faculdade de Letras do Porto [School of Arts and Humanities of Porto]; incorporated, heavily redrafted, in *Lições de Cultura e Literatura...* [Lessons on Culture and Literature...], vol. II), it is argued that, in contrast to the 17<sup>th</sup> century Portuguese formalism, the 18<sup>th</sup> century corresponded to a “moral transformation” that implied a taste for the real, “a general tendency to get closer to truth and life”, illustrated by the literary work of Father Teodoro de Almeida or the descriptive and philosophical poems of Father Macedo. According to Vítor Aguiar e Silva: “In his neo-romantic and culturalist conception, Professor Hernâni Cidade understands and values literature and art as powerful forces of unification and awareness of ‘the feeling of social dignity’, thus making sense of the union of history and culture – a union exemplarily embodied in those literary figures who are, according to Cidade, spiritual guides of the nation [...]” (As humanidades..., p. 112); or, in the words of Jacinto do Prado Coelho: “it marks a step forward in relation to Teófilo, because Hernâni Cidade gave literary studies a new orientation, both historical-cultural and, in keeping with the times, aesthetic-stylistic, also distinguishing himself from his contemporary Fidelino de Figueiredo” ([s.t.], p. 6).

The following “Active Bibliography” prioritises the more predominantly historiographical works. For Camonian studies, which were not mentioned, see Almeida, especially pp. 266-268; for works on literature in general – studies and editions of Vieira, among others, were barely mentioned – Coelho, Cintra, Ramos, Belchior. In *Miscelânea de estudos em honra do Prof. Hernâni Cidade* [Miscellany of Studies in Honor of Prof. Hernâni Cidade], Lisbon, 1957, there is a bibliography, but only up to 1957. The biographical article “Hernâni Cidade (1887-1975). Diretor da revista Colóquio/Letras: 1971-1975” [Hernâni Cidade (1887-1975). Director of the magazine *Colóquio/Letras*: 1971-1975] (*Colóquio/Letras* [online; accessed 13-7-2020], available at <URL: [http://coloquio.gulbenkian.pt/historia/hernani\\_cidade.htm](http://coloquio.gulbenkian.pt/historia/hernani_cidade.htm)>) can serve as a guide to the many works in *Colóquio. Revista de artes e letras* and *Colóquio/Letras*, of which he was co-director with, respectively, Reynaldo dos Santos and Jacinto do Prado Coelho. In 1999, the Archive of Contemporary Portuguese Culture at the National Library of Portugal incorporated Cidade’s estate, BNP Esp. E36, whose first twelve boxes, with correspondence received from hundreds of people, confirm his constant academic activity – we have barely mentioned his important ties with Brazil (honorary professor at the University of Bahia, member of the Academia de Letras da Bahia [Academy of Arts and Humanities of Bahia], corresponding member of the Academia Brasileira de Letras [Brazilian Academy of Arts and Humanities] – his civil responsibilities – let us just mention his role as president of the Liga dos Combatentes da Grande Guerra [League of Combatants of the Great War] – and, finally, Hernâni Cidade’s characteristic availability.

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Luís Prista

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