

Guiomar Torrezão: A Portuguese repórter in the Grão-Pará press / *Guiomar Torrezão: uma repórter portuguesa na imprensa do Grão-Pará*

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ABSTRACT

The Portuguese who migrated to the province of *Grão-Pará*, in the 19th century, diversified their investments through the press, even founding newspapers with their own characteristics, of which they became editors and copywriters, giving the public greater access to local and international information. That is how the writer Guiomar Torrezão (26/11/1844-22/10/1898), who was born in Lisbon, became, at the end of the 1870s, correspondent of the newspaper *O Liberal do Pará*. Guiomar, as a fashion reporter, wrote periodically for the readers of Pará, eager for foreign news such as: fashion, clothing, reading, behavior, among other subjects. But the important thing in the writing of this reporter was the way she approached such subjects, introducing, in her correspondence, relevant issues of feminism aimed at these readers. In this perspective, we selected some of her publications that, for a long time, were forgotten in the pages of the nineteenth-century periodicals - as a documentary source of her performance - in order to ratify the contributions of women in the press of the nineteenth-century in Grão-Pará.

KEYWORDS: Guiomar Torrezão; Portuguese Reporter; Paraense Press.

RESUMO

Os portugueses que migravam para província do Grão-Pará, no século XIX, diversificavam seus investimentos por meio da imprensa, chegando a fundar jornais com características próprias, dos quais se tornavam editores e redatores; oportunizando ao público maior acesso às informações locais e internacionais. Foi assim que a escritora lisboense Guiomar Torrezão (26/11/1844 – 22/10/1898) se tornou, em fins da década de 1870, correspondente do jornal O Liberal do Pará. Guiomar, na condição de repórter de moda, escrevia periodicamente para as leitoras paraenses, ávidas das novidades estrangeiras tais como: moda, vestimenta, leitura, comportamento, entre outros assuntos. Mas o importante na escrita dessa repórter era a maneira como abordava tais assuntos, introduzindo, em suas correspondências, relevantes questões de feminismo destinadas a essas leitoras. Nessa perspectiva, selecionamos algumas publicações da referida escritora que, por longo tempo, estiveram esquecidas nas páginas dos periódicos oitocentistas – enquanto fonte documental de sua atuação – a fim de ratificar as contribuições da mulher na imprensa do Grão-Pará oitocentista.

PALAVRAS-CHAVE: Guiomar Torrezão; Repórter Portuguesa; Imprensa Paraense.

1 Initial Considerations

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The year 1822 represents an important date for the *Grão-Pará* province, not because it was the Independence of Brazil, after all, in this province, this only occurred almost a year later, on August 15, 1823, but because it witnessed the inauguration of the press in the region, on May 22, by Felipe Patroni, who was born in Pará (COELHO, 2012, p. 13).

The performance of the press in the Province of Grão-Pará occurred in several sectors, mainly in education, since it contributed to the democratization of reading and writing in the region. The Portuguese immigrants living in the province, realizing the importance of the press as a lucrative business, founded newspapers with their own characteristics, acting as editors and writers, publishing foreign news, especially from their country of origin, and disseminated national and imported consumer goods. (COSTA; SALES, 2009, p. 211)

This fact provided the *paraense* reader with greater access to information, especially those written for a specific public: the feminine, which, with the production of rubber and the arrival of the Amazonian Belle Époque, had become a more demanding consumer of fashion and products imported from Europe (SARGES, 2010, p. 21), including the famous novel-leaflets, which was very appreciated in the territory of Pará.

In this sense, the province of Grão-Pará had an exclusive female correspondent for this select audience. This is the case of Guiomar Delfina de Noronha Torrezão (26/11/1844 - 22/10/1898), a writer from Lisbon who, at the end of the 1870s and beginning of 1880, used to publish as a Portuguese correspondent in the newspaper *O Liberal do Pará*¹.

This periodical announced, in 1879, a novelty in the feminine letters: the publications, in the leaflet section, of the “Cartas Libonenses” (Lisbon Letters), sent by Guiomar Torrezão who, from that period, would assume the Portuguese correspondence of the referred newspaper: “We call the attention of our readers to our leaflet, first of the series that will write the distinguished Portuguese writer D. Guiomar Torrezão” (*O Liberal do Pará*, Letter no. 1, no. 169, July 27, 1879, p. 1, Trad. grifo nosso)².

Guiomar Torrezão was the most active Portuguese correspondent among newspapers from Pará in the 19th century, and one of the first authors to financially provide for herself from her writings. Her debut in the world of writing occurred in 1868, with the serial novel *Uma Alma de*

¹ *The Liberal do Pará*, owned by the Portuguese Manuel Antônio Monteiro, had its foundation on January 10, 1869 and left circulation after the proclamation of the Republic. It was conceptualized as “Jornal Político, Comercial e Noticioso” (Political, Commercial and News Newspaper) and printed in the old Typography of the Jornal do Amazonas.

² Chamamos a atenção dos nossos leitores para o nosso folhetim, primeiro da série que vai escrever a distinta literata portuguesa D. Guiomar Torrezão.

Mulher, published in the newspaper *A Voz Feminina* and in book form the following year. From her publications, it is convenient to cite the work “*No teatro e na Sala*” (TORREZÃO, 1881), which preface was written by Camilo Castelo Branco, and that gathers a set of writings, among them, short stories, theater, literary criticism, and others. Her contribution to Luso-Brazilian writing is present in several genres such as: fiction, dramaturgy, poetry, essay and journalism among others, but it was the collaboration with the *Almanaque de Lembranças Luso-Brasileiro*, which made it more popular. (ROMARIZ, 2011).

In the province of Pará, Torrezão stood out mainly for her publications in the press. His participation as a correspondent of *O Liberal do Pará* reveals, at the same time, a strategy of the newspaper to attract the demanding readers of news, those who wanted to be up to date with the news from Europe, and also an opportunity given to the Portuguese writer to interact with the women from Pará, and with her fellow citizens living in this region.

2 A Portuguese “repórter”, for sure!

Guiomar Torrezão, as a fashion reporter, wrote periodically for the readers of Pará, eager for foreign news such as clothing, behavior, food, among other issues. But the important thing in the writing of this reporter was the way she approached such subjects, introducing in her correspondence relevant issues of feminism aimed at this audience.

The writer herself justified in her first letter, dated July 27, 1879, that her objective was “to entertain, three times a month, an unpretentious and feminine correspondence with the readers of the *Liberal do Pará*” (*O Liberal do Pará*, Letter no. 1, no. 169, July 27, 1879, p. 1, Trad. grifo nosso)³. As for her literary identity, she considered: “I believe, or rather, my vanity believes, that it will not be totally strange to them the name, otherwise obscure, that subscribes them” (*O Liberal do Pará*, Letter no. 1, no. 169, July 27, 1879, p. 1, Trad. grifo nosso)⁴, which allows us to infer that Guiomar expected to be already known in that province.

Although Torrezão was reporting from the European continent to South America, the sender appealed for the complicity of the readers, “so that our thoughts can be linked across the Atlantic, and the electric current called *sympathia* can be established between the humble leaflet maker from Lisbon and the readers from Pará” (*O Liberal do Pará*, Letter no. 1, no. 169, July 27,

³ entreter, três em quatro vezes por mês, uma despreziosa e feminil correspondência com as leitoras do *Liberal do Pará*.

⁴ Creio, ou, antes crê a minha vaidade, que não lhes será totalmente estranho o nome, aliás obscuro, que as subscreve.

1879, p. 1, Trad. grifo nosso)⁵; she was aware that it was essential that there should be sympathy for her transatlantic intention to prosper.

However, the writer argued, in addition to sympathy, the need to be recognized by her “literary and psychological processes” (*O Liberal do Pará*, Letter no. 1, no. 169, July 27, 1879, p. 1, Trad. grifo nosso)⁶, that is, there was a purpose in the letters from Lisbon of Guiomar Torrezão, which aimed to contemplate a literary project to favor the feminine psychology and its emancipatory developments in the middle of the 1870s, as she argues: “These family lectures of ours, request, first of all, the privilege of marking a progress in relation to the Fashion newspaper” (*O Liberal do Pará*, Letter no. 1, no. 169, July 27, 1879, p. 1, Trad. grifo nosso)⁷, that is, she did not aim to be just another woman to write about fashion, but to contemplate the female public with some innovations. In this sense, the choice for the gender letter, would be the right one for the purpose, given that:

The correspondence, however, is a very feminine gender. Since Mme. de Sévigné, illustrious ancestor, the letter is a pleasure, a license, and even a duty of women. The mothers, mainly, are the epistolographers of the home. They write to their older relatives, to the absent husband, to the teenage son in boarding school, to the married daughter, to the friends of the convent. Her epistles eventually circulate through the family. The letter constitutes a form of sociability and feminine expression, authorized, and even recommended, or tolerated.

(PERROT, 2017, p. 28-29)⁸

After all, Guiomar Torrezão, an admirer of French writers and works, took as a model the journalist Delphine de Girardin, wife of Émile de Girardin, owner of the famous newspaper *La Presse*, where she published chronicles that became known as “Letters from Paris”.

In the first letter signed by Torrezão, she presented one of her inspirations: “We will take the science of dressing to the next level, through which the woman educates, disciplines and corrects her physical, within the sphere that Madame de Girardin has assigned to her” (*O Liberal do Pará*, Letter no. 1, no. 169, July 27, 1879, p. 1, Trad. grifo nosso)⁹. It is worth mentioning that,

⁵ por modo que através do Atlântico se enlacem os nossos pensamentos, e que se estabeleça entre a humilde folhetinista lisbonense e as leitoras paraenses a corrente elétrica que se chama simpatia.

⁶ processos literários e psicológicos.

⁷ Estas nossas palestras familiares solicitam, antes de mais nada, o privilégio de marcarem um progresso em relação ao jornal de modas.

⁸ A *correspondência*, entretanto, é um gênero muito feminino. Desde Mme. De Sévigné, ilustre ancestral, a carta é um prazer, uma licença, e até um dever das mulheres. As mães, principalmente, são as epistológrafas do lar. Elas escrevem para os parentes mais velhos, para o marido ausente, para o filho adolescente no colégio interno, a filha casada, as amigas de convento. Suas epístolas circulam eventualmente pela parentela. A carta constitui uma forma de sociabilidade e de expressão feminina, autorizada, e mesmo recomendada, ou tolerada.

⁹ Tomaremos de mais alto a ciência de vestir, mediante a qual a mulher educa, disciplina e corrige o seu psico, dentro da esfera que lhe assinalou madame de Girardin.

although the correspondent of *O Liberal* looked at the work of Mme. de Girardin and her analogous Letters, the writer most admired by Guiomar was “one of the most rarely gifted female figures of our time, Princess Rattazzi, the most fruitful and opulently ingenious French writer after George Sand” (*O Liberal do Pará*, Letter no. 1, no. 169, July 27, 1879, p. 1, Trad. grifo nosso)¹⁰.

Obviously, in the wake of the missives and French writers, Guiomar was guided by her reality and that of her readers, as she warned: “These will be, therefore, a very varied mosaic, for the composition of which will enter the most extravagant arabesque and the most opposed shades, dodging them from the domain of any and all conventionalism” (*O Liberal do Pará*, Letter no. 1, no. 169, July 27, 1879, p. 1, Trad. grifo nosso)¹¹. The author clarified her aversion to conventionalism and reiterated that her writing would report to Fashion, but this would not be the only subject of epistles. After some “ramblings”, she called for: “Let us now penetrate the capital assumption, Fashion, the immediate application of Voltaire's theory, which prescribes the art of pleasing as the first of all duties” (*O Liberal do Pará*, Letter no. 1, no. 169, July 27, 1879, p. 1, Trad. grifo nosso)¹².

Similar to what Mme. de Girardin undertook in her “Letters from Paris”, Guiomar, in the Letters from Lisbon, reported, initially, to apparently banal facts or situations and, later, inserted the subjects that she considered pertinent to be informed to the people from Pará, then justified: “And here is how I stopped talking to you about many things that are of more immediate interest which could be awoken, and how I deviated, without meaning to, of the main one of all, Fashion” (*O Liberal do Pará*, Letter no. 2, no. 175, August 3, 1879, p. 1, Trad. grifo nosso)¹³. Certainly, this was one of the purposes “disguised” by the leaflet maker, who closed the missives talking about amenities: “I will finish my leaflet indicating to the reader the infallible recipe, thanks to which you can embroider or distinguish the colors at night, without fear of confusing the blue with the green and the black with brown” (*O Liberal do Pará*, Letter no. 2, no. 175, August 3, 1879, p. 1, Trad. grifo nosso)¹⁴.

¹⁰ uma das figuras femininas mais raramente dotadas da nossa época, a princesa Rattazzi, a escritora francesa de mais fecundo e opulento engenho depois de George Sand.

¹¹ Serão, pois, estas Cartas lisboenses um variadíssimo mosaico, para a composição das quais entrarão os mais extravagantes arabescos e os mais opostos matizes, esquivando-se elas ao domínio de todo e qualquer convencionalismo.

¹² Penetremos agora no assunto capital, a Moda, imediata aplicação da teoria de Voltaire, que prescreve a arte de agradar como o primeiro de todos os deveres.

¹³ E aqui está como eu deixo de falar a vossa excelência em muitas cousas que mais imediato interesse conseguiriam despertar-lhe, e como me desviei sem querer da principal de todas, a Moda.

¹⁴ Vou terminar o meu folhetim indicando à leitora a receita infalível, graças a qual vossa excelência poderá bordar ou distinguir as cores à noite, sem receio de confundir o azul com o verde e o preto com a cor de castanha.

Behind an apparently trivial fashion column, the booklet maker instilled values and gave advice to readers, seeking to shape their behavior, as well as occupying a space in the newspaper that was almost restricted to men. In this sense, she argued that:

From every hour, apparently unused, the most profound and fruitful results derive, the most astonishing achievements of thought, the most generous initiatives, through which man, avoiding the responsibility of Darwin's theory, places him in the descending line of the gorilla, and working on the common works of improvement and social, humanitarian and civilizing renewal, he manages to circumvent the fragile and ephemeral figure, despoetizing by positive science, an immoradourous screen of posterity, where our eyes see him shine through the long succession of centuries, with the serene and imperturbable glow of a star or a God!

(*O Liberal do Pará*, Letter no. 2, no. 175, August 3, 1879, p. 1, Trad. grifo nosso).¹⁵

The correspondent referred to the differences that existed between men and women in their dealings with each other, but all that was left was to contemplate the “long succession of centuries, with the serene and undisturbed radiance of a star or a God”, which was man. They received all the consideration and respect for the conquest of science, in fact, the Eight Hundred was a

when the term “scientist” was associated with the male universe. Many women had participation considered “peripheral”, assisting fathers or husbands in the studies and production of treaties, without, however, being recognized as scientists. There was even an understanding that women were not competent to carry out deep scientific investigations. (JINZENJI, 2010, p. 153).¹⁶

Progressively to the publications, Torreção probed its readers and advanced towards the literary and psychological process that she glimpsed, that is, she aimed to instruct her readers through her writings, either in the form of missives, novels or other genres. Let's see what she presented in the third letter sent to Pará:

My kind Brazilian readers will allow me, moving away today from the essentially intimate and unpretentious epistolary form that I understood I had to give to my humble leaflets, and proposing to continue feeding the electric flame of the sympathia that holds us, and that none of us, I hope in God, will

¹⁵ De cada hora, aparentemente desaproveitada, derivam por ventura os mais profundos profícuos resultados, as mais assombrosas conquistas do pensamento, as mais generosas iniciativas, mediante as quais o homem, eximindo-se à responsabilidade da teoria de Darwin, que o coloca na linha descendente do gorila, e trabalhando as obras comuns do aperfeiçoamento e da renovação social, humanitária e civilizadora, alcança contornar o frágil e efêmero vulto, despoetizando pela ciência positiva, uma tela imorredoura da posteridade, onde os nossos olhos o veem brilhar através da longa sucessão dos séculos, com o brilho sereno e imperturbável de um astro ou de um Deus!

¹⁶ período em que o termo “cientista” era associado ao universo masculino. Muitas mulheres tiveram participações consideradas “periféricas”, auxiliando pais ou maridos nos estudos e produção de tratados, sem, no entanto, serem reconhecidas como cientistas. Havia mesmo a compreensão de que as mulheres não possuíam competência para a realização de investigações científicas profundas.

let us erase ourselves; my readers will allow me to tell them a little novel, a realistic novel, as we say today.

(*O Liberal do Pará*, Letter no. 3, no. 192, August 24, 1879, p. 1, Trad. grifo nosso).¹⁷

The Portuguese woman offered the people of Pará a leaflet novel, thus changing the initial perspective of her correspondence, which was to talk about fashion. The “little novel” to which she referred was the narrative *Faltara-lhe o Berço*, (Missing her Cradle), first published in Pará and then released in the book *No Theatro e na Sala*, a year later, in 1880.

In this sense, the writer gauged the reception of the public beyond the letters, given that she dedicated part of her time to elaborate their correspondence that usually came full of quotations of consecrated authors, in addition to bringing numerous references to works and authors of their predilection, which would possibly influence the choice of reading of the readers of Pará.

The leaflet maker resorted to fashion magazines and newspapers, especially Parisian ones, however, she gave her opinion on some of the fads adhered to in the French capital. Torrezão often warned her readers not to succumb to certain fashions imposed on them:

What is not admitted, however, is that today's woman, educated to the influx of the great and radiant modern ideals, breathed by the auras of revolution, who progressively acquires, as the evolution of spirits ascends and involves her in her whirlwind of light, the awareness of her moral superiority and the importance of her mission, what cannot be admitted is that this woman, strong by the intelligence that civilization has developed on her, weak in sweet gentleness, because they are not unaware that they constitute the most irresistible and dominating of all charms, that it is their duty to be natural and modest, that they can accept the harmless tricks of fashion as a means of pleasing, that no woman is forbidden, but that nothing can allow, in the name of their common sense and their dignity, that she gives up from functions, that she has to restrict herself, and that she falls into the comic hilarious exhibitions, that arouse laughter; What we cannot accept is that the woman, who irrefutably walks towards relative perfectibility, and who day by day is emancipated from the many prejudices she suffered and from the many vices of education or conventionalism that obscured her spirit, retreats, by the work and grace of the costume, and lends herself to being the passive instrument of the absurd whims of the Parisian fashionistas, inspired at times, it seems, by the malign intention of discrediting them. (*O Liberal do Pará*, Letter no. 4, no. 204, September 7, 1879, p. 1, Trad. grifo nosso).¹⁸

¹⁷ As minhas amáveis leitoras brasileiras não de permitir me que, afastando me hoje da forma epistolar, essencialmente íntima e despreziosa, que entendi dever dar aos meus humildes folhetins, e propondo-me continuar a alimentar a *chama elétrica* da simpatia que nos prende, e que nenhuma de nós, espero em Deus, deixará apagar se; as minhas leitoras não de permitir que eu lhes conte um pequenino romance, um romance realista, como se diz hoje.

¹⁸ O que se não admite, porém, é que a mulher dos nossos dias, educada ao influxo dos grandes e radiosos ideais modernos, bafejada pelas auras da revolução, que progressivamente vai adquirindo, à medida que a evolução dos

Torrezão was very emphatic in her advice, when she said she did not admit that the woman, who walked towards emancipation, would retreat in favor of some costume that imprisoned her to the evil whims of the Parisian fashionistas, that is, besides a position contrary to what was in vogue in French fashion, she was cautious about the conquests achieved by the woman and declared: “Trusting, then, in the prudential judgment and in the fine taste of the readers, and counting on their adhesion, I unroll the banner of war and put myself already on the warpath against the enemy, that is, against the merinaque!” (*O Liberal do Pará*, Letter no. 4, no. 204, September 7, 1879, p. 1, Trad. grifo nosso)¹⁹.

We found that Guiomar Torrezão’s objective was not only to “entertain” the readers of Pará, as he justified in one of his letters, but to undertake a “psycholiterary” process - in which he would instill feminine values through his writings - as he had pointed out before. In a subtle way, she would begin the missions talking about fashion or amenities, then she would address issues related to women’s issues, then she would conclude: “I will finish my letter in the most useful way, ministering to your excellences some slight notions of domestic economy, extracted from the scientific and serious columns of an English newspaper” (*O Liberal do Pará*, Letter no. 4, no. 204, September 7, 1879, p. 1, Trad. grifo nosso)²⁰.

This same process attributed to the rambling, as a pretext to divert the main subject of the Lisbon Letters, the fashion: “May the reader forgive me if I let myself go trapped by the fascinator, who Pascal called the *folle du logis*, so many times I deviate from the main assumption of these letters” (*O Liberal do Pará*, Letter no. 5, no. 233, October 12, 1879, p. 1,

espíritos ascende e a envolve no seu turbilhado de luz, a consciência da sua superioridade moral e a importância da sua missão, o que se não pode admitir é que esta mulher, forte pela inteligência que a civilização lhe desenvolveu, fraca nas doces branduras, porque não ignoram que constituem elas o mais irresistível e dominador de todos os seus encantos, a quem assiste o dever de ser natural e de ser modesta, que pode aceitar os inofensivos artifícios da moda, como um meio de agradar, o que a nenhuma mulher é defeso, mas que nada pode permitir, em nome do seu bom senso e da sua dignidade senhoril, que ela exorbite de funções, que tem de restringir-se, e a arrase a cômicas exibições hilariantes, que despertam a gargalhada; o que não podemos aceitar é que a mulher, que irrefutavelmente caminha para uma perfectibilidade relativa, e que dia a dia se emancipa dos muitos prejuízos que amesquinham e de muitos vícios de educação ou de convencionalismo que obscureciam seu espírito, recue, por obra e graça do figurino, e se preste a ser o instrumento passivo dos caprichos absurdos das modistas parisienses, inspirados às vezes, segundo parece, pela intenção maligna de as desprestigiar.

¹⁹ Confiando, pois, no juízo prudencial e no fino bom gosto das leitoras, e contando com a sua adesão, desenrolo o estandarte bélico e coloco-me desde já em pé de guerra contra o inimigo, isto é, contra o merinaque*!

*Frame made of horsehair, linen or cotton, consisting of several rings and flexible sticks attached forming a kind of cage, used under skirts and dresses to give them volume.

²⁰ Vou terminar a minha carta da maneira mais útil, ministrando a vossas excelências umas ligeiras noções de economia doméstica, extraídas das científicas e graves colunas de um jornal inglês.

Trad. grifo nosso)²¹. This way of deceiving the “main”, many times, instilled essential values to female psychology, which, certainly, the author did in a conscious way, especially when reporting to the gender itself:

We women, according to the psychological novelists, are the sphinx subtitles whose eternal secret no one has yet been able to decipher, we are the closed book which mysterious pages can only be understood by the predestined entity that knows how to correspond to all our secret misunderstood aspirations, making itself loved and subjugating us to its imperative command of lord and arbitrator.

(*O Liberal do Pará*, Letter no. 6, no. 3, January 4, 1880, p. 1, Trad. grifo nosso).²²

Guiomar Torrezão’s writing was intended to help the reader with regard to women’s own understanding, whether by reading a novel or by reading a fashion newspaper, what was important was to make them perceive their nature: “It exists as they say, in the recondite of our being, a little demon, capricious and fantastic, which often nulls the sweet and healthy influence of our good angel” (*O Liberal do Pará*, Letter no. 6, no. 3, January 4, 1880, p. 1, Trad. grifo nosso)²³. However, in order for this process of understanding to happen, without the interference or supervision of a vigilant husband, it was necessary to say in a subtle way: “That is why I was amazed that no one better than a woman can be understood by another woman” (*O Liberal do Pará*, Letter no. 6, no. 3, January 4, 1880, p. 1, Trad. grifo nosso)²⁴.

Thus, it was necessary to be sympathetic and complicit, as the “fashion reporter” had requested: “If my benevolent Brazilian readers share the conviction of their humble reporter, they will not be able to obtain more delicious and grateful reward than these ‘Lisbon letters’ that are exclusively consecrated to them” (*O Liberal do Pará*, Letter no. 6, no. 3, January 4, 1880, p. 1, Trad. grifo nosso)²⁵. In addition, Guiomar took advantage of the close relationship, through her letters, to talk about the reprehensible behavior of some Portuguese girls who were harassed by some boys and, in the meantime, the “girls laughed, the out of tune and acute laughter of hollow brains, talked, gestured, marched to the sound of music, like a mor drum, they had phrases re-

²¹ Que a leitora perdoe se deixando-me ir presa da fascinadora, que Pascal chamou a *folle du logis*, tantas vezes me desvio do principal assunto destas cartas.

²² Nós as mulheres, segundo afirmam os srs. romancistas psicológicos, somos as legendárias esfinges cujo eterno segredo ninguém ainda conseguiu decifrar, somos o livro fechado cujas páginas misteriosas só poderão ser entendidas pelo ente predestinado que souber corresponder a todas as nossas secretas aspirações incompreendidas, fazendo-se amar e subjugando-nos ao seu mando imperativo de senhor e árbitro.

²³ Existe como eles dizem, no recôndito de nosso ser um pequenino demônio, caprichoso e fantástico, que anula muitas vezes a doce e salutar influência do nosso anjo bom.

²⁴ É por isso que me peranado que ninguém melhor do que uma mulher pode ser entendida por outra mulher.

²⁵ Se as minhas benévolas leitoras brasileiras partilharem a convicção da sua humilde *repórter*, não poderão obter mais deliciosa e grata recompensa senão estas ‘cartas lisboenses’ que lhes são exclusivamente consagradas.

initiated, a banal conventionalism, which would made you want to cry!” (*O Liberal do Pará*, Letter no. 7, no. 14, January 18, 1880, p. 1, Trad. grifo nosso)²⁶.

In this respect, the author manifested herself in a reprehensible way, because she said that those women passively accepted the onslaughts of men who “stared at them petulantly, in animal promiscuity of a disrespectful levelling, with feline malice and tacit contempt” (*O Liberal do Pará*, Letter no. 7, no. 14, January 18, 1880, p. 1, Trad. grifo nosso)²⁷, without at least protesting against them.

Guiomar expected a more active posture from the woman of the 19th century, who achieved important conquests, acting as writers or students, excelling in female intellectuals. In relation to this perspective, she reported in one of her letters: “We have just read in the *Commercio de Lisboa* that Mrs. Maria Augusta Generoso Estrella, born in Brazil, daughter of Mr. A. A. Generoso Estrella, is going to doctorate in medicine in the United States” (*O Liberal do Pará*, Letter no. 9, no. 31, February 8, 1880, p. 1, Trad. grifo nosso)²⁸.

This information was given with great enthusiasm, given that the journalist excelled in the emancipation of women, so she did not miss the opportunity to encourage them: “She opened our letter intentionally with this news, in order to signify to the readers the joy that we feel possessed by seeing Brazil take a step of such profound intellectual development and such broad humanitarian action” (*O Liberal do Pará*, Letter no. 9, no. 31, February 8, 1880, p. 1, Trad. grifo nosso)²⁹. Of course, she did not only refer to the step taken by Brazil towards intellectual progress, but especially to the fact that she was reached by a woman, which fulfilled an intimate desire of the journalist:

And now that I have satisfied an imperious need, of my soul, greeting this young lady, intrepid and intelligent, allow me the reader who obeys the irresistible impulse of my spirit, inviting her to read the beautiful poemeto of Guerra Junqueiro, *O melro*, edited by Mr. David Corazzi. (*O Liberal do Pará*, Letter no. 9, no. 31, February 8, 1880, p. 1, Trad. grifo nosso)³⁰

²⁶ meninas riam, o riso desafinado e agudo dos cérebros ociosos, falavam, gesticulavam, marchavam ao som da música, como um tambor mor, tinham frases repinçadas, de um convencionalismo banal, que davam vontade de chorar!.

²⁷ fitavam-nas petulantemente, na promiscuidade animal de um nivelamento desrespeitoso, com malícias felinas e desprezos tácitos.

²⁸ Acabamos de ler no Comércio de Lisboa que a senhora D. Maria Augusta Generoso Estrella, natural do Brasil, filha do sr. A. A. Generoso Estrella, vai doutorar-se em medicina nos Estados Unidos”.

²⁹ “Abriu-os intencionalmente a nossa carta lisbonense com esta notícia, no intuito de significarmos às leitoras o júbilo de que nos sentimos possuídas ao ver o Brasil dar um passo de tão profundo desenvolvimento intelectual e de tão larga ação humanitária.

³⁰ E agora que satisfiz uma necessidade imperiosa, da minha alma, saudando essa juvenil senhora, intrépida e inteligente, consinta-me a leitora que obedeça ao impulso irresistível de meu espírito, convidando-a a ler o formosíssimo poemeto de Guerra Junqueiro, *O melro*, editado pelo sr. David Corazzi.

For her it was imperative to take advantage of the leaflet space to instill values that could, increasingly, elevate the female condition. Thus, she advised them: “I bid farewell to the readers, hoping that my modest advice as a dedicated reporter would take advantage of your excellence and compete to make the golden legion of its numerous admirers mad with pure contemplative charm” (*O Liberal do Pará*, Letter no. 9, no. 31, February 8, 1880, p. 1, Trad. grifo nosso)³¹, that is, for Torrezão, more than being admired for the beauty of the body or of fashion, it was necessary to achieve admiration also for the way she behaved intellectually, for that she wrote.

Regarding the feminine performance in writing, the reporter had given account in another letter that “Two completely interesting events have absorbed the attention of the last fortnight in Lisbon, the appearance of Madame Rattazzi’s book - *Le Portugal a vol d’oiseau* - and the raid on the gaming houses” (*O Liberal do Pará*, Letter no. 10, no. 36, February 15, 1880, p. 1, Trad. grifo nosso)³². Two subjects that didn’t concern fashion, the main theme of the missives, but that reached the readers of *O Liberal* first hand. Obviously, in addition to Guiomar’s sympathy for Madame Rattazzi, there was interest in propagating the reading of that work because it had been translated, in Portugal, by the booklet maker. This time, she announced:

And I will not let go of the assumption without giving testimony to my benevolent Brazilian readers that the book by Madame Rattazzi, *Le Portugal vol d’oiseau* that is being poorly transferred to Portuguese for its obscure leaflet, among some inaccuracies, easy to correct, some traits less clear, some individual appreciations, which are not presided over by the good, luminous and just criticism, are still a delightfully humorous work of *enfrain*, where, at times, in the fugitive and complex analysis of people and things, the tics of a fidelity and an admirable sparkle stand out. (*O Liberal do Pará*, n.º 36, 15/02/1880).³³

In this perspective, the reporter, besides disclosing her translation works and Rattazzi’s own work, also propagated her literary preferences, as she had already done with George Sand. However, the letters reveal a woman who longs for emancipation, her writings denote the desire to reciprocate, to receive letters from her readers and know a little of their reality: “If it were

³¹ Despeço-me das leitoras fazendo votos para que os meus modestos conselhos de repórter dedicada aproveitem a vossas excelências e concorram para enlouquecer de puro encanto contemplativo a legião dourada dos seus numerosos admiradores.

³² Dois acontecimentos completamente interessantes tem absorvido a atenção da última quinzena lisbonense, a aparição do livro de madame Rattazzi — *Le Portugal a vol d’oiseau* — e a rusga às casas de jogo.

³³ E já agora não largarei mão do assunto sem dar testemunhos às minhas benévolas leitoras brasileiras que o livro de madame Rattazzi, *Le Portugal vol d’oiseau* que está sendo deficientemente trasladado a português pela sua obscura folhetinista, por entre algumas inexatidões, de fácil correção, alguns traços menos nítidos, algumas apreciações individuais, a que não presidem a boa crítica, luminosa e justa, fica sendo ainda assim, uma obra deliciosamente humorística fulgurante do *enfrain*, onde, por vezes, na fugitiva e complexa análise das pessoas e das coisas, ressaltam tics de uma fidelidade e de uma acintilação admirável.

possible to reverse the roles, it would be me today who would ask to your excellence that would write me a letter from Pará, unlike me directing to you with a letter from Lisbon” (*O Liberal do Pará*, Letter no. 11, no. 70, March 28, 1880, p. 1, Trad. grifo nosso)³⁴, this implies that the readers of *O Liberal* had little correspondence with the leaflet maker, and that she wanted to know news from Pará.

This longing is the fruit of her elucidations in the sense of reaching, beyond a fashion section, a restless feminine universe that gradually changed from what was read and written about women: “But, as I was saying to the reader, and leaving the thread of our conversation broken by the whims of my restless and versatile pen” (*O Liberal do Pará*, Letter no. 11, no. 70, March 28, 1880, p. 1, Trad. grifo nosso)³⁵.

For this, it was essential to propagate the progress of those who had already conquered it and denounce the evils of those who still suffered, as she did in another letter: “Two girls, one from Lisbon, the other from Porto, have just been kidnapped from the loving arms of their family, the first by a comedian from D. Maria’s theater, the second by an acrobat from Mr. Enrique Dias” (*O Liberal do Pará*, Letter no. 12, no. 100, May 2, 1880, p. 1, Trad. grifo nosso)³⁶. Although these news were related to the Portuguese universe, when the leaflet writer denounced the kidnapping, in a certain way, she was warning all women, regardless of whether they were Portuguese, Brazilian or of any other nationality, because what she really wanted was to protest against the absurd way in which the women of the end of the 19th century were treated.

Thus, Guiomar developed an important work of usefulness for its public, discussing the customs of the time, based on the reality that she witnessed:

The Portuguese woman, condemned to tantic deprivation, of serious, complex, deep studies, which enable her to follow a higher education through which she could facilitate a defined position, thus unable to strengthen her spirit, prone to hysterical hallucinations, in the holy intellectual coexistence in the bright regions of art where thought transforms and develops, in a conscious harmony and in a perpetuated serenity when their wings are not clipped; to the Portuguese women, educated in banal collegiums, in the midst of pretentious disciples and illiterate teachers, who teach them how to make frillies and to do measures, to win caverns and to touch on the piano the low sentimentality of *fado corrido*, to speak the French in turns of a journey of commis voyager and to throw her elbows outside, with small steps like a

³⁴ Se fosse possível inverterem-se os papéis, seria eu hoje que pediria a vossa excelência, leitoras, que me escrevessem uma carta paraense em vez de lhes dirigir eu como costume, uma carta lisbonense.

³⁵ Mas, como eu ia dizendo à leitora, e restando o fio de nossa conversa quebrado pelos caprichos de minha pena desinquieta e versátil.

³⁶ Duas meninas, uma de Lisboa, outra do Porto, acabam de ser raptadas aos braços carinhosos da família, a primeira por um cômico do teatro de D. Maria, a segunda por um saltimbanco do sr. Enrique Dias.

mechanic doll; the Portuguese women, who, after the internship at the collegio, passes without transitioning to the internship of dating; the Portuguese women who, in the rooms, theatres, sidewalks, books, journals, periodically collects a copious mess of gratuitous slander, of idiotic slander, which puts it in her inexperienced ear and in her hollow brain, like a blown balloon, impure germs like the secretions of the fly, which is by the deficient conditions of her moral code, enabled as few for the funambulist somersault of love abduction. (*O Liberal do Pará*, Letter no. 12, no. 100, May 2, 1880, p. 1, Trad. grifo nosso)³⁷.

The author denounces the privations and calumnies suffered by the woman of her time who, unable to continue her studies, becomes an easy prey to “the love abduction”. By pointing out such social vicissitudes, she summoned her readers to react to such a bleak scenario.

Thus, Guiomar Torrezão’s writings are relevant documents for the (re)construction of women’s history, especially those that were long invisible. She portrays the anguish disguised by an audience, whose concern should be only the costume or the piano. To “attend” to the proposition of the newspaper she tried to conclude her “lectures” with the maxim: “And so that the domestic economy and the culinary chemistry are not completely banished from our unpretentious lectures, I will end with pleasant news and a useful recipe” (*O Liberal do Pará*, Letter no. 12, no. 100, May 2, 1880, p. 1, Trad. grifo nosso)³⁸.

Although, in the recipes, sometimes there was a lack of knowledge of the place and the public to which she reported: “The recipe teaches how to prepare the chard, a tasty and hygienic vegetable, which has for me in this moment only one against that of ignoring or producing it in Brazil, or if the reader is totally unaware of it” (*O Liberal do Pará*, Letter no. 12, no. 100, May 2, 1880, p. 1, Trad. grifo nosso)³⁹. Amidst the lack of knowledge of the chard, we cannot deny that Torrezão knew very well in which space she was stepping, so she was careful with her essential

³⁷ A mulher portuguesa, condenada à tantálica privação, dos estudos sérios, complexos, profundos, que à habilitem a seguir um curso superior mediante o qual se facilitasse uma posição definida, impossibilitada por conseguinte de fortalecer o seu espírito, propenso a alucinações histéricas, nas santas convivências intelectuais nas regiões luminosas da arte onde o pensamento se transforma e desenvolve, numa consciente harmonia e numa serenidade perpétua quando lhe não cortam as asas; a mulher portuguesa, educada em colégios banais, no meio de condiscípulas pretenciosas e de professoras analfabetas, que lhe ensinam a fazer *frioleiras* e a fazer *mesuras*, a ganir *cavatinas* e a repicar no piano a sentimentalidade reles do fado corrido, a falar o francês de torna viagem dos *commis voyager* e a deitar os cotovelos para fora, com passinhos miúdos de boneca mecânica; a mulher portuguesa, que depois do tirocinio do colégio passa sem transição para o tirocinio do namoro; a mulher portuguesa que nas salas, nos teatros, nos passeios, nos livros, nos jornais recolhe periodicamente uma copiosa messe de calúnias gratuitas, de maledicências idiotas, que lhe depõem no ouvido inexperiente e no cérebro oco, como um balão assoprado, gérmens impuros como as secreções das varejeiras, está pelas condições deficientes do seu código moral habilitadas como poucas para a cambalhota funambulesca do rapto amoroso.

³⁸ E para que a economia doméstica e a química culinária não sejam completamente banidas das nossas despreziosas palestras finalizarei com uma notícia agradável e uma receita útil.

³⁹ A receita ensina a preparar as acelgas, uma hortaliça saborosa e higiênica, que não tem para mim neste momento senão um único contra o de ignorar ou se ela produz no Brasil, ou se a leitora a desconhece totalmente.

style of writing so that her letters from Lisbon could reach us, women of the 21st century, with the same anguish of our accomplices from the 19th century.

“I'll finish with nice news and a useful recipe”

The nineteenth century witnessed the expansion of information, with the press as the main vehicle, and this unleashed spaces unimaginable to be occupied, including by women who acted as correspondents in newspapers, a fruitful diffuser of eighteenth-century ideologies. This was the case of the Portuguese Guiomar Torrezão, an exceptional leaflet maker, who acted as a correspondent in the newspaper *O Liberal do Pará*, bringing “pleasant news” to the female public.

She began her *Letters Lisbonenses* talking about amenities or fashion – the main justification for correspondence – she introduced, following the missives, ideas and opinions about feminism, denounced oppressions, opined on behavior. Later, she concluded her publication with some “useful recipe” for cooking or modeling clothes, so that she could “disguise” the real intention of her writing, if it was read by any husband vigilant of this purpose.

Thus, the Portuguese leaflet maker fulfilled all the expectations of her figure as a Woman of Letters of the 1800's, since she acted in the most diverse intellectual media of her time, in addition to having contributed greatly to the emancipation of women through not only her letters – revealing ideologies and the way in which the relationship and the interests of the people in the Eight Hundred were processed (MATTOS, 2013, p. 200-201) –, but also her other productions, such as: almanacs, novels, theater plays, among others. Finally, when we analyze Guiomar Torrezão's performance in eighteenth-century journals, we glimpse a little of the performance and history of women (writers and readers) forgotten in the pages of eighteenth-century journals in order to reiterate her contributions to what was her greatest ally: the press.

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