VOICES OF PORTUGUESE FEMINISM IN CHILDREN´S AN JUVENILE LITERATURE IN THE EARLY 20TH CENTURY- SOME CONTRIBUTIONS

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ABSTRACT
In the early 20th century in Portugal there is a turning point which is not just political but also historical, sociological and cultural for which the Portuguese feminist movement gave a great contribution, and that is still in need, in our opinion and together with children´s and juvenile literature of more research and publications. Thus, it is our aim to contribute to a greater consciousness of the importance of the ideas, publications and political conquests that this group of elite women has reached and that, to this day, are the basis of a society where equality of genders is no longer the will of a republican, activist minority. Of the group of bourgeois, staunch republican, feminist women, we have opted for three names, whose profiles we have considered to be more relevant for the study in question. We thus present a brief account of the contribution of Ana de Castro Osório (1872-1935), Emília de Sousa Costa (1877-1979) and Vírginia de Castro e Almeida (1874-1945) to diversify and make the reading horizons of children and adolescents more appealing, by reinforcing the importance of education as a form of progress complying to one of the main ideals of the Portuguese republican party. With their children´s and juvenile´s books, their newspaper publications or more reflexive studies, these republican women contributed to set the basis for female emancipation in Portugal, conferring to them the right to vote and the right to divorce, as well as the access to a profession, thus showing women a path to their independence and their economical and social affirmation.

KEYWORDS
Republican women; Feminist Movement-Equality of Gender-Female emancipation; Children´s and juvenile literature.

“The girl is raised close to her mother´s skirt, with the least expense possible, as she is a useless value, just seeking organization which is suitable to her role of appendix and eternal minor- the marriage. [...]The boy is free, can run, jump, laugh at ease, go anywhere without being attended; the girl starts to be dressed in colourful rags and ends up by being put in a straight jacket with the eternal it is not appropriate, which makes the poor victims of social prejudice really hideous”

(Osório, 1908, apud Silva, 1983:886)

“Women of my land!... Empty-brained Cinderellas who wait, sitting by the fire and with morbid winces, the hypothetical appearance of prince charming, severe servants that spend their lives with the pantry keys and needle in the hand, without having the least notion of domestic economy nor hygiene, confusing honesty with the negligence of beauty; pack or reproduction animals, surrounded by children that they are not able to raise or educate, luxury dolls, dressed as Paris ladies, with all their intelligence absorbed in deciphering fashion, unable of other interests and other understanding; small absurd phenomena created by the exception of a bare higher education and that, in the vacuity of the milieu, appear as

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prodigious windy folies, blown by vanity, abnormal and happy; passive instruments in the
crafty hands of the jesuitism that models them like wax; fervorous servants of snobbery and
gossip; superficial imitators of models that they barely know of... Poor women of my land!”
(Almeida, 1913: 16-17)

Portuguese Feminist Movement- brief historical approach

At the beginning of the 20th century, in Portugal, there is an ambiance of pre-revolution,
in which the old consortive monarchical ideals of “fidelity and obedience” lose ground to give
way to the progressive ideas hallmarked by “ civic sense and by the consciousness of respons-
sability” (Lemos, 1972:19). In this context, the republican ideals of “Progress, Work, Educa-
tion, Freedom and Nation” which triumphed in October 5th 1910, allow a greater value to
the child and to childhood. It is in 1911, with the publication of the first Republican Consti-
tution that the first projects of school libraries arise and that Mobile Schools are founded
and manage to alphabetize 100 000 pupils. Primary education becomes mandatory, free and
neutral in religious matters. Also the child education for both genders is officially created (cf.
Gomes, 1998:333; Silva, 2011:175). According to Francesca Blockeel the programm of the
Portuguese Republican Party was, indeed, “ a true crusade to raise the intellectual and social
level of the young, and that made it possible that, little by little, reading took its due role”
(Blockeel, 2001:39). Together with a greater investment in the reading of the younger, “the
corcepts related to the role of the woman in society, her function and value as a person and
her individual affirmation” (Silva, 1983:875) gain ground and thereby appears the Portuguese
feminist movement, which fosters a greater investment in female education and allows Por-
tuguese women a new role in society, which will last and win more and more supporters
during the 20th century.

Though elitist in the group of women who founded it, the Portuguese Feminist Move-
ment is considered to be of a “remarkable meaning for the efforts it congregates, for the
ideology that it spreads, for the visible unity of objectives and aspirations that it brings up
and by the expressions and concrete actions that it assumes and realizes while being an or-
ganized movement” (idem). Never had the struggle for women’s rights in Portugal felt so
sudden and organized, though with more conservative and less violent traits than in other
countries of Europe or in the United States, a forerunner of the feminist and suffragist move-
ments. This struggle is heard in the voice of sufragettes, more or less radical, but all of them
aware of the cultural poverty and the prejudices inherent to the condition of Portuguese
women in the beginning of the 20th century. We thus emphasize the main forerunners of
the Portuguese feminist movement: Caiel, pseudonym of Alice Pestana (1860-1929), one of
the most radical feminists, who also made an incursion in children’s and juvenile literature2;
Maria Amália Vaz de Carvalho (1847-1921), the great non-feminist writer, who edited the

1 For further information please click http://educar.centenariorepublica.pt/expo/index.php/educacao and
2 She was responsible for the foundation of the Portuguese League for Peace (considered to be the first feminist
organization in Portugal). Caiel is one of the first authors of children’s and juvenile literature. She directed Revista
Branca (1899-1900), a magazine dedicated to “children and the youngsters”. Information available at
http://www.dglb.pt/sites/DGLB/Portugues/autores/Paginas/PesquisaAutores1.aspx?AutorId= 6352 , accessed
January 15th 2016
children’s anthology *Tales for Our Children* (1886) in partnership with her husband, Gonçalves Crespo; Carolina Michaëlis de Vasconcelos (1851-1925), the German who located in Portugal. Ana de Castro Osório (1872-1935) who is “perhaps the most remarkable theoretician of feminism and one of its most engaged activists” (*ibidem*: 876) and Adelaide Cabete (1867-1935), teacher and physician, considered to be “one of the most impelling and prestiged leaders of the feminist current (*idem*)”.

It must be nonetheless stressed that the early days of female emancipation in Portugal have their roots in radical and feminist weekly newspapers as for example *A Voz Feminina* (The Female Voice) (1868), named *O Progresso* in 1869, both founded by Francisca d’Assis Martins Wood, a highly educated and revolutionary high bourgeoisie lady, who lived in London with her husband for some years and who believed that the new ideas that came to Europe would broaden the Portuguese mentality about the role of women in society. Other relevant names are Guiomar Torrezão, who in 1870 edits *O Almanaque das Senhoras* (The Ladies’ Almanac) and Elisa Curado who is in charge of *A Mulher* (The Woman) (1883) and the magazine from Viseu, *A Ave Azul* (The Blue Bird), founded in 1898 by Beatriz Pinheiro and Carlos de Lemos (cf. Esteves, 2000:93).

In 1907 a group of educated and cultivated women goes even further and claims the equality of juridic, economical, civil and political rights for both genders, thus surging the ephemeral *Grupo Português de Estudos Feministas* (Portuguese Group of Feminist Studies), directed by Ana de Castro Osório and to which intellectuals, physicians, writers and mainy teachers belonged. In 1909 appears the *Liga Republicana de Mulheres Portuguesas* (Republican League of Republican Women) and later on, in 1911, appear the *Associação de Propaganda Feminista* (Association of Feminist Propaganda), the *Conselho Nacional das Mulheres Portuguesas* (The National Council of Portuguese Women) in 1914, the *Associação Feminina de Propaganda Democratica* (Feminine Association of Democratic Propaganda) in 1915 and the *Cruzada das Mulheres Portuguesas* (The Cruzade of Portuguese Women) in 1916. The last one supports the entry and intervention of Portugal in World War I. It should be mentioned that these associations just did “a civic and peaceful pedagogy about the rights of women”, once there was never in Portugal an organized suffragist movement, as it happened in other countries of Northern Europe. Of this group of bourgeois, literate republican anf feminist women, who were fairly radical, we opted for three names, whose profiles are relevant for our study. So we will present a small account of the contributions of Ana de Castro Osório (1872-1935), Maria Emília Sousa e Costa (1877-1979) and Virgínia de Castro e Almeida (1874-1945) to set up the bases for a more attractive and diversified children’s and juvenile literature, appealing to the importance of education as a vehicle for freedom and future economical independence, mostly for girls, future women. We thus consider that these three...
ladies managed, through their writing, to launch the basis for female emancipation in Portugal, enabling women the right to vote or to get divorced, as well as the right to a profession, thus allowing them independence and economical and social independence.

**Feminist voices in the early 20th century**

**Ana de Castro Osório (1872-1935)**

Born in Mangualde, Ana de Castro Osório moved to Setúbal at 23 years of age. She got married there and later died in Lisbon. A writer, an editor, an essay writer, an educator, a masonic, cultivated, progressionist and fervorous feminist, founder of the above mentioned *Liga Republicana das Mulheres Portuguesas* (LPMR), she was the only child of Mariana Osório de Castro Cabral de Albuquerque and of the magistrate João Baptista de Castro, who played a determinant role, in 1911, in the case of the physician Carolina Beatriz Ângelo. The latter besides having been the first female surgeon in Portugal, was the first woman to vote, both in Portugal and in the South of Europe, as she was entitled to the law requirements: she was older than 21, could read and write and was head of the household, because being a widow, she supported her family (Almeida, 2015:8-12; Silva, 1983:892). It is of notice that “her courageous gesture had the support of an intelligent and progressive judge who gave her reason in court” (Almeida, 2015:12). This judge, who considered that women should not be excluded, evoking the term “citizens”, included not just men but also women, was the father of Ana de Castro Osório. Later this law would be altered, giving the right to vote just to men, although the universal right to vote was only granted to both genders in 1975, after the fall of the dictatorship (Estado Novo).

A dedicated and multitasking woman, Ana de Castro Osório dedicated her work to the younger but also to feminist matters, having had a determinant role in the Portuguese Feminist Movement, which stands out by the publication, in 1905, before the Establishment of the Republic, of the work “To the Portuguese Women”, considered to be the first feminist manifest edited in Portugal, in which the author defines feminism in the country as:

> A word men laugh at or get angry with, according to their temper, which makes the majority of women blush, poor things, as a fault committed by some colleagues, but for which they are not responsible, dear Lord! (Osório, 1905 *apud* Silva, 1983:881; Pimentel & Melo, 2015:33)

It is to be stressed that in the early 20th century and during the period of the Estado Novo (dictatorship) (1926-1974), the gender differences started at birth as “the boy should not be raised with the girls, so as not to be maudlin; a girl should not be raised with boys so as not to be a tomboy” (Martins, 2014:144). The concept of tomboy present here is still, today, the target of prejudice and criticism in our society and the idea that a man is not maudlin and therefore does not cry, is not at all abandoned by the contemporary society.

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9 Carolina Beatriz Ângelo became the first Portuguese woman to vote in the elections for the Constitutional Assembly in May 28th 1911. There are reports that account that there were soldiers waiting for her and that many people unsuccessfully tried to stop her from voting, there was great applause from those who supported her (Almeida, 2015:12, Silva, 1983: 892)
Michelle Ann Abate, in her book *Tomboys: a literary and cultural history* (2008)\(^{10}\), approaches the topic, by exploring how the tomboy is regarded in the American society and how the concept has evolved, claiming that “Although this “normalization” of tomboyism is a seemingly positive and even beneficial phenomenon, it has had rather several harmful effects (...)” (Abate, 2008: xxiii), as, in most cases, when girls are identified as tomboys, “they are punished and it is the advent of Gender Identity Disorder—even pathologized” and sent to “gender reorientation counselling, aversion therapy and even institutionalization” (*ibidem*), as neither the family nor friends see these girls favourably. Thus one can claim that the “the social statute of women” is set since her birth”(Silva, 1983:886) and therefore, it was so important to accomplish the main objective of the Portuguese League of Republican Women which included “orienting, bringing up and educating the Portuguese woman in the democratic principles [...] making them conscious and autonomous individuals, through the promotion of the “revision of the law that concerns women and children mostly” (*ibidem*: 877)

We thus intend to demonstrate that with industrialization and the new demands of the society of the 20th century, there is a new woman, that cannot be confined to her condition of submissive spouse and careful mother, she must be educated since childhood to be able to be free and thus choose a profession, through which she may find her own support and also help in the support of her family (cf.*ibidem*:897). So is real feminism defined, as in the words of Ana de Castro Osório\(^{11}\), it does not resume itself in transforming women into “masculine caricatures” with “a tie and a man’s collar”, but in making them “intelligent creatures with reasoning, usefully and practically educated so that they see themselves away from any dependence, which is always crumpling for human dignity”(Pimentel & Melo, 2015:33).

Osório also centres her concerns in the child and in its reading, by collecting and adapting folk tales and fairy tales and publishing some original children’s tales. This author is also responsible for the translation and adaptation of the tales of the Grimm Brothers and of Hans Christian Andersen, writes some theatre plays for children\(^{12}\) as well as adventure novels\(^{13}\) and takes an adventure in writing school books\(^{14}\).

The author shows great entrepeneural spirit by founding the publishing bookstore *For the Children*, in Setúbal, in 1897, through which she publishes, between 1897 and 1913, 18 pamphlet volumes of the collection *For the Children*, that although having entertaining intentions, also had a pedagogical and educational trait (cf. Cortez, 2001: 276-277). Osório also stands out by her vanguardism in valuing her books’ illustrations, having cooperated with various illustrators of her time. For all this we consider that she shows a progressive view, not only of the feminist and gender quest, but also of children’s literature, that she wanted to be “vast and varied” so that it would awaken the taste and curiosity for reading from early

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\(^{10}\) Available at http://books.google.pt/books?id=pYdrZNd7B1sC&PRINTSEC=FRONTCOVER&SOURCE=GBS_GE_SUMMARY_R&cad=0&v=onepage&q&f=false (accessed January 15th 2016)

\(^{11}\) In 2013 the Ana de Castro Osório Specialized Library was founded as a thematic nucleus of the Belém Municipal Library, as a result of the donation of the legacy of the author, which proves her civic action to form a feminist mentality and promote the equality of genders (Available at http://blx.cm-lisboa.pt/noticias/detalhes.php?id=825 (accessed January 10th 2016)

\(^{12}\) The theatre play *A Comédia de Lili* (Lili’s comedy)

\(^{13}\) Other works: *De como Portugal foi chamado à guerra: História para Crianças* (1918), *Viagens Aventurosas de Felicio e Felizarda ao Pólo Norte* (1922) and *Viagens Aventurosas de Felicio e Felizarda ao Brasil* (1927)

\(^{14}\) As examples, we mention *Os Nossos Amigos* (1910), *Uma Lição de História* (1909) and *Lendo e Aprendendo* (1913), these two being adopted in the official Brazilian schools (Cf. Cortez, 2001:281, Silva, 2015: 57)
ages, both in children and youngsters and developing their love for books, a pillar of a strong intellectual formation.

Emília de Sousa Costa (1877-1979)

In the footsteps of Ana de Castro Osório, Emília de Sousa Costa also dedicated her writing to the children and the women of her time, making a difference, however, for being a feminist voice that united tradition with modernity and so she is concomitantly considered conservative and progressive (cf. Mogarro & Dias, 2008:2; Nogueira, Carlos, 2013:163). Sousa Costa was a prolific writer and a brilliant teacher and educator. She translated and published more than one hundred books for children and youngsters, as well as narratives of her trips, conferences and various reference books on domestic economy and female education (cf. op cit, 2008:2; Patriarca, 2012:147). Of her works for children and youngsters, one must stress her translations and adaptations of the tales of the Grimm Brothers that resulted, in 1916, in the publication of Coisas do Arco-da-Velha: contos dos Irmãos Grimm15. We also stress her book series inspired in Carlo Collodi’s story Pinóquio, through which she narrates the voyages and adventures of Polichinelo16 in Portugal. Published between 1918 and 1921, this series had the aim of getting Portugal known as well as the different regions of the country, always with a pedagogical and moralizing personal trait (cf. op cit, 2012:170;209). Despite all this work, the author appears as forgotten and therefore more academic and scientific research is required. Sousa Costa’s ideas and the feminist thought, as Carlos Nogueira claims (2013) are more deeply given to light in the essay “Feminismo em Portugal na voz de mulheres escritoras do início do séc.XX” (1983) (Feminism in Portugal in the voice of women writers in the early 20th century), by Maria Regina Tavares da Silva (cf. Nogueira, 2013:162), who we have been quoting along this study. Of Sousa Costa’s reference works on the topic of feminism and issues of women’s emancipation the following are of great interest: A Mulher no Lar (1916) (The Woman in the Home). Economia Doméstica (1918) (Domestic economy), A Mulher: educação infantil (1923) (The Woman: child upbringing), Ideias Antigas da Mulher Moderna (1923) (Old ideas of the modern woman), Olha a Malícia e a Maldade das Mulheres(1932) (Look at the Malice and Meanness of Women), Na Sociedade e na Família (1937) (In Society and in the Family) and A Mulher Educadora (n. d.) ( The Woman Educator). These works shed light to a real code of conduct for the woman of her time, questioning the traditional role of the woman, giving very practical advice on domestic economy and considering questions of urbanity, etiquette and good manners (cf. Mogarro & Dias, 2008:2). According to Sousa Costa, feminism is something “moderate, fair and sober”, and therefore feminists should not be mistaken for:

15 Between 1912 and 1915 Sousa Costa coordinated the collection Biblioteca Infantil (Children’s Library) and Biblioteca dos Pequeninos (Little one’s Library) between 1927 and 1932 and, from 1940 the collection Contos de Encantar. For further information about these collections, please refer to Patriarca, 2012, O Livro Infantojuvenil em Portugal entre 1870 e 1940-uma perspectiva histórica- Ph D dissertation in History presented to the Faculty of Letters of the University of Porto.

16 The three volumes of the series are: Polichinelo in Lisbon (1918), Polichinelo in Trás-Os-Montes (1918) and Polichinelo in Minho (1921)
The unbalanced that gamble and smoke, who exploit the man and dread work, for those who do not love the mission of being a mother, do not aspire to the caring abnegation of spouses, despise the little traits of a life dedicated to the well-being of the family - it is such a serious and mortal error to the true happiness of the nation that it is hard to forgive (Costa, 1923b *apud* Silva, 1983:879)

For Sousa e Costa “feminism cannot be madness or folly”, as Portuguese feminists should not, according to her, have nothing to do with the British sufragettes, as they should not aspire to the “turbulence of politicking” but, even though, she considers that women must have the right to participate in the national political decisions, as well as of seeing their merit awarded and recognized as it happens with men (cf. Costa, 1923ª *apud* Silva, 1983:880). We corroborate Carlos Nogueira (2013) when he claims that it is words like these that show us that, despite all the vindications, the struggle for political participation and, particularly, for the right of women to vote, was, undoubtedly a long and difficult process in the history of Portuguese feminism (cf. Nogueira, Carlos, 2013:163; Silva, 1983:895).

In short we can state that the author in question defended a feminine education with a basis on domestic education and professional training, that is, Costa, just like Osório, claimed that feminine education and instruction were the best ways for female emancipation. Emília de Sousa Costa was a woman ahead of her time, though even having a restrictive and moralizing character, she attributed women a crucial role in the construction of the future of the country, putting them as pillars of the family, of the society and of the nation (cf. Mofarro & Dias, 2008:1).

**Vírginia de Castro e Almeida (1874-1945)**

Vírginia Folque de Castro e Almeida Pimentel de Sequeira e Abreu (1874-1945) was born in an aristocratic family in Lisbon where she would later die. She makes her debut in children’s literature in 1895 with her first novella *A Fada Tentadora* (The Tempting Fairy), to which some authors attribute an almost “founding” character of the Portuguese literature for children and youngsters.

Although she has not been an active and direct participant in the feminist movements, Castro e Almeida expressed her opinion on these matters, specially in her work *A Mulher* (1913) (The Woman), whose preface reveals her change of perspective about feminist questions. In an early stage of her life and due to her rigid and traditional upbringing, which was typical of that time, Castro e Almeida rejected feminism, by considering it “despicable, comic, silly, absurd, sometimes monstrous” (Almeida, 1913:11). However, with the passing of the years and life lessons, Virginia explains that feminism transformed itself gradually “in a great and generous idea of redemption, que goes along gravely with the majestic serenity of all the invincible forces destined to change the face of the world” (*idem*). Thus we corroborate the words of Maria Regina Tavares Silva (1983) who stresses out the transformation, the change, the redemption, the elevation, the liberation, the nobilitation, the dignification and the rehabilitation as new idealistic concepts associated with feminism together with truth, justice, progress and hope and thus contributing to enrich the “contents of feminism that should be transforming and that reveals itself full of dreams and utopias” (Silva, 1983:882).

The conscience of this utopic aspiration that feminism carried, which pretended “to elevate
the woman”, “make her free and dignified” and “fortify the individual conscience” raised doubts and concerns about the new role of the woman in society. However, for Castro e Almeida it was due that feminism intended that the man stops “considering the woman as an exclusive object of pleasure, as a servant, as an utensil, as a luxury object; she wants the woman equal to the man and not an usurper of his rights” (Almeida, 1913:21).

Virgínia de Castro e Almeida was undoubtedly a remarkable figure of the scenario of the Portuguese feminism in the early 20th century; her work A Mulher (The Woman) reflects not just her evolution as a woman, but also the change of conscience and attitude that the feminist movements foreboded, by hallmarking socially and ideologically the tumultuous years of the First Republic.

Conclusions
These three feminine voices spread the seeds of the Portuguese feminist movement during the years of the First Republic, which had its predecessors in the last years of the monarchy and lasted for all the Estado Novo (dictatorship period). In common, they all have the privilege of the bourgeois social class and the interest for the issues of the women and of the children, that in the early 20th century occupied the political agenda of the European countries. If Ana de Castro Osório was the most progressive, radical and activist, Emília de Sousa Costa stood out due to a more or less progressive conservatism, while Virgínia de Castro e Almeida seems to have affirmed herself as a pacifist, who manifested herself just in her writing, and whose change in individual paradigm was a mirror of the aspirations of the movement itself.

These voices were joined by others during the dictatorship period, as Maria Lamas (1893-1983) and Elina Guimarães (1904-1991) and to these other voices of contemporary women gathered. Nowadays these women reflect about the new challenges of the role of the women in society, as female emancipation does not restrain in the conquest of the right to vote, to education and to financial freedom and independence. In today’s society, the challenges of women have altered themselves, as for example, Maria Filomena Mónica (1943-) who refers in an article in the newspaper O Público, on March 2nd 2015, and with the provocative title The Portuguese Women are Stupid, that when she got married “what was expected of me, besides the continued procreation, was that I should spend the day cleaning the house, cooking refined dishes and keeping an eye on the pantry”.

Nowadays we know that a woman’s biggest challenge is to reconcile her career with maternity, a fast Herculean effort for the majority of women, as:

The Portuguese women spend three times more hours than men with household chores: they spend twenty six hours a week, men only seven, which makes up a difference of nineteen weekly hours, an average which is superior to the rest of Europe.

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19 idem
It should be stressed that the excessive concern with household chores together with maternity and professional life, means to Maria Filomena Mónica that “it looks like nothing has taken place since the moment, in the 60’s of the 20th century, when my generation raised the flag of female emancipation.\textsuperscript{20}

We therefore agree that “the struggle must go on”\textsuperscript{21}, because if the feminists of the early 20th century saw what is going on in the contemporary Portuguese society, they would consider that there is still a long way to go against social and gender injustice and that women must undoubtably have the right to a professional life, to a family and children, without having to close themselves “in a doll’s house”\textsuperscript{22}.

Lastly and as a closing remark to honour all these go-getters, we would like to quote an extract of a text by Maria Velho da Costa, included in her book \textit{Cravo} (1976), in the section Women and Revolution, an hymn to the feminine condition that, unfortunately, forty–two years after the 25th of April\textsuperscript{23} is still pertinent.

\textbf{THEY}  
They are four million, the day begins, they light the fire. They cut the bread and heat the coffee. They chop onions and peel potatoes. They mince loaves of bread and sour leftovers. When it is still dark they call their husband, the animals and their children. They fill up lunch-boxes and schoolbags with cans and bites and fruit wrapped in a clean cloth. They wash the sheets and the shirts which will again be sweated. They scrub the floor on their knees with a piassava brush and yellow soap and doing away with insects so that their loved ones do not get ill while sleeping. They bargain in the markets for cheaper. They count cents. They sew and knit with the wool that will keep the body who eats the food warm. They come with a pitcher in the hip and woodsticks on their head. They clean the sinks, the barrels the rabbit hutch and the enclosures. They light up the fire. They cut vegetables; they scrub the bottom of the pans. They mend socks and trousers and shirts and socks again. They scour the stove with steel wool. They walk the city on foot and in the rain because in that neighbourhood things are cheaper. They run like mad to catch the train or the boat. They put the basket down and open the door with a red hand. They close the haystack. They put their little finger in the hen to see if there is an egg. They light the fire. They stir the rice with a zinc fork. They lick the thread to mend the shirt. They fill the dishes. They put the large bowl on the border of the sink to sustain it. They take off the cover of their bed. They open themselves to a tired man. They also sleep (…)

\textbf{Bibliographical references}  

\textsuperscript{20} \textit{idem}  
\textsuperscript{21} \textit{idem}  
\textsuperscript{22} \textit{idem}  
\textsuperscript{23} The Carnation Revolution that put an end to the dictatorship.


Velho da Costa, Maria (1976), Cravo, Plátano Editora