

**“DO NOT PAY ATTENTION TO THE VOICE OF THE
MERMAIDS!”: the feminine daily routine on the magazine “Para
Moças” (1940/1960)**

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ABSTRACT

This research seeks to understand the use of civilizational printed media, published at the beginning of the first quarter of the 20th century, and its relationship with the feminine daily routine related to social practices, with emphasis on moral prescriptions and on the gender relations they approach. The investigated sources consist of six editions of the magazine “Para Moças” (“For Young Ladies”), created by Fr. Eliseu and published possibly between the decades of 1940 and/or 1960. To meet the aim of this study, the documents are analyzed from the concepts of civility and representation. The employed method is the documentary and archival analysis. The analyzed printed magazines, as other media of the same type, occupy a key place in non-schooling education, over all for women, at a time in which the feminine representations and their place in society had suffered the consequences of the expansion of urbanization. The conclusions, still partial, point that the magazine “Para Moças” produces a prescriptive discourse, of moral order, focused on the education of urban women. It aimed at inducing behaviors based on moral assumptions and values, on good habits, in order to construct and to spread representations of coy, obedient, religious women, whose natural and desired destination was marriage.

Key-words: Civilizational printed media. Civility. Written culture. Gender relations.

**“NO PRESTEN ATENCIÓN A LA VOZ DE LAS SIRENAS!”: el
cotidiano femenino en la revista “Para Moças” (1940/1960)**

RESUMEN

Esta investigación busca entender el uso de materiales impresos de carácter civilizador, publicados al principio del primer cuarto del siglo XX, y su relación

con la vida cotidiana femenina incluída en las prácticas sociales, con énfasis en las prescripciones de orden moral y en las relaciones de género presentes en esas prescripciones. Las fuentes investigadas consisten en seis ediciones de la revista "Para Moças" ("Para Señoritas"), creada por P. Eliseu y publicada, posiblemente, entre las décadas de 1940 y/o 1960. Para alcanzar el objetivo propuesto, los documentos son analizados desde los conceptos de civilidad y representación. La metodología empleada es el análisis documental y archivístico. Los impresos examinados, como tantos otros del mismo tipo, ocupan un lugar importante en la educación no escolarizada, sobre todo de las mujeres, en un período en el cual las representaciones del femenino y su espacio en la sociedad sufrían las consecuencias de la extensión de la urbanización. Las conclusiones, aún iniciales, apuntan que la revista "Para Moças" produce un discurso prescriptivo, de carácter moral, centrado en la educación de la mujer urbana. Tuvo como objetivo producir comportamientos basados en las reglas y los valores morales, en las buenas costumbres, para construir y difundir representaciones de mujeres recatadas, obedientes, religiosas y cuya destinación natural y deseada era el matrimonio.

Palabras clave: Impresos de carácter civilizador. Civilidad. Cultura escrita. Relaciones de género.

“NÃO PRESTEM ATENÇÃO À VOZ DAS SEREIAS!”: o cotidiano feminino na revista “Para Moças” (1940/1960)

RESUMO

A presente pesquisa procura compreender o uso de impressos de cunho civilizatório, publicados no início do primeiro quartel do século XX, e sua relação com o cotidiano feminino inscrito nas práticas sociais, com ênfase nas prescrições de ordem moral e nas relações de gênero presentes nelas. As fontes investigadas consistem em seis edições da revista "Para Moças", criada por P. Eliseu e publicada, possivelmente, entre as décadas de 1940 e 1960. Para atender ao objetivo proposto, os documentos são analisados a partir dos conceitos de civilidade e de representação. A metodologia empregada é a análise documental e arquivística. Os impressos analisados, como tantos outros da mesma tipologia, ocupam um lugar importante na educação não escolarizada, sobretudo das mulheres, em um período no qual as representações do feminino e o seu espaço na sociedade sofreram as consequências da expansão da urbanização. As conclusões, ainda iniciais, apontam que a revista "Para Moças" produz um discurso prescriptivo, de cunho moral, focado na educação da mulher urbana. Visava a produzir comportamentos galgados nos preceitos e nos valores morais e nos bons costumes, de forma a construir e difundir representações de mulheres recatadas, obedientes, religiosas e cujo destino natural e desejado era o matrimônio.

Palavras-chave: Impressos de cunho civilizador. Civilidade. Cultura escrita.

Relações de Gênero.

Introduction

The study is a section of the project “School Institutions in the metropolitan region of Porto Alegre and Vale dos Sinos: collections, memory and school culture - 19th century. XIX and XX”, which is linked to the subproject “Writing to remember: written culture as an object of analysis”. Both consist of the investigations linked to the research group EBRAMIC¹. It aims to analyze the moral prescriptions, centered on female education, whose purpose focuses on preparation for marriage. In general, the set of representations present in the analyzed documents allows to understand, to some extent, the gender relations inscribed in social practices.

In this investigation, six editions of the magazine “Para Moças”² (For Girls) were analyzed. The research is based on the documental and archival analysis methodology, which allows “[...] historical critical realization from its material angle and symbolic expression” (TUPY, SAMARA, 2007, p. 118). The process of analyzing print is linked to studies of written culture, which we understand “[...] as a place, both symbolic and material, that writing occupies in / for a given society, group” (CASTILLO, 2002, p. 15).

The magazine “Para Moças” is understood as a civilizing print, which was produced and disseminated in Brazilian society in the early twentieth century. This type of literature was marked by prescribing rules of etiquette and courtesy, correcting manners, and serving as a guide for good behavior regarding dating, engagement, marriage, and so many other social practices. According to Maria do Carmo Teixeira Rainho (1995), this kind of civility literature composes a corpus

¹ EBRAMIC. Educação no Brasil: memórias, instituições e cultura escolar.

² These prints are part of a collection of three collections: “It’s true that...”, “For girls” and “Thinking about getting married”, all from the Anchieta Institute’s collection. The materials were transferred to UNISINOS and donated to the EBRAMIC Research Group’s School Documentation Archive.

added to the urban daily life that aims at the propagation of an order, what needs to be learned and taught and that is considered civilized. The printed matter is then, a kind of tool that allows us to understand the new social changes that were advancing at the time.

This corpus is materialized in numerous writings for sale to the general public and made available in various establishments, such as educational institutions, especially in Catholic colleges in teacher training courses. According to Maria Teresa dos Santos Cunha (2005, p. 3),

In the decades between 1930 and 1960, civility and etiquette manuals began to appear quite often on the library shelves of the Normal Schools. Most of the time these books composed the didactic material used in classes of various subjects, such as Moral and Civic Education, Home Economics, Hygiene, Literature and Didactics that were taught as part of the official curricula for the formation of teachers of the so-called Teaching. Primary. Thus, instilling civilized forms of personal and moral conduct and parading their own marks of social etiquette were developed aspects as scholarly knowledge.

The need for this type of production stems from the concern to transform Brazil - which until the late nineteenth and early twentieth centuries had rural characteristics - into a society that pursued the precepts of urbanization. In order for the country to absorb urban characteristics, civilizing as an instrument for the general reorganization and the creation of norms considered appropriate to social and behavioral relations.

For Cunha (2005, p. 3), “[...] civility manuals were considered vectors of value systems, tools for the consolidation of moral and social forms and codes”. In its content, were published several advices, guidelines and rules that aimed to convey and appreciate the attentions and care that each individual should have with the other, in various spaces. Given this, it is necessary to understand these ancient paradigms translated in such forms so that, through them, it is possible to identify the intentions of society in the process of construction of a certain feminine *ethos*³ and how it reverberates in today's society.

³ In this research, we understand *ethos* as the “[...] set of fundamental customs and habits, within the scope of behavior (institutions, tasks, etc.) and culture (values, ideas or beliefs) characteristic of a particular collectivity, time or region” (ETHOS, 2009 apud CUNHA; BIANCHETTI, 2019, p.

The moral and social values and codes perpetuated by these forms were intended to promote the formation of people - in this case, refined women - resulting in the construction of a civilized society. In this regard, Jacques Revel (1991, p. 166), in defining civility, states: “[...] civility is, above all, an ever-controlled art of self-representation for others, a way of strictly regulated to show the identity one wishes to be recognized”.

Thus, it is possible to affirm that from these forms, not only representations of civility, but also representations of the feminine were produced and disseminated. According to Chartier (2002, p. 17),

Representations of the social world [...], although they aspire to the universality of a reasoned diagnosis, are always determined by the group interests that forge them. Hence, in each case, the necessary relationship of the speeches given with the position of those who use them. [...] Perceptions of the social are by no means neutral discourses: they produce strategies and practices (social, school, political) that tend to impose authority through others, who they despise, to legitimize a reformer project or to justify, for the individuals themselves, their choices and behaviors.

With this statement, the author brings the idea of representation as a tool of symbolic internalization that emerges from socially desirable practices and culturally built in certain groups. Regardless of the individual wills, this process produced and built acts and actions that influenced conduct. That is, the representations of the printed matter directly affected the behaviors and were internalized by their readers. In the case of women's representations, a set of meanings is established that allow studies on gender relations, implicated in prescriptive discourses. Such relationships are understood, from Scott, as a “[...] means of talking about systems of social relations between the genders that [...] rejects the interpretative validity of separate spheres.” (1995, p. 13).

1. The magazine “Para Moças”: first approaches

846). (ETHOS. In: HOUAISS, Antônio. Houaiss Portuguese Language Dictionary. Rio de Janeiro: Objetiva, 2009).

Understanding the printed object as a whole, Robert Darnton (1990) proposes a general model of analysis, which allows us to understand how books emerge and spread in society. Although they have varying conditions and change from place to place, books go through the same 'life cycle'. To analyze the process of production and circulation of print, Darnton (1990) proposes a communication circuit composed of five steps: from author to editor; from publisher to printer; from printer to distributor; from distributor to seller; and from the seller to the reader. Although not taken as the central methodology of analysis, the 'life cycle' proposed by the author allows us to analyze some elements of the magazine “Para Moças”.

Initially, it is noteworthy that the magazine “Para Moças” was created by Fr. Eliseu, and was part of a collection entitled “Vida em Flor”. The print has a rectangular format, 18 cm long and 13, 3 cm wide; and the number of pages varies between 32 and 48. Regarding the issue, the magazine was produced by Editora Paulinas, which manufactures moralizing religious books - the “Para Moças” collection is no exception.

Its materiality is simple: they are small books, with few pages and printed on a cheap paper. For this reason, it can be deduced that it was not costly and easily accessible to low-income social class. Table 1 presents the main information on the form:

Number	Title	Pages	Cover
1	Criai em vós uma alma de aço!	? ⁴	?
2	Não prestem atenção à voz das sereias!	32	Green
3	Para não desviar da rota!	36	Orange
4	Viçosas como flores!	32	Red
5	Não sejam almas vulgares!	32	lilac
6	Dê-me os seus vinte anos,	?	?
7	De pé, nobres corações!	?	?
8	Há quem se ri delas!	?	?
9	Quando o coração faz toc... toc!	48	Yellow
10	Cuidado com a paixão!	32	Blue

Chart 1 - Information about the numbers of the magazine “Para Moças”⁵. Source: Own elaboration.

⁴ The sign “?” Is used to demonstrate that information regarding the issue was not found.

⁵ The editions of the magazine do not have the date of publication. Some approximations with other studies and with the elements of the print make it possible to affirm that, possibly, it was

The analysis of the covers allows us to affirm that the magazine conveyed representations of the feminine built from a social clipping, as they presented prints of young, white and well-dressed women. Illustrated with generally serious, self-contained expressions, these girls show in their manner a vague look, a sweet complexion, and a dreamy posture. The model then reproduces itself in a way that is far removed from the social and cultural reality of much of the female contingent of a Brazil of the temporality analyzed. The background of the cover images has strong colors.



Image 1 - Aspects of the materiality of the magazine "Para Moças". Source: Own elaboration.

In turn, the internal content of the print seeks to engage in a more intimate and personal dialogue, so that readers view themselves as having moral precepts and as a model to be followed. In this way, we seek to represent a balanced, sober, polite woman, with little or no expression denoting any impudence. On the covers, to call reading, creates a kind of atmosphere of wisdom and feminine secrecy, promoting a maturity prepared to live in the urban environment.

The titles of the print are incisive as to the desired behaviors: not paying attention to female seduction, the sensuality that women "have by origin"; do not

produced between 1940 and 1960. Thus, although the civilizing print marks, in particular, the first quarter of the twentieth century, our study focuses about the period of the analyzed pamphlets

deviate from the moral path; be sensitive, shy and reverent; not to be vulgar; follow rules for love and marriage; and be very careful with passion.

According to Cunha (1999), by looking at the materiality of the covers, titles, typographic dispositions, discourses and softness of language, we were able to analyze the strategies and devices that contributed to a daily feminine education of sensitivity, romanticism, purity and politeness towards male figures and society, as well as favoring this imaginary of enchantment, considering reading as a cultural practice. That is, reading is absorbed by society, forming a complex of beliefs, morality and customs, manifesting itself as part of the current culture.

Cunha, referring specifically to the civility manuals, states that these materials “[...] presented advice and rules that invested in trying to generate considerations and behaviors that should be followed, both in the public and private spheres” (2005, p. 350). His ideals were internalized through discursive practices for social restraint on the behavior of ideas and the body. No scope was excluded from its circulation - until the school context was inserted. In this sense, taking into account the moral and religious background that the writings carried, they also occupied an important place in school education in the decades of greater circulation. With the analysis of these forms, we realized that society wanted to transmit, through educational institutions and other spaces in which these materials circulated, values such as patriotism, etiquette, morality, correction and Catholicism, among others (CUNHA, 2005).

With these assumptions in place, it was to be imagined that the representation of women and their role also suffered major consequences through these idealized and instituted parameters in the process of civilization. The control of personal desires, the ways of treating certain citizens, the differences between the feminine and the masculine, among others, constituted, from the first decades of the twentieth century, a civility program that we perceive to be inscribed in each page of the analyzed documents. The titles already point to the feminine representations - “Viçosas como Flores”(Lush like flowers!) (N.

4); "Não sejam almas vulgares" (Do not be vulgar souls!) (N. 5); "Cuidado com a paixão" (Beware of passion!) (N. 10) -, drawing attention to the importance of having vigor, not being vulgar and having an unblemished morality.

2. To get married is necessary...

The collection entitled "Para Moças", in line with the manuals studied by Cunha (1999; 2005), printed rules of etiquette and how to behave. His texts, written with the aim of being easily absorbed, address stories of rescued virtues, promote the deconstruction of undesirable behaviors and the restraint of instincts, bringing a very definite female *ethos* model.

Women should know how to act with male figures, in public spaces or alone, as well as learn to observe the nature of the new urban world. All texts have ecclesiastical approval and were written, as already mentioned, by author Fr. Eliseu, demonstrating the significant power that the Church wielded over social behavior. The printouts were divided into themes on which various forms of behavior were prescribed. Here we highlight the following numbers: 2- "Não preste a atenção na voz das sereias!" (Pay no attention to the voice of mermaids!); 3- "Para não desviar da rota!" (Not to deviate from the route!); 4- "Viçosas como flores!" (Lush like flowers!); 5- "Não sejam almas vulgares!" (Don't be vulgar souls!); 9- "Quando o coração faz toc... toc!" (When the heart makes knock knock...!) And 10- "Cuidado com a paixão!" (Watch out for the passion!). From them we chose six categories of analysis: purity and chastity; the moral; virtuosity and purity; innocence and vulgarity; marriage; And the passion.

2.1. Purity and chastity

The pamphlet bearing the title "Não preste atenção a voz da sereia!" (Pay no attention to the voice of mermaids!) Has as its central theme chastity and purity versus seduction. In the preface, the author explains what the edition is about and what his intention is when writing about this theme.

Young people, the words I have chosen for the title of these pages dedicated to you are a prayer, a supplication: because seeing the moral depression our society is going through, a priest could in no way shy away from working until he got it.

[...]

- Do not want to pay attention to the voice of the mermaids! Keep your heart; he, in fact, just as he can lift them very high, can also make them fall very low. Keep at all costs that virtue so precious as purity, so that what was once said was always true: "God has done two perfect things in this world: the rose when it is fresh and the young when it is pure."

Not paying attention to the voice of the mermaids you will have great and beautiful souls, produce abundant fruit, taste the unparalleled freedom, the deepest joys "(Fr. ELISEU, preface, p. 4).

These are excerpts that configure themselves as a call to the context addressed in the publication. From an idea of reward, both divine and moral, the proposal is that with reading the magazine, women take ownership of its content and become pure hearts, devoted to the church.

The first chapter, "I the Enemy," begins with a legend that refers to the singing of a mermaid who is trying to charm men on a boat. Although the prince is the only one fascinated by his singing, the ship departs and disappears, leaving the mermaid in "perpetual pride." With such a pedagogical analogy, Fr. Eliseu describes that this would be the symbol of the vice that plagued the time. This would mean "impurity," which would destroy morals, "defiling the soul and body" (p. 6). That is, sensuality would be what he calls something "shameful and dishonest, because it repels all modesty" (p. 6).

These are interesting assumptions if we think these publications are made for women. The author already assumes that women themselves, possessed of this sensuality that delights men and blinds them, will influence them to sin body and soul; and so they must rethink how to destroy this instinct that is already born with them. Thus, the guilt would be feminine and would refer to the original sin, to the temptation that would befall the woman and that would eventually influence the man to sin.

The text goes on to tell another story about the "Susanna caste". Susan was a Jewish slave who had a "perfect beauty and virtue" (p. 6). There were two elders - according to the Aurelian dictionary, an elder is understood to be an 'old

and respectable person' - manifesting dirty intentions and proposals, for they 'conceived a criminal passion' (p. 6) for Susanna. Soon they began to blame her for acts she did not agree to do. She immediately chose to lose her reputation and even risk her life for the punishment she would suffer for a crime she had not committed, all in the name of her chastity and purity. However, later a man named Daniel appeared, who reversed the process with the support of the crowd, and Susan was acquitted.

Here we can see some aspects of the narrative: it includes two older men in love with a young woman, wishing to take advantage of her beauty, for idealizing a possible sensuality originating from the female gender. Still, what is welcomed and admired is the young woman's stance, for not letting any sexual and indecent proposal affect her in her moral presence. Besides, obviously, Susan would need a male savior, Daniel.

Close your ears to the voice of that other mermaid who, sooner or later, will be heard and called passion. Perhaps it has already sounded to you young people the time for those vague disturbances, those strange calls, those hitherto unknown stimuli that revolutionize the whole being. Ah! Be careful not to give your life over to the rampant whims of the flesh. It would be the same as allowing them to bind them with ropes on a fiery horse, to transport them numbly to a place where they would never want to set foot without allowing resistance. Better be ... That they cling to the mast⁶ (Fr. Eliseu, p. 9-10).

In the following excerpt, we note as its central theme the importance of resisting Satan and his ambushes. From this perspective, leaving through certain books, reading certain novels, magazines, and illustrations, attending dances and worldly gatherings is a danger. A young woman who hears these calls has no faith or religion, only desire, yearning for pleasure - which is obviously condemned. We also highlight the way in which Fr. Eliseu writes his texts: paternally; as a father, a friend, a counselor worthy of being listened to, for being wrapped in virtue; It is this aspect that gives it absolute legitimacy, considering its bond with the Church.

For some time I have been saturated with everything: religion, my occupations. If I could do what I want, I'd go back to work and go to the fun. I can no longer stand

⁶ We chose to preserve the spelling of the time in the excerpts.

the slightest censorship from my parents. I no longer pray: doubt seized my brain ... Heaven? ... Hell? ... Is it really true? ... (Fr. ELISEU, p. 13).

This other passage refers to a confession of a young woman heard by Fr. Eliseu. To him impurity had destroyed all his faith and true love. According to this view, one cannot question and think about one's own life. Moreover, the concept of amusement would not be prudent for women of good character. In this sense, questioning religion meant the deepest disrespect a young woman could show.

The rest of the manual has its content fixed on these ideas: the need for women to focus on a correct path to distance themselves from seduction and sensuality; the importance of observing the holy examples of victories against fleshly desires; and seeking refuge in the Church through the help of a priest. Women should never lose themselves in the midst of cinema, fashion, sex and other individual freedoms that would ultimately give them more autonomy. So the message was clear: *Paid no attention to the voice of the mermaids! Pay no attention to your longings, your inner self, your own self.*

2.2 The route to be sought: the moral

The pamphlet entitled "Not to deviate from the route!" Has a language with a little more order and design by Fr. Eliseu. It highlights the fierceness with which youth can lead women astray from their virtuous ways. It also indicates how much a qualified driver is needed to help guide their lives. It begins with a narrative of a boat suffering the violence of the sea with its frightened fishermen, while Jesus slept peacefully in its midst. When he hears the help of the fishermen, he orders the sea to calm down; Thus, this figure would be the only one who could guide female souls. So, "[...] choose. Because if they want guidance in devotion, they must choose a good man to guide and lead them." (p. 7). The discourse is based on a relationship in which women cannot lead themselves; They need a male figure, pure and larger than them, to act according to the divine will.

In this sense, he emphasizes: "[...] Choosing someone, do not be guided by human considerations or by more or less suspicious counselors. Many young

girls who are not serious allow themselves to be dragged by friends who are not good [...]”(p. 7). Women should not trust other women either - one should always be alert.

Fr. Eliseu keeps on writing:

[...] it is not very easy to know us women. When they have confessed them for a few years, they will be amazed that they have not understood them: they do not realize themselves to expose the heap of their sins, and judge them only by what they tell them.

Who write this? A woman: Saint Teresa. In a letter to Father Mariano dated October 26, 1576. Yes, many young women always bring before the Sacred Court the sinuosities of the human nature. They rarely go straight to the end in a straight line: they usually take oblique paths, just as in their letters in which they write in the postriptum the main idea ... (P. Elisha, p. 9-10).

In this fragment, Fr. Eliseu uses writings of Saint Teresa, which take up the idea of women as sinners. Perhaps, in seeking a woman's texts, Fr. Eliseu seeks to reinforce the legitimacy of his own writings, which are in line with what is pointed out by a woman - in this case, a 'saint'. It is a means of legitimizing the truths of the female gender. If a saintly and virtuous woman declared in all her wisdom that women obscured some confessions or even lied about them, it might be because this might be so. The message is: don't be liars, don't hide anything from your lives to your guides - the priests.

The print remains assertive in its prescriptions: the authors would not be writing to act as banal, futile advisers; These were not friends to whom women could turn to overcome a particular difficulty or flaw. Young women should be straightforward, succinct, bare to the core of their worst intimate desires and their dirtiest actions. In this context, the relationship between the chosen guide and the young woman should be lasting, secret, a moment that would happen only between the two, as confidants. They were not allowed to comment with other young women what they were told at these times of confession.

The narrative construction of this publication revolves around the need for a woman to have a mentor, a man, a deity-possessor, and a wise man, since she could not have pure and chaste actions and thoughts. From this perspective, to think by your own means would mean to think wrong, and not to tell the Church

all your intentions and practices, both public and private, would be to deny God the truth. In this way, the woman would be running away from the right route, which would make her useful to society. Fr. Eliseu also discusses some tips on how to talk to your guide, how to behave after confession - all perfectly detailed. Women, following their script, would never take another, than the purest route.

In chapter III of this publication, entitled "Precious Advantages," the author highlights the importance of constancy in his resolutions, knowledge of the way forward, and the need for help and protection (including from other women). According to the publication, individual knowledge does not come from a personal reflection or an internal understanding, proper to the human being, which respects his identity and uniqueness. The knowledge comes from a supreme being personified by an institution and its representative - in the case of the Church, it would be the priest. Thus, a woman would know herself only if she was constantly accountable to the Church and her guide.

Here it is, young people, what awaits them: light, strength, consolation, forgiveness, joy, help, and protection ... as long as they take on board the pilot whom God has assigned them. May you, like the apostles on the lake of Genesaret, have this pilot, this priest, this other Christ on the boat! Seek him: and when they have found him, give themselves into his hand; entrust yourself with your old sea wolf skill, your knowledge of the pitfalls, your past experience, your prudence, your awareness of responsibilities. [...] They will not drift, but with all the candles unfurled they will sail towards the Ideal ... On the way! And trust! (Fr. ELISEU, p. 36).

Control of relationships is also constant in this printout. Any contact, information exchange, or conversation that did not have the right and devoted focus should be discarded. The consumption of media reading vehicles, detached from religion, would also need to be eliminated from the young woman's daily life so that chaste life could gain space in the process of internalizing the representations built in the discourse of this booklet. In this volume, compared to the previous one, we see a fall in subtle language and a reinforcement of religiously charged content, including more vigorous signs with more emphatic sentences regarding the role of the Church. Fr. Eliseu no longer uses so many

parables and religious stories: it is more direct and without flourishes, which shows the centrality of the increasingly accentuating moralizing content.

2.3. Virtuosity and Purity

According to the Michaelis Online Dictionary (2019), the word “lush” means:

1. Which is lush; which vegetates strongly and develops vigorously; resident. 2. Covered with vegetables; in which plants thrive with exuberance; littered, vice. 3. Which is green and reveals freshness; that is not withered; Verdant, virgin. 4. Full of energy and youthful strength; force. 5. Well treated, good looking. 6. Who is still young and tender; who has no experience. 7. Treated with treats and treats; spoiled (TICK, 2019).

The print “Viçosas como flores!” (Lush like Flowers!) Brings exactly the idea that feminine youth, who would not yet be unclean, would have no experience with great temptations, and therefore had great energy to overcome mishaps. In this way, a young woman would need to remain strong and vigorous in order never to make passionate mistakes or to deviate from the path of purity and morals. Fr. Eliseu points out:

Young women, if they have not yet known them, will have to know the terrible hours of temptation: sooner or later they will learn what is rude in the profession of young Christians. In fact (why should I hide it?) The great, laborious fighting is reserved for the youth. This is an hour more than any other terrible time when the passions are unleashed! At this age, more than any other, and more violent is the clash between good and evil, and more vivid the contrast between spirit and flesh; the world has great attractions for her and Satan, sworn enemy of souls, takes advantage of everything to rekindle the spark that hides under the ash, to then take the fire and lead them to the abyss [...] (Fr. ELISEU, pp. 5-6).

Clearly, this is a message for women who were in their teens, the stage when desires and new loves are discovered. Here we can see the language in which Fr. Eliseu reinforces the dangers of hearing these personal instincts, stressing that the soul of the one who violated the boundaries set forth in the printed matter would have the worst of punishments. Reading certain books, looking at certain photos and media outlets that could somehow reinforce sexual, loving, and intimate desires would be dimensions of society underlined by the

"language of the tempter" (p. 06). Paying attention to the world, to social events and events, which were unrelated to family, country, or church, were categorized as a temptation to resist; and even if youth were an experience only once, there should be no perks in any way. In this sense, all promises of improper pleasures or intentions, "clothed" with happiness, should be excluded from their realities.

The portrayal of an archetype of woman who must completely deny her inner self in order to continue to be respected while remaining dignified and pure is the theme behind this booklet. It adds to other related themes, such as purity, virginity, chastity, marriage, and the woman's relations with her own interior. The author goes on to give examples of women like Joan of Arc, who never left the Church and who gave their lives heroically for the Institution; as well as bringing testimonies from women who, after maintaining the habit of repenting and communing, found in the Church the courage to silence the tempter and his temptations.

Interestingly, in this publication, the author does not vary his language strategy, always highlighting the "New World" and its transformations as being loaded with such a "tempter". Such a tempter would be one that would provoke the tragedy of insinuating forbidden questions into the woman's soul. According to Almeida (2014, p. 237),

The Western world, the twentieth century, in its early years, shaped differentiated social actors and backed by liberal principles that defended freedom, individuality and equality between men and women, although framed by prevailing social norms. At the educational level, in countries such as Portugal and Brazil, the expansion of the demand for school did not reflect the effective needs of economic development, as it goes in the opposite direction to social needs [...]. Aligned with the ruling power, education played the same conservative role as the pre-republican years, and the transformations in both countries made it possible to open a political space for the middle class that broadened their educational demands.

With this, we understand that even if social transformations were happening in full swing in the first quarter of the twentieth century, the way Brazil dealt with it was conservative. The school, which participated in this issue, reverberated this attempt to maintain social control through representations that

contained what would be new, preventing anything that did not support the homeland, good morals, and the church. She continues:

For the various sectors of the city environment, natural laws had established women's place in the home and men's place in public life. Bringing together such diverse and differently social beings constituted a non-observance of divine laws and nature; to subvert this command would be to disobey God. A differentiated education for boys and girls, according to the heritage of the past, could not have its principles altered because it is unnatural and fundamental for the stability of the family framework. In the name of God, of the Family and of the Fatherland, women's place was kept restricted to the recess of the home, and biological differences constituted an endorsement for oppression and submission to power games (ALMEIDA, 2014, p. 239).

These prints were famous and circulated in various social sectors, because they directly translated the role of God, the Family and the Fatherland. In the matter of the feminine ethos, it was a matter of praising a pure, moral young woman who did not engage in matters that did not suit her in public space, and who well represented her role in a respectful marriage, forming an obedient family - the which meant staying in the private sphere.

2.4. Innocence and vulgarity

The pamphlet "Não sejam almas vulgares!" (Do not be vulgar souls!), Volume 5, seems a continuation of the previous one. The title itself is straightforward; makes no use of metaphor. His preface begins as follows:

The title with which I set these pages written for you obeyed the intention of warning you against the pernicious maxim that I have collected from the lips of many young women: I want to live, I want to live my life. Oh, how I pity the heart of the priest who cares for the good of these young souls! Such a maxim does not express the desire to strive for anything great, beautiful, that can earn the admiration of honest people, but the desire to break free from all ties and to seek, by all means, even the most vulgar. , the satisfactions that these young women have dreamed and want to enjoy ... Yes, it is necessary to live one's own life, but the life of children of God and of the Church: in short, a Christian life (Fr. Eliseu, p. 03).

This is an interesting call, especially if we look again at the etymology of the word "vulgar": it comes from the Latin vulgaris, consisting of a derivation of vulgus, which means multitude. Vulgar is what is used by the people. The first observation is that the definition mentioned carries a class difference cut. To be

vulgar is to behave in someone who does not know how to behave in society, becoming inconvenient without showing "good manners" or good character.

The class cut produces a mold of education, inspired by unblemished morals and with the goal of transforming each woman into a lady who speaks softly, knows how to behave in social environments without drawing much attention to herself, having the ability to be physical and morally attractive to win male admiration and hence a good marriage.

The sexual issue is another argument: women who "[...] read pornographic newspapers and novels, as long as they are fashionable, enjoying the movies and smoking more than one man" (p. 07) would be women who forget of "[...] real interests in great causes, such as Christ, the Church, duty, and virtue" (p. 08) [...]. The right "ideal," that is, the greatest feminine principle would be the family's religiosity and good manners, always considering a perspective that the world and all its immoral content should be separated from the woman's life so that it would not shape her.

2.5. Marriage

Why are these pages written for you? I explain to you immediately. We are going through a time when a huge conjure is being plotted against marriage. The theater presents to our eyes only spectacles in which vice and dissolution triumph: the novel weakens all the springs of the feminine soul and wants to tarnish everything that noble and immaculate religion has put in it: a multitude of young people and women, drunk on worldly feasts unaware and laughing at the sacred bonds imposed by marriage. Well, at this time, I want to give you a healthier, truer, more Christian idea of this sacrament of which the great Apostle said, "Sacramentum hoc Magnum est": this Sacrament is great. May these pages infuse the hearts of those who read them and feel called to found a home, noble desire to be wives, holy mothers, who will give citizens to the homeland, faithful children to the Church and numerous souls elected to heaven! (Fr. ELISEU, p. 03).

The pamphlet "When the heart makes knock ... knock!" (V. 9) has as its central theme marriage. Although it goes through the discourse of the entire collection, in this issue, the theme is especially addressed. The most noble and sincere goal in a lady's life should be to found a home, even if modern youth contaminated some precepts of the great "ideal" that young women should

possess. It was a question of seeing marriage as the "sublime creation of the Creator" (p. 09), for it would be "the symbol of Christ's union with human nature" (p. 09), something indispensable to a virtuous girl. A married couple would have a more sacred condition, for both would be like God, giving life to new lives. Although without emphasis, the masculine position is remembered in the teachings of these described, although more important is the approach of the proper feminine behavior, considered essential to the woman's life condition.

To talk about marriage and union, Fr. Eliseu had to talk about a possibility of disunity. Here's my point: "So I want you to hear: Don't touch the marriage, which is a sacred thing! Out with the divorce! Let not man separate the God united!" (Fr. Eliseu, p. 09). This argument is a key issue in understanding a time when marriage had sacred symbolism, such as a glorious mission on earth. A woman suffering any condition of submission or violence was trapped by the man's sacred oath. In addition to selection, Fr. Eliseu condemns marriages based on financial and material goods. The bond must be of soul and heart; otherwise it would generate ideas and wills that culminate in divorce. Moreover, a passion as a marriage factor also bears no fruit: attraction and sensuality are seen as sinned and unused, therefore, worthy of married women.

Around the age of nineteen or twenty, you are impelled, instigated, stingy: you are asked in every shade to be ready ... And how much baggage do you heap: classical, literary, artistic, culinary knowledge, etc ... And now that they are looming at nineteen or twenty, all that is offered is a 'waiting room!' [...] They are condemned to remain so for months, years, with luggage in their arms, with suitcase in his hand, with his eyes on a beautiful and ready way [...] (Fr. Eliseu, p. 13).

In this excerpt two questions come to our attention: preparation for marriage begins well before the age of twenty; It is at this age that the sensitivity with which God will "knock knock" in the hearts of young women and begin to be most felt. A entire life of a lady would be a preparation for this moment. Thus choosing anyone for whatever reason without much thought would culminate in something undesirable: marriages with divorce. Given this, he advises that if the

young woman did not feel safe to open her heart with her parents, she would pray and talk while confessing.

According to the magazine, sex or any other carnal contact would not be worthy of chastity. The woman should keep herself pure to please the church and her husband. This would be paramount and indispensable, as they should keep "[...] intact the candor of purity, which is more delicate and fragile than that of lily or silk" (p. 20).

Women for marriage should choose men who have the ability to work, support their families - but wealth is not a parameter. Enjoying good health, about the same condition and age as the partner was the advice found. Here's how to choose a good husband:

[...] a man"! Possibly not a widower or a family man. You will, however, if you want to do a good work! But think about it twice: before you commit yourself, make sure you are provided with true self-denial, have the courage to love the one who already loved once, to raise another woman's children, and especially to resign yourself to stepmothers (Fr. ELISEU, p. 20).

The tips still recommend a thorough investigation of the man: observe if he drinks, if he is lazy, if he is obedient, if he has good qualities. Everything should be taken into account before the big decision. In this sense, a woman who had a fake marriage would add nothing to society. On the other hand, a woman who just wanted someone beautiful or someone who was a musician, for example, would be at the mercy of a life of lies.

After the investigation is done, the preparation of marriage closes volume 4 of the pamphlet. It is recommended to talk to parents about the choice; not buying a house during dating that would allow long visits and big parties; nor walk in isolated, dark or dangerous places. He also points out that young women should avoid showing "illicit desires" or experiencing moments of too much intimacy ahead of time. The author concludes by making it clear that the woman should leave her husband free to act as he pleases. She should still be a submissive, quiet, pure and chaste wife.

2.6. The Passion

The latest print, “Cuidado com a Paixão!” (Beware of Passion!) Reaffirms disbelief in relationships based on any desire and crave for other than sincere and honest love, which would not be a good way. Fr. Eliseu reinforces his narrative by pointing out that passion is blind, involving pure hearts that do not understand the nature of the constancy of love. It deals mainly with younger girls, who would need to be mindful of what the heart says with sincerity. They should not surrender to lust, making sure that the desired and chosen man was an ideal individual for marriage: “What a strange title given to these pages written for you! Is it a censure? Not; it is a counsel: a counsel that, at the age when the heart does knock knock, it worth much gold as it is weight ”(Fr. Eliseu, p. 03).

In this volume, we observe the continuity of thought that reinforces the lectures of the previous volume; however, the issue highlights that young women who were anxious to know the characteristics of their future husbands should not obey their passionate hearts and look for future fortune tellers and readers. Therefore, it brings up again the question of listening to third parties about their marital doubts. Fr. Eliseu calls it “voices”:

Now you have to make serious deliberations. Perhaps at this age you will hesitate, seeing the path of life fork before you. You too have the "voices" that you must listen to in silence and recollection ... Because that same God who calls himself the apostle arousing in him I do not know that the inextinguishable thirst for doing good and that mysteriously attracts the virgin's coercion to give herself completely, is the same thing that told them to make them choose the sublime mission of wife and the priesthood of the mother. In my booklet “When the Heart makes Knock Knock!” I advised them to consult the “voices”! And did you do it? Did you ask your parents, the teacher, and God first for advice as to whether the good guy who presented them was precisely what should be part of your life forever? (Fr. ELISEU, p. 10).

In this sense, the passion would consist in having a merely outward view of someone, becoming a yearning that would only bring problems. According to Fr. Eliseu, the search for a right man who does not “flap his wings before marriage” (p. 13) would be more important than beauty, wealth or power. Thus, women should reflect to themselves about the pros and cons of the future husband.

According to the magazine, there are several ways to describe men who are not looking for marriage but to fulfill their intentions whatever they may be. Fr. Eliseu does not spell out his opinion on the latter; It just points out that they are not meant for marriage. But just as in the previous edition, the author writes an entire chapter on how important it is to know who is chosen. He recommends consulting with people who know him, talking to his family, praying, talking to a confessor, and especially not deluding himself. And in this context, it takes up the importance of marriage and all matters that concern it, extolling the importance of courage in a union and the duty not to pay attention to vile men.

The author's main tip is intimacy: knowing the man of your choice and all its complexities is important. But, he said, you should never visit him for long periods or be alone with your partner for long periods of time. Intimacy would have to be developed gradually, always coupled with instinct. And never, under any circumstances, should readers be, according to Fr. Eliseu,

[...] so mad that they suppose that the only surefire way to win a boy, to lock him up forever is to give him illicit and forbidden daydreams of love! What a madness! What a recklessness! Ordinarily, to punish them God allows the young man to abandon them, because marriage will no longer offer him anything other than the annoyance that represents an indissoluble chain. Poor bastards! Perhaps they suppose that men, even the most foolish, did not judge the value of frivolous girls? No, a man always refrains from making a young man without composure his wife and the mother of his children (Fr. ELISEU, p. 29).

In general, premarital sex was considered forbidden only to women; to men it was implied that this was not a reprehensible act. However, a man would never accept marriage with a young woman who was no longer pure and virgin; even if the relationship occurred between the two. In short, the submission of women is the discourse that runs through the entire text. Her *ethos* is marked by obedience, morality, purity, subjugation, roles to follow, and orders that lead her.

Final Considerations

The magazine “Para Moças” produces a prescriptive discourse of moral nature, focused on the education of urban women. It aims to produce behaviors

in excess of moral precepts and values, in good morals, in order to construct and disseminate representations of modest, obedient, religious women whose natural and desired destiny was marriage.

Attitudes are shaped by daily housekeeping, child-rearing, and helping the family and husband. It was recommended to have always moderate attitudes, without showing deep emotions or hot temper. Women should never engage in hard work, intellectual discussions about female and individual independence; they could never devote themselves to tasks that made them think beyond the social construct made for them - private life was what suited them well.

Women's education was therefore geared to the needs of the home. Everything around her produced an archetype of the young woman in search of perfection and woman at the height of her femininity: mother, married, stable and always in the service of man, the Church and patriarchal society.

The contents of the civility manuals, studied deeply by Cunha in this 1999, as well as these civilizing pamphlets, brought rules and practices of rationalization of daily life. The representation of the female figure was described by virtue models, depicting always sweet, discreet women who should contain their wildest instincts. The smooth and polite language that these writings used produced a repetition of the norms of social coexistence always in a seductive and inviting way.

Consisting of an expression of everyday life, many of these normative matrices were related to behavioral expressions, which were the great concern of the Catholic Church in its inclination to dictate opinions regarding common and general affairs of society. These included how to be a good mother, a good woman, a good student, a good daughter, a good citizen for your country.

Patriarchal society, in force in the first quarter of the twentieth century and to this day, has largely impacted the construction of a female model and its social, family and professional role. The world was changing; Society was creating new working relationships, needing to adapt to the new reality, modernity, and new social environments that were taking place. Given this, it's possible to see in the

discourses of the press a struggle with modern times in a postwar society in which the advancements of technology broke out, and thus there was a crusade of the Church against the "golden years."⁷

In order for a new way of being in society to materialize, the cinema, the new means of consumption, fashion, and other factors that distorted Puritan morality must be combated. In this sense, since a woman would be linked to the original sin, she should at all costs be "educated to the new reality" and, in the midst of temptation, always resist.

In this context, it was necessary to build tools to dialogue with the female imagination, completely influencing the daily practices of young women, through clear moral orders regarding their nature. With this, materialities such as civilizational printed materials, as the one researched here, invaded all areas of society: homes, stalls, schools. It was the dissemination of desired behaviors in order to educate for the home and the perpetuation of a civilized and respectful urban nation.

From the perspective of gender, we can observe the dichotomies built in social organization from this type of publication. Considering gender relations as something not polarized, which is established through power relations, this rhizomatic power is imprinted in the socially produced and disseminated discourses.

In general, the cultural and social meanings inscribed in these forms carry thematic and didactic aspects in their illustrations and language; and in their titles they bring the representations of an ideal of what society wanted for the time. Such aspects, until today, produce an imaginary that permeates the discursive production of female and male roles.

⁷ The term "Golden Years" refers to the 1950s and to the set of scientific, technological, and cultural changes that marked this period. In political terms, the period is marked by the Cold War (conflicts between the capitalist and socialist blocs).

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Received on: 04.10.2019
Accepted on: 28.10.2019