

THEORETICAL ESSAY

The *Grammatica da Lingua Italiana para os Portuguezes* by Antonio Prefumo: between the traditional and the conversational method¹



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ABSTRACT

Within the Italian FL² grammatical tradition, the 19th century is a very fruitful period. In other contributions, we have highlighted how several Portuguese and Italian figures connected to the circle of the S. Carlos Theatre in Lisbon act as preceptors and compose some grammars, which contain a strong normative part and, at the same time, connect themselves to the conversational tradition: among these works, the *Grammatica da Lingua Italiana para os Portuguezes* by Antonio Prefumo (Lisbon, 1829) plays a central role, as it goes through four editions over almost forty years. The paper analyses the social and intellectual context of production of this text, besides outlining the author's profile and providing a philological reconstruction of the sources and models adopted. Furthermore, the paper attempts an analysis of the *Grammatica* that, on the one hand, highlights both the heritage of the vernacular and Enlightenment grammatical traditions and its innovative aspects and, on the other hand, compares the various editions through the study of their

¹ Although the paper is the fruit of a common research, Monica Lupetti is the author of sect. 3, Matteo Migliorelli is the author of sect. 4, while the introduction, conclusions and sect. 2 are common.

² Foreign language.

macro-textual areas. The methodology underlying our description follows that proposed by Swiggers (2006, 168) being based on four aspects: the analysis of the author, the audience, the subject described and its form. This approach places the author at the centre of a historical conjuncture in which the traditional grammatical method was associated with that of conversation, responding to the demand of an audience that increasingly approached the study of FL for practical reasons, rather than to meet the traditional educational demands of the upper classes.

RESUMO

Dentro da tradição gramaticográfica do italiano LE³, o século XIX é uma época muito frutífera. Em outras contribuições, destacámos como várias figuras portuguesas e italianas ligadas ao círculo do Teatro de S. Carlos em Lisboa atuam como preceptores e compõem algumas gramáticas, que contêm uma forte parte normativa e, ao mesmo tempo, se conectam à tradição conversacional: dentro desta produção, a *Grammatica da Lingua Italiana para os Portuguezes* de Antonio Prefumo (Lisboa, 1829) desempenha um papel central, pois passa por quatro edições ao longo de quase quarenta anos. O artigo analisa o contexto social e intelectual a partir do qual surgiu a necessidade de tal gramática, além de delinear o perfil do autor e proporcionar uma reconstrução filológica das fontes e dos modelos adotados. Em segundo lugar, o presente estudo apresenta uma análise da obra que consente, por um lado, destacar a sua herança com as tradições gramaticais vernacular e Iluminista e os aspetos inovadores e, pelo outro, oferece uma comparação entre as várias edições através do estudo das suas áreas macro-textuais. A metodologia subjacente a nossa descrição segue o proposto por Swiggers (2006, 168) sendo baseado em quatro aspetos: a análise do autor, do público, do assunto descrito e da sua forma. Esta abordagem permitirá colocar o autor no centro de uma conjuntura histórica na qual o método gramatical tradicional estava associado ao de conversação, respondendo à demanda de um público que cada vez mais se aproximava ao estudo de línguas estrangeiras por razões práticas, em vez de atender às exigências educacionais tradicionais das classes altas.

³ *Língua estrangeira*.

KEYWORDS

Italian-Portuguese grammaticography. Antonio Prefumo. *Grammatica da Lingua Italiana para os Portuguezes*. Traditional method. Conversational method. Foreign Language Teaching.

PALAVRAS-CHAVE

Gramaticografia italiano-portuguesa. Antonio Prefumo. *Grammatica da Lingua Italiana para os Portuguezes*, Método tradicional. Método conversacional. Didática das línguas estrangeiras.

Introduction

According to Auroux, (1992a, 35) the developments in European linguistic concepts between the fifth and the nineteenth centuries, labelled *gramatização massiva*⁴, turn out to be a singular and significant process, to the point of being considered *a segunda revolução técnico-lingüística* of human history, following only the origin of writing. The French researcher (1992a, 66-67) argues that, as a didactic material for teaching a language or for its standardisation, grammar would imply at least a division of concepts into categories, a presentation of more or less explicit rules for the elements of the language and clarifying examples. Its content must be relatively stable and include a description of the spelling-phonological relation, parts of speech, morphological rules, syntax and construction figures. The grammar of a tongue cannot be considered merely as a description of a natural language but also as a linguistic tool: the use of a greater number of meta-languages, which nevertheless maintain the same pattern and constitution, has encouraged the proliferation of didactic-linguistic texts, forming a dense network of multilingual knowledge. “*The need to learn a foreign language [...] is potentially the primary cause of grammaticalization*” (AUROUX, 1992b, 21): this need arises in turn from certain motivational drives, like practical interests (including access to a language of culture, the need to interweave commercial, political and cultural relations or to undertake travel or expeditions) and political interests (such as standardising a literary language or developing an expansionist linguistic policy).

The grammatical tradition of the living European languages is part of this massive process of grammatisation that began in the Renaissance. From the second half of the 18th century, the growing spread of vernacular grammars and the multicultural conviviality that the European capitals were experiencing made people more curious about the Other and increased the need of adequate tools

⁴ According to the author, massive grammaticalization can start from a single initial tradition, the Greco-Latin tradition, or from Renaissance studies. The grammaticalization “is the process that leads to describe and implement a language on the basis of two technologies, which are still today the pillars of our metalinguistic knowledge: the grammar and the dictionary” (AUROUX, 1992a, 65).

of communication and interaction. This led to the production of linguistic works oriented towards the teaching and learning of foreign languages.

No espaço linguístico românico, a produção de gramáticas de línguas não maternas desencadeou a consciência de identidades linguísticas (e, ao mesmo tempo, de diferenças e variações), através de um método comparativo e, inclusive, de uma incipiente linguística contrastiva que favoreciam a explicação gramatical (FONSECA, 2013, 60).

Our study is therefore part of this debate on linguistic and cultural identity. It analyses an Italian grammar, *Grammatica da Lingua Italiana para os Portuguezes* (19th century) with Portuguese meta-language, wrote by Antonio Prefumo. This article has several objectives: firstly, to reconstruct the historical and bibliographical profile of the author and, at the same time, to outline his social and intellectual context. Secondly, the paper will analyse the work and its editions with a philological approach, explaining the divergences that emerge between them; in order to achieve this objective, we will reveal the macro-textual structures and draw up a comparison table. Another focus of the research is to highlight the didactic-descriptive strategies that Prefumo adopts, the methodology used and the reference models that emerge from the grammar, as well as the critique of the humanist thought in the editorial, didactic and linguistic sphere. We will trace and discuss the most innovative features of the work compared to the period of its production, and at the same time we will emphasise the implicit and explicit heritage of the vernacular and Enlightenment grammar traditions in it.

1. The author and the linguistic and cultural context of his activity

In Portugal, interest in European foreign languages increased during the 18th century (CARAVOLAS, 2000, 204), when Spanish lost its status as the second language of the country's elite class. In fact, the learning of foreign languages became part of the curricular activity of secondary education, as evidenced by the *Real Colégio dos Nobres de Lisboa* (1761) which offered training in French, Italian and English (RIBEIRO, 1871-1872, 284). Almost twenty years earlier, in the wake of Enlightenment thinking, Verney published his *Verdadeiro Método de Estudar* (1747), which innovated the Portuguese educational system specifically for the study of European foreign languages. This led to the design and circulation of new models and strategies for the teaching of languages which could adapt to the needs of the age, many of which came from Germany (FONSECA, 2013, 62).

The production of grammars designed for Portuguese, and sometimes Brazilian, readers who aimed at learning Italian is certainly not among the most prolific in the Lusitanian tradition, although at least fifteen textbooks were published between the 1730s and the early twentieth century. Though published well in the 19th century, the *Grammatica* by Antonio Prefumo, focus of our article, has only three predecessors: The *Grammatica Italiana* by Caetano de Lima (1734), the *Elementos da Lingua Italiana*, by Dafni Trinacrino (1790ca.) and the *Thesouro da Lingua Italiana* by Antonio Michele

(1807), accompanied by the *Elementos de Conversação Italiana e Portuguesa* (1807) by the same author. The grammars that followed were on the contrary quite numerous: ten in the nineteenth century, and two in the first decade of the twentieth century. The Portuguese were far from being indifferent to Italian culture. The relationships between Italy and Portugal, although insufficiently investigated still today, are intense not only in the sixteenth and seventeenth century, a period in which many Portuguese aristocrats and men of letters travelled to Italy and the Italian literature was a source of inspiration, translation, and adaptation for a large number of Portuguese authors. In the eighteenth century the Italian influence was widespread especially in the domains of architecture and sculpture; finally, in the nineteenth century, as we are going to see, the music became the catalyst of the dissemination of Italian in Portugal.

Some considerations on the paratext accompanying Prefumo's grammar will help us to understand why the author considered his work useful and to discover the public at which it was aimed. The first edition of the grammar dates from 1829. It was published in Lisbon by the *Typographia de Bulhoes* and was introduced by a sober dedication to the Baron of Quintela, a figure that, as we will see in a moment, was instrumental to the spread of the Italian opera in Portugal. The dedication to readers, although equally short, provides useful information on the composition of the work and its aim:

Eu não offereço na presente Arte senão o methodo que tenho seguido no ensino do Idioma Italiano. O bom resultado que delle obtive foi o motivo de o dar á luz [...] será sempre hum estímulo para a publicação de outro mais perfeito, nada mais tendo em vista do que a pública utilidade [...] (PREFUMO, 1829, [a4]).

Prefumo's text goes through four reprints in the space of almost forty years. The second edition (1840) was offered to the same dedicatee of the first one, this time called Count of Farrobo, the title the *Barão da Quintela* had obtained in 1834 for his support of the liberal cause in the struggle that was engaged by D. Maria II (who was crowned queen of Portugal in 1834) against her uncle and husband Miguel I de Bragança, who had proclaimed himself absolute monarch of Portugal in 1828. No dedication to readers is present in this edition. The third edition is the rarest of all: the original is conserved in the Library of Congress of Washington. According to the biographical reconstruction we made, this edition was published in 1858, soon after Prefumo's death (1857). This is the reason why it is devoid of any paratext. And so is the fourth edition, apparently the last one, published in 1867, again in Lisbon, by the same publisher as the previous one, and sold by the bookseller *Borel Borel & C.a.*

But who was Antonio Prefumo? The available information on the biography of Antonio Prefumo is quite scanty and still mysterious, so that we are forced to adopt Carlo Ginzburg's *circumstantial paradigm* (GINZBURG, [1979]1986) in order to reconstruct it. By circumstantial paradigm Carlo Ginzburg (GINZBURG, [1979]1986, 164) means a way of knowing reality based on "an interpretative method centred on scraps, on marginal data, considered as revelatory. Usually considered unimportant, or even trivial, 'low', they provide the key to accessing the higher products of the human spirit".

The only bio-bibliographical entry we have found is that of Inocência da Silva, the author of the most extensive 19th-century bibliography of Portuguese literature. Inocência reports that Prefumo

was a native Italian who had spent the first part of his life in his mother-country, and then settled in Lisbon, where he published the grammar which is the subject of the present paper *Prefumo* translated into Portuguese (in prose) the librettos of most of the Italian operas staged at *Teatro São Carlos* in Lisbon (SILVA, 1858, 233). The only certain piece of information reported by Inocêncio concerns *Prefumo's* death in Lisbon, at São José Hospital, in December 1857.

An important part of the ambiguity concerning *Prefumo's* identity and life is related to his family name. In Portugal he was universally known as 'Prefumo', and also Manuel Carlos de Brito (1996: 538), in a recent scholarly account of the history of Opera in Portugal, adopts this spelling. Conversely, the Collective catalogue of Italian libraries (SBN) – and incidentally also some entries of the Portuguese collective catalogue (Porbase) – refer to him as 'Profumo'. Significantly, the Portuguese catalogue mentions *Prefumo's*, or *Profumo's* date of death (1857) but ignores his birthdate, whereas the Italian catalogue ignores the date of death and mentions 1788 as a birthdate. Unfortunately the source of this information is not documented.

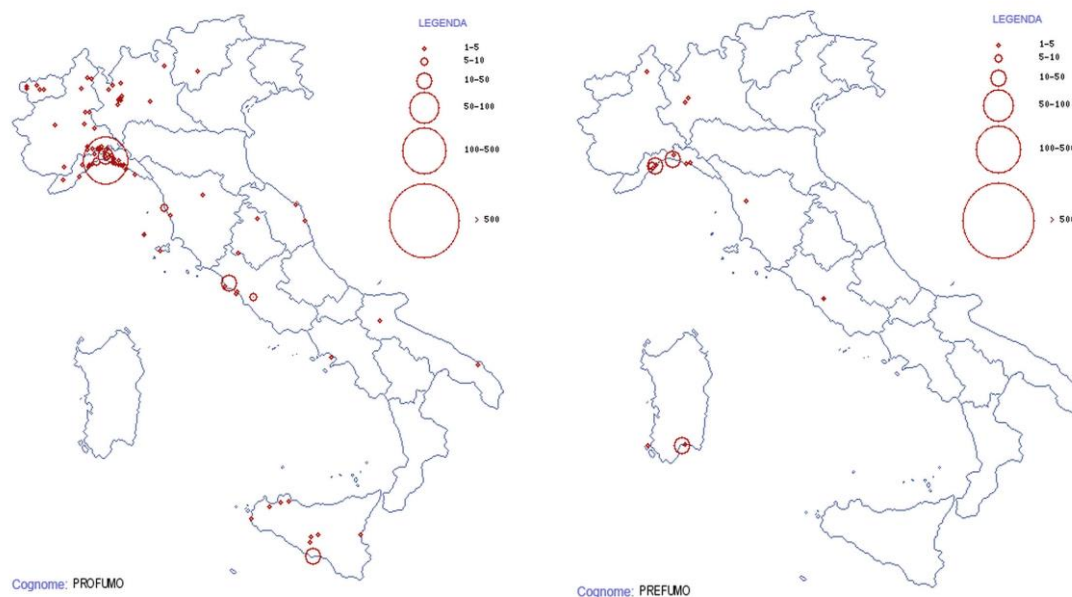


FIGURE 1 - Geographical concentration of the surname "Profumo"
Source: www.gens.info

What makes the question even quizzier is the fact that 1788 is also the birthdate of a homonym of *Prefumo*, Antonio *Profumo* (Genoa, 10 September 1788 – Genoa, 20 October 1852), a businessman and politician, who was mayor of Genoa and Member of the Senate of the Kingdom of Sardinia before the unification of Italy. As revealed by the database of gens.info (Figure 1), the surname *Profumo* is concentrated in the area of Genoa, even though there is a minority of people whose family name is *Prefumo*, still concentrated in the same area. So, probably both Antonios were born in Genoa in the late seventeenth eighties, and virtually lived side by side for almost forty years.

No autonomous publication authored by Prefumo before his departure for Lisbon survives, although he may have published some articles or poems in journals we have not yet browsed. So we ignore what was his profession and if he had a literary activity in the first forty years of his life. Be that as it may, he probably reached Lisbon around 1827-28, at the time when Saverio Mercadante was appointed “director of music and composer maestro” of the *Teatro São Carlos* (PALERMO, 1985). It was probably at this time that, following a habit that was usual in that period, he changed his Italian surname “Profumo” into its equivalent in Portuguese, “Prefumo” (both meaning “Perfume”).

From 1828 to the early-fifties, we find his name regularly associated with the musical activity of the Opera theatre, as author of librettos and/or translator of librettos written by other authors. (Not only as translator, as argued by Inocêncio). This statement requires an explanation. Virtually all operas staged at *Teatro São Carlos* (see timeline in figure 2) were represented in Italian, including those whose original libretto had been composed in French, and those authored by Portuguese musicians like Manuel Inocêncio dos Santos or Antonio Luis Miró (BERCHMANS, 2005). Singers and directors were also Italian⁵ and various Italian or Italianized musicians like Mercadante spent some years in Lisbon, where they represented their newly composed operas. Finally, a significant number of Italian librettists worked for the Portuguese national theatre, including Prefumo.

Opera librettos

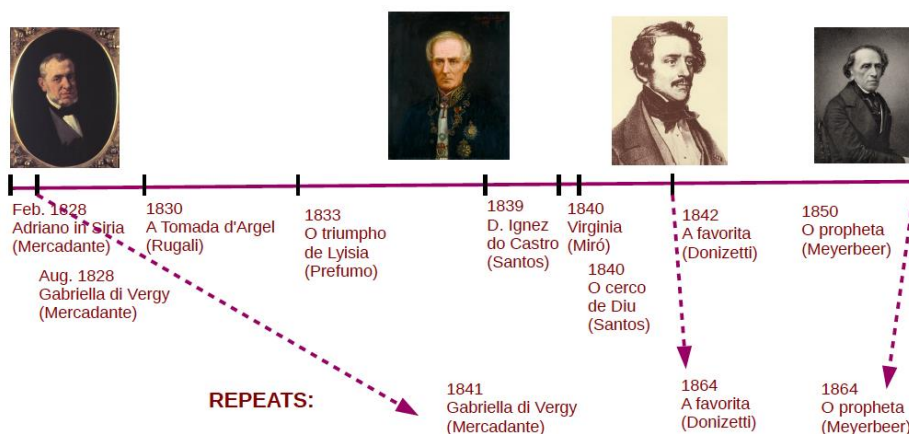


FIGURE 2 - Timeline of the Italian Opera representations at *Teatro São Carlos*, Lisbon
Source: developed by the authors

Normally the librettos published for the *Teatro São Carlos* were bilingual with the Italian version in verse, and the Portuguese translation in prose. The latter played the role that in modern opera theatres

⁵ Some of Prefumo’s surviving occasional poems are dedicated to personalities linked to the world of Lisbon Opera, such as the composer Pietro Antonio Coppola (1793-1877. Prefumo, 1840), and the singer Felice Varesi (1813-1889. Prefumo, 1841).

is performed by digital displays: it offered spectators a practical explanation of what was being performed on the stage. Prefumo was the author and translator of Saverio Mercadante's *Gabriella di Vergy* (1828)⁶, the translator into Portuguese of Mercadante's *Adriano in Siria* (1828), which adopted a libretto written in the 18th century by Pietro Metastasio, the author of the plot of two ballets, *A Tomada d'Argel* (1830), directed by Ferdinando Rugalli, and *O Triumpho de Lysia* (1833), both represented at the *Teatro do Salitre*, the author and translator of the librettos of *D. Iñez de Castro* (1839), by Manuel Inocêncio Liberato dos Santos, *Virginia* (1840), by António Luis Miró, *O Cerco de Diu* (1840), by Manuel dos Santos, the Portuguese translator of Gaetano Donizetti's *La Favorite*, whose original libretto had been composed in French by Alphonse Royer and Gustave Vaez, and which was represented in Lisbon in 1842 in the Italian version by Francesco Jannetti. Finally, Prefumo was the author of the Italian libretto, and of its translation into Portuguese, of Giacomo Meyerbeer's *Le prophète*, originally written in French by Eugène Scribe, again staged in Italian at *Teatro São Carlos* in 1850.

The current literature on Opera in Portugal stresses the importance of Italian as the *lingua franca* of music in the 18th and especially in the 19th century, and provides useful information about a large number of Italian composers, librettists, musicians and singers that were hosted by the *Teatro São Carlos* and other theatres in Lisbon and in Oporto. However, histories or Opera limit themselves to mention the most important artists that visited Portugal, in order to demonstrate the importance of Lisbon as a capital of European music. What they do not reveal, is the quantitative weight and importance of Italian language and of Italian artists in Portugal, as well as the kind of relationships they had among them and with Portuguese artists, impresarios and patrons of arts. This is what we have attempted to do adopting a methodology inspired by Bruno Latour's (2005) and Fabian Muniesa's (2015) actor-network theory, as well as by the current trend of research on big data and network analysis. The Actor-network theory highlights the importance of focal actors as network organisers, and of non-human so-called 'actors' (also called 'devices') as key nodes within social networks.

The result is charted in the map reported in figure 3, which shows the network of people and institutions directly and indirectly connected to Prefumo for their activity in the Opera business. The number of connections highlights the important role played, among non-human actors, by theatres, not only the *Teatro São Carlos*, but also other theatres like the *Teatro da rua dos Condes*, located in the corner of what is now *Praça dos Restauradores*, the *Teatro do Salitre*, the *Teatro Gymnasio* and the *Teatro da Trindade*, as well as by the *Academia Filarmonica*. But the most important focal point after *Teatro São Carlos* is the *Teatro Thália*, attached to the *Quinta das Lorangeiras*, owned by the second baron of Quintela, appointed in 1834 first Count of Farrobo, and by his wife, Mariana Carlota Lodi, the daughter of Francesco Antonio Lodi, the first impresario of *Teatro São Carlos*. The number of dedications of operas and librettos to baron Quintela mapped in the above chart is only one of the proofs of the important role played by the Farrobo pair not only in social and political life, but also as prodigal mecenás in the artistic domain.

⁶ Thanks to Mercadante's success, *Gabriella di Vergy* enjoyed a large success in Italy between 1832 and 1846. However Mercadante, who had just gone back to Italy after the years spent in Lisbon and then in Cadiz and Madrid, asked Emanuele Bidera to revise Prefumo's text for the Italian public.

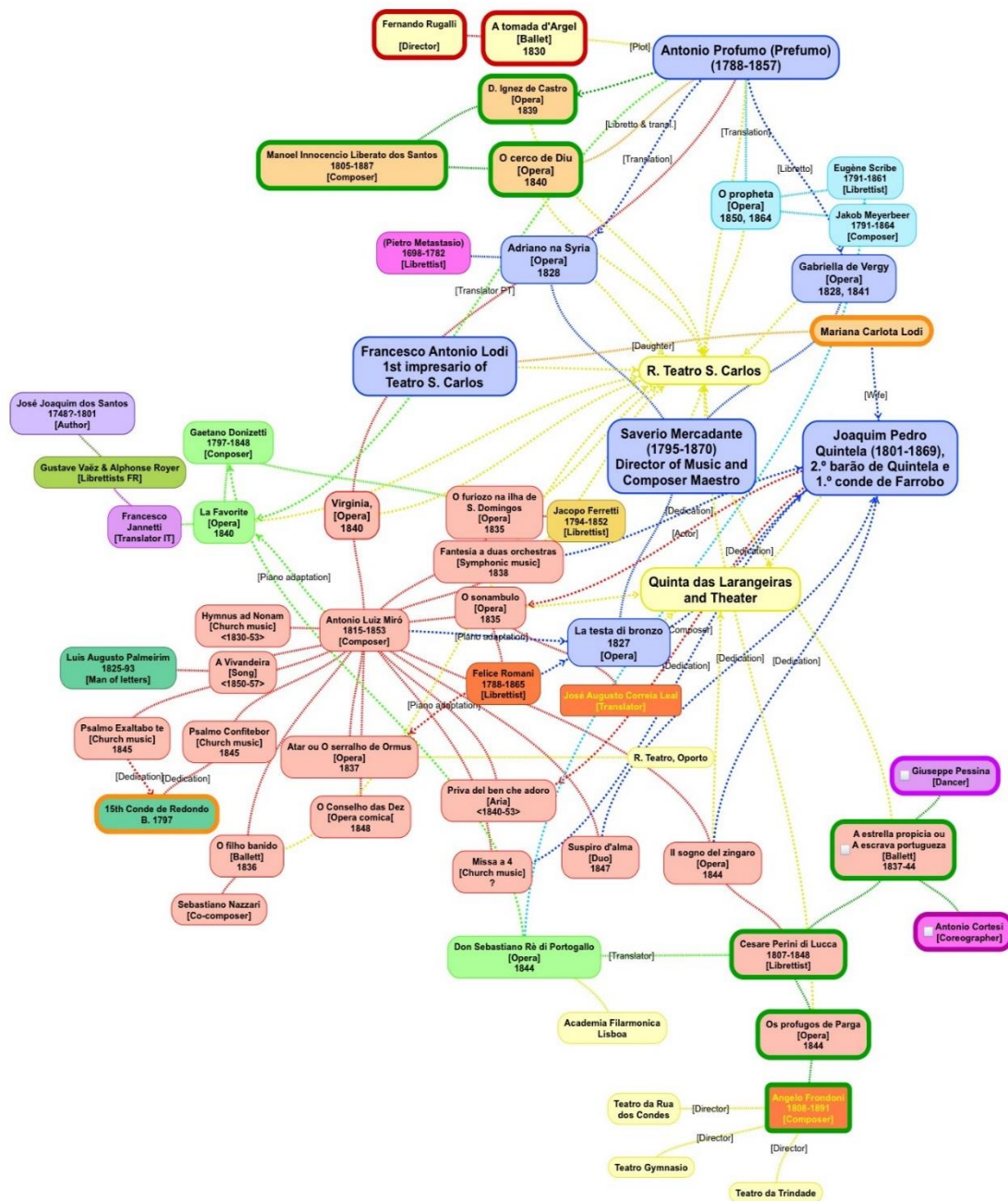


FIGURE 3 - Prefumo's network in Lisbon
Source: developed by the authors

A further fact revealed by this map is the role played by some Portuguese musicians like Mirò (whose biography is also quite obscure. The surname is evidently Catalan, and we know that at a certain date he moved to Brazil). Mirò was quite prolific and his operas and chamber music involved other important Italian authors like Cesare Perini, a political refugee after 1848, and Angelo Frondoni.

What this map so far does not represent is the number of Italian artists that each of the mapped representations mobilised. Fortunately the surviving librettos and opera announcements are numerous and they contain detailed information about the artists who were involved in them. So the map can be implemented at a further stage with this information.

This context reveals that there was a demand for Italian grammars and dictionaries generated by the world of Opera: Portuguese artists and impresarios needed to know Italian in order to be able to negotiate with Italian artists and to work with them during their stay in Lisbon. Secondly, the aristocratic and bourgeois public of Italian opera, although facilitated by translations, could be interested in learning Italian in order to appreciate the beauty of Italian texts and to familiarise, not to say to flirt, with Italian artists during the sumptuous parties (*farrobodó*) offered at *Quinta das Larangeiras* and in other Lisbon *salons*.

2. Philological description of Prefumo's grammar

An analysis of Prefumo's *Grammatica* at the level of its macro-structure allows us to remark that, in all observed editions, the traditional subdivision of grammatical contents is preserved with the innovation of teaching strategies for the learning and use of foreign languages. It is divided into 6 sections:

1. Preliminary section, containing the paratext, useful to collect some information about the methodology and the target audience of the manual;
2. Introductory section containing brief explanations of grammatical taxonomy;
3. Graphophonetic section: alphabet, pronunciation and accentuation⁷;
4. Morphological section reminiscent of the canonical structure of the Greek-Latin model. The traditional classes of words are presented in the pre-established order, i.e., first the variable ones and then the invariable ones⁸;
5. Section on syntax containing the treatment of word classes, with their regencies and concordances, as well as presenting some rhetorical syntactic figures, such as pleonasm, syl-laxis and enallage;
6. Conversational section: containing some practical dialogues, model letters and stories. These materials are oriented towards more functional aspects of communication,

⁷ Presented as a characteristic of certain vowels (*vogaes accentuadas*).

⁸ *Grammaire Latine Étendue* (AUROUX, 1992b, 19).

appropriate to the practice of foreign languages. They represent an innovation compared to vernacular and missionary grammars.

The internal structure of Prefumo's grammar reveals pedagogical intentions and methodological strategies of grammatical simplification in the tradition of foreign language teaching, oriented towards the most basic and functional aspects of communication (FONSECA, 2013, 65). The Italian vocabulary is disseminated in all parts of the grammar, either through examples of sentences or through lists of Portuguese words, placed in columns, with the corresponding Italian translation on the side.

The definition of Grammar provided at the beginning of the book is clearly inspired to the one Antonio Michele had offered twenty years earlier (it is actually an awkward synthesis of the latter) (LUPETTI, 2014). Antonio Michele too was an educator, professor of foreign languages and, most probably, librettist of the *Teatro São Carlos*, some years before Prefumo. The following synopsis of the relevant passages in Michele's and Prefumo's grammars may illustrate this point:

Antonio Michele (1807)

[...] 2. A Grammatica he a Arte de fallar, e de escrever huma lingua correttamente.
3. A Grammatica trata de frases, e das differentes partes que as compoem.
4. As frases consistem em palavras, as quaes se dividem em huma, ou mais letras.
5. Huma letra he o primeiro principio, ou a minima parte de huma palavra.

Antonio Prefumo (1829)

A Grammatica é o estudo do discurso. Em dous modos differentes nós discorremos: por meio de sons, e de riscos, chamados grammaticalmente palavras.
As palavras compõem-se de syllabas, e as vozes que teem uma só syllaba chamam-se monosyllabos.
As syllabas compõem-se de letras, e as letras em massa de um idioma são conhecidas debaixo da denominação de Alfabeto [...].

We can also observe that the only variations introduced in further editions, despite what is indicated in the front page of the third edition ("*corregida e muito augmentada pelo mesmo auctor, que tambem lhe ajuntou mais dialogos, contos novos e modelos de cartas*" PREFUMO, 1858, frontispiece), involve only the section devoted to dialogues and that of short stories, both slightly increased, as well as a section containing examples and models of correspondence.

1st edition (Lisbon, 1829)	2nd edition (Lisbon, 1840)	3rd edition (Typ. da Madre de Deus, Lisbon, 1858)	4th edition (Lisboa, 1867)
Parte I	Parte I	Parte I	Parte I
Cap. I: Da Grammatica	Cap. I: Da Grammatica	Cap. I: Da Grammatica	Cap. I: Da Grammatica
Cap. II: Dos Dithongos	Cap. II: Dos Dithongos	Cap. II: Dos Diphthongos	Cap. II: Dos Diphthongos
Cap. III: Dos Accentos	Cap. III: Dos Accentos	Cap. III: Dos Accentos	Cap. III: Dos Accentos
Cap. IV: Das Partes do Discurso	Cap. IV: Das Partes do Discurso	Cap. IV: Das Partes do Discurso	Cap. IV: Das Partes do Discurso
Cap. V: Das Declinações	Cap. V: Das Declinações	Cap. V: Das Declinações	Cap. V: Das Declinações
	Cap. VI: Do Artigo	Cap. VI: Do Artigo	Cap. VI: Do Artigo
Cap. VI: Do Nome	Cap. VII: Do Nome	Cap. VII: Do Nome	Cap. VII: Do Nome
Cap. VII: Do Nome Substantivo	Cap. VIII: Do Nome Substantivo	Cap. VIII: Do Nome Substantivo	Cap. VIII: Do Nome Substantivo
Cap. VIII: Do Nome Adjetivo	Cap. IX: Do Nome Adjetivo	Cap. IX: Do Nome Adjectivo	Cap. IX: Do Nome Adjectivo
Cap. IX: Dos Nomes Proprios, e Appellativos	Cap. X: Dos Nomes Proprios, e Appellativos	Cap. X: Dos Nomes Proprios, e Appellativos	Cap. X: Dos Nomes Proprios, e Appellativos
[...]			
Cap. XVI: Do Verbo	Cap. XVI: Do Verbo	Cap. XVI: Do Verbo	Cap. XVI: Do Verbo
Cap. XVII: Das Conjugações dos Verbos	Cap. XVII: Das Conjugações dos Verbos	Cap. XVII: Das Conjugações dos Verbos	Cap. XVII: Das Conjugações dos Verbos
[...]			

PARTE II – Da Pronuncia Italiana	PARTE II – Da Pronuncia Italiana	PARTE II – Da Pronuncia Italiana	PARTE II – Da Pronuncia Italiana
Cap. I: Das Letras	Cap. I: Das Letras	Cap. I: Das Letras	Cap. I: Das Letras
Cap. II: Das Letras A, U, I	Cap. II: Das Letras A, U, I	Cap. II: Das Letras A, U, I	Cap. II: Das Letras A, U, I
Cap. III: Da Letra E qui fa diretto riferimento all'italiano attraverso esempi	Cap. III: Da Letra E qui fa diretto riferimento all'italiano attraverso esempi	Cap. III: Da Letra E qui fa diretto riferimento all'italiano attraverso esempi	Cap. III: Da Letra E qui fa diretto riferimento all'italiano attraverso esempi
Cap. IV: Da Letra O	Cap. IV: Da Letra O	Cap. IV: Da Letra O	Cap. IV: Da Letra O

Cap. V: Das Vogaes accentuadas	Cap. V: Das Vogaes accentuadas	Cap. V: Das Vogaes accentuadas	Cap. V: Das Vogaes accentuadas
Cap. VI: Da Pronuncia das Consoantes	Cap. VI: Da Pronuncia das Consoantes	Cap. VI: Da Pronuncia das Consoantes	Cap. VI: Da Pronuncia das Consoantes
Cap. VII: Da Natureza das Palavras Italianas	Cap. VII: Da Natureza das Palavras Italianas	Cap. VII: Da Natureza das Palavras Italianas	Cap. VII: Da Natureza das Palavras Italianas

PARTE III	PARTE III	PARTE III	PARTE III
Cap. I: Dos Artigos	Cap. I: Dos Artigos	Cap. I: Dos Artigos	Cap. I: Dos Artigos
Cap. II: Das Preposições DI, A, DA + THEMA+ DICCIONARIO	Cap. II: Das Preposições DI, A, DA + THEMA+ DICCIONARIO	Cap. II: Das Preposições DI, A, DA + THEMA+ DICCIONARIO	Cap. II: Das Preposições DI, A, DA + THEMA+ DICCIONARIO
Cap. III: Das Preposições que se unem aos Artigos + THEMA+ DICCIONARIO	Cap. III: Das Preposições que se unem aos Artigos + THEMA+ DICCIONARIO	Cap. III: Das Preposições que se unem aos Artigos + THEMA+ DICCIONARIO	Cap. III: Das Preposições que se unem aos Artigos + THEMA+ DICCIONARIO
Cap. IV: Das vozes Comparativas + THEMA + DICCIONARIO	Cap. IV: Das vozes Comparativas + THEMA + DICCIONARIO	Cap. IV: Das vozes Comparativas + THEMA + DICCIONARIO	Cap. IV: Das vozes Comparativas + THEMA + DICCIONARIO
Cap. V: Da formação do Feminino dos Nomes	Cap. V: Da formação do Feminino dos Nomes	Cap. V: Da formação do Feminino dos Nomes	Cap. V: Da formação do Feminino dos Nomes
Cap. VI: Da formação do plural dos Nomes. [pag. 41 x es. lessico]	Cap. VI: Da formação do plural dos Nomes. [pag. 41 x es. lessico]	Cap. VI: Da formação do plural dos Nomes. [pag. 41 x es. lessico]	Cap. VI: Da formação do plural dos Nomes. [pag. 41 x es. lessico]
Cap. VII: Dos Diminutivos	Cap. VII: Dos Diminutivos	Cap. VII: Dos Diminutivos	Cap. VII: Dos Diminutivos
Cap. VIII: Dos Augmentativos	Cap. VIII: Dos Augmentativos	Cap. VIII: Dos Augmentativos	Cap. VIII: Dos Augmentativos
Cap. IX: Peiorativos	Cap. IX: Peiorativos	Cap. IX: Peiorativos	Cap. IX: Peiorativos
Cap. X: Dos Superlativos + THEMA	Cap. X: Dos Superlativos + THEMA	Cap. X: Dos Superlativos + THEMA	Cap. X: Dos Superlativos + THEMA
[...]			

PARTE IV – Da Syntaxe	PARTE IV – Da Syntaxe	PARTE IV – Da Syntaxe	PARTE IV – Da Syntaxe
Cap. I: Da Syntaxe	Cap. I: Da Syntaxe	Cap. I: Da Syntaxe	Cap. I: Da Syntaxe
Cap. II: Da Concordancia dos	Cap. II: Da Concordancia dos	Cap. II: Da Concordancia dos	Cap. II: Da Concordancia dos

Artigos	Artigos	Artigos	Artigos
Cap. III: Da Concordancia dos Adjectivos com os Substantivos	Cap. III: Da Concordancia dos Adjectivos com os Substantivos	Cap. III: Da Concordancia dos Adjectivos com os Substantivos	Cap. III: Da Concordancia dos Adjectivos com os Substantivos
Cap. IV: Da Regencia dos Adjectivos		Cap. IV: Da Regencia dos Adjectivos	Cap. IV: Da Regencia dos Adjectivos
Cap. V: Da Construcção dos Pronomes	Cap. IV: Da Construcção dos Pronomes	Cap. V: Da Construcção dos Pronomes	Cap. V: Da Construcção dos Pronomes
Cap. VI [V sic]: Da Syntaxe dos Verbos	Cap. V: Da Syntaxe dos Verbos	Cap. VI: Da Syntaxe dos Verbos	Cap. VI: Da Syntaxe dos Verbos
Cap. VII [VI sic]: Da Regencia dos Verbos	Cap. VI: Da Regencia dos Verbos	Cap. VI: Da Regencia dos Verbos	Cap. VI: Da Regencia dos Verbos
Cap. VIII [VII sic]: Da Syntaxe Figurada; Do hyperbato; Da Elypse	Cap. VII: Da Syntaxe Figurada; Do hyperbato; Da Elypse	Cap. VII: Da Syntaxe Figurada; Do hyperbato; Da Elypse	Cap. VII: Da Syntaxe Figurada; Do hyperbato; Da Elypse
Do Pleonasm	Do Pleonasm	Do Pleonasm	Do Pleonasm
Da Syllepse	Da Syllepse	Da Syllepse	Da Syllepse
Da Enallage	Da Enallage	Da Enallage	Da Enallage

[Appendixes]			
Collecção dos Termos mais usados	Collecção dos Termos mais usados	Collecção dos Termos mais usados	Collecção dos Termos mais usados
Dialogos Familiares	Dialogos Familiares	Dialogos Familiares	Dialogos Familiares
Contos Historicos	Contos Historicos	Contos Historicos	Contos Historicos
		Modellos de Cartas	Modellos de Cartas
		Sobrescriptos	Sobrescriptos

TABLE 1 - Comparison of the four editions of Prefumo's *Grammatica*
 Source: developed by the authors

As the above table clearly show, the main body of the grammar, Graphophonetic and Parts of discourse sections, devoted to grammar in its traditional four parts, reveals no substantive changes along the four editions. The most significant additions are in the pragmatic part, in which the third edition shows some models of letter and eight additional dialogues.

At the microstructural level, the chapters follow a differentiated course depending on the topic addressed. In the first part, dedicated to the general aspects of the language, there is only a theoretical explanation of the grammatical topic analysed, followed only in some cases by a short list of examples. From the second part, dedicated to phonetics, many chapters consist of a grammatical explanation, followed by examples and a 'theme', occupying from half to a page, in which the phenomenon under analysis is inserted in all its variants within a more or less realistic narrative in the learner's mother tongue. The learner is asked to translate it into the second language studied. Typically, the "theme" is followed by a glossary, which is called a "dictionary", that helps the learner to complete the assigned translation exercise. The function of this exercise is to stimulate memorisation skills by making the learner understand how the grammatical rule applies and avoiding purely mnemonic learning.

However, the theme is not present in every chapter, but is systematically present in the second and third parts, the latter being devoted to the parts of speech. Sometimes it appears at the end of a group of chapters that develop a coherent series of grammatical themes. However, from in long series of chapters devoted to verb conjugation, and in the fourth part devoted to syntax, the translation exercise disappears and the explanation-examples structure returns.

The last part of the work consists of three sections, devoted respectively to a glossary, a series of 'family dialogues' and a series of texts with translation opposite.

3. The didactic approach of Prefumo's *Grammatica*

The elements so far examined let us understand that Prefumo's work was at the crossroad between various approaches to language learning, more precisely the traditional one, based on grammar through a comparative/incipient contrastive linguistics method that favoured grammatical explanation⁹, and the conversational one.

It is known, however, that the teaching based on the predominance of grammar, so-called "traditional" (PUREN, 1988, 21-92; GERMAIN, 1993, 101-107; WHEELER, 2013, 112-120), has not been uniform along time. Some of the "ingredients" that compose it have remained substantially unchanged, whereas other elements have had a variable weight. Among the constant elements we find the following:

1. The predominance of normative grammar in the set of goals to attain within a given time span. This predominance very often translates itself into mnemonic learning of rules;
2. The memorisation of lists of words;

⁹ "Uno é declinavel tanto na Lingua Italiana como na Portuguesa, e os mais são indeclinaveis" (PERFUMO, 1858, 44).

3. An assessment of the learning levels obtained for every topic based on the so-called “tema” (*thema*), that is to say, the translation from native to foreign language.

Prefumo's work is based on the concept of grammar as a useful tool for linguistic practice, taking on a pedagogical-didactic aspect where linguistic usages are treated and exposed as if they were a specific norm for the selected audience. However, the ultimate goal remained that of communication. Prefumo's grammar therefore retains a normative nature on the one hand and a speculative one on the other: this dichotomy must be interpreted as a combination that favours the emergence of mixed works from the point of view of their conception (FONSECA, 2013, 66).

The bilingual aspect of texts such as Prefumo's allowed for contrastive teaching causing positive transfers, based on a linguistic comparison in terms of presence and absence of analogies and discrepancies¹⁰, similar to the missionary model for non-European languages. We present some examples¹¹:

- *As Linguas Portuguesa e Italiana sendo ambas derivadas da Latina, conservam uma grande analogia, e muitos nomes se podem reduzir de um ao outro idioma, mudando-lhes a desinencia do modo seguinte* (PREFUMO, 1858, 46);
- *A Construção dos Pronomes Italianos é em geral analoga á dos Portuguezes, com as seguintes excepções* (PREFUMO, 1858, 156);
- *Não tendo os Portuguezes diferenças alguma nos artigos genitivos, e ablativos, acontece que difficilmente os distinguem na Lingua Italiana* (PREFUMO, 1858, 163);
- *Ellas (the articles) quasi sempre se empregam como em Portuguez no que respeita á sua expressão, ou omissão, differindo sómente nos seguintes casos* (PREFUMO, 1858, 155);
- *Em Portuguez recebem depois delles o dativo muitos Verbos que em Italiano exigem o accusativo* (PREFUMO, 1858, 162).

An evolution of the traditional grammatical approach is revealed by those textbooks that insist on the practical nature of language teaching and learning, encouraging the reader to go beyond the exclusive primacy of grammar, rules, their analysis and the construction of meaningless sentences, whose only goal was that of reinforcing norms and rules. According to Aquilino Sánchez Pérez (1997,

¹⁰ Especially in the syntax part.

¹¹ When it comes to explaining cases (understood as syntactic functions) the author refers to Latin. Example: *o Nominativo do verbo Latino Nominare, nomêa o author da acção* (PREFUMO, 1858, 8).

134-135), this need to turn one's eyes to practice is clearly testified by the progressive integration of modern languages into educational curricula, up to the moment in which they become mandatory subjects. What we call grammatical method referring to the 16th century results in textbooks of descriptive grammar, made up of long lists of examples illustrating uses and rules, contrastive annotations and a more or less detailed analysis of the forms taken by the various elements of sentences. Very frequently, starting from the 17th century, these grammars were integrated by appendixes containing dialogical texts, models of letter and thematic vocabularies. At this stage, therefore, the traditional method is once more characterised by grammar learning coupled with a kind of practice focusing on texts that were connected to the communicational needs of the time.

Prefumo is attentive to the needs of his public although he is not a revolutionary, and by partially adopting the conversational method he follows the pathway opened by Antonio Michele, with his *Elementos de Conversação*. Compared to this work, on the one hand Prefumo's grammar offers a lighter baggage of notions but, on the other hand, its corpus of dialogues is less lively and less articulated. The conversational model was the skeleton of the conversational manuals that began to appear in Portugal in the 19th century¹², although there were earlier examples in other countries, mainly addressed to merchants and travellers. These were short linguistic texts, lacking any speculative aspect, oriented towards a specific pragmatics according to the users, who focused on functional and communicative content through pre-imposed dialogues and sentences, proverbs, reading texts, epistolary patterns. According to Verdelho (2011, 17) these manuals retained a lexical part of the domain of a "pre-dicionarística bilingue" comprising nomenclatures and phraseological collections: in this way the dialogue form combined with the vocabulary form under one aspect would constitute a basic methodology for the teaching of living foreign languages. "As a text, this [conversational manual] was fundamentally different to the grammar or dictionary, though it often contained elements of both" (GALLAGHER, 2019, 26), i.e. a hybrid textual genre in its own right and somewhere between grammar and dictionary.

The dialogues, although artificial, were intended to represent oral interaction in given real situations: the priority was in fact oral proficiency. Prefumo gives his Grammar space for this approach, presenting in all four editions three conversational models, such as *Collecção dos termos mais usados*, *Dialogos familiares*, *Contos historicos*, added only in the third and fourth editions, *Modellos de cartas e Sobrescriptos*.

Let's add that despite frequent mentions of a 'conversational method' and of dialogues referred to the 16th and 17th centuries, this methodology was not limited to that period. True, the books of dialogues appeared in the 16th century based on the quite specific needs of categories of readers who needed less to learn detailed grammatical notions than to obtain a pragmatic linguistic competence in a limited compass of time. Those people needed a lexicon and simple grammatical structures to employ them in everyday conversation. Let's think, for example, of the fortunate series of Noël de Berlaimont's *Colloquia*. Nevertheless, this approach remained fashionable until a large part

¹² "Manuais paralexigráficos" (VERDELHO, 2011, 66).

of the twentieth century. At the beginning of the eighteenth century, the books of dialogues maintain their original structure. Conversely, grammars need to be rethought with a view to their practical application. In some cases, exercises are assembled in separate booklets, while in other cases they are offered at the end of each grammatical unit or topic. Even though a progressive distancing from the teaching methods of classical languages can be easily perceived, and textbooks approach the requirements of the learning of foreign languages, the exercise of direct or reverse translation is confirmed, in Prefumo's too.

4. Conclusions

Through this study, which for reasons of space cannot be totally exhaustive, we have managed to outline the historical and socio-cultural context that framed the creation (and later the fruition) of Prefumo's work. The 19th century was indeed fruitful for trade and intellectual movements between Portugal and Italy, especially in the fields of music and art, where Prefumo took his first steps in Lisbon. The author of *Grammatica da Lingua Italiana para os Portuguezes* knew, circulated and worked in the capital's theatres as an opera translator, and thanks to his translations, some librettos had a considerable echo in Portugal and Italy (like in the case of Mercadante's *Gabriella di Vergy*).

This interest in Italian culture on the part of those who frequented the Portuguese theatrical circuit led Prefumo to elaborate a grammar of Italian as a foreign language, with Portuguese meta-language, in order to satisfy the communicative needs of his sector; as we have seen, there were already four linguistic texts of Italian in Portugal, written from the century preceding Prefumo's (XVIII), but none of these had such a continuous tradition as that of the librettist of the *Teatro S. Carlos* (i.e. 4 editions). The fortune of this text is, in our opinion, given by its hybrid model. The model underlying Prefumo's text is not revolutionary; on the contrary, as we have seen, it was based on Antonio Michele's concept of grammar (1807) and on didactic strategies already experimented in the course of Lusophone grammar (and not only): but it is precisely the combination of different approaches that made the work appreciated. As a matter of fact, the *Grammatica* is underpinned by theoretical linguistic aspects that are, however, presented as useful and practical rules for the foreigner who wants to be able to communicate and interact in Italian.

Neste sentido, tais obras constituem um subgénero gramaticográfico da história da gramática dos vernáculos, com uma configuração própria, sui generis e singular no quadro da historiografia linguística canónica. (FONSECA, 2013, 67).

This union of an epistemological nature is proposed to the public by Prefumo through the symbiosis of two apparently different models: the traditional method (or grammatical-translational method) in use since the early days of grammar, and the conversational method, offered by the conversation manuals circulating since the 17th century in Europe. The learning of grammatical rules, exercised through the practice of translation, was now placed side by side with the practice of living

language through the memorisation and repetition of pre-set dialogues, typical of conversation manuals, complementary tools for the grammatical teaching of modern languages. The dialogues presented in these books always dealt with the spheres of everyday life or those most frequently encountered by the target audience, making use of the most functional and communicative aspects of the language, offering a wide range of sectorial and domestic vocabulary as well as fashionable stylistic recourses. The ability to express oneself and interact in the foreign language (mainly orally and secondarily graphically) was the ultimate goal of the traditional-conversational model, as it was composed of the two opposing and complementary aspects derived from the normative-pedagogical and theoretical-speculative approaches. We can conclude that also in Portugal the mixture of grammatical and conversational method was successful and textbooks, at least those of Italian for Portuguese people, became more and more handy, from the point of view of both form and contents, as demonstrated by the various editions of José Cervaens y Rodriguez's (1895), Giovanni Carciatto's (1880), and Emilio Vecchi's (1901) grammars.

The traditional-conversational didactic method, which will be one of the most adopted in 19th century grammar, was also based on the principle of linguistic proximity between systems; Prefumo, a connoisseur of Italian as a native and of Portuguese as an operative in Lisbon, is able to develop in the reader a critical and reflective attitude regarding linguistic kinship (recall the use of Latin cases in the explanation of syntactic functions) by employing pedagogical strategies that exploit the positive transfer between systems. This reveals an acceptance of the Romanesque identity shared by the Portuguese-readers on the one hand and the Italian author on the other, within a circuit, the European music circuit, which is increasingly multicultural and multilingual.

In conclusion, we can affirm that Prefumo's work can be located in an intermediate phase of the evolution of 19th-century didactic models and related materials, since it nourishes the continuum of traditional grammars, as noted by the reference to Antonio Michele's work, and brings novelties from the communicative strategies of conversation manuals, giving shape to a new grammatical sub-genre, as we expected from the beginning of our study. The next steps of this research will be on Prefumo's reception, on its lexicon and on the diffusion of the hybrid method.

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