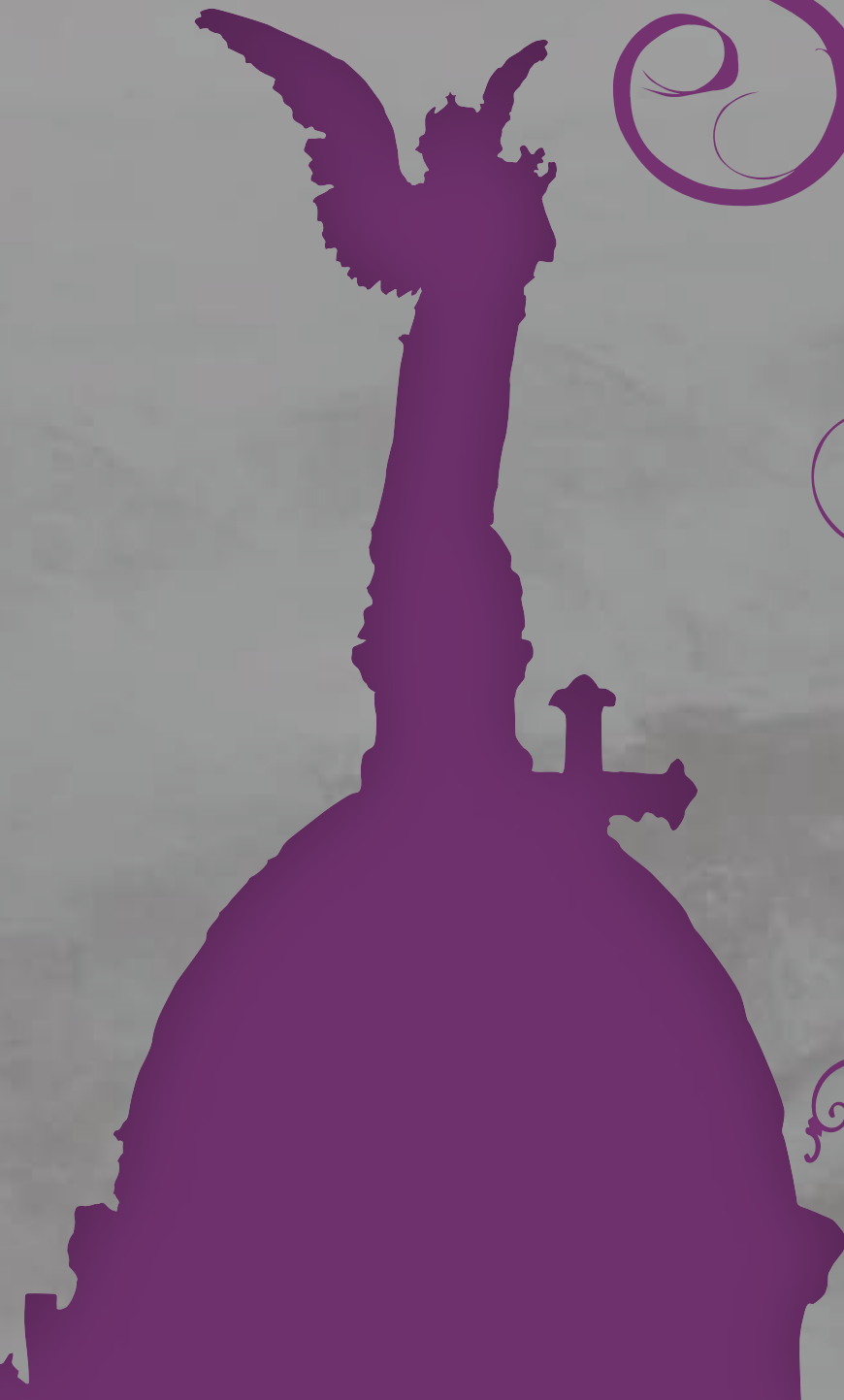


organized by Clarisse Ismério

Saint Nocturne

representations and sensibilities
from the perspective of cemeterial art



Clarisse Ismério
Organized

Sarav Noturno

representations and sensibilities
from the perspective of cemeterial art

**Publisher of Centro Universitário da Região da Campanha**

Av. Tupy Silveira, 2099

CEP 96400-110 - Bagé - RS - Brazil

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Website: www.ediurcamp.urcamp.edu.br

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Dados Internacionais de Catalogação na Publicação (CIP)

S243 Sarau noturno: representations and sensibilities from the perspective of cemeterial art. / Clarisse Ismério organized. - Bagé: Ediurcamp 2022.
94 p.

ISBN: 978-65-86471-24-3

1.Cemeterial Art. I.Ismério, Clarisse. Org. II.Title.

CDD: 718.098165

Catalogação elaborada pelo Sistema de Bibliotecas FAT / URCAMP
Bibliotecária Responsável: Maritza Silveira Martins CRB: 10/1741

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We dedicate this work to the great Master Harry Bellomo for providing us with a taste for research on cemetery heritage. Hail Bellomo!

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Presentation

I invite you, dear reader, to take a part in a journey throughout time through the saloons that housed the soirees, luxurious gatherings of friends, artists, politicians, and booksellers, who participated in the events with the intention of publicizing their works. This is a non-linear journey, where the facts come and go, in accordance with the affective memory resulting from old school curriculums, from reading literary works, from listening to erudite compositions, and from watching TV series and documentaries.

I was honored to introduce you to the Novo Sarau Noturno: representations and sensibilities from the perspective of cemeterial art, organized by the doctor professor Clarisse Ismério, result from the profitable Cultural Project, initiated in 2008, with the aim of narrating historical aspects of Bagé, “Sarau Noturno” (Night Soirée), based on cemeterial art.

- However, what is the etymology of this term?

The term sarau¹ has its origins in the latin seranus / serum, which refers to the twilight. Because of this etymology, it was agreed to hold the soirees during late afternoon or early evening to designate musical or literary events that took place in private properties, which provided the tightening of social and cultural relationships of a specific group. This type of event has been happening since the Middle Ages, marked by the presentation of troubadours and singers. The luxurious events surrounded by dancing, music, literature, luxurious clothing, lavish food, political discussions...a lady at the piano composed moments of watchful gaze, in only one direction.

It is impossible to talk about episodes of this nature, without mentioning Chiquinha Gonzaga’s participation in a literary soiree to honor Brazil’s independence, at which moment she performed on the piano “variações sobre temas das óperas Les Barvards e Barbe-Blues” (Jornal do Commercio, 9 de Set de 1867).

The soirees have crossed the palace walls, the theater walls and in a contemporary approach have invaded other cultural territories, such as the peripheries of the big cities, taking another format, resignified by poetic movements, sips of drink, and the protagonism of the residents themselves, who make their voices echo in the bars of the suburbs through overheard reading. They do it in these spaces, because neglect has deprived them of museums, theaters, and cinemas. All that is needed is a group of people, a microphone, and a text in hand is enough to

consecrate the bars as cultural spaces.²

In this way, I share with you, dear reader, my expectations that when this book reaches your eyes, in ebook format, you will be thirsty to know a little more about this unexpected show, capable of giving voice to the dead, demystifying the cemetery as a holy field, of almost absolute silence, broken by contained weeping rustles and transforming it into a sacred stage, after all the cemetery holds our ancestors memories, shelters vast symbolic imaginary, constituting a magnificent cultural space.

- But, What about the deep silence?

- Ah! The silence was broken by the delicate sound of a violin and by strong voices, which were embittered by emotion and by the commitment to blend literary texts, poetry and romanticism transform/transformed the cemetery into a large stage, in the city of Bagé – RS.

I can feel your curious gaze on an event that praised/praise the cemeterial art. I take this opportunity to remember Manoel de Barros³ (1916-2014), one of the most remarkable contemporary poets, when he wrote about time:

*O Tempo só anda de ida.
A gente nasce, cresce, envelhece e morre.
Pra não morrer
É só amarrar o Tempo no Poste.
Eis a ciência da poesia:
Amarrar o Tempo no Poste!⁴*

It seems that the old poet predicted that even by untying the time of the pole, there would not be the death of heroes or our beloved ancestors, for their deeds, would be alive forever.

It even seems that the university professor was inspired by the aforementioned poet when creating the Sarau Noturno, proving that the cemeterial art can enclose time.

And that is what Ismério did!

2 Sérgio Vaz in interview to Luiza Tennina (2011).

3 Manoel de Barros, in interview to Boco Martins (2007).

4 Which can be translated to:

*Time only goes one way.
We are born, grow up, grow old and die.
Not to die
One just has to tie Time to the Pole.
This is the science of poetry:
Tying Time to the Pole!*

1 translated “soiree”



Ângela Susana Jagmin Carretta

Mathematician, Master in Exact Science, Institutional Coordinator of PIBID Urcamp

Presentation

Since its creation, the Sarau Noturno has added very important academic and cultural experiences to Urcamp, especially for having a multidisciplinary character, standing out as an artistic and cultural activity for academics, professors and the community in general.

With each passing year, with the emergence of new ideas, with the incorporation of new members and with the amplitude that it has reached, the Sarau Noturno Project consolidates itself more and more, gaining strength, visibility in the media and in the community, besides being extremely relevant for our regional and institutional culture.

When it was created in 2008 by Professor Dr. Clarisse Ismério as its creator, it was classified in the institutional scope as an Extension Project, of which, besides having an intense community and academic involvement, it has also generated since then, scientific publications in national and international events and also articles and books, demonstrating its notoriety and strengthening its existence.

With its stability in the institution, and due to its cultural, artistic and academic character, it has more recently become an Urcamp Educational Project, which has continuous activities involving academics, teachers, and the community.

Even with the challenges of the Covid-19 pandemic, because it is a project that envisions creativity, it became able to adapt to virtualized activities, both meetings for the decisions of its operationalization, and the presentations of the Sarau Noturno, demonstrating its creative, disruptive, and adaptive character, even in the most extreme situations.

It was necessary to readjust and use technological resources, such as the insertion of a virtual scenario as a remote resource and a presentation via YouTube, always respecting the quality of this proposal, so rich for all the community involved.

Extremely grateful for all the contribution that the Projeto Sarau Noturno provides to the academic community, with great satisfaction we have its existence and continuation for over 10 years and we wish it to continue for many and many years generating scientific publications, artistic and cultural activities, interaction with society, increasingly brightening our educational institution and the community it reaches.

Long live the Sarau Noturno!

Ana Carolina Zago

Bachelor degree in Pharmacy UFPel, Master in Health and Behavior at the Universidade Católica de Pelotas. PhD student in the Graduate Program in Health and Behavior at the Universidade Católica de Pelotas.



Presentation

The ends do not always justify the means, nor do they express the real contextualization of an existential process. The end is a utopia generated by a society avid for explanations that are affectionate to the soul, however, perhaps not realistic and that yearns for answers to what does not always define them, but serves as comfort to those who have stayed “on this side of the end”.

Art is a process. A process of imagining, creating, developing, idealizing, practicing, renewing, structuring, teaching, learning, fixing, traveling, sublimating, and expressing. It is a complexity that is not necessarily sequential, but which was for a long time introjected in a rigid and directed way into human consciousnesses, forming concepts and preconceptions reticulately traced in personal institutions grounded in temporal customs of societies in which the natural was not felt, but dictated by external rules.

Of the purest and most beautiful expressions of the artistic and cultural construct, many speak of the projections of personal thoughts and feelings, of the lives and experiences brought by the artist in his or her life journey. However, there is in fact kept in the chest of hidden personal secrets the real and incorruptible truth that defines art in the most sublime form of expression: LIFE! Yes, life is art! To live is, to be and to build, on a daily basis, the culture and make it the purest art for every feeling of the soul.

However, since life is the expression and existence of art, it must follow its idealization when from vivid sources the words no longer nourish the wind, the skin no longer brings the shiver of the world's flavors and discomforts, and the glances no longer translate the dawn, but from eternal dusk are made into new beginnings darkened in the micro universe destined for everyone.

For many, in all eras, the desire for eternalized memories of their deeds of glory has been true. For few, however, the memory still lives on. Were it not necessary only for the actions of bravery and outstanding nobility, some wanted their eternal resting bed to explain the longings of their earthly passage by means of ostentatious and symbolic works of art.

Our formation - generalized I don't do it, but I broaden its scope for reasons of understanding - has brought a deep cultural regret. A plastering to the firm strokes, harmonious melodies, perfect chisels, and polishes as smooth as the truths hidden in the core of their creators. We were taught to close our gaze on walls, to glaze our attention to the squares that rectangles were made in the auric

molds that enrich the walls. They showed us art in sealed spaces and thus sought to form our opinion of the beautiful and eternal on the idea of the “masters”, in adorned boxes. And for a long time knowledge was molded into dictated tastes.

With care, respect, affection, knowledge and much love, Sarau Noturno proposed in 2008 the amplitude of the human vision. It proposed to leave the square cultural centers so that the real and full contemplation could be idealized in a place that for many only brought memories of endings, not always happy ones.

The proposal presented by Prof. Dr. Clarisse Ismério brought a true and glorious revolution in the way of presenting art and culture, promoting a clear and objective understanding of one of the most beautiful art collections of the State of Rio Grande do Sul - perhaps of Brazil. A collection that once brought veiled glances to passersby and prayers to some, is brought to the community as its real and beautiful essence, a museum outside the walls, an open museum. This way, the Santa Casa de Caridade de Bagé Cemetery has become, in a more consolidated way, a foundation for social writings and has in fact assumed its protagonist role in culture.

The beginning was steady, clear and determined. After listing the tombs to be studied, the research about their symbolism was then carried out. The tasks were arduous so that nothing was left out of the process. Details that once were not noticed, now leapt to the eye and proved to be fundamental to each understanding. A flower, a chain link, an hourglass, a torch, an angel, a snake, an owl, a burrow, a bust, a plaque? Words gathered in comfort and exaltation eternalized stories, lives, arts in their essence. Nobility indicated in each centimeter of marble. Tears of stone that in life might not have been real. Angels in an eternal blessing for those who in life should, for sure, have the mission of watching over. Of pictures were not times, of stones represented they remained, in an expression so real that they seem to speak, pray, cry, or simply, be silent.

The Sarau Noturno has intelligently combined the most diverse models of cultural artistic expression in a place perhaps not even imagined in the near future. Through theater, music, and poetry, it brought back to our coexistence those that perhaps in a library would rest their stories and in eternal beds their memories.

One of the most important cultural projects ever seen in the city of Bagé. An idealized construction in the valorization of history and culture through an environment that in other times might not have even had the imagination to happen.

At the time the reports were diverse. The suspicious looks quickly reflected

an enchanting glow before each of the theatrical, literary, historical and musical expressions.

Participating in this project is much more than a personal achievement, it is an experience. It is the structuring of a cultural event in the essence of being. It is being and living the culture of people who built our society and are now remembered in a respectful way and with sovereignty of their deeds. Not only those who keep their once organic existence there, but all who also eternalize themselves in the individual cathedrals in the form of their works of art that give life to solid blocks of concrete and make marble the narrator of its own history.

Long and successful life to Sarau Noturno!

Guilherme Cassão Marques Bragança

Bachelor degree in Pharmacy (URCAMP), PhD in Food Science and Technology (UFPEL), Coordinator of the Pharmacy Course at URCAMP/Bagé-RS.

Presentation

In my 17 years of experience in college education, I have been involved in projects that have gained great notoriety for their academic and social relevance. I have participated and learned about so many others that enchanted me with their significant impact on the lives of many people. Do you know what I found in common in all of them? Passionate creators. They are driven by an inexplicable willpower, collective sense, and ability to mobilize towards a common purpose.

However, there is an even more advanced level that some creators reach. They achieve this status because of the perennality of their projects, after all, there is no lack of adversity and reasons for them to give up. They are resistant to time and usually eternalize their achievements, not only in written and audiovisual records, but in the hearts of all those who are graced with the honor of participating in their projects. I call this level of Idealizers of love, after all, passion passes, but love does not. Love perpetuates. Obviously, they are rarer, but when you meet one of them on the way, the feeling is of pure gratitude to the universe.

Clarisse Ismério is an idealizer of love. Endowed with admirable academic capacity associated with great sensitivity and creative intelligence, she gave life to a project that has been in existence for 13 years. The Sarau Noturno is one of the most incredible projects that I had the opportunity to know and the joy of following. For the reader to understand the grandiosity of what we are talking about, it is necessary to position Sarau Noturno under two large lenses.

The first lens, is that of innovation. There is no innovation without creativity, and there is no creativity without the ability to combine different elements to bring something new to life. When the Sarau Noturno combines the history of Bagé, the city where my beloved Mother Elizabethe Quintana Sperb (in memory) was born, with its symbolic imaginary and mixes it with passages and characters from romantic literature, it materializes the theoretical and practical precepts of creativity. However, creativity alone does not sustain innovation. To innovate you need to add value, generate differentiation, and scale.

Therefore, we can categorically affirm that Sarau Noturno is an extremely innovative project. I even instigate not to call it a project anymore, but a program, because it has already shown itself perennial and mature for more than a decade. A strong competitive differential for the History Course and for Urcamp, after all, the project was referenced by the Rede Globo Television Network in prime time.

Is it possible to innovate even more in a project like this? It always is! Imagine the Night Sarau in comics, gamified or even present in the Horizon

Workroom (way beyond Second Life or The Sims)! Wouldn't that be incredible? What other areas of knowledge could benefit from an input as rich as this? How many companies would be interested in being part of something so innovative?

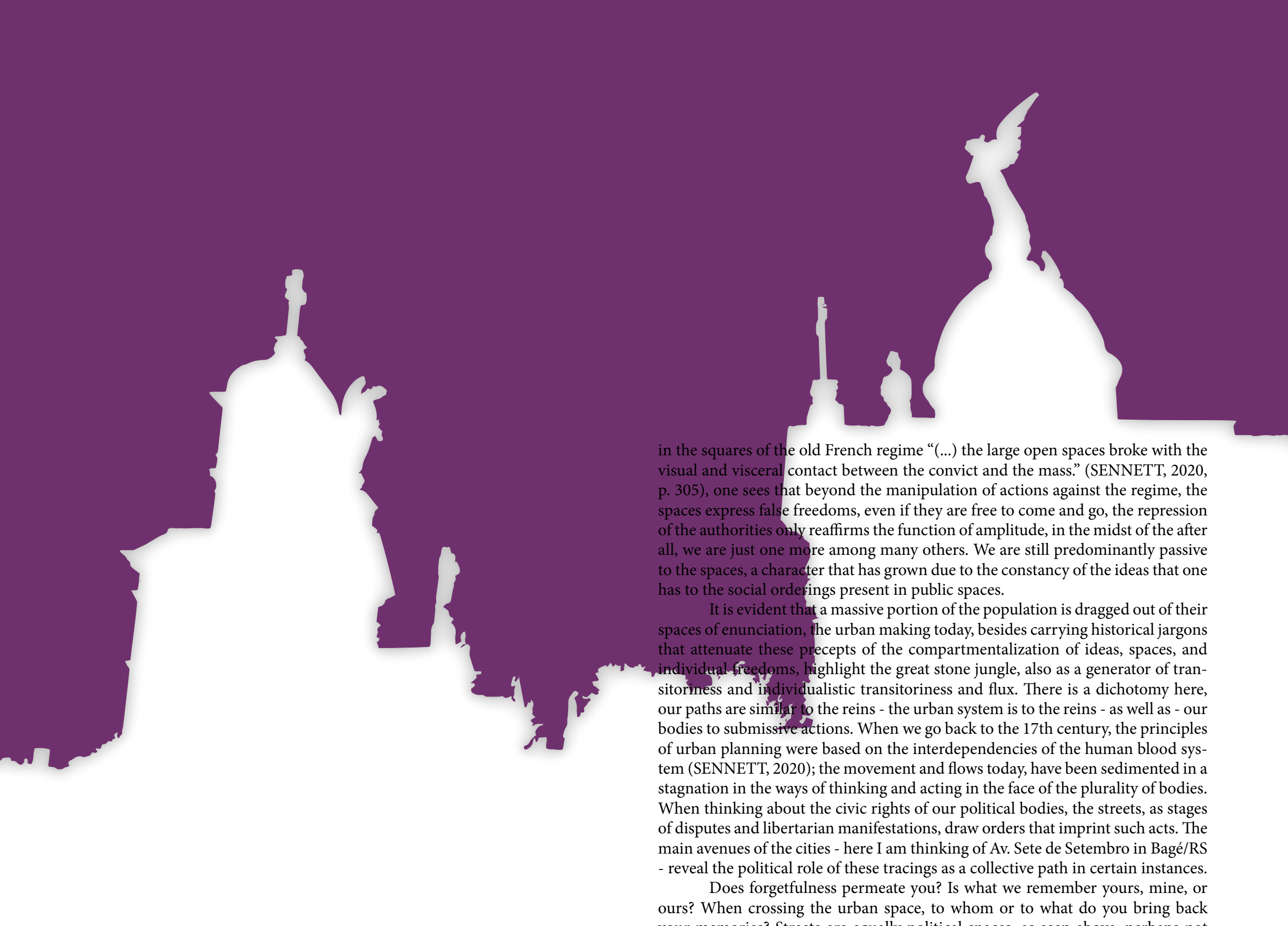
The second lens is the pedagogical one. I lost count of how many times I clamored for more practice amidst purely theoretical discourses on multidisciplinary, interdisciplinarity, transdisciplinarity, meaningful learning, among many other concepts that, if it were not for educators like Clarisse, would be infertile and would only serve to feed the ego of intellectuals who know nothing about transforming lives. The Sarau Noturno materializes the concept of meaningful learning and I dare to say that it represents a classic example of a transdisciplinary project.

Do you know when the two lenses meet? When I come across a video of one of the presentations of the Sarau Noturno and see the one that has become a dear friend, Professor Guilherme Cassão Marques Bragança, Coordinator of the Pharmacy Course (pedagogical lens of interdisciplinarity), participating in the project as a musician (lens of innovation that gives space to multiple intelligences), caressing the strings of his violin as if they were angels' wings.

Finally, I wish you a great reading of this rich material, I am grateful to Clarisse for the honor of writing these lines, and I wish for the Sarau Noturno to live a long life and that it ventures into more and more platforms and formats!

Daniel Quintana Sperb

Industrial designer, PhD in Production Engineering, founder of Be Formless.



in the squares of the old French regime “(...) the large open spaces broke with the visual and visceral contact between the convict and the mass.” (SENNETT, 2020, p. 305), one sees that beyond the manipulation of actions against the regime, the spaces express false freedoms, even if they are free to come and go, the repression of the authorities only reaffirms the function of amplitude, in the midst of the after all, we are just one more among many others. We are still predominantly passive to the spaces, a character that has grown due to the constancy of the ideas that one has to the social orderings present in public spaces.

It is evident that a massive portion of the population is dragged out of their spaces of enunciation, the urban making today, besides carrying historical jargons that attenuate these precepts of the compartmentalization of ideas, spaces, and individual freedoms, highlight the great stone jungle, also as a generator of transitoriness and individualistic transitoriness and flux. There is a dichotomy here, our paths are similar to the reins - the urban system is to the reins - as well as - our bodies to submissive actions. When we go back to the 17th century, the principles of urban planning were based on the interdependencies of the human blood system (SENNETT, 2020); the movement and flows today, have been sedimented in a stagnation in the ways of thinking and acting in the face of the plurality of bodies. When thinking about the civic rights of our political bodies, the streets, as stages of disputes and libertarian manifestations, draw orders that imprint such acts. The main avenues of the cities - here I am thinking of Av. Sete de Setembro in Bagé/RS - reveal the political role of these tracings as a collective path in certain instances.

Does forgetfulness permeate you? Is what we remember yours, mine, or ours? When crossing the urban space, to whom or to what do you bring back your memories? Streets are equally political spaces, as seen above, perhaps not

Introduction

The present book is the result of the maturing project of education project Sarau Noturno, developed at the Santa Casa de Caridade de Bagé Cemetery, which during its historical construction sought to develop the during its historical construction sought to develop the appreciation and preservation of culture, having as reference the cemetery art.

But in its essence, it does not seek only to promote a taste for the conservation of cultural of heritage, but much more than that, it seeks a transforming education under the perspective of aesthetics and cultural memory of a collectivity.

This is a characteristic that has allowed the Sarau Noturno, along the way, to be augmented by polyphonic voices and interpretations that have given it life and allowed a continuous reinvention. The chapters that made up our book present scenarios whose narrative textual constructions that blend with the poetic treatment of images the black and white refer to the evidence of the past; the bronze, the perpetuation of ideologies and symbolic representations; and the colors, the multiplicity of interpretations and experiences of today's world. This context aims to provide readers with a pleasant and reflective immersion in the scenic universe of Sarau Noturno.

The chapters that made up our book present scenarios whose narrative textual constructions that blend with the poetic treatment of images the black and white refer to the evidence of the past; the bronze, the perpetuation of ideologies and symbolic representations; and the colors, the multiplicity of interpretations and experiences of today's world. This context aims to provide readers with a pleasant and reflective immersion in the scenic universe of Sarau Noturno.

The theatricality here goes through alleys, memories, experiences, performances of beings and places; the spelling used here, besides remembering and honoring the notorious importance of the great cemetery researcher Harry Rodrigues Bellomo, tattoos in the flesh the subjective conceptual experience of those involved. Let us make tangible all and any passage here, if and only if, we undress of self; May each and every existence have its right to memory consummated.

Finalizing the exhibition, we point out that the work expresses our conception of heritage education, which goes beyond the marketing ideas of cultural consumption, because in our work, we seek to consolidate a training that in our work, we seek to consolidate a formation that allows awakening to the knowledge about cultural heritage, providing opportunities for engagement and protagonism.

This is how we begin our scenic performance, and we wish you a good reading!



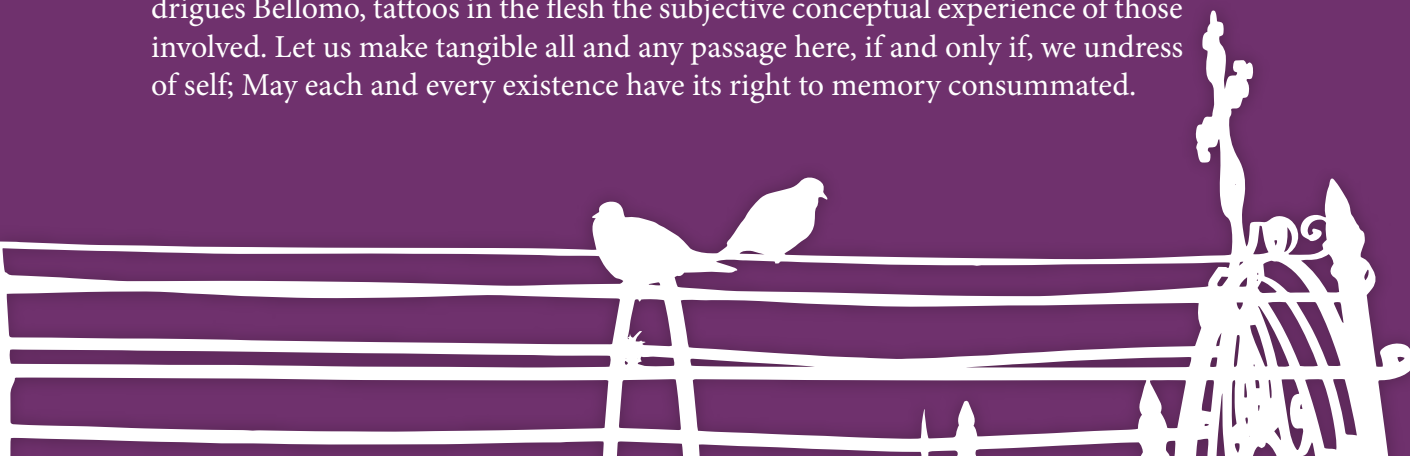
Clarisse Ismério

Historian, PhD in Brazilian History, Coordinator of Sarau Noturno, Coordinator of the History Course at Urcamp, Researcher leader of the Research and Extension Group in Cultural and Environmental Heritage.



Darlan Almeida da Rosa

Undergraduate student of Architecture and Urbanism, Audiovisual team of Sarau Noturno, scholarship researcher of the project Active Methodologies for Teaching History and Humanities area.





The City of the Dead: a socio-structural reflection

Darlan Almeida da Rosa¹

¹ Undergraduate student of Architecture and Urbanism at the University of the Region of Campanha (URCAMP). Member of the Research and Extension Group in Cultural and Environmental Heritage. Volunteer student and member of the audiovisual team of the teaching project, Sarau Noturno. Scholarship researcher of the Active Methodologies for the Teaching of History and Humanities Area project. darlan6367@gmail.com



Introduction

Based on assumptions and on a social construct based on order and progress progress, we see that the urban and architectural space has left scars beyond individualism, in which gender and race roles of individualism, in which the roles of gender and race are constantly erased and subjected to a systematic that is expressed in cemeterial materialism and beyond, in urbanism and the process of city formation. Positivism as a doctrine, still guides the erasure of not only urban diversity, but of individuals who, by suffering with the stigma of segregation, imprinted in the social and urban in the social and urban ideology, the reflections of sick spaces.

Here, some assumptions of the wounds left by orthodox and pragmatic urbanism in the city of Bagé/RS are pointed out, in order to weave an understanding of the evident reflections present in the hundred-year context of the evident reflections present in the cemetery sphere, reflecting the ideals present in life - making the city - and in death - making the cemetery space, in correlation with individual freedoms and rights, amid the amplitude of the interlining of the means of physical transitoriness and its symbolic character.

From urbanism to the city of the dead: stigmatized spaces

We are more corruptible by physical means than we believe ourselves to be. Faded to the hierarchy of spaces and to an ideal of enclosure based on the quality of life, the dispersion of large urban centers quality of life, the dispersion of large urban centers has compartmentalized the social relations and evidenced a monotonous geography and urban disease (SENNETT, 2020). Today, we hover over the physical and rest in an order based on systems of repression. The symbolic character present in the architectural constructs, show the ideological systematizations intrinsic in its furthermore, economic, demographic, cultural, and behavioral factors lead to approaches that highlight the control and manipulation of social and architectural structure in a given place, which functions as a vehicle for the creation and maintenance of power relations (ZARANKIN, 2003).

The capitalist society, became hostage of the material character, establishing not only a relationship between ideology and symbolism, but the treatment given to face the spaces now beyond the palpable experience and with affective effect, after all "Space has become a place of passage (...) At high speed it is difficult to pay attention to the landscape." (SENNETT, 2020, p. 17-18).

As Richard Sennett describes and lists the suppressions of spaces, present

in the squares of the old French regime "(...) the large open spaces broke with the visual and visceral contact between the convict and the mass." (SENNETT, 2020, p. 305), one sees that beyond the manipulation of actions against the regime, the spaces express false freedoms, even if they are free to come and go, the repression of the authorities only reaffirms the function of amplitude, in the midst of the after all, we are just one more among many others. We are still predominantly passive to the spaces, a character that has grown due to the constancy of the ideas that one has to the social orderings present in public spaces.

It is evident that a massive portion of the population is dragged out of their spaces of enunciation, the urban making today, besides carrying historical jargons that attenuate these precepts of the compartmentalization of ideas, spaces, and individual freedoms, highlight the great stone jungle, also as a generator of transitoriness and individualistic transitoriness and flux. There is a dichotomy here, our paths are similar to the reins - the urban system is to the reins - as well as - our bodies to submissive actions. When we go back to the 17th century, the principles of urban planning were based on the interdependencies of the human blood system (SENNETT, 2020); the movement and flows today, have been sedimented in a stagnation in the ways of thinking and acting in the face of the plurality of bodies. When thinking about the civic rights of our political bodies, the streets, as stages of disputes and libertarian manifestations, draw orders that imprint such acts. The main avenues of the cities - here I am thinking of Av. Sete de Setembro in Bagé/RS - reveal the political role of these tracings as a collective path in certain instances.

Does forgetfulness permeate you? Is what we remember yours, mine, or ours? When crossing the urban space, to whom or to what do you bring back your memories? Streets are equally political spaces, as seen above, perhaps not liberating in their practice, but potentially collecting and safeguarding individual and collective memories, they exist equally for our roles. A street, without its real mix of experiences, flows and vitalities, is nothing more than a purge of individual subjectivities and collective identities.

Based on the urban layout already mentioned here, one can see an orderly character in its functions that used to be defined by the most distant and interdependent mixtures. interdependent, today exclude and stigmatize multiple realities, through an ideology an ideology crossed by Positivist assumptions² where

² Doctrine of Auguste Comte (1798-1857), which established the growth and advancement through of scientific knowledge, in counterpoint to gender roles - which when absorbed by the republican ideology in Brazil - made social ordering and ecclesiastical disengagement, dictated that, "(...) only in this way would humanity move towards progress." (ISMÉRIO, 2018, p.15), representing multiple realities and perpetuating the predominance of a state of cognitive and behavioral.

order takes precedence. Back to the late fifties of the eighteenth century, we notice well-defined uses and functions and functions, mainly due to the economic and population growth that the vitality of the new municipality was acquiring in the midst of the city's yearnings. acquired among the social anxieties of the time. As spaces of memory, amidst the horizontal jungle in force, we have when analyzing its guidelines that by gradually purging the cemetery spaces in force, in counterpoint to the growth and territorial occupation, no solutions were left but the displacement and marginalization of and marginalization of them, the result of a "context of urban rationalization and hygienization." (BASTIANELLO, 2010, p. 47)

Built under a character that reflects a social ideology indirectly ordered by Positivist jargons, it constituted a road role, which established hierarchical relations among the urban space. The ways of evidencing individual memories amidst the collectivity, dictated the rights to come and go while the social pluralities dragged by the principles of organization, were taken to adversities in the acts of externalizing their collective memories, as a muffling, that echoes through a public, but illusorily libertarian, space libertarian. The aspect of vitality in the development of a city - brain; heart - the social mixtures, the conflict, the war of places, a constant of overlaps with each other, their memories, identities, struggles, desires, longings; After all, what are cities, if not spaces of worship to our individual and collective memories?

From the cemetery space to its scars

Our instants, through the city, are extensions of ourselves. As a mere passerby, do you spill yourself, shield yourself, or let yourself not be what you carry? Our answers, of course, will vary according to different pluralities, such as: Gender, Sexuality, Race, Creed. Spaces are, in essence, deficient; we err in projecting an ideal of utopian space, which disguises itself as inclusive by simple physical factors. Bodies have their singularities, and by inserting themselves in the media, they are stigmatized and interrupted from being and flowing. Pollack (1989, p.4) when defining and discerning distinct cores of memory, history, and collectivity, points out that "subterranean memories which, as an integral part of minority and dominated cultures," express a social integrity that the state seeks to oppress and not allow to be; spaces as means of dispute, are in essence, remembered by and for whom?

We can see this problematic when we go around the cemetery space of the Santa Casa de Caridade de Bagé, in conformity with the city road system of

the same city, where it is evident that, among the materialism of the alleys, graves, tombs, it is evident that through the materialism of the alleys, tombs, statues and symbols, what is attenuated in life, is eternalized in death through the reflections of a life based on conjectures that encompass moral, socio economic and ideological values (BELLOMO, 2000, apud BASTIANELLO, 1985, p.15), and especially the role of the axes that interconnect and mediate their inter relations.

Attending to the first division of the Santa Casa Cemetery (Image 1), in counterpoint to Bastianello's view (1985, p.18) "This place is the heart of this This place is the heart of this necropolis, in it pulsate decades of memories", I question, Heart, the one that Heart, the one that pulsates, vital for its functioning, alone and isolated, serves what purpose? After all, an echo in a cave, without a spectator, still an echo?

Image 1: View of the first division access.



Source: The author's.

Beyond a heart, there are several other vital chains, which through their complementarity, flow life. The margins of the cemetery space of the Santa Casa de Caridade in Bagé/RS, which permeate the first division, have evident and transposed social predominances; if we were to compare them to a heart, as much as the heart itself, the individuals on the margins, likewise, flow this same vitality. Expurgated from the city of the living, its flowing rationality traverses the city

ideals of the time. The streets, likewise, extend the spaces of memory and worship by mediating the acts through the extension of the urbe in question, after all, the access to the first division has a main artery that runs off the Praça Diogo de Souza, and intersection its route with Avenida Sete de Setembro (Image 2 and 3).

Image 2: View of the Cemetery's Main Gate.



Source: The author's.

Image 3: View of Avenida Sete de Setembro from the Diogo Souza's Square.



Source: The author's.

The square has two central palm trees (Image 4) that show an implied portico by the disposition of the vegetation and the shelters that dissolve to the access to the cemetery space, embracing it. Via Sete de Setembro, as an artifice of memory, served as a space to worship the sepulchers in the necropolis, crossing the city and carrying in its path, the social memories correlated there. um pórtico implícito pela disposição da vegetação e dos estares que se dissolvem para com o acesso do espaço cemiterial, abraçando-o. A via Sete de Setembro, enquanto artifice de memória, servia de espaço ao culto aos sepulcros na necrópole, atravessando a cidade e carregando em percurso, as memórias sociais ali correlacionadas.

Image 4: View of the palm trees at the Praça Diogo Souza.



Source: The author's.

It turns out that his verisimilitude is a clear extension, that, when probing its urban-cemeterial typologies, one notices a change in the making of it. As an environment of permanence, in its early decades, it retained the uses of being in the shade and the sun (Image 5), where they became spaces of resignification and spatial rationalization before the city of the living, mainly for an archeological character, among the alleys and arteries. However, the individualistic infirmity of a society supported by the latent physical transitoriness, made them ephemeral in their flows.

Image 5: Being in the shade.



Source: The author's.

As means of permanence, the prevailing conjuncture, erected a necropolis that reflected the ideology of social fixation to the paths, which later with the regression in action, the transitoriness expurgated the feelings of belonging, by turning routes into simple means to an end that are not supported by individual rights, by becoming “neutral individual, by becoming “neutral and standardized.” (SENNETT, 2020, p. 367), mainly by the predominance of a new sepulchral typology. The occupation vertical makes us pay attention to the space of individual enunciation that, in its first divisions, highlight the financial power of the elite of the time, through the framework that the burials had “allowing their identification both in the tomb and in society.” (BASTIANELLO, 2010, p. 149), mainly

through the architectural typologies that equally extended the roles of architecture as the holder of ideals and memory, as well as the urban as the setting of ethnic and socioeconomic disputes.

The urban squares are for the stays in this cemetery; after all, the lungs of the cities and their tree plantings extend to the uses of the necropolis, or rather, to our uses. Currently, however, the stigma to the same, subverts the permanence and gives way to transience and decharacterization of its essences. Its pathways are rectilinear and formally firm, just like the urban reticule of the city where it is located. When it is extended, the ground is an extensive sidewalk, adding to wooden beds, creating and articulating alleys with different hierarchies and uses, as in the following quarters (Image 6 and 7);

Image 6: View.



Source: The author's.

Image 7: View.



Source: The author's.

Where we notice the evident division between spaces, which privilege and create a bucolic atmosphere, while, locked in themselves, it currently highlights a constant escape not only from ourselves, but an assent to the spatial and social transience, after all, the excess of transient freedom has tamed our bodies to false spills of memories. Breadth was, and will continue to be the rudder of our physical structures, if the lack of belonging, borne continued introspection in the midst of public vastness; the public is a mere stage for public is a mere stage for implicit individual dismemberment. All of us, in different magnitudes, scream from within.

The city where the sepulchers are located is, in its origin, still characterized by elements of horizontal occupation - even though there are the first divisions, as expressed in life. As well as our today; a verticalized territorial expansion in contrast to the engavetments. We pile up in life - with the absence of individual identities - and we pile up in death - by internalizing an ideal of living, growing and developing spatial and corporal subalternity.

Final Considerations

The graves are evident reflections of the constant massification that the mortuary system has become; we pay rents even in death if our fixation is not our own. When probing the understandings about the life that pulsates through the cemetery space of the Santa Casa de Caridade de Bagé, it is possible to glimpse beyond the stone that can be built by death, human needs not only to erect the traces of memories that are submissible traces of memories that are subjected to a social system that expels the inhabitants from the center, but mainly the roles established in such a way, to the point of being rooted in the imaginary of the being rooted by the urban and cemetery imagery.

Both dichotomies marginalize and harass bodies, experiences, and the space of individual enunciation, either by the wealthy social occupation in the central areas, or by the non-complementarity through the interrelation between the different flows, uses, experiences, and individualities in the midst of the collective. The margin has always been in the center. The problem does not stop at the margins, and freeing them from their The problem does not stop at the margins, and freeing them from their conjunctures by locking them up in new habitation zones does not restore an existing order, it only hostilizes them by dictating what should or should not be done based on egocentric visions based on egocentric and purely mercantile visions; the problem is established by normalizing this systematization. Today, while some individuals spill out into the urban space, an outspoken portion resists to have in evidence its listening and unassisted longings, other than by acts of segregation and individual suppression.

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Sarau Noturno: history of a cultural project of valorization of cemeterial art

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Introduction

On October 31, 2008, a starry night marked by a new moon, the first performance of the Sarau Noturno took place at the Santa Casa de Caridade Cemetery in Bagé. young academics, told a little of the history of Bagé and its symbolic imaginary. It was an innovative event that sought to sensitize and invite the community to see the sculpture collection with “other eyes” and realize that the cemetery is an open-air museum, full of meanings and representations. This is based on the methodology of heritage education aimed at the “appropriation and appreciation of their cultural heritage, enabling better use of these assets, and providing the generation and production of new knowledge in a continuous process of cultural creation” (HORTA; GRUNBERG and MONTEIRO, 1999, p. 6).

This is entirely possible, because the heritage cemeteries have statues of heroes, muses and angels that translate a universe of cultural and social representations resulting from the economic opulence of the municipalities. Therefore, they are important historical sources that collaborate to the preservation of family and collective memory; allow the study of religious manifestations and beliefs, political ideas and attitudes; show society’s artistic tastes; the municipality’s ethnic formation and the population’s life expectancy; besides enabling the development of genealogical studies (BELLOMO, 2000).

The development of the project counted on the participation of scholars from various courses at Urcamp, who worked on the research, text construction and performance². And, from its inception until now, the Sarau Noturno has acted With presentations that highlight the historical and artistic importance of the city of Bagé, from the perspective of cemetery art.

In the present chapter we will narrate the history of the Sarau Noturno, whose thematic inspirations can be found in my adolescent readings and films, and in the process of academic training, which has been consolidated in the profile of research and extension projects. And, in a second moment, to evidence its

² The following students participated in the first phase of the Sarau Noturno: Ana Carolina K. Cardoso, Felipe Rosa, João Pedro Germano Pagliosa, Mauro Ricardo Lemos, and Tiago Alano (Advertising); Antoniel Martins Lopes, Calvin Furtado, Camila Romero, Iury Madeira, and Joseana Pires (Journalism); Guilherme Cassão Marques Bragança (Pharmacy); Priscila Botelho (Physiotherapy); and the young students Heitor Ismério Marques da Rocha, Rebeca Marques, and Ivana Oliveira. And the academics Alisson Lug Rodrigues; Lasie Winkel da Silva Junior; Matheus M. Feijó; João B. Varela; Luiza Cozzani, Carolina Ribas and Bruna Remonato (History); Gabriel Fernandes (Biological Sciences); Saulo André Eich, Celina Santos, Alice D’Avila, Luiza Feijó, Taiana Carvalho and Michel Alves (Psychology); Tainá Barbosa (Agronomy); Rosane Coutinho, Paula Scholant (Administration); Márcia Cristina Leite (Information Systems), Geovana Lucas Camargo and Márcio Meireles (Law); Jesus Guilheme Morelles (Administration); Ketherine Acosta e Samuel Oliveira (Journalism); Felipe Lucas Fagundes, Alisson Rodrigues, and Matheus Feijó (History), in addition the special participation of Cauã Ita.

consolidation process of presentations in the Cemetery of the Santa Casa de Caridade de Bagé.

How it all began

Today we can clearly see that the basis of the Sarau Noturno is found in the personal knowledge built during my adolescence through my interest in Egyptian and Greek mythology, Edgar Allan Poe’s short stories, Shakespearean and the many films of Hammer Film Productions. This observation led me to reflect on Edgar Morin’s (2017) statement about the true meaning of education to “awaken to philosophy, to literature, to music, to the arts.” That’s what fills life. That is its true role.”

Deeply in love with Egyptian history, we started the History Course at the Pontifical Catholic University (PUCRS) in Porto Alegre in 1989. The first semester was remarkable because I met professors Arnaldo Doberstein, of Ancient Oriental History, and Harry Rodrigues Bellomo, of Ancient Classical History, and both developed researches about the representative symbols in façade and cemetery art. And, in the second semester, I started to work as a researcher with Arnaldo Doberstein, who oriented us in the end-of-course paper entitled “The woman in Egyptian society”.

In 1993, for my master’s degree, under the guidance of Professor Moacyr Flores, we worked with the positivist republican thought of Auguste Comte and how this produced symbolic discourses that gave women the place of moral guardianship, during the years 1889-1930. For Lynn Hunt (1992) the use of the female figure as a political symbol was a legacy of the French Revolution, which elected Mariane the ultimate sign of the new order. They made public symbols and signs of private life, i.e., the mother who became represented by the allegory of the Republic.

The positivist doctrine was employed in Rio Grande do Sul by Júlio de Castilhos, who gave Positivism a local variant, the Castilhist Positivism. The education of women in the period was influenced by Catholic morals and the Castilhist doctrine. And the sources³ consulted showed that there was a symbol that determined the woman to be submissive, the queen of the home, and the guardian angel of her family. guardian angel of her family. In my research I worked with gender issues present in newspapers. The theoretical proposal was based on the current of the History of Mentalities, having as authors Jacques Le Goff, Michel Vovelle, José Murilo de Carvalho and Margareth Rago. Specifically the issues referring to façade and cemetery art were referenced in the work of Professors

Doberstein and Bellomo. It is also worth mentioning that during this period we had the opportunity to live and share ideas with Professor Hilda Flores, a great reference in the studies of Women's History in Rio Grande do Sul.

We allied to the mentioned historians the theory of symbol analysis developed by Carl Gustav Jung, to elucidate the symbols expressed in the discourse and representations of the positivist moralist doctrine that acted as an agent and reflection of society, depriving women of political, intellectual, and professional participation, keeping them restricted to the private space as educators and moral guardians.³

But the great challenge occurred in 2005 when we started working at the Centro Universitário da Região da Campanha (URCAMP), located in the historical city of Bagé⁴, in teaching and research activities. In this phase, there was a qualitative change in our scientific production, because we started to add to our training the methodology of Heritage Education, which provides the "activation social memory, recovering connections and lost threads (...) promoting the appropriation by promoting the appropriation by communities of their cultural heritage, rescuing or strengthening self-esteem and the ability to identify cultural values" (HORTA, 2000, p. 35). Therefore, it is necessary to know our cultural heritage, to preserve and value our history and identity. And as wisely Aloísio Magalhães said: "you only preserve what you love, you only love what you know. that which is known".

With this thought, we started, in 2007, the "History through Cemetery Cemetery Art", in 2007, resuming the knowledge acquired during the undergraduate and master's degrees. The project aimed to tell the history of Bagé through tombs and mausoleums, whose data collection was systematized in three stages: identification of the tombs and mausoleums, photographic The data collection was systematized in three steps: identification of the tombs and mausoleums, photographic record and information survey in local newspapers. To analyze the

³ The master's thesis became the book "Mulher: A moral e o Imaginário 1889-1930", released by EDIPUCRS in 1995. Such work continues even today as an important reference for gender studies, sexuality and education being re-released by EDIURCAMP in 2018 and in e-book in 2019.

⁴ The history of the city of Bagé begins with the colonization of Rio Grande do Sul, in the second half of the 17th century, and was officially founded on July 17, 1811. Its past is perpetuated in public buildings, old documents, tales and representations of the popular imagination, forming over time a local self-image (social, political, economic and cultural) that sets it apart from other cities in Rio Grande do Sul. Bagé's economic boom occurred only in the second half of the 19th century, it was stimulated by the railroad that linked Bagé to the port of Rio Grande, streamlining the flow of production. The municipality of Bagé built its "civilizing project" based on the development of the charqueadora industry, which provided an urban growth registered in the public buildings, sumptuous houses and palaces, as well as in the Carrara marble tombs and mausoleums. These urban and cemetery architectures were produced by immigrants from Montevideo, Genoa, and Porto Alegre, which today belong to the cultural heritage of the Santa Casa de Caridade de Bagé Cemetery. (ISMÉRIO, 2016, 31-33).

data we searched for authors such as Harry Bellomo (1994; 2000), Arnaldo Walter Doberstein (1992), Tania Andrade Lima (1994), Maria Elizia Borges (2002), Francisco Queiroz (2008) and Clarival do Prado Valladares (1972). And later the studies by Eliane Tonini Bastianello (2010) were also included in the referential.

The Santa Casa de Bagé Cemetery, founded in 1858, has a set of tombs of enviable historical value. Its collection contains a part of Bagé's history that can be told through its historical figures, of the symbolic representations and the re-reading promoted by the social imaginary. It is a very fruitful scenario for the creation of the cultural theater event Sarau Noturno. And, it is also worth mentioning the importance of the performance of the academics during the years of the project, because they were the great protagonists of the scenic event.

The Sarau Noturno

The creation of the Sarau Noturno (Nocturnal entertainment) occurred in an unpretentious way, because the intention was to sensitize Urcamp's colleagues and the community in general to the importance of the collection of the Santa Casa de Caridade de Bagé Cemetery as a source for research.

Thus, throughout the process of research and textual construction, the Urcamp students involved with the project get to know the local history and the symbolic representations of cemetery art. Besides the academic texts, studied to compose the research on history and cultural heritage, they also got to know works of universal literature, such as those by Charles Baudelaire, George Sand, Lord Byron, Shakespeare, and Aristophanes.

The result was a theatrical script, composed mostly of monologues, based on the reconfiguration of attributes and styles, from classical to modern, through the superposition of rearranged cultural values (LYOTARD, 1993), which blended the historical figures of Bagé with passages and characters from romantic literature.

Thus, local personalities such as João da Silva Tavares (Visconde de Cerro Alegre)⁵, General Antônio de Souza Netto⁶, Mãe Luciana⁷ or the philanthropic merchant Francisco Ilarregui⁸ share the scene with Hamlet, Ophelia, Elisabeth I and Lysistrata. And added to the scenic arrangement are songs such as Greensleeves, Lacrimosa and Bourée.

Female images are predominant in cemetery art, but they demonstrate the social invisibility and submission imposed on women by being characterized as mourners, allegories, and muses to praise male achievements, in a “scenario conceived, painted, and defined by men” who “self-ascribed to the most interesting and heroic roles, leaving the supporting roles to women. of supporting actors” (LERNER, 2021, p. 38).

However, in Sarau Noturno, the female representations have their own voice and become protagonists to denounce and fight against the captivity imposed by patriarchy throughout history.

The premiere of Sarau Noturno took place at 10 pm on October 31 2008 at the Santa Casa de Bagé Cemetery and, on that day, the community of Bagé was present to see the event. Many were driven by curiosity, and others by a certain amount of disbelief and irony regarding the project. However, as the presentation began, they were enveloped by an atmosphere of romanticism and nostalgia, which made them sensitive to the grandeur and beauty of the place. And they could And they could see that in the tombs and mausoleums they find historical accounts of their ancestors who rest in eternal sleep (Image 1).

The debut of the Sarau Noturno was registered by the Minuano newspa-

5 João da Silva Tavares, the Viscount of Cerro Alegre, commander of the cavalry division of the Brazilian Imperial army, is one of the noblemen of Bagé's history. He received his noble titles for services rendered to the monarchy and for his loyalty to the Empire. In 1859, he won the In 1859, he was awarded the title of “Baron of Serro Alegre” and in 1870, at the end of the Paraguayan War, he was awarded the title of “Viscount with Grandeur”. This distinction authorized him to wear on his coat of arms the crown of the higher title, in this case that of count. For his deeds he also received the commendations of Comendador da Ordem de Cristo and Cavaleiro da Ordem de Aviz (ISMÉRIO, 2016, p. 44-45).

6 Despite his military profile, having participated in the Farrroupilha Revolution (1835-1945) and the Paraguayan War (1864-1870), he was not depicted as a general on his deathbed. On the contrary, he was iconographically eternalized as an illustrious hero who, instead of the uniform wears a suit and tie, symbols of sobriety and elegance at the time (ISMÉRIO, 2016, p. 37).

7 Luciana Lealdina de Araújo (1870-1930), better known as mother Luciana, in 1901, created the Asilo de Órfãos São Benedito, in Pelotas, “with the goal of supporting and instructing poor desvalidas, i.e., orphans, enjeitadas”(CALDEIRA, 2014, p. 114). This character was included in 2020 in the script.

8 Spanish immigrant who prospered through activities related to trade and became a prominent a prominent figure in Bajeense society, was considered “(...) a respectable gentleman, of an austere austere character and very focused on work, succeeding at the cost of incessant labor, honestly acquire a regular fortune” (in Portuguese). honestly acquire a regular fortune” (O DEVER, 1905 apud. ISMÉRIO, 2016, p. 45).

per, which highlighted the surprise of the public with the event proposal and for not knowing that there exists in Bagé the grave of General Netto (Image 2).

Image 1: First presentation of Sarau Noturno, 2008.



Source: Author's file.

Image 2: Record of the first performance of Sarau Noturno in the Minuano newspaper.



Source: Author's file.

The audience that followed the presentations could contemplate a unique moment in which the history of Bagé was told in a sensitive and involved way. And such an experience marked them deeply, making them admirers and researchers of cemetery art, as Ana Romero reports.

For me this work was something surprising and unusual. I went to the cemetery one night to see my daughter perform. I didn't really know what it was about, but after this experience my vision changed. An interest in this art was born. Nowadays I no longer walk through a cemetery without observing the monuments in detail. I take pictures and imagine... How that person lived and what his or her family wanted to eternalize through the symbolism of each sculpture. (Ana Romero, Veterinarian, 2016).

Fellow professors from Urcamp also honored the event and were touched by the proposal, because they understood the significance of the event of valuing the memory of families and promoting the cemetery as an open-air museum.

The Sarau Noturno came up at a moment when we were working on local production, to make the students of the communication course in Bagé have some kind of interaction with the community. Professor Clarisse had this luminous idea in the sense of amazement for not knowing that of specific local data, with the tomb to rescue the memory of people who have already passed away and, with this, rescue a large part of Bagé's history, of people who lived here. And at the time they lived here, they had their values that, in some way, are portrayed in the cemetery art. (...) The Bagé cemetery is an open-air museum, Bagé is a city that has more than 200 years and the municipality has evolved to the extent that the architectural and artistic schools have also evolved and this is present in the geography of the cemetery, which has more modern areas and older areas and in these places there are manifestations of the thinking of those decades, of those historical periods. (Glauber Pereira, journalist, coordinator of the communication course, interviewed for URCAMP documents Sarau Noturno, 2013).

Before the presentations took place, some people considered the Sarau Noturno as a morbid and disrespectful event. In reality, the comments were the result of ignorance of the proposal, fear of going to the cemetery at night, or fear of death. This fact is quite normal, since death is the great certainty of humanity, because at birth we already start our process of finitude. The negative ideas about our event produced positive actions, since it instigated the curiosity of many and made them go to the cemetery on soiree nights to verify if these rumors were really true. As an example, we highlight teacher ngela Carretta who, moved by emotion, tells us her impressions about the presentations and how she went from spectator to admirer of the Sarau Noturno:

It is with great satisfaction that I followed the activities of the Sarau Noturno, as a spectator, in several phases. I had the opportunity to watch the show 3 times, but I also followed the reports that dealt with the impact of those who watch, the perspectives of a look of the creator that was able to interweave historical aspects to excellent literary texts, as well as students from various courses in a commitment to do extension in a very contemporary way. In a proposal to promote a high-level cultural event, to demystify death, and to transform the knowledge of her research about symbols, contained in the cemetery arts, into "popular" knowledge. We, faculty members, know that this transposition has not been common in our universities. I confess that I went to see the show for the first time with the intention of giving prestige to the event promoted by the University where I work as a professor, and to check whether some of the comments referring to it were true. The respect to the figures transcended that "Campo Santo" and a sentence from Professor Clarisse during the opening of the show translates all her intention as a historian: "This is an open-air museum". I started as a spectator, keeping the initial posture of one who observes and examines. But throughout the spectacle I metamorphosed into an expectant, because in each scene new characters appeared and surprised us, generating an expectation that something new could happen at any moment. I liked it so much, I learned so much that I came back and glimpsed an unforgettable show. Today I know the creator, I am a fan of the proposal, and I will have great pleasure in being one of her characters, when the university professors participate as actors. Congratulations to URCAMP, to the students who acted/acted, and especially to Dr. Clarisse Ismério who presents us with her beautiful work. (ngela Susana Jagmin Carretta, Coordinator of Scientific Initiation at URCAMP, 2016).

The journalist Giana Cunha, who at the time worked for RBS Bagé, accompanied with her reports, since the first presentation, reported her experience with the event:

Doing an event in the cemetery is curious, to say the least. And for us, as a staff, it's very interesting, so much so that we get a statewide view of the matter. (...) Looking at it the first time on the day it didn't seem real, something I had never seen before. The music and the lighting. I thought it was very cool, it was super poetic, very artistic, so much so that other times, in other versions I volunteered to do the reports. (Giana Cunha, journalist from RBS Bagé interviewed for URCAMP documents Sarau Noturno, 2013).

At each performance of Sarau Noturno the community of Bagé watched a theatrical spectacle composed of music, poetry and history. Its popularity grew to a great extent, and it became part of the state and national cultural scene when it was featured on the RBS Group and the Programa Mais Você (Rede Globo) (Images 3 and 4).

Image 3: Report by Grupo RBS, by Giana Cunha.



Source: <https://www.youtube.com/watch?v=i7LpCZilD9I&t=16s>

Image 4: Report by Grupo RBS, by Giana Cunha.



Source: <https://www.youtube.com/watch?v=8tL0rGO-6PA&t=86s>

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The same happened with the other students of the university who started to admire and promote the Sarau, because they understood the proposal. We highlight specifically the statement of Lucas Rohan, journalist, who stressed the importance of the proposal and, because of his proximity to the actors involved, became an informal promoter of the cemetery event, so much so that when he was a reporter for Grupo Band radio stations, in Porto Alegre, he did a national report. Rohan also emphasized that the Sarau Noturno marked him in a very positive way when he developed a taste for the research of cemetery art, for he adopted the habit of visiting the cemeteries of the cities he travels through.

To experience the birth of the Nocturnal Sarau project, in Bagé, was a privilege. Accompanying the first presentations at the local cemetery and recommending them to friends, who always received the tip with a bit of surprise and curiosity. After all, visiting a cemetery at night is not in the plans of many people... However, despite the initial strangeness, it was enjoyed by one hundred percent. Ten out of ten friends to whom I recommended to reserve a Friday evening to attend the Sarau Noturno attended and praised the action. As a student of Social Communication at Urcamp, having Professor Clarisse Ismério as one of my teachers, and being a colleague of many of the actors of the first editions of the Sarau, I felt like an informal promoter of the action. Commenting on the existence of the event became one of my bar-table topics: "Can you imagine watching poetic presentations in a cemetery at night? The answers were, of course, negative, and from then on I would talk about how fantastic the experience was, culturally rich and a window of discovery. All of this was motivated by the excitement of the experience. So, when I was a reporter for the radio stations of Grupo Band in Porto Alegre, I suggested that the Sarau Noturno should be the theme of a national report. I tried to get around the obvious difficulty of not being able to show the sensational images of the actors during the action and produced a special describing the project that was aired in all of the group's broadcasting stations as a report.

One of the effects that the Sarau Noturno caused me and that I carry with me to this day is the habit of visiting the cemeteries of the cities I visit. When I am backpacking, whether in Brazil or not, I always include a visit to appreciate the local works of art in the local cemeteries. I have done this in almost every city I have visited so far and I can strongly recommend the cemeteries of Montparnasse in Paris and Highgate

in London. Like the Sarau Noturno, I don't go to the cemeteries for morbid motivations, but rather for cultural and historical ones. Observing the graves, locating them in time from the dates on the headstones, and seeing the many different ways different people have honored their dead says a lot about the history of a place. Contemplating a work of cemeterial art and surmising the history of those people is a different way of understanding the social history of places. (Lucas Rohan, Journalist, Lisbon, February 15, 2016).

Due to its impact and relevance, Sarau Noturno was the cover story of *Aplauso Magazine*, issue #99, under the title "Music and poetry in the temple of death", written by the journalist Niela Bittencourt, who highlighted parts of the script and curiosities of the Sarau Noturno. The article was illustrated with photos by the photographer Leko Machado (Image 5).

Image 5: Cover story of Revista Aplauso. Photograph by Leko Machado



Source: Author's file.

We experimented with the stage modality, with the purpose of taking the cemetery to other audiences, performing at the Dom Pedrito Theater Festival and at the Santa Thereza Theater in Bagé. We took the cemetery to the stage using the resource of projecting the tombs and mausoleums on a screen. But we obser-

ved that much of the magic that occurs in the presentations at the cemetery was lost, however, these presentations were important as they publicized the event and aroused the curiosity of more people, who came to watch the presentation at this location.

In August 2011, we developed art workshops at Escola Estadual de Ensino Médio Frei Plácido, fruit of a partnership with the Education and Citizenship Project, of PROCIBA (Projeto Cidadão Bageense), coordinated at the time by teacher Cláudia Corral. Our workshops made it possible to organize a new group formed by students between the ages of 12 and 14 (Image 6). Thus, we were able to put together a younger version of the event called Sarau Noturno Teen.

Image 6: Sarau Noturno Teen, 2011. Photo by Tony Martins.



Source: Author's files.

Although the school is located near the Santa Casa de Caridade Cemetery in Bagé, the students did not know the sculpture collection or its historical importance. Through the workshops, rehearsals and the presentation of the Sarau Noturno, the students involved in the project became aware of the importance of the place and became multipliers of this knowledge. With the proposal of the Teen Nocturnal Sarau we were able to raise awareness in the school community of the region.

Due to the national projection, the Sarau Noturno helped inspire other admirers of cemetery art, as occurred with Julio Polli, a memorialist who lives in the city of Jaú, São Paulo. He tells that he learned about our work which stimulated him to initially promote day and night cultural tours at the Jaú Municipal Cemetery Ana Rosa de Paula on July 23, 2010 debuted the Sarau Arte Cemiterial:

In early 2009 we learned about the research of Professor Dr. Clarisse Ismério, from the city of Bagé, which produced a Sarau in the cemetery.

So, at first this proposal pleased me a lot, I thought it was interesting. And I thought: why not do that at the cemetery in the city of Jaú? Then I was seduced by this desire that here we would really be a continuation of this beautiful work that the teacher Clarisse Ismério does in the city of Bagé. And in 2010 we started to do monitored tours. On July 23rd, 2010 we inaugurated the night tours, without the attractions of the Sarau yet. We began to do a methodical work of day and night tours, serving schools and tourists, but we only managed to hold the Sarau on December 2, 2011, was the first Art-Cemeterial Sarau in the city of Jaú. It was the first Art-Cemeterial Sarau in the state of São Paulo and the second in Brazil. (Julio Cesar Polli, Historian, Creator of the Sarau Arte Cemeterial, interviewed for URCAMP documenta Sarau Noturno, 2013)

In the year 2012, a special presentation of Sarau Noturno took place during the IV Festival Internacional de Cinema na Fronteira, which took place in the month of November in Bagé (Image 7). The presentation was attended, besides the faithful audience, by filmmakers from Brazil, Latin America and Europe who could appreciate the beauty and importance of the event.

Image 7: Sarau Noturno during IV Festival Internacional de Cinema na Fronteira, 2012. Photograph by Tony Martins.



Source: author's files.

In 2013, in the discipline of Media and Culture of the Communication Communication, a documentary about Sarau Noturno was produced. The result was the documentary "Urcamp Documenta Sarau Noturno", which tells the trajectory from the perspective of testimonies of people who participated or collaborated with the project. And, since 2015, it became part of the History Course, as an extension cultural project (Image 8).

Image 8: Presentation of the Sarau Noturno at the Cemetery of Santa Casa de Caridade de Bagé, October 2015. Photograph by Jeferson Vainer.



Source: Author's file.

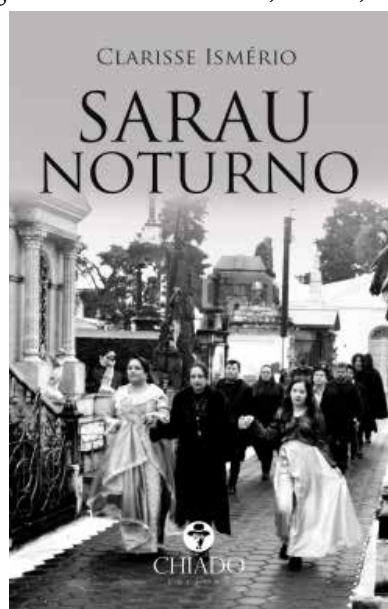
Academics from the History, Journalism, Advertising, Psychology, Pharmacy, Physiotherapy, Agronomy, Biological Sciences, Administration, and Information Systems courses participated in the presentations. And we can see that the possibility of participating in the Sarau Noite helped in the process of developing the autonomy and protagonism of the students, as they point out:

As a student of the Biology course, the participation in a cultural event of university, artistic, literary and historical nature made the mental faculties gain expansion, so that even the scientific knowledge was involved by distinct areas, thanks to the Sarau. Furthermore, being present at a transitional stage of this peculiar ceremony has awakened pride for this ideal. Knowing that this spectacle went from being misunderstood to being internationally respected and known, makes us praise this creation, which rightly defends and justifies the past of a city, told in a totally unusual and innovative way. (Gabriel Fernandes, student of the Biological Sciences Course, 2018). The research and extension projects have greatly enriched my academic journey. They showed me a universe of possibilities that I can follow in the chosen career. (...) Still within the extension, being part of this universe allowed me to enter a previously unimaginable experience, which was the Sarau Noturno. To participate in a cultural movement of such importance to our city

and region was an incredible experience. (Márcia Cristina Domingues Leite, Information Systems Course, 2017)

During its years of operation, the Sarau Noite presented the public with presentations that highlighted the historical and artistic importance of the place. And gradually it was established as a cultural event recognized by the Bagé community, whose projection went beyond national and international borders, through scientific articles, lectures, presentations of works and the book published by the Chiado publishing house, of Lisbon in 2016, with photos by Jeferson Vainer (Image 9).

Image 9: Book Sarau Noturno, Chiado, Lisbon.



Source: Chiado Publishing House.

Getting the first book published was extremely important to mark our authorship in the community, because people appeared in Bagé and other localities naming themselves as creators of the event, and to expand the representativeness of Sarau Noturno in the academic environment. In the presentation, the great researcher of cemetery art, Maria Elizia Borges, highlighted the uniqueness, importance and peculiarities of the proposal of the Sarau Noturno:

(...) It was pioneer in Brazil and counts on the participation of university students who perform very complex performances: they represent characters from romantic literature dressed in character; they recite

poetry, sing musical excerpts and theatricalize the bajeense historical context as they enter the cemetery. (BORGES, 2016)

The book was launched at Congrega Urcamp 2016, in São Gabriel; at the XVIII Encuentro Iberoamericano de Cementerios Patrimoniales, Santo Domingo, Dominican Republic (Image 10); and at the 10th Bagé Book Fair.

Image 10: Book launch of Sarau Noturno at the XVII Encuentro Iberoamericano de Cementerios Patrimoniales.



Source: <https://www.facebook.com/clarisse.ismerio/posts/10207835571792152>

Another highlight in the trajectory of the event was the presentation adapted to the British Cemetery, in Montevideo, which took place in the XVIII Encuentro Iberoamericana de Valoración y Gestión de Cementerios Patrimoniales (Image 11 and 12). The RED was created in 2000 in Medellin Colombia and each year holds its meeting, bringing together researchers from different countries to strengthen the dialogue between scientific and practical knowledge focused on the preservation of cemetery heritage.

Image 11 and 12: Sarau Noturno presentation at the British Cemetery, November 9, 2017.



Source: author's files.

The public that honored the Sarau Noturno, over the years, was sensitized to the proposal, as it was possible to understand its meaning and the proposal to value the memory of families, as well as to promote the cemetery as an open-air museum. We observed, in the speeches and in the vibration of the public at each presentation, that they were sensitized about the cultural importance of the ceme-

tery art collection and its preservation.

The Sarau brought the cemetery to life. To the place where life could least be expected to come from, and made people put a bit of the past in their present, while being a true gift to our past. They were a great success. (Nilo Rossel, teacher, 2016)

The night Sarau represented, culturally, a different look at the works of art in the city. Art, literature, and history were mixed together and provided an excellent opportunity for those who attended to get to know a little about those people, their life situations, and the history of the place itself. What can be said about an event that mixes Art, Literature, and History: it is simply perfect, because it manages to translate and expose to the entire community the knowledge acquired through research at the University in a different, unique, and interesting way. Who could say that "art" is made in a "cemetery"? Today I am sure that places like this represent an artistic, literary, and historical space and can, without a doubt, be shown as objects of study for the University, making the community itself perceive its value in a differentiated way. (Rafael Sais, Administrator, 2016).

The presentation of ten years of Sarau Noturno, which took place in Congress Urcamp 2018, led to the creation of an institutional video, which enabled a wide dissemination of the event, via facebook. Currently, the video has more than 4 thousand views (Image 13).

Image 13: Institutional video of the presentation of 10 years of the Sarau Noturno, 2018.



Source: <https://www.facebook.com/watch/?v=2358844901069842>

In the first semester of 2019 we selected a new group of academics to compose the Sarau Noturno and rehearsals, the first presentation occurred on September 28, at 4 pm at the Cemetery of the Santa Casa de Bagé, the first of a cycle of four (Image 14).

Image 14: Story about the presentations of Sarau Noturno, 2019.



Source: <https://www.jornalminuano.com.br/noticia/2019/09/18/sarau-noturno-retoma-apresentacoes-no-final-deste-mes>

In the year 2019, in addition to the presentations, cultural tours of the cemetery were also provided for schools, events, and the community providing greater knowledge about the importance of the preservation of cemetery art.

We highlight that Sarau Noturno, throughout its presentations and scientific productions, managed to sensitize the population of Bagé and the region about the importance of preserving the sculptural collection present in the Cemetery of the Santa Casa de Caridade de Bagé. One of the evidences we observed in the growing search for cemetery tourism, registered by the program #PartiuRS (Image 15).

Image 15: #PartiuRS: get to know the tourist attractions of the city of Bagé, displayed on 21 September 21, 2019.



Source: <https://globoplay.globo.com/v/7940903/?fbclid=IwAR0YDk3rP48JlFBOUwAkIo1E4n-yYuRIC1Y6JzFPPrpsja25FZjUbzN1gE>

Final considerations

The Sarau Noturno resulted from a thorough research developed in the tombs, deposits and mausoleums of the Santa Casa de Caridade de Bagé Cemetery. A cemetery which began with modest catacombs in 1858 and, over the years, has grown to form a sculpture collection of great wealth and symbolism, both for its artistic value and for translating the mentality and history of a glorious time.

It is constituted as a great “open-air museum” whose cultural heritage allows us to reconstitute the history of traditional families, social mobility, symbolic representations, and the mentality of the time, fruit of the economic opulence of the city. Thus we created the Sarau Noturno, to raise awareness and tell a little of Bagé’s history, blending it with passages and characters from romantic literature. A sensitive, instigating and captivating event that involves academics and the community in a reflective process of valorization of cemetery art and local history.

We have observed that, over the years of performance and scientific production, the Sarau Noturno has contributed to the cultural formation of the academics who participated in the project and the community of Bagé, who began to see the cemetery with “other eyes” and to value their cultural heritage. Therefore, it constitutes a transformative teaching project by providing the continuous development of personal and professional skills of those involved under the understanding of heritage education. But the story of the Sarau Nocturne does not end here, for as we will see in the next chapter, much more was yet to come. next chapter, much more was yet to come....

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New Sarau Noturno: a brief history of the virtualization of a cultural event

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Introduction

In 2020 a new group of students joined the troupe of Sarau Noturno⁵, but no one imagined what was to come. A year of exception marked by the Covid 19 pandemic, in which we were immersed in virtual platforms, computer screens, cameras, microphones, video conference links, lives, and teaching by remote means.

And, because of the structure in which the Sarau Noturno was created, it was supposed to have stopped like all other cultural events, but just the opposite occurred. The years 2020 and 2021 were marked by the reinvention and reconstruction of Sarau Noturno, with a new presentation proposal, new script, adapted virtual scenery, presentation via YouTube and a movie. Thus, we present the transformation of Sarau Noturno, from the presential to the virtual universe, highlighting the new scenic language created and the products resulting from the conceptual and scenic reinvention process.

New Sarau Noturno

The Sarau Noturno was created following the methodological proposal of heritage education aiming to promote the valorization and preservation of the cemetery art, through the “activation of the social memory, recovering connections and “lost wefts”. Thus, it seeks to promote “the appropriation by the communities of their cultural heritage, rescuing or reinforcing self-esteem and the ability to identify cultural values” (HORTA, 2000, p.35).

And, when transported to the virtual medium, this proposal was maintained, seeking to “set the monologues and each character, based on their physical position in the face-to-face event, was essential along with the unity and standard aesthetic conception created “after all this proposal was maintained, seeking to bring the symbolic-cultural representations touching the cemetery art that are” present among the cemetery space of the Santa Casa de Caridade de Bagé. The same occurs with “the symbolic issues touching the cemeterial art are present in the same way as the face-to-face environment, with their graves beside and set by similar backgrounds” (ISMÉRIO, COUTO e ROSA, 2021, p. 29).

⁵ Currently constituting a cultural teaching project, in which participated the academics Amanda Antunes do Couto (Law), Amanda Aires Bispar (Law), Ana Carolina Moraes da Silva (Biological Sciences), Alana Portella (Journalism) Camila Barcellos (Law), Darlan Almeida (Architecture), Kátia Silene Antunes da Silva (History), Mateus Mesk Ferreira (Psychology), Raiana Lima Barreto (Biological Sciences), Rayssa Bitencourt (Thanise Maça Machado Miranda (Biological Sciences), Vinicius Rodrigues Ferreira (Architecture), and Vivian Torbes (Nutrition), besides having the special participation of Cauã Ita.

The Novo Sarau Noturno proposal was presented at an online event on August 15, 2020.⁶ The evening began with a lecture by Dr. Fernanda Pedrazzi, a professor at UFSM, with the theme “The importance of cemeteries as guardians of heritage”. In the second part, the members of the Sarau Noturno presented their characters (Image 1).

Image 1: Lecture and presentation of the proposal of the New Nocturnal Sarau.



Source: Collection of the project.

The event was clearly a success and members of the Brazilian Association of Cemetery Studies (ABEC), the Iberoamerican Iberoamerican Network of Cemetery Studies, master's degree students of the Heritage Post-graduate Program of the University of Santa Maria, the consultant Daniel Sperb, professors, academics and Sperb, professors, academics from Urcamp and the community.

However, a new product must be widely publicized in order to be accepted by the community and the market. Thus was formed the marketing and audiovisual team was formed, composed initially by Amanda do Couto and Darlan Almeida da Rosa, being reinforced in 2021, by Alana Portella, focused on reaching the public with different informative languages, such as videos of fragments of the monologues through the IGTV tool; calls to Facebook and Instagram of the Sarau Nocturne itself, with images of graves, statues and symbols symbols; and a countdown with some of the characters.

Calls were created for the institutional facebook and instagram and for the Sarau Noturno itself, with images of graves, statues and symbols (Image 2), and a countdown explaining some of the characters until the day of the presentation (Image 3).

⁶ This event was proposed by the academic Darlan Almeida da Rosa and welcomed by all the components of the group.

Image 2: Arts of dissemination for the day 31 of October.



Source: Collection of the project.

Image 3: Countdown to October 31.



Source: Collection of the project.

The arts produced by the marketing and audiovisual team metaphorically, evidenced through the colors and diagrammatic aspects, a new stage of the teaching project, through the strokes in watercolor, subtle and ultimate, since watercolor painting is about experiments, creations and judicious conceptions in its study and creation process, in this way, it drips new reinventions and empowerment of own ideas. The settings and performances, according to the specificities of each character, added the illuminations, visual and sound effects, which when used, added the dramaturgy of the acts.

And for the insertion of the cyber universe a virtual scenario was created, using the tool OBS Studio⁷, based on the Google Meet platform to be broadcast via Youtube on a Live. The pre-established video platform provides the usual videoconferences, a more direct and personal visual means, where the presence of each character would be entirely devoid of contextualization and settings, revealing too the “behind the scenes”. Thus, it proved to be restricted and dependent on the spectator, considering the autonomous character of accessibility of the tool itself, which required the public an understanding of the handling and a knowledge of the chronology to be presented. Such points distance the producers from the control of the experience, which in contrast to an audiovisual product that has an individual aspect in its production, also generates subjective and changing perceptions of according to the multiple individualities, therefore, it was necessary to have a vehicle that reflected as a cinematographic construct in its exhibition.

Highlighting the need to promote a controlled immersion in the mode of presentation of the event, it was thought of possibilities that would encompass and collaborate for the setting of monologues and symbologies of the cemeterial space, without losing the dynamism. The pre-established video conferencing platform stagnated the proposed objectives: demystification, deconstruction and, mainly, the setting of the lines that allude to the existing tombs in the Holy Cemetery of the House of Charity of Bagé.

With this, the initial pillar, immersion, guided the development of the presentation vehicle, before by videoconferencing and now via transmission also in real time, properly equipped with creative tools that allowed not only to support the conceived visual identity, but also its setting, sought for this purpose, where the subjective aspect prevails, but unchanged in its essence, after all the producers, in turn, kept control behind the scenes.

⁷ Open Broadcaster Software, or OBS Studio, is a free streaming and recording software. The same allows total customization and customization of the indexing vehicles of the characters, where in addition to setting the scenic aspects, was acclimatized and was also credited to a cinematographic nomenclature, after all, detached from its physical character, the whole set of the programme made it possible for the final product to be modified according to needs and visual programming that has been and will be produced.

Set the monologues and each character based on their position at the physical event, was essential together with the unity and conception created standard aesthetic. The symbolic questions touching the cemiterial art, are made present in the same way as the in-person environment, with their tombs next door and set by similar backgrounds. Thus, we made it possible for viewers to not only view the event as a virtual play, but also understand it as a small film. The division into acts, correlated between itself, as well as the live performance, allude to the theatrical environment, but the digital resources, added to the possibility of revisiting this environment later, bring the cinematographic spirit and awareness about the of historical, symbolic and cultural value contained in tombs, tombs and statues taking to the digital realm, the museum's experiences in the open.

And finally, after a wide dissemination and numerous rehearsals on the Google Meet platform, the new Sarau Nocturn was released via Youtube, on the day 31 October 2020 (Image 5 and 6), fully adapted to the virtual world. The first presentation had a very expressive audience, composed of 178 views, including teachers, coordinators, Urcamp students, and the community of Bagé. The presentation is still available on the Youtube platform of Sarau Noturno.

Image 4: Presentation of October 31, 2020.



Source: Project archive. Available at: <<https://youtu.be/fiF9n3gsmGk>>.

Image 5: Presentation of October 31, 2020.



Source: Project archive. Available at: <<https://youtu.be/fiF9n3gsmGk>>.

When meeting Sarau Nocturne in the new format, designer Daniel Quintana Sperb (2021), highlights that it is “one of the most beautiful and innovative projects I have ever seen. Research, teaching and extension generating significant learning and forever marking the lives of all involved. Worthy of giving pride to the greatest education references of all time!”

To produce a virtual presentation that instigated curiosity, attention and provides an immersion of the spectators were needed some essential technical care:

And for the insertion in the cyber universe was created a virtual scenario, using the OBS Studio tool added to the tools of image manipulation, treatment and post-production, based on the Google Meet platform to be broadcast via Youtube in a live. The pre-established video platform provides the usual video conferencing, a more direct and personal visual means, where each character's presence would be entirely devoid of contextualization and environments, revealing too much (ISMÉRIO, COUTO and ROSA, 2021, p. 29).

There were two more performances, the 28 November special for the Institutional Program of Scholarships Initiation to Teaching (PIBID) and Pedagogical Residency of Urcamp, at the invitation of the institutional coordinator, Professor Ngela Carretta, and the end of the season day 12 from December.

In 2021 the challenge was even greater, as it focused on the creation of the Novo Sarau Noturno: the film, being thought and idealized because of social isolation, exploring the audiovisual resources to explain the personalities, imaginary and symbolisms expressed by between the cemiterial space of the Santa Casa de Caridade of Bagé/RS. And for advertising were created posters and teaser (Images

6 and 7).

Image 6: New Sarau Noturno Poster: The Movie.



Source: Collection of the project. Available at: <<https://www.youtube.com/watch?v=GtyroI-cpl0o>>

Image 7: New Sarau Noturno Teaser: The Movie.



Source: Collection of the project. Available at: <<https://www.youtube.com/watch?v=HMI2YP-Ji29g>>

The teaser of the film, by highlighting the strokes revealing each personality to be presented in the final product, in addition to the drama, brought to the public the new possibilities and a new maturation in force, since the new audiovisual resources, work to build understandings about the personalities expressed there, after all the evident sonority, had been thought of according to the uniqueness of each act and individuality.

The poster of the movie, to be idealized in its disposal and graphic representation, took as north the goal of spreading the personalities inserted there, as well as those who represent them, taking as a basis posters cinematographic dissemination. By bringing the singularities and compositions of each monologue through its features, it was possible to characterize and present its respective universes, compositions and performances.

On July 15, 2021, the film Novo Sarau Nocturn was released: the film (Image 8), which maintains the script and the initial script of the immersive proposal and dynamics made possible by the physical and virtual presentations, but by further explore the technical tricks provided by post-audiovisual production, for beyond the aesthetic aspects, but mainly, sonorous, which previously occurred homogeneously in the visual product.

Image 8: Report on the Novo Sarau Noturno: the film

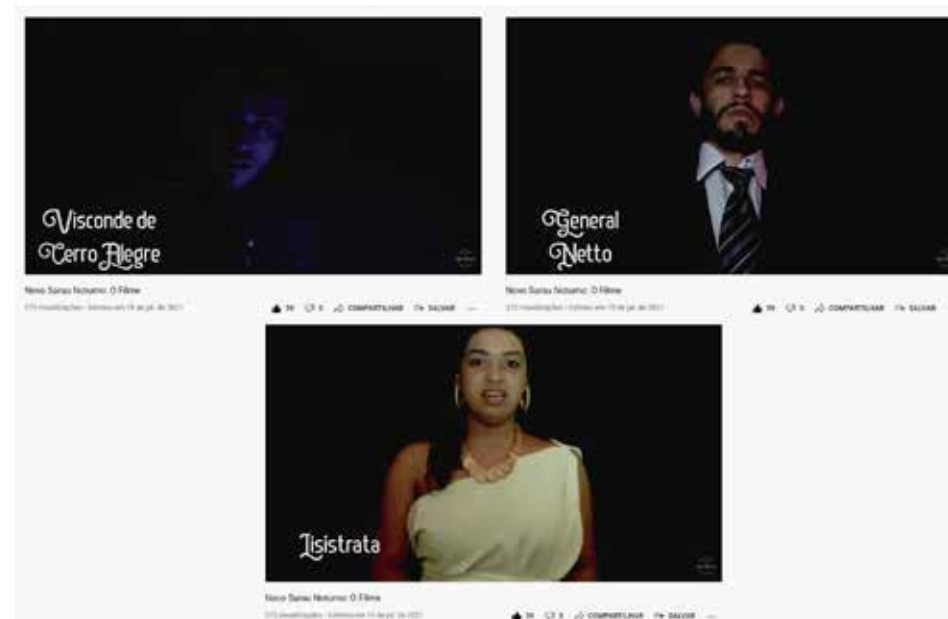


Source: Minuano Newspaper.

Understanding the performing languages and linking them to the cinematic format, required understanding of the visual pieces, portraying passages at the level of screenplay, now within the scope of the screens, from its introduction to its credits. To both, through a structure that assumes a cinematographic role, adding the theatrical acts the passages provided by the mix between the musicalities, that in their totality, they show an audiovisual construct, where the dramaticities have a linearity presenting, developing, celebrating and ending the presentation.

At this moment, each character being added with notorious specific sonorities, made it possible to dramatize pains, anxieties, strife, anguish. Whose climax occurs in the duel between the Viscount of Cerro Alegre, General Netto and Lysistrata (Image 9)

Image 9: Characters of the Sarau Noturno.



Source: Project archive. Available at: <https://www.youtube.com/watch?v=GtyroIcpl0o>

The poetic license of the scene occurs when we join two personalities of Bagé, whose deeds echo the history of Rio Grande do Sul, by rivalry During the Ragamuffin War, when they challenge each other to a duel, they are interrupted by Lisistrata, starring the academic Ana Carolina Moraes, from Course on Biological Sciences. The academic talks about the experience and adaptation of representing via virtual means.

My character in Sarau is Lysistrata, who is a strong woman, who lives in an extremely sexist milieu that is in a long war, and in this context where women have no voice, she decides to scream, and act to end the war and ends up denouncing everything that the women pass before the machismo. Interpret this character in virtual form was a challenge, because it carries an emotional charge very big, she can't stand living under the rules imposed by patriarchy, and all this has to be transmitted to the very public more through facial expression and voice, since the virtual limits a little body expression; in addition to the other challenges that the whole group provided the director, production and cast were able to adapt. And in my view, one of the positive things that the virtual gives us is the greater reach of the public, the opportunity

of more and more people from places meet Sarau Noturno, which is an incredible project that values science, sensitizes, invites reflection, breaks taboos and tells history through art. (Ana Carolina Moraes, statement of 24 September 2021)

Darlan Almeida da Rosa, an academic of the Course of Architecture and Urbanism, reflects on the experience of giving voice to two characters dramatically as the tragic hero Hamlet and the warlike Viscount of Cerro Alegre.

While a member who, upon joining the project, had never felt and witnessed the sensation of performing physically in the cemetery space, became a challenge at first. After all for many times we tend to support the materiality of the spaces with the aim of empowering ourselves of them, as well as the history they carry. But to interpret two such odd personalities in their mannerisms, a military man and a character in romantic literature, never passed by my head, even more to root in itself an idea of gender still present today in militarism, as well as the daydreams and dramaticities of a character by many incognito. Empathy is about taking external feelings and experiences to understand the pain, loss, happiness and so on. Understanding undos so far away: hatred and the next caused a clear passion for performances, which I was able to cross together my passion for audiovisual. (Darlan Almeida da Rosa, 23 September of 2021)

And, without missing the initial proposal of the Sarau Noturno to value the cemeteric art, the tombs, symbols and statues of the Cemitério de Santa Casa de Caridade de Bagé also make in the film, arranged via overlay images photographic in the opening text of the master of ceremonies (Images 10 and 11).

Image 10: Images of the Cemetery of the Holy House of Charity of Bagé.



Source: Project archive. Available at: <<https://www.youtube.com/watch?v=GtyroIcpl0o>>

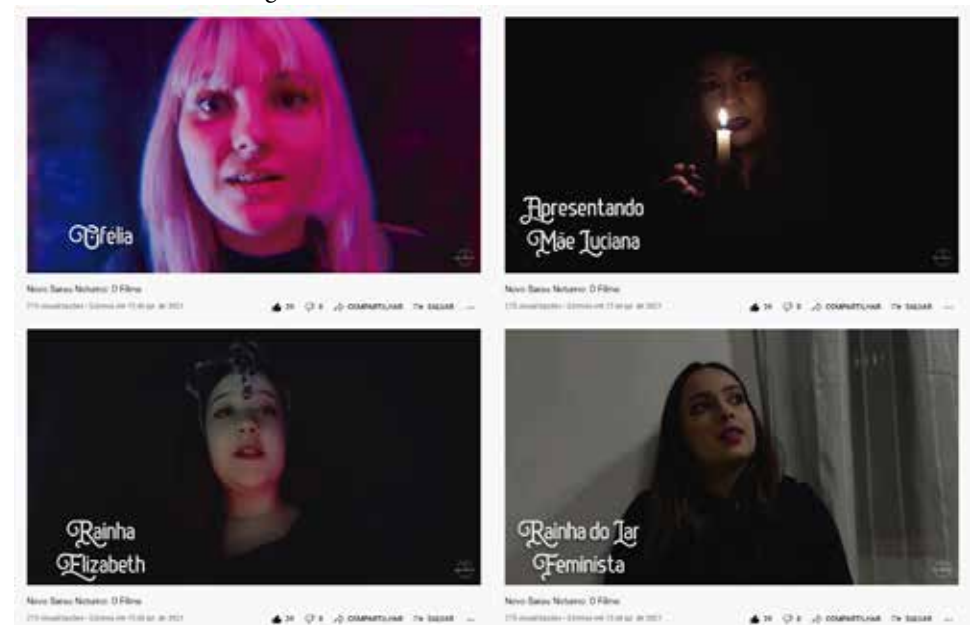
Image 11: Images of the Cemetery of the Holy House of Charity of Bagé.



Source: Project archive. Available at: <<https://www.youtube.com/watch?v=GtyroIcpl0o>>

In the film, the dramaticity and female protagonism, also stands out more by the scenic effects and dramaticity of the academic, breaking, one more time, with the social invisibility and submission recommended in cemeterial art. It's possible to point out that, when academics meet and represent strong women, they rethink their knowledge and transform their lives (Images 12).

Image 12: Female characters of the Sarau Noturno.



Source: Project archive. Available at: <<https://www.youtube.com/watch?v=GtyroIcpl0o>>

The Shakespearean character Ophelia, young maiden who goes mad and get suicidal at being rejected by Hamlet and depression from his father's death, is also present in the Sarau. Ophelia in her frailty "expresses anguish of women suffocated and restrained by the conservative tradition of society". (ISMÉRIO, 2020, p. 160)

Thanise Miranda, academic of the Course of Biological Sciences, describes your emotion in living the character and the satisfaction of being part of the project.

Participating in the Sarau Noturno has been a unique experience, even that in a virtual way. My character is Ophelia, a young woman who was blindly in love in a platonic way. At first it was a challenge to accomplish everything online, but with the effort and dedication of all the project is increasingly beautiful and elaborate. I'm very happy to do part of this group and also learn more about art and history. And I suggest you all watch it at least once, you won't regret it. (Thanise Miranda, statement of 23 September 2021)

In the new version of Sarau Noturno, the script was modified in some parts, with the addition of a character who tells the story of Luciana Lealdina de Araújo, mother Luciana, who dedicated her life to charity and care of orphaned children in Pelotas and Bagé. We consider that by reviving in the representations we value the life and work of a unique woman, who today rests in a modest tomb in the Santa Casa de Caridade Cemetery in Bagé. To the academic of the History Course, Kátia Sillene Silva, "to be invited to tell the story of a woman as strong as Mother Luciana was an honor. the Sarau provided that and I managed to lose my shyness in the Virtual Modality". (Katia Sillene Silva, testimony of September 24, 2021)

Another script change was the inclusion of Queen Elisabeth I, for which The Discourse on Saint Crispin's Day, from the play Henrique V, by William Shakespeare, played by Alana Portella, academic of the Journalism Course. Alana, who had already participated, when she was very young, in the Sarau Noturno, playing a mourner, narrates her experience and involvement with the event.

My experience with Sarau Noturno has been fantastic. Previously, she had already participated as Carpideira, opposite the public in person and bringing meaning to the young women who had the role of mourning the grave of the deceased. This time returning in a virtual way to the Teaching Project, the maturity obtained to play opposite Queen Elisabeth I, the predestined crown and subordinate to power. They are striking and strong characters, each with their characteristics that make them unique. It took a lot of study and commitment in this new stage of the Sarau Noturno. By producing presentations and a film in a

completely virtual way, it freed each one's creativity, creating scenarios and special effects that give another vision to the narrative. It is certainly a great experience to experience these two sides. (Alana Portella, September 23, 2021)

The comparison between living the character in face-to-face presentations and transporting it to the virtual universe was expressed by Amanda Antunes, an academic at the Law Course. Amanda lends her voice to give life to two characters from opposite realities, the queen of the home and the feminist.

Entrei no Sarau no primeiro semestre da faculdade em 2019 e por isso I joined Sarau in the first semester of college in 2019 and that's why I had the pleasure of experiencing the face-to-face rehearsals on our stage, which is the Cemetery of the Santa Casa de Caridade de Bagé. It was an experience, with a lot of movement and expression. The character that the teacher assigned me, at first, was the Feminist. At the moment I read the text for the first time, I already fell in love with it and for the possibility of showing this movement of criticism through art. When another person who participated in the group left the role of Rainha do Lar, the teacher asked if I was interested in doing both, she said yes, as she was willing to challenge me. When acting like the two characters, I found myself living within the internal dynamics that many women experience, that of feeling the social pressure of being a queen of the home and the voracious desire to speak out and criticize these impositions. like the feminist. Interpreting these ideas of a woman, being a young woman, it was a journey of self-knowledge. I sought not only to memorize the texts but, through group and individual rehearsals, carve them into my thoughts, reflect on them at each meeting. The characters bring to light these ideals of women, in order to give voice time to so many women who have experienced these roles in real life and were silenced and made invisible. I remember the first rehearsals, in which the teacher helped us to position ourselves according to each character, and the presentations, in which we had to take strategic shortcuts between the tombs to reach our posts. Having the audience so close, looking into the faces of the people who watched us performing was a unique moment of pure ecstasy that I can't wait to repeat. When the pandemic arrived, we saw the need to reinvent, because in addition to feeling that it was very important not to let the project stop, the group itself was very good to live with. and honestly we missed getting together so we resumed rehearsals via videoconference. It was very different! We realized that this new medium needed a different approach, for the characters that previously required movements and gestures, it was now necessary to show through facial expressions. At this rate of adaptation, ideas were built on how to make the online presentation with the flavor of face-to-face. The best way we found was the live transmission via Youtube, when we performed while the audience watched, as well as in the face-to-face presentation. However, this immersion in the digital world opened the door to possibilities that we had in the face-to-face environment, such as adding effects of lighting and sound, image editing and diverse transitions. From this point came the idea of making a movie, in which we could record our staging and instill in it all the new tools, to create something unique, which only

the virtual offers us. (Amanda Antunes do Couto, testimony sent on September 23, 2021)

In the testimonies of the many voices that make up the Sarau Noturno, we observe the dedication and commitment, which is configured as a brand of this acting troupe, which managed to take a scenic theatrical into the digital space with a lot of authenticity.

Final considerations

Reinvent and re-signify an established event such as Sarau Noturno was not an easy task, but on the other hand the determination of the academics was determinant, whose aptitudes in extremely plural areas, provided a universe of possibilities beyond the experiences locked away in the classroom, where academicism sometimes purges creativity, and leaves being only the fully productive aspects of the processes; the process here, became a delight for those who got involved and immersed themselves in ideas that previously seemed utopian.

And, in adapting to the digital world, advertising pieces, presentations and the film, offered a new proposal for heritage education totally focused on the virtual environment.

We consider it opportune to emphasize that the reinvention was not only of the event and its technical resources, but from all of us, who challenge ourselves and leave our comfort zone, to enter a totally new universe of scenic performance. And, as already explained, the Sarau Noturno is a teaching project developed by academics and not by professionals in the theatrical field. And more than all of this, we reconstitute ourselves as individuals, since the path taken over these years of pandemic instability, has strengthened our convictions that there are limits to a transformative cultural education.

Thus, Sarau Noturno innovates once again by pioneering, advocating a proposal of disruptive heritage education based on the leading role academic and commitment to the preservation and celebration of memory, of cemetery history and art. #somosaraunoturno

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(In) Visibilities of women in the cemetery art

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Introduction

Heritage cemeteries are constituted as large open-air museums, true art galleries, in which there is a predominance of the female image. And when admiring them, the unwary may think that it is a great appreciation of the female figure. But it's a big mistake. In fact, the stylized representations of the female image express conservative and sexist values regarding the role and the place of women in Society.

Michelle Perrot found that throughout traditional history women were silenced, restricted to private spaces, made invisible and stereotyped in sources. According to the author, "the invisibility and silence of women are part of the order of things. It is the guarantee of the quiet city. (...) Women are imagined, represented, instead of being described or told" (PERROT, 2019, p.17).

And considering that the city of the dead reflects the norms and positions of the city of the living, in this chapter we intend to analyze the symbologies of cemetery art that stereotype and make invisible women from the republican period of Rio Grande do Sul. This is a critical review and expansion of our previous research on female representation in Rio Grande do Sul cemeteries.

Construction of the female models

The riograndense Old Republic was marked by the influence of the positivist doctrine of August Comte, whose conservative character was fully observed in the discourse referring to women, since they were considered responsible for the maintenance of morals and for the performance of private worship. The woman should be the queen of the home, the guardian of morals and guardian angel of her family and, in order to achieve these models, she would follow rules pre-established by the positivist catechism.

It all started in 1882, when Júlio de Castilhos founded the riograndese republican party (Partido Republicano Riograndense), PRR, adopting the Comtean philosophy expressed in the work *Positive Polity* (*Política Positiva*), to provide a doctrinal support that would guarantee the discipline and cohesion of the party.

Boeira (1980, 38-59) emphasizes that a simple transposition of the Comtean doctrine to Rio Grande do Sul did not occur. In reality, three types of positivist ideologies coexisted in the years from 1870 to 1930, which are: political, diffuse and religious. The political was a reinterpretation of the ideas of Auguste Comte by Júlio de Castilhos, with the aim of solving immediate needs and long-term projects, making it more direct and flexible to be understood by the politically re-

levant public. It became known as Castilhist Positivism or Heterodox Positivism. The diffuse united the Castilhist reinterpretation with the Comtean assumptions allied to evolutionary scientism and it reached everyone's reach through newspaper, magazines, lectures, conferences and the symbols and representations present in façade and cemetery art. The religious followed the doctrine of the Religion of Humanity, it was also called Orthodox Positivism and served as a moral reserve for Castilhism. Morality, rigidity, authoritarianism and discipline were the common points of the ramifications that merged into a single objective: to organize society from the perspective of moral conservatism.

The positivist conservative character was consolidated in the discourse referring to the Woman, since she was considered responsible for the maintenance of morals and for the performance of private worship. The Woman should be the queen of the home, the guardian of morals and the guardian angel of her Family and, in order to achieve these models, she would follow pre-established norms by the Positivist Catechism in which Comte recoded all the sexist and retrograde thinking around women (Ismério, 2018). And followers of positivism, such as R. Teixeira Mendes, J. Mariano de Oliveira, A. R. Gomes de Castro and Joaquim Bagueira Leal were also responsible for the diffusion of the conservative discourse that delimited women in the private space, since in their lectures and works published by the Positivist Church of Rio de Janeiro strengthened this view.

In fact, the positivist doctrine reinforced the thought advocated by Catholics and public health doctors who spread the "model of femininity, the wife-of-house-mother-of-the-family" who should dedicate herself exclusively to Family management, ensuring the well-being of her loved ones (RAGO, 1987, p.62).

Pope Pius XI, in the encyclical *Casti Connubii*, stressed that women have, within the Family organization, the noble mission of being a wife, mother and educator. She was considered the heart of the Family, the primacy of love of the purest emotion, while the man was the head, he held the power and reason: "If indeed the man is the head, the Woman is the heart, and if one has primacy of government, the Other can and must attribute or as its primacy of love" (PIO XI, 1952, p.14). In the same encyclical, he emphasizes the principles of marriage and the importance of conceiving children, because "even with a legitimate Woman, the marriage act is illicit and dishonest, When the conception of offspring is avoided (...)" (PIO XI, 1952, p.24). The children conceived were considered a blessing from God and, if the Woman did not procreate, she was compared to a dry tree, incapable of bearing fruit and continuing the cycle of life.

Health doctors shared the same thought, stating that, as a result of conception, the Woman was exposed to two alternatives: she could become a devout

wife and mother and thus fit into a healthy sexuality, or, let herself be carried Away by instinct and become a prostitute, fitting into sick sexuality. For Dr. João F. de Souza, women were predisposed to prostitution resulting, among Other things, from their beauty and ther passivity in the reproductive function (ENGEL 1989, p.77-78).

Positivists believed that marriage was Much more than the space in which to maintain a healthy sexuality. It was considered the foundation of social organization, in which the bride and groom were committed to follow the seven principles of positivista marriage to maintain a perfect Family order:

Indissoluble monogamy completed by eternal widowhood;
Support of the Woman by the man; Free dowry waiver; (by the Woman)
Free waiver of inheritance; (by the Woman)
Maternal oversight in education;
Freedom to test; Freedom to adopt (HINO AO AMOR, 1902, p.1)

From these determinations, the woman's space was restricted to the house, where she should dedicate herself exclusively to domestic work and the education of children, while the external services to support the house would be up to the husband.

When analyzing the female representations presented in the cemetery art of Rio Grande do Sul, we observed that they contributed to the dissemination of positivista precepts and morals, whose objective was to consolidate, in the popular imagination, the symbol of feminine perfection, inspired by Clotilde de Vaux², personification of the Religion of Humanity (Image 1), whose iconographic representation resembles Mary, mother of Christ, symbol of all virtues.

Image 1: Clotilde de Vaux, the Religion of Humanity, work by Décio Villares.



Source: Carvalho, 1993, p. 132.

Clotilde's perfect symbol had as its contrast that of Caroline Massin³, who meant for Comte everything that a woman should not be, but at the same time, due to her feminine nature, she carried a certain propensity to be frivolous, selfish, irresponsible and irrational. . We cannot forget that in the social imagination, every woman was a descendant of Eva, the sinner, so in these circumstan-

² On August 28th, 1845, Comte met Clotilde de Vaux, in the church of São Paulo, where the two would be godparents of the eldest son of Maximilien Marie, friend of Comte and brother of Clotilde. Comte soon fell in love with Clotilde. Clotilde was 30 years old and was married to Lepoquer de Vaux, who left her very early. Being treasurer, he embezzled money from public and private coffers and when discovered he fled without a trace. The philosopher reveals his passion to his beloved, but she thought herself more worthy of pity than tenderness. Despite being disappointed by the refusal of his Love, Comte proposed a brotherly relationship. When Clotilde fell ill, with serious bronchial and abdominal problems, Comte revealed that his Love was chaste and pure as she wished. He gave her spiritual divine Love. The illness increased and He, no longer able to visit her, wrote to her daily, considering her his daughter. On April 5th, 1846, Clotilde died. In an attempt to keep alive the image of the woman He loved so much, Comte turned her into his muse, creating the Religion of Humanity. A new phase of the Comtean positivist doctrine was Born. (ISMÉRIO, 2018, p. 16/17).

³ Comte met Caroline Massin, a young woman, nineteen years old, who prostituted herself in the oxen galleries at the Palais Royal. They moved in together, but it was a tumultuous relationship as Caroline constantly abandoned him. Comte accepted this type of relationship because he was afraid of loneliness. He then decided to marry Caroline, despite his parents' disapproval. The Wedding also took place due to the incident with the police. Caroline, Comte and some friends were approached by an officer who intended to detain the woman for 15 days in the San Lázaro prison, because she had not attended the routine health inspection for prostitutes registered with the police. In an attempt to avoid future problems and embarrassment, Comte married Caroline in February 1825, and invited two French police officers, friends of the couple, to be his godparents, who took it upon themselves to eliminate her name from the registers of Parisian prostitutes. In 1844 Comte definitively separated from Caroline, without a divorce because he was against divorce. And he maintained the pension payment that was in force even in periods when he was in financial difficulties (ISMÉRIO, 2018, p. 16).

ces, she needed to be watched and kept cloistered within the private space. And in her training she should be guided to be submissive and self-sacrificing, thus becoming a good daughter, wife, mother and educator of her children.

Comte's emotionally troubled life served as a basis for building the idealization of women in Positivism, which resulted in the legitimation of the conservative mentality, impregnated with moralistic values on how female behavior should be. In the construction of his models of conduct, he sought archetypes inherited from the sexist culture that advocated a woman dedicated to her husband, children and home. He was also heavily influenced by classical thought, the dictates of the French Revolution and Jean Jacques Rousseau.

Comte (1994) stressed that "the living are always, and increasingly, ruled by the dead, such is the fundamental law of the human order", in which the deeds of the heroes of the past serve as examples for future generations. In this logic, cemetery art occupies an important space in the education process of society, spreading the established moral precepts. And with regard to the female issue, it exalts the models of the queen of the home, tutelary angel and guardian of morals. And these models, present in the female allegories of cemetery art, which consolidated moralist discourses and codes of conduct that delimited the space of female action making them "captives of their gender condition in the patriarchal world" (LAGARDE, 2005, p. 35).

The Mother Queen of Home

The queen of the home had the obligations of procreating, raising her children, taking care of her husband, always respecting his requirements, and managing the house, because the "sanctuary of her angelic action is the domestic home. No woman can be diverted to perform any function outside the home without prejudice to her duties as daughter, wife and mother" (Leal 1921, 3).

And the positivists valued the image of the progenitor mother of future generations, as it was a way of depriving the woman of any and all sexual desire so that her state of purity was thus preserved.

Motherhood and especially pregnancy, that really interesting state, that fertile genetic flowering, that loving fruit of the paradise of the forbidden fruit, that embryonic fetus of the redeemed original sin, as it were, divinizing woman, crowning her with a divine crown, enveloping her from a celestial nest that often makes her holy (CASTRO, 1921, p. 39).

The maternal figure, the progenitor of the new generations, is present in cemeteries, in allegories or in representations of the reminiscent of the *grande mater nervosa* Maria (Image 2), whose maximum representation is expressed in Michelangelo's *Pietà*. Such representations follow the allegorical typology, which are "represented in the standards of classical academicism, personifying pain, meditation, consolation, nostalgia, faith, charity and hope" (BELLOMO, 1994, p. 85).

Image 2: Mary and Christ, *grande mater* painful. Cemetery of the Santa Casa de Caridade de Bagé/ RS.



Photo: by Douglas Lemos de Quadros.

The Virgin Mary, mother of Jesus Christ, symbolizes an unblemished woman who was willing to obey God's designs, without ever questioning them. Mary, according to the gospels, was chosen by God to be the mother of his son Jesus Christ, due to the qualities she possessed. And, after conception, she remained a Virgin, maintaining her divine character, and her story is described in four passages of the Gospels: in Jerusalem, where she finds her son among doctors; in Canaan, when she obtains from him the first miracle; during the preaching of Jesus and finally on Calvary at the foot of the cross, when her protection was entrusted to Saint John.

The great diffusion of the Marian cult occurred from the 11th to the 13th

centuries, which made her the great lady “unique, without example, virgin and mother Mary” (DALARUN, 1990, p.4), coming to redeem the woman from original sin. She represented an anti-Eve, whose power of model representation exerted a profound influence on the medieval world, which went from the private environment to the political sphere. (LE GOFF, 2018, p. 391)

The mother with the child in her arms (Image 3) reinforces the maternal attributes of reception, security, patience and dedication to the noble feminine mission, whose sacrifice and “devotion was an integral part of feminine “nature”, and in which was the safest source. of your happiness. If a woman did not feel endowed with an altruistic vocation, an appeal was made to the moral that imposed sacrifice” (BADINTER, 1985, p. 268). In the face of so much altruism, the representation of charity is also attributed to him.

Image 3: Allegory of Maternity or Charity. Santa Casa de Misericórdia Cemetery, Porto Alegre/RS.



Photography: Author's file.

The same model was reinforced in the comforting and protective mother, attributes inherent to the queens of the home. The woman as a mother should guide, protect and comfort her family at all times. Motherhood was associated with the voluntary sacrifice of forgetting oneself to dedicate herself to her children, since she “lives in constant fear that misfortune will happen to her children and only finds rest during sleep or when she holds them in her arms. She watches over them at night, almost as much as during the day. At the slightest cry, the mother runs to fix a blanket, or to comfort her from a nightmare” (BADINTER, 1985, p. 253).

In addition to the religious representation, the figure of the mother also appears in funerary monuments of a political nature, evidencing the characteristics inspired by the goddesses of classical mythology, revealing another way of presenting the woman in the role of guardian of morals. As the historian Lynn Hunt points out, the female figure as a political symbol was a legacy of the French Revolution, which elected Mariane as the maximum sign of the new order, in the same way that the symbols and signs of private life were made public, in which the “wife and mother, so deprived of any political rights, were able, despite this (or precisely because of this?), to become the emblems of the new Republic (HUNT, 1992, p. 31). From this perspective, the practice of adopting maternal symbols to represent cities or government regimes became common, as occurred in the republican period in Rio Grande do Sul, in which images of the republic emerged in façade architecture, public monuments and cemetery art.

The Mother Republic is also present in the mausoleum of Pinheiro Machado⁴, a work by the sculptor Pinto Couto, dating from 1915, personified by a mature woman who mourns the death of the statesman, expressing the suffering of the mother who mourns the loss of a dear son (Image 4 and 5). On the back of the monument is the following sentence: “Desolate your wife and the Republic, they regret and will always regret your great lack”.

⁴ José Gomes Pinheiro Machado, together with Júlio de Castilhos, founded in 1884 the newspaper *A Federação*, which represented the interests of the PRR before the federal government. Pinheiro Machado's position was always authoritarian and he became a major political force during the government of Hermes da Fonseca. He was murdered on September 8th, 1915, in Rio de Janeiro, by Manso de Paiva. When he was buried in the Santa Casa de Misericórdia cemetery, Borges de Medeiros promoted an apothecic funeral with all the positivist honors. (BELLOMO, 1994, p. 35)

Image 4 and 5: Mother Republic and Musa Clio. Detail of the Tomb of Pinheiro Machado. Santa Casa de Misericórdia Cemetery, Porto Alegre/RS.



Photography: Author's file.

The same model was reinforced in the comforting and protective mother, attributes inherent to the queens of the home. The woman as a mother should guide, protect and comfort her family at all times. Motherhood was associated with the voluntary sacrifice of forgetting oneself to dedicate herself to her children, since she “lives in constant fear that misfortune will happen to her children and only finds rest during sleep or when she holds them in her arms. She watches over them at night, almost as much as during the day. At the slightest cry, the mother runs to fix a blanket, or to comfort her from a nightmare” (BADINTER, 1985, p. 253).

At the foot of the tomb appears the muse of History, Clio, who records the hero's life in her book to teach the following generations, represented by the children (Image 4 and 5). The muse assumes the role of educator, following the positivist precepts, in which women should educate their children in the principles of morality and civility, based on the history of the great men of the past. And being considered an educator by nature, the woman could exercise the profession of teacher, guiding the students as if they were her own children. For Teixeira Mendes “the true teacher is the mother (...) the time needed for all women to be able to learn, in order to exercise their role as mothers, as trainers of men”, future geniuses and politicians who would contribute to the social order (MENDES, 1908, p. 15). Mother Republic and Musa Clio are placed as supporting actors in the historical plot to adore and care for the memory of Pinheiro Machado, represented as a Roman hero, bare-chested and covered by the Brazilian flag, whose deeds should echo beyond time.⁵

The Motherland is present in the tomb-monument of Júlio de Castilhos⁶ as a weeping young woman who holds the national flag in her left hand, and in her right a laurel wreath to praise the great political leader. Once again, the figure of the guardian of the country's morals and symbols is highlighted (Image 6). The tomb is presented in the stylized form of a pyramid with an eagle on top, expressing power, with the date of the Castilhista constitution below and a medallion with the face of the political leader. The composition of the grave also expresses an exaltation of the mentor, “To Júlio de Castilhos, Rio Grande do Sul”, and the mottos extremely praised by the positivists: “Order and Progress” and “The living

⁵ The mausoleum is classified by Bellomo (1994, p. 85) in the civic-celebrative typology, because in addition to keeping the mortal remains, it celebrated the memory of prominent figures in the political, social and cultural world.

⁶ Júlio de Castilhos (1860-1903) was president of the province of Rio Grande do Sul in the first phase of the republican period. In 1882, he founded the Partido Republicano Riograndense (PRR), adopting the Comtean philosophy expressed in the work *Política Positiva*, to provide a doctrinal support that would guarantee the discipline and cohesion of the party. His government became known as the Positivist Scientific Dictatorship, due to its authoritarian and conservative character. (ISMÉRIO, 2018).

are always and increasingly governed by the dead”.

Image 6: Motherland, Detail of the tomb of Júlio de Castilhos, Santa Casa de Misericórdia Cemetery, Porto Alegre/RS.



Photography: Author's file.

In the images presented, we found evidence of the delimitation of women as supporting roles in the family universe, as they should dedicate themselves to the role of mother/wife. And we observe that this mentality is still present today, insofar as there is still a demand for women to be mothers and educators in society.

Guardian Angels

The woman as a tutelary angel should watch over the education of children and be the muse of the positivist private cult to inspire her husband and children to be honorable men, since “a woman’s place is in the home, taking care of the health of her loved ones that humanity has entrusted to her care” (MENDES, 1908, p. 104).

Angels are recurring figures in cemetery art, which over the years have undergone changes in their image and attributes, with such added elements being the result of the social pattern and popular imagination of each period⁷. The presentation of the archangels in sacred scripture and in the works of the Counter-Reformation period was warlike, in which everyone had armor to fight against the enemies of the faith. This form is within the Tridentine self-understanding that proposed the ideal of holy war through catechization, taking the values of Christianity to pagan peoples. The image of the warrior angel changes over time, becoming the protector and intermediary of humanity before God. This is due to the change in Christian thinking, which leaves aside the warrior posture to take care of leading the flock (ISMÉRIO, 2016).

In cemetery art, there was a tradition that associated angelic figures with children’s graves, because in the social imagination they become “angels in heaven” when they die at such a young age. And in the 19th century, it started to have two successive iconographies, first of all a young angel of death and, later, it became a female figure of exuberant forms (VOVELLE, 1991, p. 330-331).

Thus, due to the growing positivist influence, the model of the female angel was built, as the woman is the comforter, guide and guardian of morals from the families, becoming an extremely recurrent theme in the funerary aesthetics of Rio Grande do Sul. And this exemplary model of feminine perfection should

⁷ Originally they are defined as the intermediaries between God and the world, having the role of executing the orders of the lord, transmitting the signs of the sacred, the warnings and executing punishments. The three main archangels are: Michael, conqueror of demons; Gabriel, messenger and initiator; Rafael, guide for doctors and travelers. The name of Uriel also appears with a certain frequency, as one of the angelic princes, its origin comes from late Judaism. There are also cherubs and seraphim who are not originally angels but later became. In later Judaism they also speak of other celestial beings, the Virtues, the Powers, the Principalities, the Dominions and the Thrones.

serve as an inspiration for all women, regardless of their social status, because for Comte “the angel must be invoked as protector and model” (COMTE, 1988, p. 120).

Firstly, we highlight the Angel of Judgment, also known as the Resurrection (Images 7 and 8), a young woman with an austere expression, deep eyes, who holds a trumpet in her right hand and crosses her chest in her left hand. In the book of Revelation by the apostle John we find the reference to the seven angels, who received seven trumpets to reveal the events of mankind’s last days on earth arising from the opening of the seventh seal (Rev. 8–9; 11:1–15).

Images 7 and 8: Angels of Judgment/Resurrection, São Miguel and Almas and Santa Casa Cemetery, Porto Alegre/RS.



Photography: Author’s file.

The original statue, Angelo del Giudizio, dates from 1882 and was created by the Italian artist Giulio Monteverde for the tomb of the Onetto family, being considered “the most beautiful and seductive of the Monteverdian cemetery production”. Monteverde was notable for sculpting “celestial creatures executed for the tombs of illustrious noble families or, more often, the high bourgeoisie in the process of affirmation, some repeated in more or less authorized versions”. (BEC-CARO, 2009, p. 59) Historian Regina Zimmermann Guilherme reveals that the angel of the Santa Casa de Misericórdia cemetery in Porto Alegre (image 8), is a reinterpretation of Monteverde’s work produced by Italian marble worker Leone Lonardi based in Porto Alegre (GUILHERME, 2019, p. 132).

The angel of death also came to be personified by feminine attributes, being identified by a young angel who extinguishes the flame of life. It is a reinterpretation of the personification of death in the Greco-Roman anthropomorphic tradition, which “due to the absence of a specific deity”, assigned a young man the task of dissipating life. (Bellomo, 2000, 54) It is a very common image in the cemeteries of Rio Grande do Sul, although in the social imagination it is only associated with death with the reaper, a traditional representation of death in the medieval imagination.

The representation of the Angel of Death, highlighted here in image 9, when extinguishing the torch, closes the curtain, showing that when dying, the tragicomedy of human existence ends. Once again, the role of women as guardian and priestess of family worship becomes evident. Symbolically, death highlights the perishable and destructible aspect of existence, but also of revelation and introduction, as it is present in initiation rituals, assuming the psychological meaning of transition to a new phase, a new stage to be followed, as it “frees from negative forces” and regressive, it dematerializes and releases the ascension forces of the spirit” (CHEVALIER and GHEERBRANT, 1994, p. 621). Bellomo highlights the multiplicity of representations and meanings of death, because “despite death being a personal experience, it presents specificities of class, family, culture and religion”. It can have a double meaning in the same theological conception, as in the Christian one, which “on the one hand presents death as redemption and eternal happiness, on the other hand it presents the possibility of eternal damnation” (BELLOMO, 2000, p. 50 and 54).

Image 9 and 10: Female Death Angel and Guardian Angel. São Miguel e Almas Cemetery, Porto Alegre.



Photography: Author's file.

The guardian angel was characterized in an alert position, an eternal sentinel, who vigilantly protects the last home of the family (Image 10). And this exemplary model of feminine perfection should serve as an inspiration for all women, regardless of their social status, because for Comte “the angel must be invoked as a protector and model” (COMTE, 1988, p.120).

The Angel of Saudade in some of its representations appears as a sad woman who delicately places flowers on the grave, as if they were tears of the family. (Image 11).

Image 11: Anja da Saudade. Cemetery of the Santa Casa de Caridade de Bagé/RS.



Photography: Author's file.

Weepers and Allegories

In cemetery spaces, other very common representations are allegories, personified in female figures that reproduce human ideas, thoughts or actions. Bellomo points out that the allegormournersies present in the cemeteries of Rio Grande do Sul are composed according to the aesthetics of classicism and that over time, an increase in these figures is observed, since “the angels become humanized, gaining earthly appearance and losing their celestial characteristics, the occurrence of allegories increases the number of varieties (BELLOMO, 1994, p.84). The allegorical statues are supporting figures in the representations of cemetery art, expressing female submission to patriarchal society.

For positivists, female submission was the ultimate expression of love, since “the instincts are those of obedience; because to love is to obey. It is to defer one's own will to the will of others; it is to enjoy the happiness of seeing others satisfied” (LEAL, 1921, p.1). Soon to love meant to annul herself in favor of her loved ones, exercising her duty as guardian of morals and fulfilling the demands

that were socially imposed on her with satisfaction, as the woman “obeys spontaneously, because she obeys out of love, not out of servility”. (MENDES, 1908, p. 49) And female submission resulted from the moral and symbolic conditioning of patriarchy, which determined their actions. If she were not a devoted mother and obedient wife, she would fall into deep disgrace and her mistake would not be forgiven. This thought materializes in cemetery art from the perspective of mourners and allegories.

The mourners or weepers personify the mourning, pain and loss of a loved one (Image 12). It is an ancient profession in which women were paid to cry at wakes and funerals. It was one of the oldest female professions, as references were found in Egyptian paintings, present in the hypogea, tombs excavated on the slopes of mountains, and in biblical accounts showing that it has been perpetuated for more than two thousand years. Maria Elizia Borges (2002) highlights that the mourners also express the maternal pain for the loss of the child.

Image 12: Carpideiras, Santa Casa de Caridade Cemetery in Bagé/RS.



Photography: Author's file.

The positivist doctrine considered marriage as a solid institution, whose bonds were perpetuated even after the husband's death, in the law of eternal widowhood. It was a regulation of the life of widows who should be faithful to their husbands, worshipping them and crying eternally over the separation. By doing so, she would preserve her purity and the morals of the deceased, and as a result of her modesty, she would keep the family structured. In the cemeteries the representations of the eternal widow are mixed with the iconography of the mourning woman and saudade. Such allegories are perpetuated through the weeping and swearing of women, who pledged to honor and protect the morals of the deceased husband, maintaining their state of purity.

The saudade, which is represented as a sad woman holding a wreath, who may be sitting or leaning under the tomb (Image 13). In this way, it represents all the feeling of pain and suffering that the loss of a loved one can represent for the family and close people. The wreath also represents “the victory of the human soul over the sin of death” (BORGES, 2002, p. 203).

And when she appears hugging the cross, she also adds the idea of faith (Image 14). Christ Crucified is the ultimate symbol of Christianization and the cross represents the union between heaven and earth, between man and God. For the Jews, the cross represented scandal, for the Greeks, madness, but it became the symbol of victory and hope for Christians (ZILLES, 1994, p. 70-71).

It can also represent nostalgia and hope when it presents itself with a star on its forehead, a symbol of hope, and looking at the sky (Image 15). The star is a star of its own light whose representation is associated with hope, renewal and rebirth. It was a star, The Star of Bethlehem, that revealed to the three wise men the birthplace of Jesus Christ, the great hope for the renewal of the world.

Despite the characteristics of each allegory, all the female figures can be summarized in the representation of the eternal widow and the guardian of morals, consecrated by positivism. And through cemetery art, female images become eternal widows who watch over the memory of illustrious families.

Image 13, 14 and 15: Allegories of nostalgia and hope, Santa Casa de Caridade Cemetery in Bagé/RS.



Photography: Douglas Lemos de Quadro e Diones Alves.

There are tombs that, in addition to keeping the memory, record the pain of loss or a tragedy that has occurred. As is the case with the tomb of José Paixão Côrtes, which narrates the death of the boy, Euclides E. Felipe, who, when putting his hand in an owl's den, was surprised by a snake. That innocent gesture cost him his life. In the tomb we find the owl and the serpent, which are guarded by the representations of death, longing and praying (Image 16).

Image 16: Composition of allegories of the Tomb of José Paixão Côrtes. Cemetery of the Santa Casa de Caridade de Bagé/RS.



Photography: Author's file.

The owl is a nocturnal bird of prey that has different meanings in mythologies. In ancient Greece it was one of the symbols of the goddess Athena, characterizing the rational thought that stands out in the darkness. In Indo-American myths, it represents death and the guardian of cemeteries (CHEVALIER

and GHEERBRANT, 1994, p. 293). And the serpent also has multiple meanings, but the interpretation of the Judeo-Christian tradition predominates, in which it is associated with the devil, responsible for the excesses and suffering of humanity.

The female supporting role is more evident when the allegories represent attributes of heroes, who were “men who distinguished themselves in politics, culture and within their own families. Positivism in Rio Grande do Sul, when using funerary art as a vehicle for perpetuating its ideology, had as its main objective to consolidate its acts for future generations” (SILVA, 2007, p. 14).

An example in which we see this characteristic is the mausoleum of Antônio de Souza Netto, who, despite his military profile, participated in the Farroupilha Revolution⁸ and the Paraguayan War⁹, was not represented as a general on his deathbed. On the contrary, he was iconographically immortalized in a civic-celebrative coat of arms as an illustrated hero who, instead of wearing a uniform, wears a suit and tie, symbols of sobriety and elegance at the time. At the top of the mausoleum, the prominent figure is a praying guardian angel, who watches over General Netto's morals and Christian values (Image 17).

Image 17: Mausoleum of General Souza Netto Cemetery of Santa Casa de Bagé/RS.



Photography: Diones Alves.

⁸ The Farroupilha Revolution or War of the Farrapos took place from 1835 to 1845, in which the political elites of the province of São Pedro do Rio Grande do Sul rebelled against the imperial government of Brazil. The result was the declaration of independence of the province as a republican state, giving rise to the Rio Grande do Sul Republic.

⁹ The Paraguayan War took place from 1864 to 1870, being fought between Paraguay and the Triple Alliance, formed by Brazil, Argentina and Uruguay.

The celebration and perpetuation of the hero's memory are immortalized in the allegories of knowledge and heroism. The allegory of knowledge, highlighted in image 18, can be interpreted as Clio, the muse of history, as it presents two closed books. The book that is in her lap representing the history of the Farroupilha Revolution, where principles such as citizenship, freedom, separatism and political leadership in Rio Grande do Sul were shaped. The other book, which is under the muse's foot, refers to the War from Paraguay. In this representation, Clio takes her place as guardian of history and tradition, being responsible for immortalizing the story of the illustrated hero, who has the city of Bagé as his resting place.

Image 18 and 19: Musa Clio and Allegory of Heroism, detail of the Mausoleum of General Souza Netto Cemetery of Santa Casa de Bagé/RS.



Photography: Diones Alves.

The allegory of heroism, highlighted by a young woman with a sad face and, on her lap, is a laurel wreath (Image 19). The laurel wreath, symbol of victory and glory, in classical antiquity was a tribute attributed to heroes and athletes.

Final considerations

Cemetery art, produced after the establishment of the Castillist positivist republican government, reflected the austerity and conservatism of the scientific dictatorship, whose function was to guide society within the positivist moral values, through symbols and signs. In the positivist ideology, the woman was transformed into the great guardian, the inspiring muse, the tutelary angel, both of the family and the State. In addition to guarding the family's honor, she should inspire men to be participatory citizens.

The main objective of these representations was to educate the population and, mainly, the woman, making them aware of their duties and their place within society, manipulating the popular imagination through muses, allegories and angels.

The positivist doctrine formulated a symbolic discourse that proposed the organization of society from the perspective of a conservative morality and, therefore, acted as an agent, imposing the concepts of a political group holding power. But, on the other hand, it acted as a reflection of society as it strengthened the mentality that relegates women to a submissive and supporting figure in the historical plot, hampering their education, professional and scientific development.

From the evidence presented, we can say that the female images present in the cemetery art are reflections of patriarchal thinking that advocated female submission and invisibility, since it turned them into stone goddesses who, in their tears, should eternally care for the morals of illustrious families.

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A look at female social invisibility in the period from 1891 to 1920 through legislation and its relationship with cemeteries

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Introduction

Studying a little about women in history and realizing that they are not always described, revealed or even allowed to be registered, an interest was awakened in being able to see them through their invisibility. This text presents what this invisibility of women means, some of the ideas that led to this purposeful invisibility and how it is possible to perceive that they were there. This research aims to demonstrate how cemeteries and legislation are able to capture female social invisibility in society, based on the Santa Casa de Caridade de Bagé Cemetery, the 1891 Constitution and the 1916 Civil Code.

What does it mean invisible?

When talking about female invisibility, we address the issue that, over time, in various parts of the world, women are no longer seen in some aspects of society. I bring the expression “no longer seen”, because the fact is that this exclusion of them from some areas, subjects and contexts was purposeful, considering that according to different ideas adopted through the ages, it was not appropriate for a woman to get involved in certain situations and issues, since “in many societies, the invisibility and silence of women are part of the order of things” (PERROT, 2007. p.17).

In Brazil, it was no different, in addition to the influences already established in the country since colonization such as the Catholic religion and the patriarchal and sexist society, we highlight: positivism.² The doctrine conceived by Auguste Comte (1798 - 1857) toured the country in the late 19th and early 20th centuries and greatly influenced the view of women in this period, “Comte imposed models of female conduct based on the patriarchal mentality, formed throughout the history of humanity” (ISMÉRIO, 2018, p.16).

Its followers advocated, among other things, for an organization of society in order to achieve progress, but keeping what was essential, “they sought to organize society through a rigid morality based on the positivist norm of ‘preserving improving’” (ISMÉRIO, 2018, p.10). Defining women’s roles and what

² (nota de rodapé que faltou no e-book) Corrente de pensamento filosófico, sociológico e político que surgiu em meados do século XIX na França. Defendia que o único conhecimento verdadeiro era aquele que partia do conhecimento científico, além disso, prezava pela ordem na sociedade, buscando estabelecer papéis sociais que deveriam ser cumpridos a fim de mantê-la. Comte dizia: “amor como princípio, ordem como base, progresso como objetivo”. (tradução) Current philosophical, sociological and political thought that emerged in the mid-19th century in France. It defended that the only true knowledge was that which came from scientific knowledge, in addition, it valued order in society, seeking to establish social roles that should be fulfilled in order to maintain it. Comte said: “love as a principle, order as a basis, progress as a goal”.

was expected of them, built the model of a woman, an ideal to be followed, which they understood as fundamental to fulfilling the objective of maintaining order in society. Among the established determinations, for example, there is that “the woman should remain at home, dedicating herself to the role of guardian of morals and good customs” (ISMÉRIO, 2018, p. 20).

Even non-positivist cities and regions, such as Bagé, were influenced by this ideology, because in addition to being a strong idea that traveled the country, it found fertile ground to establish itself in the social imagination, especially with regard to women - in view of some similarities it had with the dogmas of the Catholic faith, a strong religion throughout the country. As an example of these similarities, we can mention the relationship between this need to have a model of woman to be followed and the female figures of the Catholic religion.

From the perspective of legislation

The invisibility clothed in the woman conferred on her several impossibilities. She was not considered a citizen and did not act socially in the same way as men. It is possible to perceive the way in which women were restricted in Brazil in the period from 1890 to 1920, from the perspective of the legislation in force at the time. Both the constitution and the civil code are tools capable of being articulated to demonstrate this issue.

First, it is important to understand that legislation, in a broad way, has the powers to be regulatory and imposing. Every norm is created with the objective of achieving a social interest, either to regulate it, and to help define the way to handle it, or to impose a determination. From an analysis of the legislation of a society, it is possible to perceive what it sought to achieve and what were the issues that it needed to deal with in everyday life.

Indeed, following the understanding of Kelsen’s pyramid³ that the constitution of a country is hierarchically most important and fundamental (KELSEN, 1998), we will begin our analysis with it. In the period researched was in force the Constitution of the United States of Brazil, enacted in 1891, from its, it is worth highlighting the understanding of article 72, § 2nd:

³ Hans Kelsen was an Austrian jurist and philosopher, who lived between 1881 and 1973. He is considered one of the most important and influential legal scholars in the West, as well as the maximum expression of Legal Positivism. He developed the theory represented as Kelsen’s pyramid, based on the principle of hierarchy, where the legal diplomas in a State are arranged in order of importance and influence. This order is given as follows: 1-Constitution; 2-Complementary Laws; 3-Ordinary Laws; 4-Provisional Measures and delegated laws; 5-Resolutions/ Jurisprudence.

Art.72 - The Constitution guarantees Brazilians and foreigners residing in the country the inviolability of rights concerning freedom, individual security and property, in the following terms:
[...]§ 2 **All are equal before the law**⁴ (BRAZIL, 1891)⁵

The constitution has a decisive character in a State, it is in this diploma that the organizational guidelines and ideas agreed upon by the country are established. Therefore, analyzing that the national magna chart of 1891 started to adopt and defend the idea of equality before the law, stipulating that what is determined in this and other legislations should affect everyone in the same way and weight, demonstrates that, in the society of the time, this was a developing vision, either by imposing or regulatory necessity.

As far as women are concerned, it is noteworthy that the word “all” includes them, despite being a masculine word, it encompasses a plurality that does bring visibility to women, precisely because of this implicit inclusion. The law will apply to her the same as everyone else, she will be as worthy of her rights as others will be of hers. However, not all rights are directed to them and they will not always be able to exercise them in the same way as others, this is our point.

After the constitution, we guided our reasoning to the ordinary laws, namely, in this study, the Civil Code of 1916.

It is precisely the first civil code in the country, organized by renowned jurists, of which Clóvis Beviláqua⁶, its main writer, stands out. Beviláqua followed some positivist ideals, so it is possible to perceive the influences of this doctrine in the legal diploma.

In this code we can highlight norms that significantly address female invisibility and limitation, in it we find female capacity being suppressed, marriage being regulated and the family being exalted, as well as the position of the wife and her rights within this institution.

At this rate, we begin the observation about this code, emphasizing item II

4 Highlights by the author

5 Art.72 - A Constituição assegura a brasileiros e a estrangeiros residentes no país a inviolabilidade dos direitos concernentes á liberdade, á segurança individual e á propriedade, nos termos seguintes:

[...]§ 2º Todos são iguais perante a lei (BRASIL, 1891)

In portuguese, the words have gender and “todos” is a masculine gender word.

6 (nota de rodapé que faltou no e-book) Clóvis Beviláqua (1859-1944) was an important Brazilian jurist and legislator, born in Viçosa, CE. In addition to being one of those responsible for drafting the first Civil Code in Brazil, he has more than 30 published works and was considered the greatest Brazilian jurist of his time by several legal historians. He studied at the Recife Faculty of Law (1878-1882) and developed, among several legal careers, that of public prosecutor, member of the Constituent Assembly of Ceará, Secretary of State and legal advisor to the Ministry of Foreign Affairs. He was one of the founders of the Brazilian Academy of Letters and a member of the Historical and Geographical Institute.

of article 6.

Art. 6. They are incapable, in relation to certain acts (art. 147, n. 1), or the manner of performing them:
[...] II. **Married women, as long as the conjugal society subsists.** [...] (BRASIL, 1916).

In the study of law and legislation, it is understood as a capable one who can personally exercise the acts of civil life. Capacity is largely related to equality before the law and the enforcement character of legislation. Those who are not capable have the law imposed on them in the same way as those capable, however, they do not have the “permission” that those hold, to become actively able to manage through the legislation, producing acts and legal consequences in an autonomous, thus leaving your personality in the civil registers. Referring to the woman as relatively incapable while married, means that from the marriage on, her autonomy is supplied in some points, thus, making her purposefully invisible in some areas, placing her under the responsibility of her husband.

Consulting the civil code book commented by Clóvis Beviláqua (1940) it is noticed that the jurist recognized the need to make equality between the spouses represented in the legislation, even under the “headship” of the man - as pointed out in Art. 233, caput, of the legal diploma - however, the enacted text established the relative incapacity of the married woman, as well as the need for her husband’s authorization to exercise a profession (TOMASEVICIUS FILHO, 2016).

Observations - [...] 2- [...] The primitive project did not enshrine the incapacity of married women; but the review committee, appointed by the government, rejected the innovation, without discussing it. [...] 3- Unmarried women, whether single or widowed, enjoy full civil rights. [...] Indeed, women have a mental capacity equivalent to that of men, and they deserve equal protection of the law. It is already a sacrifice to justice to submit it to the authority of the husband, due to the need to harmonize the relations of married life. (BEVILAQUA, 1940)

Art. 233. **The husband is the head of the conjugal society.**

It is up to him:

I. Legal representation of the family.

II. The administration of the common and private property of the woman, which the husband is responsible for administering by virtue of the adapted matrimonial regime, or the prenuptial agreement (arts. 178, § 9, nº I, c, 274, 289, nº I, and 311).

III. The right to establish and change the family’s domicile (arts. 36 and 233, no. IV).

IV. The right to authorize the woman’s profession and her residence outside the marital ceiling (arts. 231, nº II, 242, nº VII, 243 to 245, nº II, and 247, nº III).

V. Provide for the maintenance of the family, subject to the provision of

art. 277. [...]
Art. 242. **A woman cannot, without her husband's authorization** (art. 251):
I. To perform acts that he could not do without the woman's consent (art. 235).
[...] **VII. Exercise a profession** (art. 233, no. IV). (BRAZIL, 1916)

It is clear then, the need to, from this point, align our thinking to understand the influence of family organization on social dynamics. It is noteworthy that in the period in question, the country was strongly influenced by positivism and, for this doctrine, the family played an important role in social organization, since it is from there that moral values are disseminated and a first form of order is established. In addition, it is worth remembering that positivism also understood that the place where the woman should exercise her role was that of the family home, as it would be up to her to keep morals and good customs, passing this teaching on to her children (ISMÉRIO, 2018).

The Civil Code of 1916 has articles dealing precisely with family assets and emphasizes in several others the influence of this organization. This is the case with Art. 233 above, it can be seen that the first item says "The legal representation of the family", this includes, in principle, the wife and extends to the children, since, according to the procedures of the time, a new family begins with marriage.

The code structure itself already reveals a certain order of development of things. Book I of the special part of the 1916 civil code is entitled "Family law", with the first title "On marriage", consisting of its chapters, followed by the titles "On the legal effects of marriage", "On the regime of goods between the spouses", "On the dissolution of the conjugal partnership and the protection of the person of the children", "Of kinship relations", "Of the patrimony power" and, finally, "Of guardianship, curatorship and absence".

The diploma then provides for this other family-building institute, from articles 180 to 228, precisely. However, we can continue among the other titles to understand the structure of this institute, given that the provisions on this topic are quite mixed with the family theme, so much so that the following articles come to deal with children, as an extension of marriage. In this way, it is possible to understand a little how the family was arranged in this period, understanding what was right and what was the duty of each one before the law.

However, our object of rescue in perception in this work is the woman. Michelle Perrot⁷, in her book *My History of Women* said, "the married woman is

both dependent and homemaker. It is up to her to use the powers that are conferred or relegated to her" (PERROT, 2007. p. 47). Between articles 240 and 255, which constitute the chapter "On the Rights and Duties of Women", included under the heading "On the legal effects of marriage", we see the powers that are conferred on women:

Art. 246. A woman who exercises a lucrative profession will have the right to practice all the acts inherent to its exercise and its defense, as well as to freely dispose of the product of her work.

Art. 247. A woman is presumed to be authorized by her husband:

I. For the purchase, still on credit, of things necessary for the domestic economy.
II. To obtain, by loan, such amounts as the acquisition of these things may require.
III. To contract the obligations concerning the industry, or profession that they exercise with the husband's authorization, or the judge's supply.
Single paragraph. A wife who holds a public office or, for a further six months, is engaged in a profession outside the marital home will always be considered authorized by her husband.

Art. 248. Regardless of authorization, a married woman may:

I. Exercising the right that competes with the persons of the children of a previous bed (art. 329).
II. Release or claim the couple's properties that the husband has engraved or disposed of without his grant or supply from the judge (art. 235, no. I).
III. Annul the guarantees or donations made by the husband in violation of the provisions of numbers III and IV, of art. 235.
IV. Claim the movable or immovable common property donated or transferred by the husband to the concubine (art. 1177).
V. To dispose of the assets acquired in accordance with the previous number, and any others that they have free from the husband's administration, not being immovable.
VI. To promote the means of assurance and the actions that, due to the dowry or other assets of hers, subject to the husband's administration, are incumbent on her against him (arts. 263, 269 and 289).
VII. Propose an action for annulment of the marriage (arts. 207 et seq).

VIII. Propose the separation action (art. 316).

IX. Ask for food, when appropriate (art. 224).

X. Making a will or dispositions of last will.

[...] Art. 251. The woman is responsible for the direction and administration of the couple, when the husband:

I. Is in a remote place, or not known.

II. Been in prison for more than two years.

III. He is judicially declared interdicted.

Single paragraph. In these cases, the woman is responsible for:

I. Administer common goods.

II. Dispose of private individuals and dispose of common and hus-

⁷ Michelle Perrot, French historian and professor, born on May 18, 1928 in Paris, taught at the Sorbonne and at the emeritus University Paris VII.

band's movables.

III. Manage the husband's.

IV. Alienate the common properties and those of the husband with the special authorization of the judge. (BRAZIL, 1916)

The articles speak for themselves, it is possible to perceive that despite the oppression, there was something left for women, in terms of rights, to perform the functions assigned to them, not that they were sufficient. However, it is important to realize that it is not only the law that gives the powers to the woman, but also the husband. The norm only regulates what the husband will be allowed to authorize the wife, not only to differ from what is already her right, but also fulfilling the function of giving power to the husband, in order to express in the law the reflection of society's beliefs, of that the woman must be controlled and protected by the man, losing her autonomy, thus being withdrawn her capacity.

In this way of measuring, containing and restricting the power of women, giving the guardianship of this power to another person - the husband -, we see its invisibility, the movement that society defined, and manifested in law, to wear a veil of domain over the woman. This movement of restricting women has its apex in marriage, but that does not mean that she is not made invisible since before, the law, however, allows her to be seen only in this context.

Relation with cemeteries

The legislation of a territory, as well as the cemeteries of a city, have a common capacity: to reflect some traits of the society in which they are inserted.

As demonstrated in the previous subtitle, the legislation portrays aspects of society, what it experiences in everyday life and what it needs to regulate.

Cemeteries, in turn, are able to demonstrate several social traits through their structure. Through the arts and materials chosen for the construction of the works, it is possible to perceive the social condition of the families and the image they would like to pass on in the afterlife, in addition, the spatial position of the cemetery in the city, as well as the way in which structure, say a lot about society's relationship with the cemetery and death. (ROSA, 2021)

In this tune, the role of women in cemetery representations is also capable of demonstrating their invisibility, since the positivist doctrine exerted a good influence on the social imaginary and this was articulated at the moment of death, in order to perpetuate and exalt the moral concepts of war heroes and honorable women of the family, with the aim of encouraging the adherence of models of people, especially the model of woman.

This was sculpted through the way they are portrayed in the role they play of protecting the honor of the family or telling a story or even crying eternally for a departed loved one (ISMÉRIO, 2021), fulfilling exactly the role assigned to them.

Final considerations

By perceiving how cemeteries, society and legislation are related, it is possible to see the invisibility placed on women, capturing it through society's records, almost like a game of hide and seek, in which the woman of the time did not know she was playing with the woman of the future who is looking for her today.

Women have made and still make a lot of history. Therefore, it reveals how important it is that we continue to research to de-invisibilize the women of the past, understand the veil that covers us in the present and not allow the women of the future to be covered.

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Music, Pampa, Poetry and Cemetery

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The interest of man as a species about death is ancestral, long-lived and atavistic, as is the way of facing the destiny that is bequeathed to all. It goes back to the first philosophical questions born in the most distant cultures and, let's face it, it must not have been an easy topic for discussion in the agora or in any meeting. Explaining to a curious young person "where we came from and where we are going" must have been a difficult task for elders, philosophers and parents. What was the fate of the man who died in a war or during a persecution hunt? For what causes did a member perish before all the members of a community? They must have been questions that intrigued prehistoric man. The answers found by the ancients can be seen in the way they cared for their corpses and in the religion itself. In Greece and Rome, corpses were usually buried in the family's home, as well as the memory of the deceased was worshiped on small residential altars, demonstrating that through the cult of the ancestor's memory they believed in the afterlife. The native Americans, especially Araucanians and Pampians, buried their corpses in the countryside, without demarcating the location or concern for anything that resembled a coffin, however, they did not lack metaphysics. The Mongols, for example, simply abandoned their corpses in the fields or threw them into rivers. In China, curiously, the normal thing was the incineration of the corpse, however, as the process was time consuming and expensive, it was slowly and gradually replaced by the burial of the body. The Egyptians and Incas² opted for corpse embalming, commonly offering food to their mummified corpses. We can therefore quickly conclude that there are three types of common religious rituals: burial, cremation, and embalming³.

The pyramids in Egypt are huge tombs of the pharaohs. The great European or Babylonian mausoleums were the last destination of kings, for the overwhelming majority of peasants and slaves, the ditches were their last abodes. There was no concern about a specific place to deposit the corpses in large numbers in most cultures and ancient civilizations. Early Christians, believers in the resurrection of Christ, will be the first concerned with the collective preservation of bodies. The very origin of the word cemetery explains the view of early Christians regarding the afterlife: cemetery has its origin in the Greek word *koimeterion*, which was absorbed by Latin as *coemeterium*. The word meant "place to sleep or place to rest", that is, the afterlife would be reestablished in the body that remained on the earthly plane, hence the need to preserve bodies. Persecuted in Rome until the 4th century, early Catholics buried their corpses outside the city walls in underground

tombs. With the popularization and expansion of Catholicism in Europe, it is possible to notice the emergence of cemeteries in several regions of the old continent.

In the Iberian ships, during the colonization of the New World, it has embarked along, the peninsular culture, imposed on the Amerindians and the enslaved Africans. Language, dress, manners, technology, iron, musical instruments, and germs, to paraphrase the title of Jared Diamond's book⁴, came to America. The Iberian colonists believed that the local natives were wild and violent by nature, the Europeans' view of the different local tribes was the same, however, they knew how to articulate the differences that existed between the indigenous groups to generate conflict between them. Conflicts obviously existed, the tribes lived in wars, however, like directors of a bloody play, the "civilized" made the interests of the actors, the indigenous, change. The massacre of indigenous communities is one of the sad stories that plague the American continent to this day.

The language that emerged in South America was a mixture of dialects of local indigenous language groups with Portuguese or Spanish, depending on the region. Brazilian pioneers, such as Borba Gato or Domingos Jorge Velho⁵, spoke the "general language". In the south of the continent, especially in the Rio de la Plata Basin, it was no different. The interest of the Portuguese and Spaniards in controlling the region led to the emergence of two very important cities in the Prata: Buenos Aires and Colonia de Sacramento. The language that would emerge in the region was the mixed dialects of Portuguese, Spanish, Charruana and Guaraní. The primeval gaucho, walker of the pampa, was born in this torrencial colonial setting.

The literature and music of the region, introduced especially in Buenos Aires, Rio Grande, Colonia del Sacramento and Montevideo, was essentially European. Literature used classical Iberian writing, that is, literature produced in America with European pretensions. The scenario did not change in terms of music. Literature and music were exclusive to criollos and local elites. Popular classes, in their leisure time, also created songs, however, they were seen by the Creole elite as "poor". Hence arises a much-discussed division: erudite versus popular⁶.

Therefore, in general terms, what is called "popular music" emerged from the Western musical system as it was consecrated by the bourgeoisie at the beginning of the 19th century, and the "popular" and "erudite" dichotomy was born more as a function of the social ten-

2 "The oldest known archaeological evidence of artificial mummification of bodies," according to UNESCO.

3 DA CRUZ, Manoel. 1882.

4 Guns, Germs and Steel. 1997.

5 Domingos Jorge Velho, as described by the Carmelite Francisco de Lima, was one of the wildest men he had ever talked to. The pioneer spoke little Portuguese, being fluent only in Tupi. (BUENO, 2002, page 69)

6 NAPOLITAN, 2002, p. 9.

sions and cultural struggles themselves of bourgeois society than for a “natural” development of collective taste around fixed musical forms. (NAPOLITAN, 2002, page 10)

In the pampa gaúcha, largely because of the latifundium system, the small villages and cities were very far from each other. If there was already a great difficulty in communication between the metropolis and the main American cities, it was no different between villages and the great commercial and urban centers of the New World. Los gauchos, a term used to identify peasant men who looked for temporary jobs from ranch to ranch after the large estate was installed, were seen as outcasts. Uneducated, illiterate, commonly descended from Iberians and natives, seen as cheap labor in the Latin countryside, the gaucho was a pejorative term. These wanderers sometimes carried guitars, singing in simple rhythms improvising verses, and those who proposed to sing in this way were very common to be called payas. Thus, the payada style was born and its singers called payadores.⁷

The payadores⁸ were very important figures for the communication of the Argentine, Brazilian and Uruguayan pampas, as they took information and news from other regions to the villages where they proposed to play. Many payadores used reflections and philosophical questions in their improvisations, becoming a very important figure⁹ in the Platine pampas. Because of the overwhelming majority of payadas were not documented, it is very likely that the term death and cemetery was used by local troubadours several times.

Along with the growth of the payada, there was also a popular musical style, later called “traditionalist”, “regional” or simply “gaucho traditionalist music”. With influences identical to those of the payada, the style animated parties and dances¹⁰ at the heart of the platinum social life.

Certainly a particular community’s views of its own cemeteries are understandably diffuse, and can be seen in popular songs. Based on this statement, we begin to guide the text since, for example, payada and gaúcha music have a very regionalist character, especially in the southern region of Brazil (Rio Grande do Sul, Santa Catarina and Paraná), Uruguay and in the north and northeast of Argentina. If we take into account the culture that surrounds this type of universal construction, we will notice that there is a strong appreciation for the most common or simple habits, typically linked to the strong dissemination of the catholic

⁷ VIDART, 1967, p. 68.

⁸ In Brazil they are also called Pajadores and, depending on the region, troubadours. For Lugones, the payador is a “heróe y el civilizador de la Pampa”. (FANLO, 2014, page 18)

⁹ For Lugones, the payador is a “heróe y el civilizador de la Pampa”. (FANLO, 2014, page 18)

¹⁰ NAPOLITAN, 2002, p. 8.

religion, especially the Roman Apostolic current. The Indian¹¹ himself, who usually appears in payadas and poems, is an example of this simple life that gaucho writers and payadores aspire to.

It is important to emphasize that there is a kind of cult to the idealization of a “gaucho-hero”, immortalized in the popular southern Brazilian imagination, very well elaborated and defended in songs and poems. This figure with unique traits of characteristics has some characteristics, such as: the defense of his land¹²; the collectivist vision of the society that surrounds him; a predestination to safeguard their culture that the foreigner¹³ tries to destroy and a strong social hierarchy¹⁴. These may not be fully distinguished in the way we have transcribed above and can be seen in light in other words, such as Larruscain’s.

In the history of Rio Grande do Sul, there were groups and people who produced narratives about the origin of the myth of the Rio Grande do Sul gaucho. The “myth” of the gaucho-hero says that the inhabitants of Rio Grande do Sul, due to their historical past, have authentic qualities of the man of the pampas, such as courage, bravery, rural work and hospitality. (LARRUSCAIN, 2012, p 33)

Death is inevitable, an event that every living being will have to face, however, it is only man who will, through consciousness, have a concern with finitude. This concern results in two visions of death, indirectly linked to metaphysics: a more positive one, directly linked to the metaphysical world, regardless of religion, and a more pessimistic one, linked to the complete disappearance of being and awareness of its finitude, such as Schopenhauer’s ideas.

If we take into account the opinion of the German philosopher Arthur Schopenhauer, animals only know the present, having no experience of the temporal dimensions of the future and the past. “Precisely because of this, animals don’t even feel death properly: they could only know it when it presents itself; but then, they have already ceased to be. In this way, the life of animals is a prolonged present. Without reflection, they live in it and always succumb entirely to it” (JÚNIOR, 2005, p. 13)

¹¹ A common term in the Pampiana region of the State to identify the gaucho, too.

¹² The pampa.

¹³ The foreigner must be understood in this situation, even as someone who shares the same language and culture, however, from another region of Brazil. Walter Spalding in his book *A Invasão Paraguaia no Brasil*, from 1940, draws attention to “[...] the role of Rio Grande do Sul in the war of 1865 – 1870, the author highlighted the gaucho historical formation, linked to military clashes with the Spaniards and Hispanic-Americans in the defense of the Brazilian border, as well as the historical and traditional experiences of the people of Rio Grande do Sul in the struggles for “freedom against tyranny”, to demarcate the importance of the people of Rio Grande do Sul [...]”. (ALVES, 2003, p. 145).

¹⁴ This, perhaps, is better explained when observing the formation of the pampian latifundia.

Jayme Guilherme Caetano Braun, a very important figure in the gaucho culture, did not face death in a pessimistic way. Jayme was, in his own words, a “pagan religious” facing the theme of death with tranquility and serenity. Let’s read an excerpt from his *Galpão Nativo* payada.

But if there’s no open field
Up there when I’m gone
a cozy shed
of holy faith covered
A drop grazing nearby
Just thinking about it makes me uncomfortable
I swear on my people
Not every sky holds me
Return to the old plain
To be a gaucho again.
(BRAUN, 2017)¹⁵¹⁶

The immortal José Hernandez¹⁷, also delights us in his work with this faith in the metaphysical world. His poetic work, considered an American classic¹⁸, was written in a country style, that is, a style of writing based on the common terms and speech of the southern gauchos. In addition, in the passage we can notice the spirit of the Pampas gauchos, far from city life. His work, without a shadow of a doubt, inspired and inspires several writers and musicians from Platinum to this day.

15 Mas se não houver campo aberto
Lá em cima quando eu me for
Um galpão acolhedor
De santa fé coberto
Um pingo pastando perto
Só de pensar me comovo
Eu juro pelo meu povo
Nem todo céu me segura
Retorno à velha planura
Pra ser gaúcho de novo.
(BRAUN, 2017)

16 We can notice that in the passage the payador says that if he does not find “open field”, “horse” and a “shed” he will return to the Pampas fields to be gaucho again, that is, there is a clear reference to the rebirth of Jesus Christ.

17 José Hernández, an Argentine born in the city of Buenos Aires, was a poet, politician and journalist. He is the author of *Martín Fierro*, considered Argentina’s homeland book. After an illness, while still young, he went to recover in the countryside, where he lived with Argentine gauchos and learned how to handle cattle, their uses and customs, in addition to contact with linguistics, totally different from the Spanish spoken in Buenos Aires. He had been self-taught, and in the years of political turmoil in Argentina (1852-1872), he was convinced that the Argentine provinces should be independent, no longer tied to the central control of Buenos Aires. He died on October 21, 1886, in Belgrano, victim of a heart attack. He was buried in the Recoleta Cemetery and on November 10th, the Day of Tradition in Argentina is celebrated in his honor.

18 El Gaucho Martín Fierro. 1872.

Here I start to sing
To the beat of lavigüela
That the man who reveals it
a terrible sorrow,
like the lonely bird
With singing he consoles himself.
I ask the saints of heaven
Help my thoughts
I ask you at this time
I’m going to sing my story
Refresh my memory
And clarify my understanding.
Come miraculous saints,
Everyone come to my aid
that the tongue joins me
And my sight is troubled;
I ask my God to help me
On such a rough occasion.
(HERNÁNDEZ, 2012, p. 46)¹⁹

Don Atahualpa Yupanqui, pseudonym of Argentine Héctor Roberto Chavero, perhaps the greatest voice of the payadoresco style, also built a poetics about death. In several of his payadas, the tucumano, largely because of his life trajectory²⁰, questions Catholic metaphysics as well as the social organization of Andean communities.

One day I asked
Grandpa, where is God?
[...]

19 Aquí me pongo a cantar
Al compás de lavigüela
Que el hombre que lo desvela
Una pena estrordinaria,
Como la ave solitaria
Conel cantar se consuela.
Pido a los santos delcielo
Que ayuden mi pensamiento,
Les pido en este momento
Que voy a cantar mi historia
Me refresquen la memoria,
Y aclaren mi entendimiento.
Vengan santos milagrosos,
Vengan todos en mi ayuda,
Que la lengua se me añuda
Y se me turba la vista;
Pido a mi Dios que me asista
En una ocasión tan ruda.
(HERNÁNDEZ, 2012, p. 46)

20 One of his best-known works is *El Payador Perseguido*, from 1964. In it, the artist briefly “tells” his life story through poems.

my grandfather was sad
and nothing answered me
My grandfather died in the fields
No prayer or confession
And the Indians buried him
reed flute and drum
And the Indians buried him
reed flute and drum
[...]
There is a matter on earth
More important than God
And it is that no one spits blood
So that another lives better
[...]
That God watches over the poor?
Maybe yes and maybe no
But it is sure that he has lunch
At the boss's table
[...]
(YUPANQUI, 2012, p. 46)²¹

In an almost opposite sense to that of Don Atahualpa, we can cite another great Argentine folklorist, Facundo Cabral. Cabral, whose life story is as interesting as that of Don Atahualpa, claimed that he had come to know God through a homeless person. His most famous work is *No Soy de Aquí, Ni Soy de Allá*, from 1970. The claim that he had found God in the streets made the Argentine artist produce several works in a metaphysical sense.

21 Un día yo pregunté
Abuelo, ¿dónde está Dios?
[...]
Mi abuelo se puso triste
Y nada me respondió
Mi abuelo murió en los campos
Sin rezo ni confesión
Y lo enterraron los indios
Flauta de caña y tambor
Y lo enterraron los indios
Flauta de caña y tambor
[...]
Hay un asunto en la tierra
Más importante que Dios
Y es que naide escupa sangre
Pa' que otro viva mejor
[...]
¿Que Dios vela por los pobres?
Tal vez sí, y tal vez no
Pero es seguro que almuerza
En la mesa del patrón
[...]
(YUPANQUI, 2012, p. 46)

[...]
well everything is so perfect
because God is perfect
that some star moves
when i pluck a flower
so if there is one there are two.
I heard from the devil last night
that to the hungry I said no
also that night I knew
that the devil is the son of God.
[...]
(CABRAL, 1970)²²

The survey of poetry and music on the theme still is a tool that is not very popular ²³in the environment of historical research, but it is important to mention that there is a movement that does not make sense of finding such gaps as Marcos Napolitano cites.

The basic challenge of every researcher who intends to think about popular music, from the most cranky critic till the most indulgent “fan-researcher”, is to systematize an approach that respects these two facets of musical experience [...]. Therefore, the relationships between popular music and history, as well as the history of popular music in the West, must be thought of within the musical sphere as a whole, without the old dichotomies “erudite” versus “popular” (NAPOLITANO, 2002, p 8-11- 12).

If we take into account the ideas of Benedict Anderson in his book *Imagined Communities*, we can affirm that the construction of a culture or idea of community has to necessarily reconstruct a past common to all those who live in

22 [...]
Pues todito es tan perfecto
porque perfecto es Dios
que se mueve alguna estrella
cuando arranco una flor
por eso si hay uno hay dos.
Supe del diablo la noche
que al hambriento dije no
también esa noche supe
que el diablo es hijo de Dios.
[...]
(CABRAL, 1970)

23 We can mention other platinum payadores or composers, such as: Mercedes Sosa, Ángel Parra, Jorge Cafrune, Noel Guarany, José Llaralde, Lisandro Amaral, Horacio Guarany, among others.

the community and, why not, nothing better than statues, tombs and cenotaphs, added to a poetic and musical production, attach to a religious content to form a strong regional identity, such as that of the gauchos. Thus, the image of the gaucho was strongly aided by regionalist poetry and music, perhaps much more than any center of traditions, groups or entities aimed at safeguarding a culture.

The payada is a musical construction born directly from the bosom of popular culture translated into rhymed verses by its declaimers and, as already seen, commonly performed impromptu. Music linked to poetic verses is a way of building a regional or national identity, as Jayme Caetano Braun did in his works.

The popular musical field developed in the Americas pointed to another cultural synthesis and, keeping national and regional specificities, it consolidated vigorous and fundamental musical forms for the cultural expression of nationalities in the process of affirmation and redefinition of their ethnic bases. It is not a mere coincidence that the great American musical genres were consolidated in the first three decades of the 20th century, a historical moment that coincides with the search for cultural and political affirmation of nations and the reordering of mass society. The consolidation of the popular musical field expressed new sociabilities arising from urbanization and industrialization, new demographic and ethnic compositions, new nationalist values, new forms of technical progress and new resulting social conflicts. More than an alienated and alienating product, served for the easy delight of musically dumb and politically dangerous masses, the history of popular music in the 20th century reveals a rich process of aesthetic and ideological struggle and conflict. In this process, the various elements that make up popular music were the subject of discussions (formal and informal), target of cultural policies (state or not), focus of different appreciations and appropriations, object of technological and commercial formats. (NAPOLITAN, 2002, p 18).

Thanks to objects of a material culture, cemeteries, added to a rich production of textual and musical order, which we call immaterial culture, even if not with the clear objective of forming a cultural identity with previous roots, it is undeniable that this cultural construction exists and passes through poetry. In addition to showing us the statement mentioned above, music and poetry provide us with a prosperous, fertile and abundant source of opportunities to be searched in order to understand how each culture or community assimilates taboo themes such as cemeteries and death.

In a culture as rooted as that of Rio Grande do Sul, where we find the construction of heroes as emblems of a base of the gaucho culture, nothing could be more fair or comprehensive than that we find a cult or tribute to these hero-

es. Such acts or gestures can be appreciated in the rich poetic works that were produced and reproduced here, being taken inside the cemetery walls, or rather, understood from within the walls. Thus the nativist poetry of Jayme Caetano Braun, which can be considered a guiding element to understand how nativists understand cemeteries, with their tombs and mausoleums, and death itself. In the jaymesca poetic construction, death is seen with the belief in the afterlife, and can be divided into two religious modalities such as the Roman apostolic Christian and, in part, by indigenous reinterpretations interpreted by gaucho nativists, such as Jayme himself and Lisandro Amaral. Regarding the image of the cemetery in its physical body, it is important to note and emphasize the understanding of the importance and preservation of the cemetery, and this transcends the adorned mausoleums, whether for acquisition reasons or relevant importance in society, or those of a more popular character, such as said Andarengo himself, those who forged and defended the southern borders without being remembered for their efforts. The poems and/or payadas, and here we will not enter into a discussion between the erudite versus the popular since it is not up to this work to make such distinction, are thus, like a good part of man's artistic production, a reflection of his historical moment, in addition to highlighting the own self of the composer or author of the work.

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Texts of the Sarau Noturno

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Master of ceremonies

Good night!

We are going to start the Sarau Noturno, a cultural event that had its first presentation in 2008, at the Santa Casa de Caridade Cemetery in Bagé, and its proposal is to value cemetery art.

Tonight you will meet men and women who have made a difference.

Stories that are told through mausoleums, tombs, statues and symbols.

These are narratives of people who were born, grew up, loved, suffered and died...

And with time they were forgotten...

But what is oblivion?

Oblivion is the true shroud of the dead.

Then...

I invite you to put aside the old jargon, myths and prejudices.

So that you have another look at heritage cemeteries.

Welcome to the Sarau Noturno!²



Master of Ceremonies: Clarisse Ismério

"The Night Sarau invites everyone to have another look at heritage cemeteries."

Lord Byron

Euthanasia³

When time has brought me this moment

² All texts by this character were written by Clarisse Ismério.

³ Tradução Livre - Free Translation.

From sleep, without dreaming, what extreme invades us
On my deathbed ripple oblivion
From your subtle flutter, the most languid softness.

I don't want to see anyone around me crying
Heirs lurking my supreme yearning
Woman, who out of decorum coma, stripping her
Feel or fake the pain that will be tearing your breast.

I wish to go in silence to the funeral tomb
No official mourning or lavish service
I fear the placidity breaking from a friendly breast
Or steal even a brief space for enjoyment.^{4 5}

⁴ Lord Byron.

⁵ Original in english

Euthanasia

When Time, or soon or late, shall bring
The dreamless sleep that lulls the dead,
Oblivion! may thy languid wing
Wave gently o'er my dying bed!

No band of friends or heirs be there,
To weep, or wish, the coming blow:
No maiden, with dishevelled hair,
To feel, or feign, decorous woe.

But silent let me sink to earth,
With no officious mourners near:
I would not mar one hour of mirth,
Nor startle friendship with a tear.

Yet Love, if Love in such an hour
Could nobly check its useless sighs,
Might then exert its latest power
In her who lives, and him who dies.

'Twere sweet, my Psyche! to the last
Thy features still serene to see:
Forgetful of its struggles past,
E'en Pain itself should smile on thee.
But vain the wish? for Beauty still
Will shrink, as shrinks the ebbing breath;
And women's tears, produced at will,
Deceive in life, unman in death.

Then lonely be my latest hour,
Without regret, without a groan;

Lord Byron

Few men have lived longer than I, Lord Byron.
I am he who was banished from British lands, the cursed poet and libertine.
The synthesis of the entire Ultra-Romantic generation.
One who drank from the fountain of lewdness in a cup made of a human skull.
My verses were the representation of what I wanted.
And when fate brought me that moment I so longed for, I was immortalized through my work.
36 European winters I lived and after my death those 36 lasted for eternity
It was on the Greek coast where my promiscuous days perished.
In the midst of my battle for Greece against the Ottoman Turks
a fate ironically similar to that of Vlad Tepes, the Romanian impaler
when my final hour arrived, Euthanasia's verses came to life, at the same time that my body suffered.
My last words? "It's time to rest..."⁶

Angel of Death

House of the Forgotten

Why do you cry so low
Here in the house of the forgotten, silence is the cloak of pain and oblivion
Suffocated by the city of men, we lie in perpetual silence
Guarded by mourners who eternally mourn, cry...
In the same place by the same people...
Time is gone and the hourglasses have already flown, leaving behind the ashes of time.
The time forgotten by the living,
Eternalized by the dead
In your abode so far from the world,

For thousands Death hath ceas'd to lower,
And pain been transient or unknown.

Ay, but to die, and go, alas!
Where all have gone, and all must go!
To be the nothing that I was
Ere born to life and living woe!

Count o'er the joys thine hours have seen,
Count o'er thy days from anguish free,
And know, whatever thou hast been,
'Tis something better not to be.

6 Tiago Alano.

So far from life.
Place where the angels of death
Repeatedly extinguish the flame of life
With a single breath, strong and brief...
Where angels beat wings, but prisoners can't fly, and just look, pray...
Pray without rest...
A place where positivist nostalgia repeatedly throws flowers on the graves.
Where the petrified serpent tells its own story
The history of this tomb or house for us is not very different from the many others that keep carved its history, and the history of an era...
I present to you José Paixão Côrtes, a farmer, single, he died at the age of 64 on March 20, 1901 at 2 pm on a Wednesday.
But this tomb has more history than usual.
The longing, pain and loss are here carved, represented. Popular imagination tells the story of a child whose innocence cost him his life. Euclides Felipe had his life taken by a snake represented here, when, in a gesture of purity and innocence, while sitting his hand in a burrow looking for an owl, he was surprised by a bite. In silence the owl waits, sculpted, petrified here for one more opportunity to get out of the den and escape the snake.⁷



Angel of Death: Vinicius Ferreira

"The personification of death for the understanding of the living".

⁷ Douglas Lemos de Quadros.

Hamlet⁸

To be or not to be, that's the question.
It will be more noble to suffer in the soul;
Stones and arrows of fierce fate
Or take up arms against the sea of anguish –
And, fighting it, put an end to it? Die, sleep:
Only that. And with sleep – they say – extinguish
Heartaches and the thousand natural ills
To which the flesh is subject; here is a consummation
Ardently desirable. Die – sleep –
To sleep! Maybe dream. There's the obstacle!
The dreams that will come from the sleep of death
When we've escaped the vital grave
They force us to hesitate: and it is this reflection
That gives misfortune such a long life.⁹¹⁰

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- 8 Tradução livre - Free translation - snippet of text.
9 William Shakspeare
10 Original in english

Hamlet monologue

To be, or not to be,--that is the question:--
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles,
And by opposing end them?--To die,--to sleep,--
No more; and by a sleep to say we end
The heartache, and the thousand natural shocks
That flesh is heir to,--'tis a consummation
Devoutly to be wish'd. To die,--to sleep;--
To sleep! perchance to dream:--ay, there's the rub;
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause: there's the respect
That makes calamity of so long life;



Hamlet: Darlan Almeida da Rosa

“Traveler in his own daydreams, always wandering between light and nothingness.”

Master of ceremonies

In the chapters of the tomb books we find stories of women, like her mother Luciana, but over time they become mourners and allegories of saudade. (Clarisse Ismério)

Ophelia

E ele não voltará mais?
E ele não voltará mais?
Não, não está morto
Em leito de paz e conforto
Não voltará nunca mais.
Tinha a barba branca como a neve
Tinha a cabeça tão leve
Foi embora, foi embora,
É inútil nosso pranto
Que Deus o proteja, agora.
E para todas as almas cristãs, eu peço a Deus -
Deus esteja convosco.^{11 12}



Ophelia: Thanise Miranda

“Incompreendida. Donzela e vítima de uma desilusão amorosa.”

11 William Shakespeare.

12 Original in english

And will he not come again?
And will he not come again?
No, no, he is dead,
Go to thy death-bed,
He never will come again.
His beard was as white as snow,
All flaxen was his poll:
He is gone, he is gone,
And we cast away moan:
God ha' mercy on his soul!
And of all Christian souls, I pray God.--God b' wi' ye.

Mother Luciana

Cemeteries are not just places of pain...
In fact, every grave, every headstone tells a story...
And from these many stories stands out that of Mãe Luciana, the black mother of orphans, the mother of charity
Daughter of a slave mother, she knew suffering very early, but this only strengthened her...
Luciana Lealdina de Araújo was born in 1870 in Porto Alegre.
But it was in the city of Pelotas that her destiny changed...
At that time, she was weakened by tuberculosis, but she sought her strength in faith and promised São Benedito, that if she was cured, she would dedicate her life to helping abandoned black girls.
Well then, she was cured and began her great work by creating the Orfãs São Benedito Orphanage to welcome and educate the little suffering souls.
It was fate that this great woman extended her great deeds to Bagé, where today she rests in perpetual sleep in a modest tomb.
Here is a woman not to be forgotten... she Must be remembered, venerated and applauded...¹³



About Mother Luciana: Katia Silva

"A woman who was of extreme importance to Bageense society, who does not deserve to be forgotten!"

13 Clarisse Ismério.

Mourner

Cry woman,
You have no more friends, relatives or loves;
You are alone in your pain,
The only thing left for you is crying as a consolation..
cry woman,
Your pain comes from the soul,
Your tears form rivers of torment.
cry woman,
Seek solace through eternity.¹⁴

The mourners are symbols of pain.
Women who sold their tears,
To comfort families
And from the shroud to the dead.
Today they are found in the cemeteries of the world,
Still, motionless... like stone goddesses.
They are eternal widows who cry
They care for the morals of illustrious families.¹⁵



Mourner: Ana Carolina Moraes

"A woman who uses her own pain as inspiration, to cry at someone else's grave."

14 Clarisse Ismério.
15 Clarisse Ismério.

Cemetery Guardian

City of the dead

The tomb I present to you
It can be a symbol of the story I want to tell.
From the walk of the city of the dead.
Yes, cities walk,
but only those who observe them for a long time can perceive their steps.
We begin our pilgrimage inside the churches.
Under the blessing and surveillance of the clergy and servants of the Lord.
So, gradually,
like someone who wants to free himself from a hindrance,
expelled us from the Creator's House,
and set our new abode apart from the city of the living.
exiles,
we build our own churches,
So that they could worship us outside the city matrix.
We put angels in our graves,
to protect us and bring us closer to God.
We raised busts so that our imposing image would be carved in the marble of
eternity.
And I ask you: does anyone remember us?
The city of the living grew and walked
and today it surrounds us like a hug.
But in silence, we also grow naturally.
And behold, we are now returning the fraternal embrace to the living.
because there is no life
let it not be in reverence for death
And the rest...
It's silence.¹⁶



Cemetery Guardian: Rayssa Bitencourt

"Death hears all and sees all, wandering eternally in time and oblivion in the silent valley of the dead."

16 Mauro Ricardo Lemos.

Master of ceremonies

But the silence is broken by the inconsistency of men's wars and strife. And by the irony of fate some are side by side in eternal sleep. (Claire Ismerio)

Viscount of Cerro Alegre

You must have heard of me by now.
I'm João da Silva Tavares, Viscount of Cerro Alegre
Military, I served honorably to the Brazilian imperial army.
As a colonel I was commander of the National Guard and the 3rd Cavalry Division.
In the battle of Seival, alongside my son Joca Tavares, I was defeated by Antônio de Souza Netto and his Farroupilha army.
Prison... dishonor...
But behold, the true warrior never gives up
And in a rush I managed to regain my strength and escape the enemy,
Form a new brigade and return to battle.
Because for a warrior only victory matters.¹⁷



Viscount of Cerro Alegre: Darlan Almeida da Rosa

"Hatred, honor and wounded ego, by a conjuncture not only social, but political."

17 Clarisse Ismério.

Antonio de Souza Netto, General Netto

To sin, perhaps, is to take up arms for an ideal.
Ambition, perhaps, is putting this ideal as a goal to be achieved.
But, honor is not always in victory.
Before the myth is forged, man shines
And the man is suddenly reduced to his work.
Man's work is what defines his relevance.
If he will have a mourner to cry to him eternally in bed.
Or some guardian angel to tell his story.
Even if some buildings have the audacity to turn warriors into intellectuals.
We have the imaginary, building in life and, perhaps, in death.¹⁸



General Netto: Vinicius Rodrigues Ferreira

"The hero's cry about the warrior's intellectualization."

18 Calvin Furtado.

Lysistrata

If I could be as brief as I would like, before such rude ears, I would be speechless. I won't be as brief as I can.

The fact is that, since the beginning of this last war - I have never seen complete peace in all my life - we have been enduring, normally, that is, in silence and humility, as you have invented that is characteristic of women, the tremendous stupidity of male actions.

Patriarchal rules dictate that a woman should not open her mouth, or rather, she should only do so silently, gaping in admiration at the acts of valor of her lover, father, husband, brother.

Any male who is by her side, as stupid, crooked, cross-eyed or cowardly as he is. That we applauded the way they handled events.

Ah, what folly, what blindness!

We often heard you arguing, deciding the life and death of the people, the fate and happiness of the citizens. And the arguments seemed to us to be seen inside out and upside down.

We then risked a fearful question. With a heavy heart, but keeping a smile, we asked: "Dear, in the Assembly, today, did you say anything for peace? "For what? The answer came like thunder, for you know everything. "What's the matter with you? Is that your business? Where have women been seen to interfere in public interests? Shut up!"

And guess what we did? We shut up.¹⁹



Lysistrata: Ana Carolina Moraes da Silva

"A strong female voice, among so many male ones, that decides to scream and put an end to machismo."

19 Aristófares.

Queen Elizabeth I

Who expresses this desire? If we are destined to die, our country has no need to lose more women than we have here; and, if we are to live, the smaller our number, the greater will be to each of us the share of honor. By the will of God! Do not desire any more woman, I beg you!

By Diana! No, by faith, desire no more women from England. God's peace!

I would not, for the best of hopes, expose myself to losing an honor so great that one more woman might perhaps share it with me. Do not yearn for any more women! Proclaim rather, through my army, that whoever does not fight with a heart will be able to withdraw: I will give her a passport and I will put some shields in her backpack for the trip; after all, we don't want to die in the company of a woman who fears dying as our companion.

She who sheds her blood with me today, however vile she may be, will be my sister, this journey will ennoble her condition, and the knights who now remain in England's bed will consider themselves accursed for not being here.

If coveting honor is a sin, I am the most sinful soul there is!²⁰



Queen Elizabeth I: Alana Portella

"Predestined for the crown and subordinate to power, she still faced obstacles that could not be overcome without the help of her warriors."

20 Adaptation of the St Crispin's Day speech, "Henry V", by William Shakespeare.

Keeper of Memory

The Sky

Wherever you go, over the sea, over the land,
Dweller of the city or the distant country,
In the hollow of a valley or on the top of a mountain,
Under an icy climate or under a blazing sun,
Dark beggar or glittering Croesus,
Whether preserved in peace or destroyed in war,
- Man falls trembling, anywhere, before
Of the mystery that the sky, - tragic abyss, - contains...
Always heaven! always heaven! - ceiling that lights up,
In the theater of the world where Man plays
- Masked histrion! - the divine comedy;
In which Man, - poor actor, full of disappointments, -
Of passions facing the terrible storm,
Cry, blaspheme and laugh - for over ten thousand years...
(Charles Baudelaire)

Francisco Ilarregui

Life and death create metaphors and symbols...
I present to you the Spanish immigrant Francisco Ilarregui,
Who came to Bagé and, with the passage of time
He became a prosperous merchant
And a citizen concerned with social causes.
But he did not have himself represented as a merchant on his deathbed.
He sought to be immortalized as a literate hero, an intellectual among the columns.
Represented through a celebratory bust,
Which rests on its private Acropolis.
In his mausoleum he leaves us a message:
The winged hourglass shows that time runs out very fast...
And the torches that go out, the certainty of death.
So respect death...
But enjoy and celebrate life.²¹



Guardiã da Memória: Camila Barcellos

²¹ Clarisse Ismério.

Queen of the Home/Feminist

Instincts are these of obedience
Because to love is to obey
It is preferring one's own will to the will of others.
It's enjoying the happiness of seeing others satisfied
She spontaneously obeys
Because she obeys out of love and not out of servility
No woman can be diverted to perform any function outside the home.
Without prejudice to your duties as a daughter, wife and mother
In organized society, a woman's place is in the home.
Watching over the health of her loved ones that humanity has entrusted to her care.²²

Angel in life. Angel in death

He: the owner of the world. She: slave of the home. After all, why did God create woman? So that we could all be born and educated by her. With this thought in mind, for many, many years, women remained under the conservative domination of a predominantly sexist society.

Considered the queen of the home and the tutelary angel, the woman was born with a predetermined destiny. Her job was to serve her father and brothers and later her husband.

Educated in the best schools of domestic gifts, she did not need to understand politics or economics, but to know how to wash, iron and cook, and most importantly: teach her daughters the secret of being excellent wives and mothers, and her sons the wisdom of great men.

It is only fair that they were immortalized in graves in cemeteries all over the world. In life, they watched over morals and good customs, and in death, they safeguarded the honor of the family.²³



Queen of the Home/Feminist: Amanda Antunes do Couto
“Queen in servitude or rebellious criticism. Two faces of the same figure, the woman.”

²² Excerpts from positivist authors, from Clarisse Ismério's work, “Mulher: A Moral e o Imaginário”, 1995, by Ana Graciela de Freitas Silva.

²³ Ana Graciela de Freitas Silva.

Master of ceremonies

And so ends the Sarau Noturno

But we hope you now have another look at cemeteries, as they are much more than the abode of the dead...

Heritage cemeteries are actually a celebration of history, memory and cemetery art.

We are the Sarau Noturno!





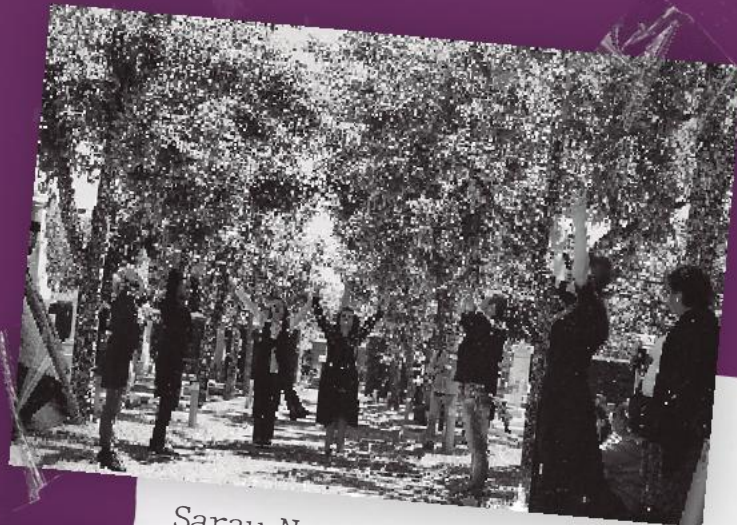
Sarau Noturno: representations and sensibilities from the perspective of cemeterial art

EXTRAS





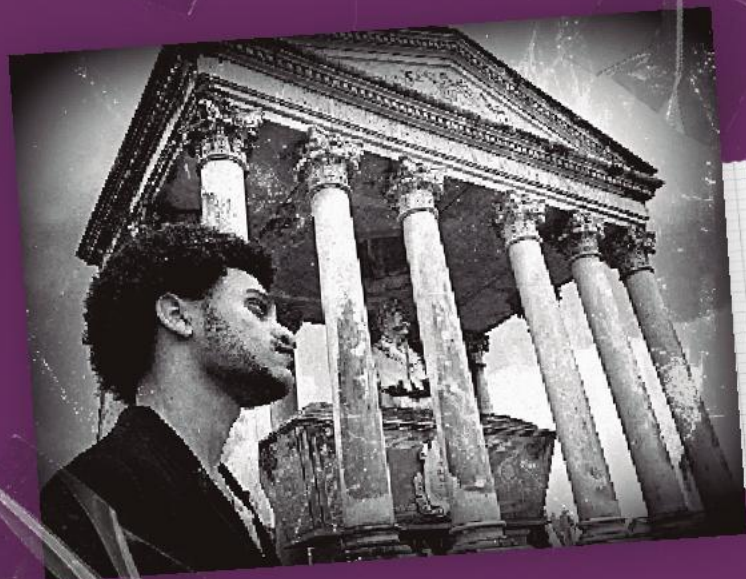
Sarau Noturno (2018) under
the gaze of Glauber Pereira



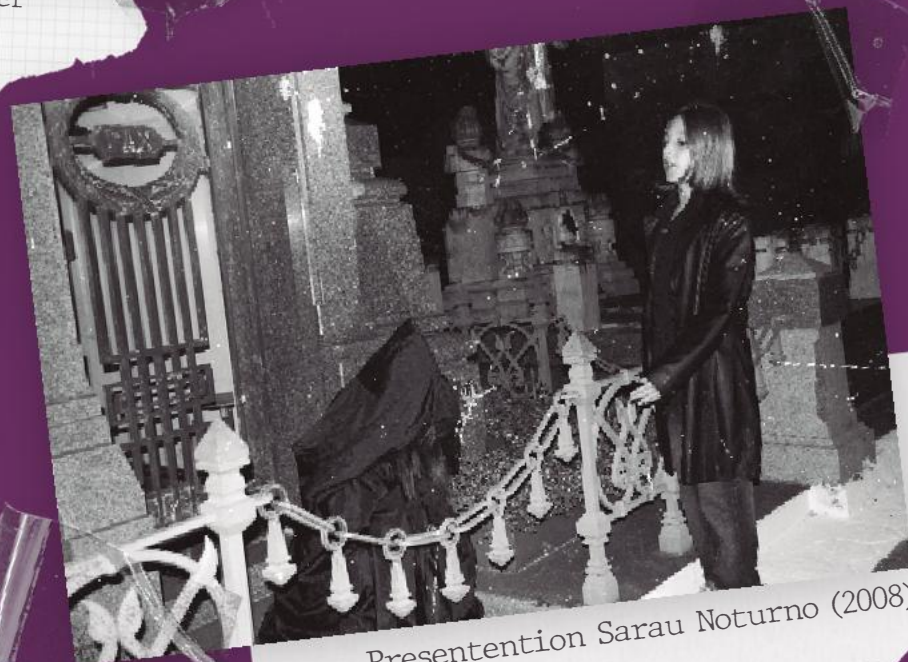
Sarau Noturno in Montevideo (2017)



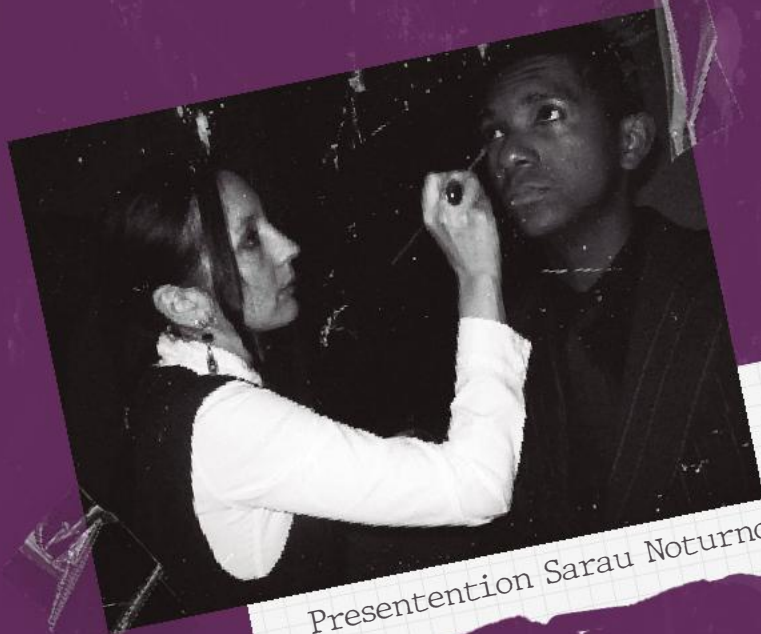
10 years of Soiree Night (2018) under
the eyes of Filipe Torres Pérez



Sarau Noturno (2018) under
the gaze of Glauber Pereira



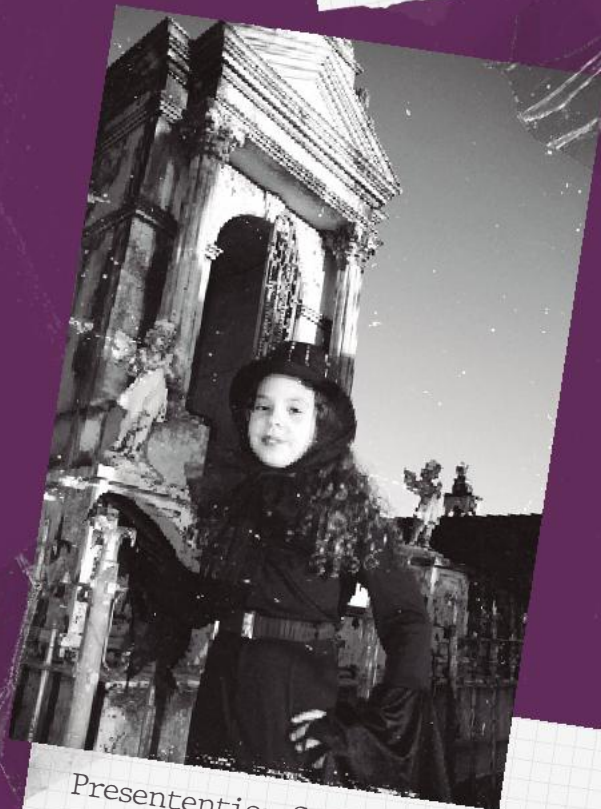
Presentation Sarau Noturno (2008)



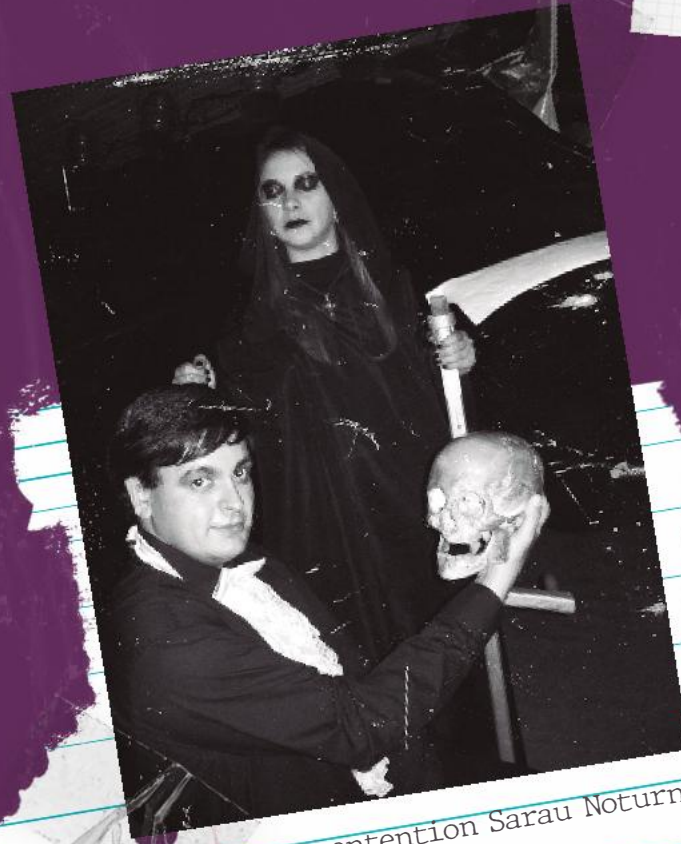
Presentation Sarau Noturno (2009)



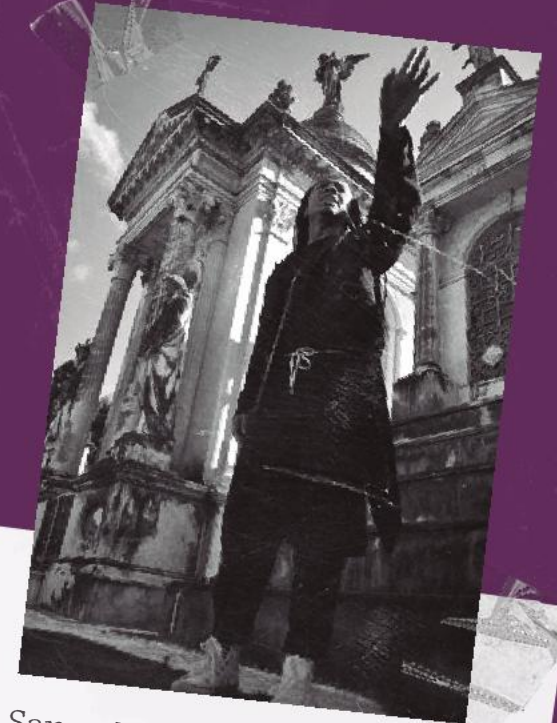
Presentation Sarau Noturno (2009)



Presentation Sarau Noturno (2008)



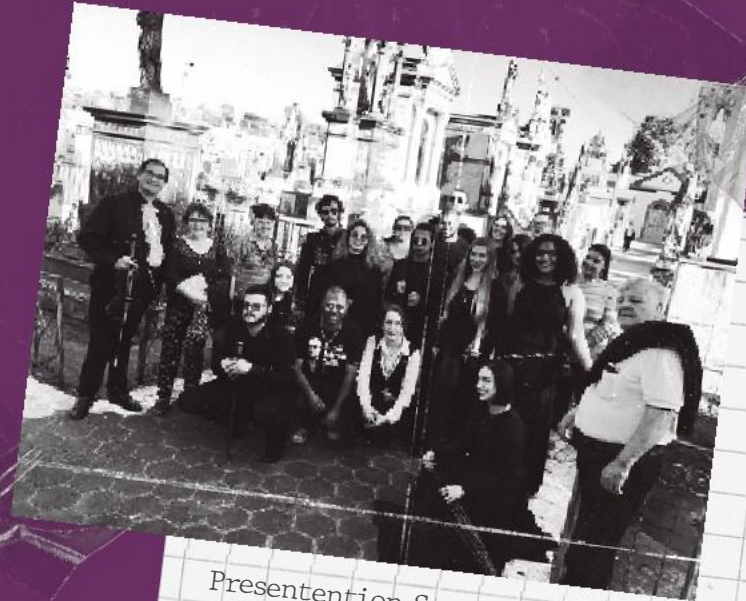
Presentation Sarau Noturno (2009)



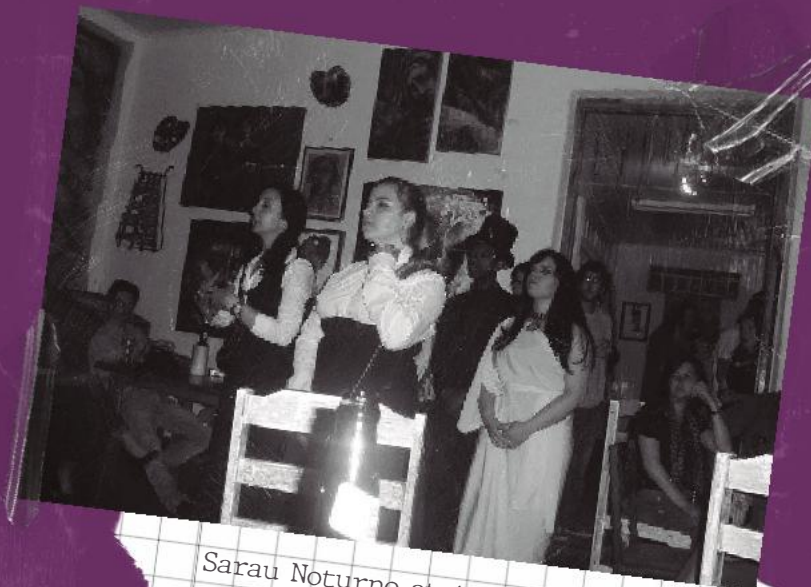
Sarau Noturno (2018) under the eyes of Diogo Lameira



Sarau Noturno at the Fronteira
Film Festival in November 2012 by Antônio Rocha



Presentation Sarau Noturno (2019)



Sarau Noturno at Atelier Coletivo



Virtual Sarau Noturno Rehearsal (2021)

Mission



*Produce and socialize knowledge for the formation of
socially responsible subjects that contribute to global
development.*



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