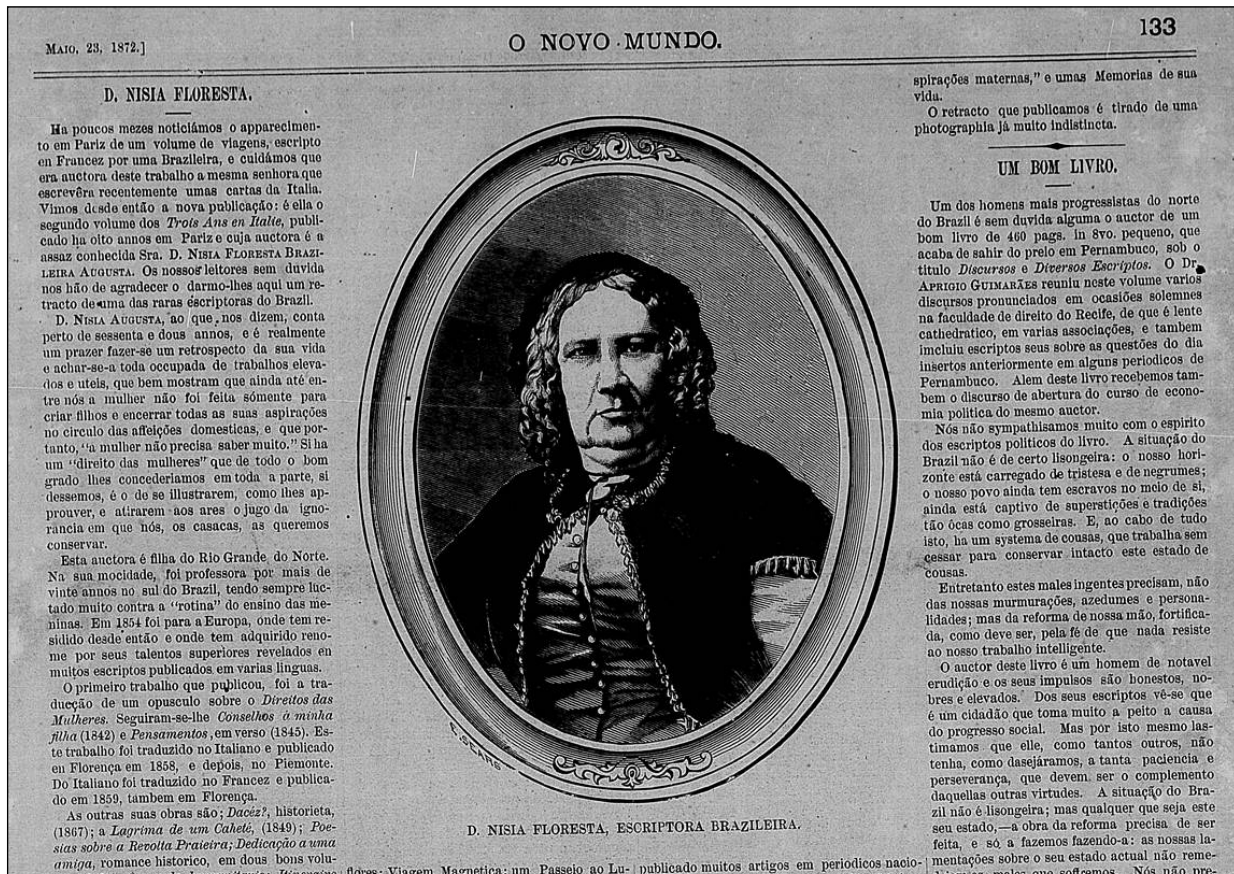


Nísia Floresta



Recommendation Report - Project Vox

Researcher: Prof. Dr. Nastassja Pugliese - Universidade Federal do Rio de Janeiro
Student Research Assistant: Yasmim Pontes - UFRJ



D. Nisia Floresta at "O Novo Mundo: Periodico Illustrato do progresso da Edade" May 23, 1872. New York, USA.

A study done by the *Other Classics: History of Philosophy and Education* Research Group (UFRJ/CNPq) based on the template from the Feasibility study pack of Project Vox

Contents:

1. Overview
2. Languages
3. Images
4. Text Access
5. Intellectual Biography
6. Flow Chart - project

Overview

Name of the figure:

Nísia Floresta, a short for Nísia Floresta Brasileira Augusta, one of the pseudonyms of Dionísia Gonçalves Pinto

Date/place of birth:

October 12 , 1810 - Papari (today it is called the city of Nisia Floresta), Rio Grande do Norte, Brasil

Date/place of death:

April 24, 1885 - Bonsecours, Rouen, France

Did the figure do anything historically distinctive during their lifetime?

Floresta participated in what Pallares-Burke (tbp) calls the “mini-querelle des femmes” that happened in Brazil in the first half of the 19th century, a moment when Brazilian women were engaging - in the press - with the problem of inequality between the sexes and envisioned education as an instrument of emancipation. Since there is still a lot of research to be done to find out the names and contributions of other women, Floresta is the one author that, alone, collects a number of descriptions as pioneer: the first woman to publish a feminist book in Brazil and Latin America, the first woman to write a novel, the first Brazilian women philosopher of education, the first woman of Brazil to have her writings translated and published abroad. As it is becoming increasingly clear, although Floresta was indeed a pioneer in much of those fronts, she was one among other women in the country who were engaging with the ideas of European Enlightenment and influenced by the recent revolutions.

Floresta was explicit in her writings that she was engaging with ideas of French, English, and Portuguese Enlightenment, thinking about modernity through the critical lenses of a colonialism. As a Brazilian intellectual of the postcolonial period, Floresta’s contribution to the history of philosophy, I argue, is that she has put practical Cartesianism to test by using natural equality as a principle to evaluate the development of the nations. That is, by considering that intelligence has no sex and that there is a

natural equality among human beings that is not naturally differentiated by race, gender, class or nationality, she argues that a level of civilization of a nation can be evaluated by whether it holds laws and cultural practices that guarantees equal treatment among men and women, the different races, the rich and the poor, the colonizers and the colonized. Some consequences of her critique of Modernity through the analysis of colonization are: rejection of slavery, rights of the indigenous to their lands, defense of women's rights to education and to a public life. Moreover, Floresta does a kind of reverse anthropology by using cartesian principles: if a nation does not value their women, this nation is not civilized but barbaric. Given that Europeans of the time did not fully recognized women's rights to education, to hold public offices, to cultivate their intelligences and protect their bodies from unnecessary harm, they are also the ones to be called barbarians and exotic. This argument is also applied to the defense of indigenous rights and to the rejection of slavery. Being critical of European Modernity and their lack of employment of Enlightenment principles in the social sphere, Floresta can be located in the history of modern philosophy as someone who brings to the narrative two historical events that are commonly neglected: colonialism and slavery, its economic machinery.

Floresta was also a philosopher of education and experienced educator. She was the director of a school for girls in Rio de Janeiro, and one of the only schools in the country that offered a progressive curriculum (which included geography, history, higher level algebra, and various languages). On her major work, the *Opúsculo Humanitário* (OH), Floresta offers a critique of colonial education, claiming that education should restore the dignity of the suffering individual and that education should concern not only the mind but also de body. When analysing Floresta's central works, we can find her explanation of how colonization works: it instrumentalizes the suffering of others and is employed as a disciplinary strategy to exercise dominance over others. Hence, a truly liberating education is one that concerns not only the mind but also the body, emancipating people from pain and suffering.

Floresta is an intellectual that lived through the politically turbulent period known as the Brazilian Empire. She saw Brazilian independence from the Portuguese Empire, but did not live to see the proclamation of the republic nor the abolition of slavery. Having lived in a time of great upheaval and popular revolts both in Brazil and in Europe, she moved from one state of Brazil to another running away from public unrest, and lived more than 3 decades in Europe. Floresta was supported by her fellow women in Brazil and by European thinkers. She participated in the French salons, met and was close to personalities such as Auguste Comte, Victor Hugo, Alexandre Dumas, Lamartine, Duvernoy. In her writings she engages not only with the themes and authors that were

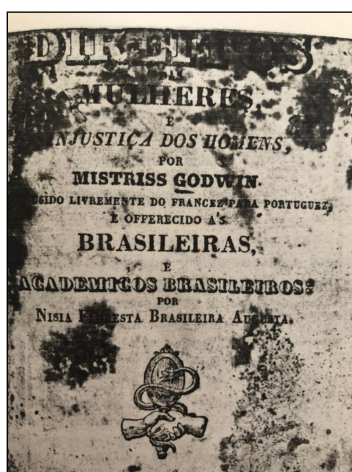
part of the European philosophical canon at the time, but she also employs writing styles that were being explored such as travel diaries, newspaper/pamphlet writing. Given the density of her works, Floresta is - as Gilberto Freyre himself said in this *Mansions and the Shanties* - a "scandalous exception in her time". Although a lot of work has been done to recover her voice as a writer, there is still the need to contextualize her as a philosopher.

For more references and for a transnational recognition of her contributions, see the "Nísia Floresta et les premiers féminismes au Brésil" entry at the Bibliothèque Nationale de France : <https://heritage.bnf.fr/france-bresil/fr/nisia-floresta-feminismes-bresil-article>

See also the "Nísia Floresta" entry at the Calouste Gulbekian project site "Women Writers in Portuguese": <http://www.escriptoras-em-portugues.eu/1417106880-Cent-XIX/2015-0531-Dionsia-Goncalves-Pinto>

Why is the figure remembered today? Is there any scholarly debate surrounding this question?

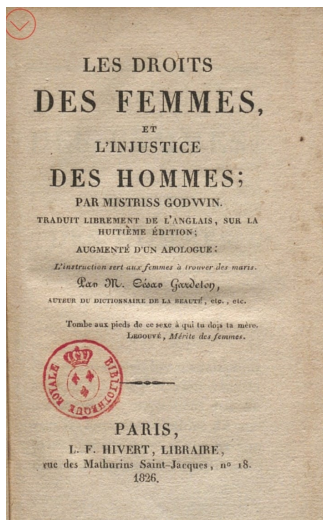
Floresta is known as the Brazilian Wollstonecraft and as the "Brazilian Madame Stäel". As a travel diary writer and as someone who was herself a declared reader and admirer of Stäel, she received this description by her contemporaries. There is work to be done to figure out the philosophical affinities other than writing style. But we know why she is called "Brazilian Wollstonecraft". Her first publication, *Direitos das Mulheres e Injustiça dos Homens* (1832), which she dedicated to Brazilian women and Brazilian male



academics, is described by Floresta herself as being a free translation of a French version of Mistriss [sic] Godwin's book. As Mary Godwin was Mary Wollstonecraft's married name, and since her work was known (but probably not read by many) in Brazilian political and intellectual circles, *Direitos* was taken to be Floresta's free translation of Wollstonecraft's *Vindication*. Floresta's *Direitos* was the first feminist work to be published in Brazil and contributed significantly to the spread of feminist ideas in the country and in Latin America (Botting & Matthews 2014). However, it was only in the late 20th

century that Pallares-Burke (1995) identified *Direitos* as a direct translation of the anonymous Sophia's radical pamphlet *Woman not inferior to man*, not of Wollstonecraft's *Vindication*. In fact, *Direitos* is a translation to Portuguese from the French edition of César Gardeton's book "*Les Droits des Femmes, et l'injustice des hommes; par mistriss Godwin*". This book is a French translation of the English Sophia pamphlets, work erroneously attributed to Wollstonecraft, probably by Gardeton himself. It is interesting to note that radical ideas coming from Europe in ships arrived first in the port

of Recife, where Nísia Floresta was living at the time she translated and published *Direitos*. A lot of these books shipped from Europe to Brazil with ideas from the Enlightenment were banned from the books shops and libraries by the government, so Floresta had access to a - probably - illegal, clandestine book. This explains the context of the confusion that gave Floresta the fame for being something she not exactly was: translator of Wollstonecraft. For a long time, the contents of *Direitos* (the theses of Sophia's pamphlets, clearly influenced by Poulain de la Barre's practical cartesianism) were taken in Brazil and Latin America to be Wollstonecraft's ideas. It was due to this confusion that



works of Wollstonecraft herself received interest among scholars in Brazil. According to Botting and Matthews (2014), Nísia Floresta should be “seen as the most influential Latin American intellectual to disseminate Wollstonecraft’s name for symbolic and political ends in her local engagement with the women’s rights issue” (2014, 64).

Other scholarly debates are about the radicality of her feminism. Floresta is a national hero for both progressives and conservators. Usually defending views on women education that today would look like conservative moral views, Floresta is accused by today's general public of “not being feminist enough”. However, although she contributed to construct the view of the nurturing loving mother who should be responsible for her offspring first and foremost, she is writing in a context where children’s education was delegated to others. Seeing it as a neglect, Floresta contributed to the recognition of the potencies of the female body as capable of generating life. She defended breast-feeding and the importance of women’s roles as mothers and daughters.

Finally, there has not been much investigative effort in her philosophy of education and on her contributions for the philosophical foundations of women’s education. I am engaging on this interpretative effort now.

What keywords describe their philosophical contributions?

Early feminism, critique of practical Cartesianism, critique of European modernity, critique of colonial education, philosophical foundations of women’s education, women’s moral education (dignity, sacrifice, liberty) and children’s rights, critique of colonialism, anti-slavery, pro-indigenous rights to the land, complexities of national identity, women traveler doing reverse anthropology (the perspective of a native of the new world interpreting the old world)

What languages are used in the primary texts? Does the team currently require external aid to translate primary texts?

Most of Floresta's works are in Portuguese, but she also wrote in French and Italian. Of the 15 books published, 9 of them were written in Portuguese (1 translated to both Italian and French when she was still alive), 2 in Italian (1 translated to English and another translated to French when she was still alive), 4 in French. Only one essay translated to English, in 1865. This essay, *Women*, originally written in Italian, *La Donna*, that was translated by her daughter Livia to English and published in London in 1865. These 19th century translations indicate that Floresta's writings circulated well in Europe. On her biography we find the information that Italian schools adopted her books on the moral education of women.



An example of the facsimile of a chapter of *Páginas de uma Vida Obscura* (1854)

The team does not need external aid to translate primary texts because those that had been originally written in French and Italian are already translated to Portuguese. The team consists in native Portuguese speakers who are proficient in English and in a native English speaker. Since there is no translation so far of her major works into English, a study on which parts of which texts

will need to be translated for the entry will have to be made. Hopefully, at some point in the future, this team can be responsible for putting together an edition of a translation of the *Opúsculo Humanitário* to English.

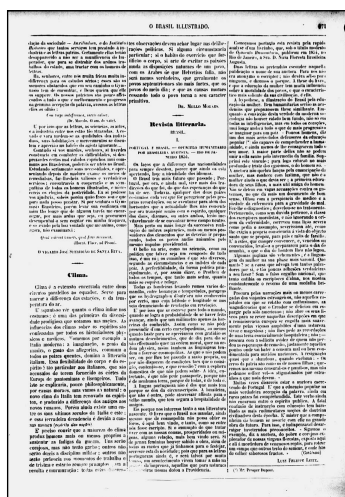


Image of the first published review of Floresta's OH (1854)

What are the main languages of the secondary texts? Does the team currently require external aid to translate secondary texts?

The main language of secondary texts is Portuguese (for example, all the biographies as well as the extensive editorial and literary criticism work done by Duarte) although there are seminal works on Floresta in English (Matthews 2011, Botting & Matthews 2014). We can also find research being done in French (mostly academic dissertations). The team does not require external aid to translate secondary literature on Floresta.

Images

Floresta was a public intellectual who achieved international recognition during her lifetime. Newspapers and the Brazilian press were receptive to her writings and she was known for her activity as a school director (though not approved by postcolonial Brazilian elite). The *Opúsculo Humanitário*, her central work, has been first published as articles on newspapers. There are a lot of images on or about Floresta available, from facsimiles of her newspaper articles to first editions that have been digitalised. Although there is various kinds of materials from the 19th century press, a lot of the 21st material attributed to Floresta is not reliable (misattribution of images, for example).

How many portraits of the figure exist? How many were done posthumously? Where are her images located?

In the materials I consulted and after talking to scholars (Sharpe, Carrilho, Secco), one can find **three** portraits of Floresta. These images have been used in posthumous reproductions.



image 1



image 2



image 3



reproduction 1.A



reproduction 1.B



reproduction 1.C

The most famous and widely spread portrait, image 1, appears on an article about her life and works, and apparently, it is a photography. In May 23, 1872, the American magazine edited by a Portuguese lawyer in New York, *O Novo Mundo* (NY, USA, n.20, p.5), publishes an article entitled D. Nisia Floresta, in Portuguese, with a large picture on center page. There is a facsimile of the publication at the Hemeroteca Digital, the digital division of the National Library of Brazil:

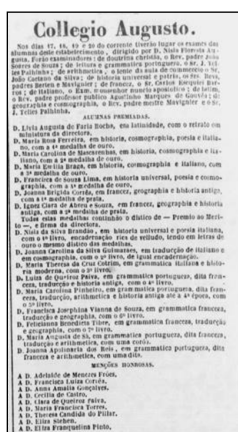
<http://memoria.bn.br/docreader/DocReader.aspx?bib=122815&pagfis=313>

The article is from 1872 and there is no detailed reference for the image. The article ends with a description of the image at the center: "The portrait we publish was taken from an already very indistinct photography" (p.133). This picture has been reproduced many times and is one of the most famous portrait of Floresta. For example, it was used in the celebratory stamp produced by the Brazilian Post Office on the occasion of the transference of Nísia Floresta's remains from the Bonsecours cemetery in France to Brazil in 1954 (reproduction 1.A). On this occasion, a celebratory pamphlet was produced and thrown over the city of Nísia Floresta during her burial ceremony (reproduction 1.B)¹. Later, the Brazilian visual artist Balthasar da Câmara (1890-1982) painted a posthumous portrait in 1977 (reproduction 1.C) based on the same image 1. This coloured portrait is located today in the Honour Gallery of the Joaquim Nabuco Foundation in Recife.

The second image is an early depiction of Floresta. The image can be found at the Maison Auguste Comte in Paris, France. No information (at present) of its origins or date.

The third and last image is also of unknown origin so far (no information whether it is painted portrait or a photography) and I could not find reference of its date. However, this is the picture of Floresta hosted by the Oliveira Lima Library. "The Oliveira Lima Library is a collection of books, manuscripts, pamphlets, maps, photographs and works of art that is dedicated to the history and culture of Portugal and Brazil. The original collection of 40,000 volumes was the personal library of the Brazilian diplomat, historian and journalist Manoel de Oliveira Lima (1867–1928)". The Library is an integral part of the Catholic University of America in Washington, DC, USA. This information was found in the PhD thesis in Literary Theory of Sônia Valéria Marinho Lúcio (UNICAMP/1999), "Tradução comentada do livro *Trois Ans en Italie Suivis D'un Voyage en Grèce* (Vol I - 1864; Vol II - s.d.) de Nísia Floresta Brasileira Augusta". There is probably more information available about the portrait at the Oliveira Lima Library.

¹ Duarte 2006, p.91 in *Nísia Floresta: uma mulher à frente do seu tempo*. Brasília: Mercado Cultural.



There is a reference to a certain portrait of Floresta on a *Jornal do Commercio* article from 1846. On this note, the names of the students of Floresta's school (Collegio Augusto) who had gained recognition for their studies were published and on it, one reads that the award prize was a picture of Nisia Floresta herself. It is not clear to which picture this note refers to.

Other Posthumous images



reproduction 3.A



reproduction 3.B



3.B

These two pictures are hard to track. They do not appear in 19th century newspaper articles and I could not find references on the books they appear, what lead me to conclude that they are probably posthumous depictions. The portrait on reproduction 3.A is a painting probably based on image 3. This portrait, according to Peggy Sharpe, was hanging on Nisia Floresta school in the city of Nisia Floresta in Rio Grande do Norte, when she visited the town for a conference. However, this image appears in more recent newspapers and on a blog post, the researcher Luis Carlos Freire claims that this is the only surviving painted portrait of Floresta. He claims to have donated it to the Nisia Floresta school². I have no information about the origins of this portrait nor of the veracity of Freire's claim.

Finally, in reproduction 3.B, there is a seal made in Paris under the orientation of Henrique Castriciano. It was fixed in 1911 on a street monument in honour of Floresta. The monument was later destroyed. I have no information about the image that inspired the portrait on the seal.

² <https://nisiastoreaportuiscarlosfreire.blogspot.com/search?q=retrato>

The National Library of Brazil, in Rio de Janeiro, has a number of original materials already digitalised in the Hemeroteca Digital. For example, we can find all published articles that makes the *Opúsculo Humanitário* and the *Páginas de uma Vida Obscura*. These are images under copyright. Unexpected resources such as a mini-graphic novel telling Floresta's life story can also be found at the National Archive (reproduction of image 1).



Comics depicting the life of Floresta - taken from "O Diário de Notícias", *Mundo hispânico* (probably 1950)
National Archive
(found by Yasmim Pontes)

There is vast documentation on Nísia Floresta organised in projects such as Projeto Memória³ (2006) and by scholars such as Constância Lima Duarte and Peggy Sharpe during the 80's and 90's. Duarte is the major content supervisor of initiatives on Floresta

³ <http://www.projeto memoria.art.br/NisiaFloresta/pen.html>

<http://www.redeh.org.br/wp-content/uploads/2017/08/exponisia-floresta.pdf>

in Portuguese. Although Duarte has published books on Nísia, having done a lot of editorial work turning old and inaccessible books into new editions, her personal archive is private. On her archives we might find posthumous images and all kinds of documentation resulting from decades of research (colloquiums, seminars, events in homage of Floresta). Both Duarte and Sharpe are emerita professors that devoted their careers to literary criticism, gender, and Brazilian literature. Duarte is a former professor of Federal University of Minas Gerais and Federal University of Rio Grande do Norte in Brazil. Sharpe is emerita from Florida State University having conducted her research on Floresta while a professor at the University of Illinois at Urbana - Champaign . For the production of the entry it may be interesting to engage Duarte and Sharpe so as to build from their enormous body of research on Floresta. For example, Sharpe sent me pictures from her personal archive when I told her about this feasibility study. She sent pictures from Floresta's tomb in Rio Grande do Norte and from the transportation of her remains from France to Brazil.



*pictures from the transference of Floresta's remains -
from Sharpe's archives*

Misattributed images



image X



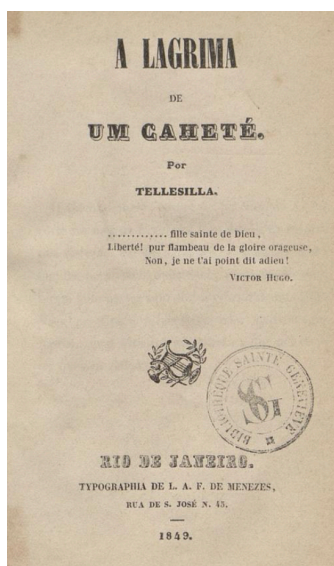
image Y



image Z

Until very recently, the Wikipedia entry on Floresta would display images x, y and z as being of Floresta. They are, however, of Isabel Gondim, someone who was contemporary of Floresta and wrote pieces against her, defaming Floresta's image.

What art did the figure create during her lifetime?



Floresta wrote poetry. There is one seminal work, the *Lágrima de um Caeté*, published under the pseudonym of Telesila (sold out three times when first published in 1849, the book just received its 5th edition in 2021) and another one, *Improviso*. *Lágrima de um Caeté* is her contribution to the indigenous cause and the book received two editions right after it was published a translation to French 11 years later. The team does not need external aid to interpret her poetry.

An online version of the first edition of *Lágrima de um Caeté* (1849), held by the Bibliothèque Sainte-Geneviève, can be found on the Internet Archive:

<https://archive.org/details/DELTA53690FA/mode/2up>

Text Access

Where are their works located? What sorts of editions have been published?

As a 19th century women philosopher who was a public intellectual, most of her works have been published in the press before having been turned into books. Chapters were published first as essays and then consolidated into a single book. This material is available at the Digital Division of the National Library of Brazil (BN), in Rio de Janeiro. Originals can also be found at the National Library of France (BNF) and in other places to

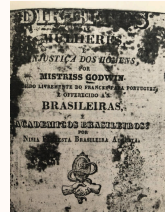
be discovered. Bellow there is a table of works with dates of the edition, text location with links, language of the work, and other sources such as pdfs and pictures.


Where is their correspondence located?

Most of the originals have been lost. The original correspondence with Auguste Comte is at the Maison Auguste Comte in France. The original correspondence with Duvernoy is at the BNF.

Does the team need to travel to obtain any of these documents? Where? Are the documents accessible by car? If not, is anyone on the team going to these places soon? Is travel reimbursement available for any potential trip?

Most of the books have been digitalised (Google Books, Hemeroteca, Internet Archive, BNF, etc) and are available online. A number of the originals are located at the National Library of Brazil, in Rio de Janeiro, where two members of the team live (Pugliese and Pontes). We do not have funding to go to France to undertake research at the BNF.

Name of the work	Date of the first edition	Text location - link	Language of the work	PDF
Direito das mulheres e injustiça dos homens - 1ª ed	1832 - Typographia Fidedigma (Recife)		Portuguese	
Direito das mulheres e injustiça dos homens - 2ª ed	1833 - Typographia de F. V. de Andrade (Porto Alegre)		Portuguese	
Direito das mulheres e injustiça dos homens - 3ª ed	1839 (Rio de Janeiro)		Portuguese	
Conselhos à minha filha - 1ª ed	1842 - Typographia de J. S. Cabral		Portuguese	
Conselhos à minha filha - 2ª ed	1845 - Typographia de F. de Paula Brito		Portuguese	Conselhos à minha filha. NF. 1845 (1).pdf
Fany ou modelo das donzelas	1847		Portuguese	

Daciz ou a jovem completa	1847 - Typographia de F. de Paula Brito		Portuguese	
Discurso às educandas	1847 - Typographia Imparcial de F. de Paula Brito	Biblioteca Nacional BR: http://bndigital.bn.gov.br/acervodigital	Portuguese	Collegio Augusto (1).pdf
Lágrimas de um Caeté - 1ª ed	1849 - Typographia de L. A. F. Menezes (Rio de Janeiro)	Bibliothèque Sainte-Genevieve: https://archive.org/details/DELTA53690FA/page/n7/mode/2up	Portuguese	
Lágrimas de um Caeté - 2ª ed	1849 - Typographia de L. A. F. Menezes (Rio de Janeiro)		Portuguese	
Dedicação de uma amiga	1850 - Typographia Fluminense de Lopes e Cia (Niterói)		Portuguese	Dedicação d'uma amiga. Primeiro tomo. .pdf Dedicação d'uma amiga. Tomo segundo. .pdf
Opúsculo Humanitário	1853 - Typographia de M. A da Silva	Biblioteca Nacional BR http://bndigital.bn.gov.br/acervodigital	Portuguese	
Opúsculo Humanitário	(Jornal + ano)	20/4 , 26/04 , 27/4 , 1/05 , 6/05 , 21/05 , 24/05	Portuguese	adicionar os links da Hemeroteca
Opúsculo Humanitário	Jornal	?	Portuguese	adicionar os links
Um Passeio ao Aqueduto Carioca	Jornal	?		adicionar os links
Pranto filial	jornal	?		
Páginas de uma Vida Obscura	Jornal	Portuguese	adicionar os links da Hemeroteca	
Páginas de um Vida Obscura - Um Passeio ao Aqueduto Carioca e Pranto Filial	1854 - Typographia de N. Lobo Viana (Rio de Janeiro)		Portuguese	

Itineraire d'un voyage en Allemagne	1857 - Firmin Diderot Frères et cie (Paris)	França - Paris https://catalogue.bnf.fr/ark:/12148/cb30418635h	French	
Consigli a Mia Figlia - 1ª ed	1858 - Stamperia Sulle Logge Del Grano	Biblioteca Brasiliana Guita e José Mindlin: Consigli a mia figlia, di F. Augusta Brasileira (usp.br)	Italian	
Consigli a Mia Figlia - 2ª ed	1859		Italian	
Scintille d'un'Anima Brasiliana	1859	Google Books: https://books.google.com.br/books?id=aBD0gz_0-MgC&hl=pt-PT&pg=PP5#v=onepage&q&f=false	Italian	
Conseils a Ma File	1859 - Le Monnier		French (tradução de Braye Debuysé)	
Le Lagrime d'un Caeté	1860 - Le Monnier		French (Traduzido por Ettore Marcucci)	
Trois Ans en Italie, Suivis d'un Voyage en Grèce - 1º volume	1864 - Libraire E. Dentu.	Biblioteca nacional BR: http://objdigital.bn.br/objdigital2/acervo_digital/div_obrasgerais/drg291826/drg291826.pdf	French	
Woman	1865 - Printed by G.Parker, Little St. Andrew Street, Upper. St. Martin's Lane	https://repository.library.brown.edu/storage/bdr:918626/PDF/	English (Tradução de Livia Augusta)	
Fragments d'un Ouvrage Inédit: Notes Biographiques			French	referência repetida abaixo
Parsis	1867		French	
Pensamentos	ver o ano			
Le Brésil	1871 - Libraire André Sagnier		French(tradução de Livia Augusta)	
Trois Ans en Italie, Suivis d'un Voyage en Grèce - 2º volume	1872 - E. Dentu Libraire-Éditeur et Jeffes, Libraire A. Londres		Italian	

Fragments d'un Ouvrage Inédit: Notes Biographiques	1878 - A.Chérié Editeur		French	
Sete Cartas Inéditas de Auguste Comte a Nísia Floresta	1888 - Centro do Apostolado do Brasil		Portuguese	
Cartas de Auguste Comte a Nísia Floresta (texto original e tradução)	1903 - Jornal "A República", Natal, em 8, 19, 24 e 28 de janeiro e 4 e 6 de fevereiro de 1903		Portuguese	
Auguste Comte et Mme. Nísia Brasileira: Correspondance	1929 - Libraire Albert Blanchard		Portuguese	
Fanny ou o Modelo das Donzelas in Mulheres Farroupilhas", de Fernando Osório	1935		Portuguese	
A Lágrima de um Caeté	1938		Portuguese	
Itinerário de uma Viagem à Alemanha	1938 - Natal – Editora Universitária da UFRN		Portuguese - Tradução de Francisco das Chagas Pereira	
Opúsculo Humanitário (Introdução e notas de Peggy Sharpe-Valadares e posfácio de Constância Lima Duarte)	1989 - São Paulo – Cortez Editora			
Direitos das Mulheres e Injustiça dos Homens - 4ª ed. (com apresentação, notas e posfácio de Constância Lima Duarte)	1989 - São Paulo – Cortez Editora		Portuguese	
A Lágrima de um Caeté. Estudo e notas de Constância Lima Duarte	1997 - Natal – Fundação José Augusto		Portuguese	
Cintilações de uma Alma Brasileira – edição bilíngue (apresentação e notas biográficas de Constância Lima Duarte).	1997 - Florianópolis – Editora Mulheres/Edunisc		Portuguese - Tradução de Michelle Vartulli, Zahidé L. Muzart e Suzana B. Funck	
Itinerário de uma Viagem à Alemanha – 2ª edição	1998 - Florianópolis – Editora Mulheres/Edunisc		Portuguese - Tradução de Francisco das Chagas Pereira	

Três Anos na Itália, Seguidos de Uma Viagem à Grécia – 1º volume (apresentação de Constância Lima Duarte).	1999 - Natal – Editora da UFRN		Portuguese - Tradução de Francisco das Chagas Pereira	
Fragmentos de uma Obra Inédita: Notas Biográficas (apresentação de Constância Lima Duarte).	2001 - Brasília – Editora UnB		Portuguese - Tradução de Nathalie Bernardo da Câmara	
Cartas de Nísia Floresta & Auguste Comte (notas de Constância Lima Duarte)	2002 - Florianópolis – Editora Mulheres/Edunis	https://books.google.com.br/books?id=-me2AAAAIAAJ&hl=pt-BR&source=gbs_book_similarbooks	Portuguese - Tradução de Miguel Lemos e Paula Berison	
Direito das Mulheres e Injustiça dos Homens.	2016 - Fundação Ulysses Guimarães		Portuguese	2016 Direitos das Mulheres e Injustiça dos Homens.pdf
Opúsculo Humanitário	2019 - Fundação Ulysses Guimarães		Portuguese	2019 Opusculo o humanitario .pdf

Intellectual biography

Nísia Floresta, although not very well known by Brazilians and not at all studied in philosophical circles of our academia, is national symbol. For this reason, we can find various Floresta enthusiasts who are committed to preserving her memory. Not all of them are professional researchers and, as enthusiasts, there is a lot of misinformation being spread. Floresta's figure is covered in mythical national discourse that turn her into a heroine and a persona to be celebrated. But there is little to no effort to interpret her ideas in context. This scientific effort has been mostly done by Duarte, who interprets Floresta's works with the tools of literary criticism and contextualizes her as an author of Brazilian Literature. No work has been done before (but the ongoing manuscripts of Pugliese and a paper written by Secco and Pugliese) to locate Floresta as a philosopher in the context of Modern History of Philosophy.

It has been almost 40 years since researchers interested in recovering the works of Brazilian women writers started documenting information on Floresta, engaging in

publications of recent editions in Portuguese (they were all sold out and dated from the 19th century), and studying her contribution as a writer. Her intellectual biography is well researched. The following document, still in Portuguese, produced by Yasmim Pontes, was based on various biographies and followed some of the paths for original images mapped by Sergio Barcellos on his edition of Nísia Floresta's works "Cinco Obras Completas". Pontes will compare and combine the intellectual biographies that are available (Margutti, Duarte, Barcellos).

The link for Pontes' work in progress with a current version, in Portuguese, of the document is:

<https://docs.google.com/document/d/1iQrDl8EFqQP2XNxoXKUJu1nMvsiROZgiBv4wIL6rmCA/edit?usp=sharing>

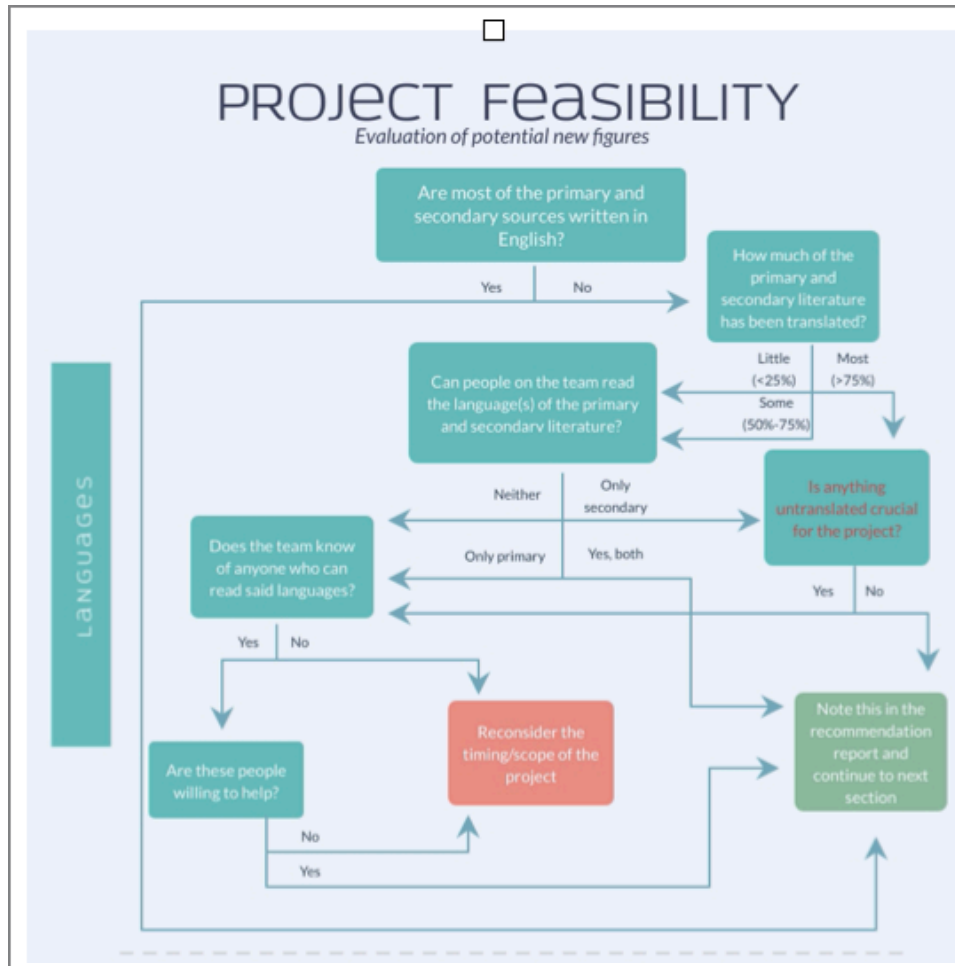
Please note anything else you think the team should know before deciding whether or not to proceed with an entry on the figure:

Nastassja Pugliese has book on Nísia Floresta under contract as part of the Elements series, edited by Jacqueline Broad, with Cambridge University Press. The expected date of publication is 2023. She is teaching an undergraduate course in Philosophy of Education in which the main work being studied is Floresta's *Opúsculo*. She is also starting a Graduate level course on Brazilian Education in which Floresta's works will be the main focus.

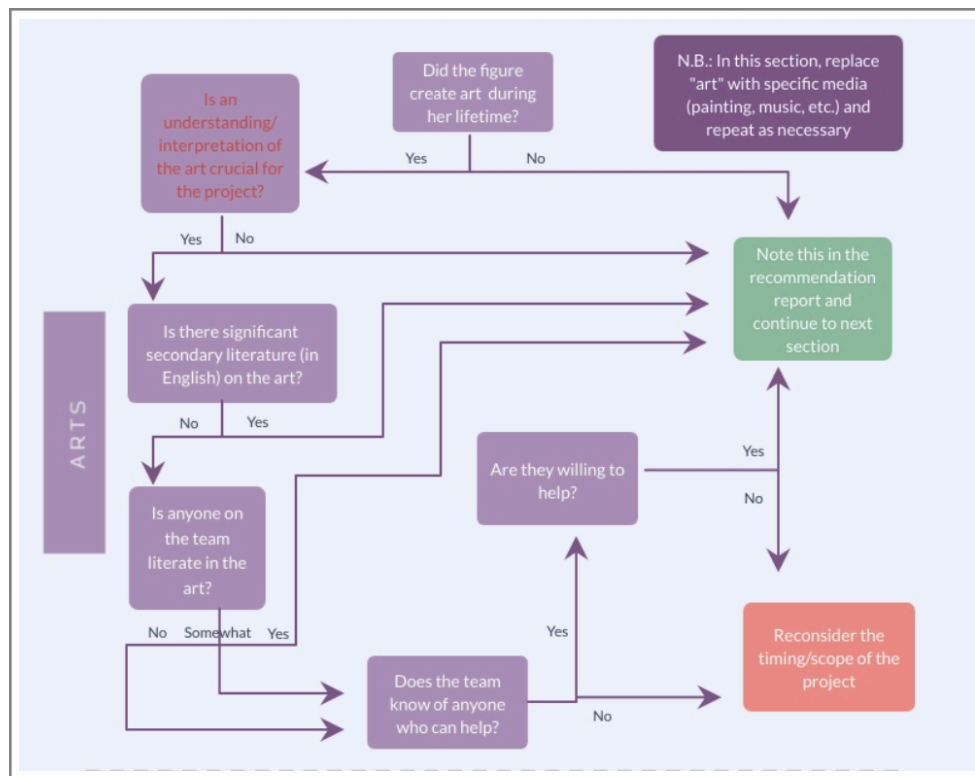
Yasmim Pontes is a volunteer undergraduate student research assistant of UFRJ working on Floresta and 19th century Brazilian periodicals on women. She works under the supervision of Pugliese and they are part of the *Other Classics: History of Philosophy and Education* research group.

Extending New Narratives is working with Pugliese and UFRJ to develop resources on Floresta, and we hope that developing the Project Vox page can be a part of this. A podcast of the New Voices will be recorded in October this year.

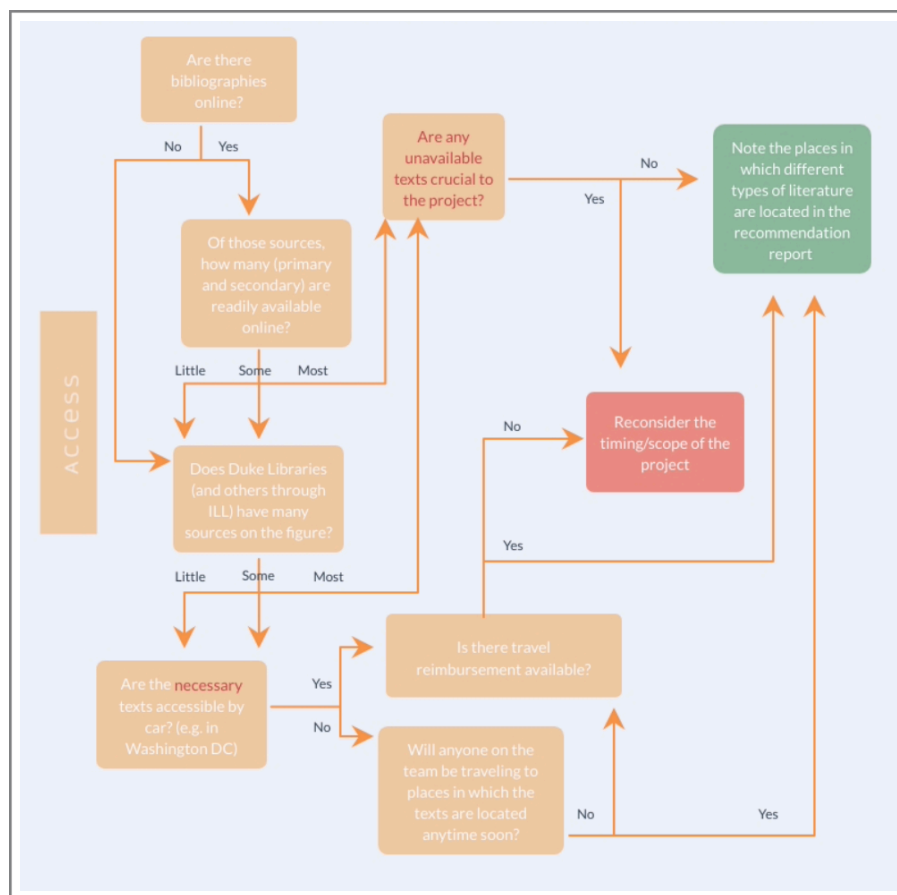
Flow chart - Project Feasibility



1. Most of the primary and secondary sources are **NOT** written in English
2. **LITTLE** (< 25%) of the primary and secondary literature has been translated.
3. People on the team can read the language of the primary **AND** secondary literature



1. **YES**, the figure created art during her lifetime: she wrote poems.
2. **YES**, the interpretation of her poems is crucial for the project.
3. **NO**, there is no significant secondary literature (in English) on her poems.
4. **YES**, the team can interpret her poetry.



1. **YES**, there are bibliographies online (BN, BNF, Archive, etc)
2. **MOST** of the primary and secondary sources are readily available online.
3. **NO**, there is no unavailable text crucial to the project.

