

**THE POEMS AND SCHOOL ANTHEMS IN THE ELEMENTARY SCHOOLS OF
PARÁ: SPREADING REPUBLICAN SENTIMENT (1904-1905)**

***OS POEMAS E OS HINOS ESCOLARES NO ENSINO PRIMÁRIO PARAENSE:
DIFUNDINDO O SENTIMENTO REPUBLICANO (1904-1905)***

***LOS POEMAS Y LOS HIMNOS ESCOLARES EN LA ENSEÑANZA PRIMARIA
PARAENSE: PIFUNDIENDO EL SENTIMIENTO REPUBLICANO (1904-1905)***

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ABSTRACT: This article aims to analyze the poems and school anthems that were used in the Pará Republican school education as diffusers of the Republican thought. The poems "O credo", "A casa" and "A Pátria" by Olavo Bilac (1904), "A Instrução" by Fernandes Bello (1904), "Anjo Enfermo" by Affonso Celso Junior (1905) and "Bons Conselhos" by Octaviano Mello (1905) were used as sources, besides the school hymns "A Marselheza do Estudo" by Raymundo Bertoldo Nunes (1904), "Hymno ao Estudo" by Guilherme de Miranda (1904), "Hymno do Grupo Escolar José Veríssimo" by Antonio Macedo (1905) and the "Hymno Escolar" by Theodoro Rodrigues (1905). The theoretical contribution is based on Souza, R. A. (2014), McLaren (1991), Santos (2018), and Lopes (2018), authors who contributed to understanding education in the First Republic, as well as the feeling of patriotism in circulation at the time. It was found that school poems and anthems contributed to spread among children the republican sentiment of love for the motherland and the struggle for intellectual development. Therefore, it is considered that in the first republic, different artifices were used to guide the students in the path of civility and good moralism.

KEYWORDS: School poem. School anthems. Primary education. Republic. Pará.

RESUMO: Este artigo tem por objetivo analisar os poemas e os hinos escolares que eram utilizados na educação escolar republicana paraense como difusores do pensamento republicano. Foram utilizadas como fontes os poemas "O credo", "A casa" e "A Pátria" de Olavo Bilac (1904), "A Instrução" de Fernandes Bello (1904), "Anjo Enfermo" de Affonso Celso Junior (1905) e "Bons Conselhos" de Octaviano Mello (1905), além dos hinos escolares "A Marselheza do Estudo" de Raymundo Bertoldo Nunes (1904), "Hymno ao Estudo" de Guilherme de Miranda (1904), "Hymno do Grupo Escolar José Veríssimo" de Antonio Macedo (1905) e o "Hymno Escolar" de Theodoro Rodrigues (1905). O aporte teórico assenta-se em Souza, R. A. (2014), McLaren (1991), Santos (2018) e Lopes (2018), autores que contribuíram para compreender a educação na Primeira República, bem como o sentimento de patriotismo em circulação à época. Verificou-se que as poesias e hinos escolares contribuíram para

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difundir entre as crianças o sentimento republicano de amor pela pátria e de luta pelo desenvolvimento intelectual. Portanto, considera-se assim que na primeira república foram utilizados diferentes artifícios para trilhar o caminho do alunado nos moldes da civilidade e do bom moralismo.

PALAVRAS-CHAVE: *Poesias escolares. Hinos escolares. Ensino primário. República. Pará.*

RESUMEN: *Este artículo tiene por objetivo analizar los poemas y los himnos escolares que eran utilizados en la educación escolar republicana paraense como difusores del pensamiento republicano. Fueron utilizadas como fuentes los poemas “O credo”, “A casa” y “A Pátria” de Olavo Bilac (1904), “A Instrução” del Fernandes Bello (1904), “Anjo Enfermo” de Affonso Celso Junior (1905) y “Bons Conselhos” de Octaviano Mello (1905), además de los himnos escolares “A Marselheza do Estudo” de Raymundo Bertoldo Nunes (1904), “Hymno ao Estudo” de Guilherme de Miranda (1904), “Hymno do Grupo Escolar José Verissimo” de Antonio Macedo (1905) y o “Hymno Escolar” de Theodoro Rodrigues (1905). El aporte teórico se asienta en Souza, R. A. (2014), McLaren (1991), Santos (2018), Lopes (2018), autores que contribuyeron para comprender la educación en la Primera República, así como el sentimiento de patriotismo en circulación en la época. Se verificó que las poesías e himnos escolares contribuyeron a difundir entre los niños el sentimiento republicano de amor por la patria y de lucha por el desarrollo intelectual. Por lo tanto, se considera así que en la primera república se utilizaron diferentes artifícios para recorrer el camino del alumnado en los moldes de la civilidad y del buen moralismo.*

PALABRAS CLAVE: *Poema escolar. Himnos escolares. Enseñanza primaria. República. Pará.*

Introduction

The process of institutionalization of the public elementary school in the state of Pará, in the first decade of the Republic, used many mechanisms to add to the attempts to leverage the image that was intended to be built around the new regime. Among these mechanisms, we highlight the use of printed materials to develop reading skills among teachers and children in the state's schools. These printed materials would serve at that moment as a support in the circulation of the imaginary that was created; this is the case of the printed material *A Escola*, created especially as an ally of the administrative power of Pará.

Indeed, [the Journal *A Escola*] was born and configured as a support to public education, thus being a gateway to the fulfillment of the wishes of a group of intellectuals who produced them and who saw in education the rise of the citizen approached to the standard of European modernity. Such intellectuals already demonstrated in their pages certain concern with the instruction of future Brazilians, thus highlighting an instruction linked to political citizenship in the First Republic (SANTOS, 2018, p. 26).

In light of this, we will analyze some poems published in this magazine and in books, such as "*A Pátria*", "*A Casa*" and "*O Credo*" by Olavo Bilac (1904), "*A Instrução*" by Fernandes Bello (1904), "*Anjo Enfermo*" by Affonso Celso Junior (1905) and "*Bons Conselhos*" by Octaviano Mello (1905).

It is important to mention that the terms poem and poetry are different. The first one refers to a textual genre, with its own characteristics such as verses, musicality, and metaphors. The term poetry, on the other hand, refers to artistic manifestations, which may not always be linked to a poem. Poetry goes beyond the text, and can be manifested in paintings, music, sculptures, photographs, among others³.

We will also work with the school hymns "*A Marselheza do Estudo*" by Raymundo Bertoldo Nunes (1904), "*Hymno ao Estudo*" by Guilherme de Miranda (1904), "*Hymno do Grupo Escolar José Veríssimo*" by Antonio Macedo (1905) and the "*Hymno Escolar*" by Theodoro Rodrigues (1905).

It is a fact that the Republic in Pará was composed of intellectuals from various areas and performances, who thought the politics, the economy and the culture of Pará, full of ideals, perceptions and values, visualized in what they produced, such as the poems and the school hymns created especially for teaching, which gained visibility in the pages of the journal *A Escola* and achieved a large space in the education of the future Republican citizen.

About the poems aimed at primary education in the state in the early years of the regime that was being consolidated in Pará, we noticed the frequency and visibility given to this type of production not only in the daily life of the classrooms, but especially in the ceremonies and civic celebrations.

In view of the above, the following question was raised: what is the role of school poems and hymns in primary education in Pará? With that, we bring as objective of this article to analyze how poetry and school hymns were used in the republican school education in Pará as diffusers of the republican thought.

For this, we understand that literary genres, among them the poem, constituted itself as an educational tool in the construction of the Brazilian nationalist state in the first republic, since

The literary productions, marked by the nationalist and moralist sentiment, were present in poetry and poems. This nationalist influence even governed the composition of school anthems in Pará schools, thus, all these productions

³ As stated in "Poetry, poem and sonnet". Available at: <https://mundoeducacao.uol.com.br/literatura/ poesia-poema-soneto.htm>. Accessed on: 07 Nov. 2021.

highlighted education as the regenerative source for the country's progress (SANTOS, 2018, p. 39).

According to Roberto Acízelo de Souza, literature expresses the feelings, the values, and the culture, that is, the peculiarities of a nation and, furthermore, these peculiarities are linked to the historical time in which these texts were thought, written, and read by the subjects. Thus,

The configuration of his object, therefore, is based on a central premise of Romanticism: each nation is distinguished by physical, geographical and cultural peculiarities, and literature is especially sensitive to such peculiarities, from which derives its condition as a privileged part of culture, functioning as a mirror in which the national spirit can look at and recognize itself. Mistress of such a strategic object for probing and identifying "national character [...] was the only one that was installed alongside a history that could be qualified as general (in fact, of political dominance), in school curricula, thus integrating the systems of civic education implemented in the various national states (SOUZA, R. A., 2014, p. 58).

Therefore, this article will be divided in two moments. Initially, we will analyze some school poems found in publications of the magazine *A Escola* (1904-1905) and that were recited in a party in the 5th school group. In the second moment, we will analyze school hymns, quite common in that period and that were also published in the mentioned magazine.

Poetry in Educational Prints

Education was seen by the rulers of the Republic as a space to spread the republican sentiment, however, tools were needed for this sentiment to be inscribed in the imaginary that was being built around the new regime. For this, the patriotic feeling needed to be part of children's lives, and the school was an appropriate space for the dissemination of rituals that included the use of literary texts, especially poems.

For McLaren (1991), rituals have a specific way of acting, they aim at social integration by playing a significant role in the formation of the individual's personality. This author explains that rituals can even use codified language through the use of texts, thus establishing a certain authority over those who appropriate these readings. Besides the poems published in the magazine *A Escola*, there were also published books by great intellectuals of the time, people who stood out and contributed to the formation of children, either with books on school subjects or with books of poems, as is the case of *Poesias infantis*, by Olavo Bilac.

Olavo Braz Martins dos Guimarães Bilac⁴ was born in Rio de Janeiro, on December 16, 1865, and died on December 28, 1918; he was a journalist, poet, and school inspector. His poetic productions fit into the French literary school known as Parnasianism, which had some striking characteristics, such as the use of refined words, rhymes, few figures of speech, and was concerned with looking at the world in a more objective way, unlike the sentimentalism of Romanticism.

[...] the constant concern with the language, with the form, with the technique of verse; no space for emotions, for feelings. All in all, a certain necessary elegance, a studied detachment, an aristocratic pose of a great artist, all very characteristic of the Parnassian aesthetic launched by Leconte de Lisle (PEIXOTO, 2010, p. 110).

However, the Brazilian Parnasianism, represented mainly by Olavo Bilac, came with a certain difference from what was proposed in France. Bilac brought in his texts something that brought him closer to the emotions and, in a certain way, this ended up being used in elementary school, since, at the same time that the rationality of modernity was being worked on, the emotions that should be lived by the children of the Republic were not lost:

He [Olavo Bilac] was one of those who most distanced himself from French Parnassian theory, even [...] writing a paraphrase of the decidedly anti-Parnassian Baudelaire. His best known poem, because it appears in all textbooks, is "Profession of Faith". In it, the basic principle of Parnassianism is wounded: objectivity, personal exemption. If we say that "Profession of Faith" does not contain elements of great Parnassian art, we would be lying; there we see the concern with rich rhymes, with the solemn and noble tone, with the rare word in search of a rare ancient beauty, with the often artificial enjambements. However, all this is, in the poem, somewhat subverted by an essentially lyrical poet. The emotion and enthusiasm of the poet overpowers [sic] the reasoning reason, and Bilac lets his self dominate the whole (PEIXOTO, 2010, p. 110).

The book *Poesias infantis* (Children's Poems) was very well received by the intellectuals of Pará; it even won a notice published in the magazine *A Escola* in 1904 and written by Arthur Vianna (*A ESCOLA*, 1904, p. 182, our emphasis):

A Good Book

We recommend to the teachers of Pará an excellent little book for the use of schools, entitled – Children's Poems. The artistic workmanship is good, both as to the typography and the illustrative engravings, printed in one ink, but varying in color each page.

⁴ According to "Olavo Bilac". Available at: <http://www.academia.org.br/academicos/olavo-bilac/biografia>. Accessed on: 21 Dec. 2018.

Olavo Bilac was a renowned poet in Brazil and highly respected by the educational intelligentsia. This confirms the appreciation for his poetry and its role in the teaching process of children. We can see in Arthur Vianna's own words how much this book would contribute to the formation of the child, not only intellectually, but also morally and patriotically, leading children to love their home, their parents, humanity, their homeland, and the poor:

The sympathetic little work is supported by the celebrated name of Olavo Bilac, which by itself is worth a special recommendation. It is necessary, however, to consider that it is not enough to be a Bilac to produce a good work in this difficult pedagogical genre, it would not even be preferably chosen to elaborate such a book, a great and consecrated poet, if he lacked the technical orientation, so to speak, to conceive the ideas and explain them in simple verses within the reach of children's brains. A strict obedience to the precepts of the poetic art, or a concern for refinement, would distort the work, giving it the defects of incomprehensible and dull. Olavo Bilac, however, wielding his laureate pen, knew how to choose the topics, how to treat them conveniently, so as to vibrate the affective feelings of the child, speaking to his heart the tender language of love for home, for parents, for humanity, for the homeland, and for the poor. The book is a jewel, so simple, so well cared for, so rich in vivifying moral teachings (A ESCOLA, 1904, p. 182).

Morality was a point often worked in the works of primary education. In the poems it would be no different, because it was very common for their content to guide good conduct and morals, so that, in this way, the child would be increasingly linked, through beautiful and far-fetched words, to the patriotic sentiment so sought by the Pará and Brazilian government.

The expansion of elementary school and the strengthening of nation-states, from the mid-nineteenth century, provided the growth of the production of schoolbooks in several countries around the world. Among these books, there appeared those of current reading, with narratives that brought lessons of History, Geography, and Science, but, above all, of Moral (COELHO, 2015, p. 195).

One of the poems that made up Olavo Bilac's book is called "*O credo*" (The Creed), which aims to present the republican sentiment of love, respect, and zeal for the fatherland, to extract from children pure and true feelings, without losing sight of the feeling of "struggle" that they should have to face the day to day (at school, on the street, at home).

THE CREED

Believe in Duty and Virtue!
It is an insane and rude combat
The life you are about to enter.
But, being good, with this shield
You will be happy, you will conquer all:
He who is born, comes to fight.

And believe in the Homeland! Even if you see her,
Trapped by evil ideas,
In any epoch, unhappy,
- Don't forsake it! for the glory
In a victory you shall see
To change every scar.

And believe in Good! Unless, one day,
In despair and agony,
More wretched than anyone else,
You deny yourself poor and reviled,
Of all the people despised
Forgive the evil! And believe in Good!

And believe in Love! If war can
Cover the whole earth in blood,
I lift up all desolation,
- But can it, clear and sublime
Falling on a great crime
A word of pardon!
(BILAC, 1904, p. 112-113, our translation).

Arthur Vianna gave a eulogy explaining a little of what he himself absorbed from the reading of Bilac's poem. Words that express the feeling of beauty and that poetry reaches levels of interaction with children capable of influencing and inciting them to exalt the Brazilian homeland:

Isn't it beautiful? Without falling into the old molds, but rather embarking on modern ideas, he presents the children's creed in five words that contain epics: duty, virtue, homeland, good and love! Then, presenting the homeland to the boy and urging him to cherish it with love, as he touchingly did (A ESCOLA, 1904, p. 183).

There we see the importance of patriotic education. It was concerned with forming, beyond professionals and intellectuals, and beyond the sciences, human beings molded in the virtues of the republic, comprising a moral, cultural, and social formation:

Educating presupposed a commitment to the integral formation of the child that went far beyond the simple transmission of useful knowledge given by instruction and essentially implied the formation of character through learning social discipline - obedience, neatness, order, punctuality, love of work, honesty, respect for authorities, moral virtues and civic-patriotic values necessary for the formation of the spirit of nationality (SOUZA, R. F., 2014, p. 119).

Another poem that was part of Olavo Bilac's book is entitled "*A Casa*" (The House). In this poem the author brings up the issue of children's morals. This morality would involve

respect for one's elders, respect for the house (which can also refer to the Brazilian homeland), and it is in this house that the child should receive good examples, learn to be fair and gentle.

The child should value his home, because from it, one day, he will be far away:

THE HOUSE

See how the birds have, under the aza,
The implumed child, in the warmth of the nest!
You must love your home, child!
Love the warmth of maternal affection!

In the house where you were born, you are everything...
How happy everything is at the end of the day,
When you return from classes and studies!
Come back, when you return, the joy!

Here you must enter as into a temple,
With pure soul, and heart without fear:
Here you receive from Virtue the example.
Here you learn to be gentle and just.

Love this house! Ask God to keep it.
Ask God to protect it forever!
Because maybe, in tears, later on
you'll see yourself, sad, absent from this house...

And, already a man, already old and tired,
You'll remember the house you lost,
And in times of weeping, remembering your past...
- Nanny, child, the house where you were born!
(BILAC, 1904, p. 116-117, our translation).

Olavo Bilac's writings are a great example of the content that circulated in the republican period, and this was recognized by distinguished people in the government of the time. Local production was valued, and when it went to the schools, it was very well received and appreciated by the educational community. These texts had the role of igniting in the children the fire of patriotism, which usually took root in the pages of the books of that time. And so, with each new success produced, the news ran wild in the pages of renowned magazines and newspapers:

These are specimens of the civic lessons of the book, vibrant lessons that will launch in the little chests the fertile spark of patriotism. The moral unfolds throughout the book, in many sweet and gentle little squares, poetically, simply poetically. We wish the new booklet the great success to which it is unquestionably entitled, and we leave here registered the confession that the continuous and uninterrupted reading of its beautiful verses, taking us to the happy times of our childhood, moved us to tears. I wish that in all the vast territory of our country, each one of our little compatriots could continuously

handle the loving catechism of Olavo Bilac. Arthur Vianna (A ESCOLA, 1904, p. 185).

In another issue of the magazine A Escola, #58, 1905, we have a poem entitled "Bons conselhos" (Good advice), by Octaviano de Mello in which the author creates a character named Joãozinho, who is apparently still a schoolchild and dreams of becoming a man of many conquests and glories, wishing to be immortalized for his deeds:

GOOD ADVICE

One day Joãozinho got up,
Quietly meditating
What would be the good way
To conquer glories.

- In war, he says, with plenty
I shall reap laurels,
And, marshal for bravery
Soon shall I be named.

My deeds undying,
Everywhere scattered,
By children to come,
Will all be remembered.

And so, my name, in History,
In letters of gold engraved
Will be an example of glory
And civism, to the people given.
(MELLO, 1905, p. 238-240, our translation).

Joãozinho's search for a life of glory is interesting. We see that he first imagines himself to be a soldier, one of the professions that greatly represents the love for the fatherland and the republican government. The soldier was the one who fought for Brazil and with great deeds was recognized and immortalized in the memory of the Brazilians. However, it is an arduous profession that often requires sacrifices, so that they can be remembered as heroes. Facing this difficult path, Joãozinho continues to reflect:

But after reflecting
On the path he had found,
He saw that he must leave
From the soldier's position.

He found himself noble, elevated:
But he felt so discouraged,
That soon the arranged idea
I'll choose, he said.

- I'll choose, then said

Our former marshal,
Another career, where no
To find no equal obstacle.

And so he set out to find
To find another way to walk,
Where he might be fortunate
To find the glory soon to come.

I'm not going to have to wait for you to come back to me.
(And, as he was so distracted, he lost his speech.)
And, lost even his speech
When his little sister embraced him.

And, with art and affection,
With a charming smile,
Asks her little brother:
- What are you, you, thinking?

- I want to be great, to have glories,
I want to have many crowns,
That signify my victories,
And so many other good things.

In vain have I employed
I have made every effort to seek
The desired path,
To conquer glories.

After having listened to him,
In a religious silence,
He turned to his beloved brother
And said, in an affectionate tone:

- If laurels in your life,
Do you wish you deserved,
Listen to what your dear
Little sister will tell you:

To be great, be strong,
To work hard is a mystery,
And there are those who are exhausted by death
Without reaching the end they want.

Besides, it is also necessary
From the beginning
And, on this point I stress
My way of thinking.

Thus, it is through study
That a future you can have
Go to school, before anything else,
The necessary to learn
(MELLO, 1905, p. 238-240, our translation).

Finally, Joãozinho's sister, who is not named in the poem, is the one who tries to make him realize that only through education can he conquer and do great things. The sister can be compared to Johnny's own conscience and reason. In a sentimental way, he thinks about the glories he could conquer, however, in a rational and objective way, his sister says that it is at school, first of all, that he will do his first great deeds. It was very common in speeches of the time, in this way, to verify the statement that it is at school that everything should start:

Teacher Vigília Valle's speech, on the closing day of classes at the Nazaré school group.

Mr. Principal

Colleagues:

[...] Cultivate, then, beloved children, your spirit, with all the strength of your heart; pay worship to the genius, offering him the study, the work, and the vigils, which are the tribute that he accepts most benignly and that he returns, satisfied and content, with a broad and truly generous hand. Do not forget the temple and the priests that the School Group of Nazareth will offer for this cult, thanks to the State Governor, Dr. Augusto Montenegro; because it is in the school that you purify the noblest blood that runs in your veins and prepare yourselves conveniently for the glorious battles of civilization (A ESCOLA, 1903, p. 57-59).

Another poem that called attention during the survey of sources was the one entitled "Anjo Enfermo" (Sick Angel), by Afonso Celso Junior ⁵, found in an issue of the magazine A Escola from the year 1905, unnumbered because the cover has been lost over time.

SICK ANGEL

The little child in the cradle, sickly, groans,
Who cannot speak, cannot walk, and already suffers...
If you are a man, why should you be so cruel?
Who, who, barely entering into existence, have come?

If Heaven were to hear me, I would be a child,
If the heavens could hear my fatherly prayer,
And to me your suffering could pass,
I would be glad of the pain that grieves you.

How does anguish clutch at your fragile breast!
And God, who sees all, does not exterminate it,
God who is good, God who is Father, God who is perfect.

Yes, he is father... but belief teaches us this:
He saw Jesus die when he was a grown man,
He never had a tiny little tile.
(CELSO JUNIOR, 1905, p. 360, our translation).

⁵ He was from Ouro Preto (MG), born on March 31, 1860; he died on July 11, 1938 in Rio de Janeiro. He began his poetic career at the age of 15, publishing *Preludes*.

The poem "*Anjo Enfermo*" is that kind of text that makes us reflect not only from an educational point of view, but also from a general view about health in the state of Pará. The author tried to pass on to the readers the pain of having a child, a child, sick.

It should be understood that, in the early period of the Republic, the state of Pará faced a serious problem of diseases transmitted by mosquitoes, such as the *Aedes aegypti*, which transmitted yellow fever, a disease that killed and kept many children away from schools. Soon, infant mortality would become a much discussed problem in the republican period, as Laura Alves (2015, p. 41-45) points out:

With the dawn of the Republic in the late 19th and early 20th centuries, child mortality became a more intensely discussed problem, since childhood was conceived as the "embryo" of the country, the subject that needed to be "healthy," "strong," and "robust" to be able to contribute to the progress of the Nation, so children, as "the seeds of the future," needed to be cared for and sanitized.

The hygiene of the school and of the children was also configured as an essential discussion in the life of that youth. Cleanliness and care of the body would become synonymous with the healthy development of republican children and, consequently, the development of the Brazilian homeland. Children with healthy bodies and healthy minds also represented the concern for the motherland.

It is in this scenario that the concern with childhood arises, which began to be considered important for the progress and development of the country, that is, childhood is discovered, and the need to constitute a healthy society, morally and physically strong, which could continue the processes of modernization of Brazil (ARAÚJO, 2014 apud ALVES, 2015, p. 41-42).

We must keep in mind that children had a fundamental role in the maintenance of the republican regime. They would be responsible for spreading the patriotic feeling that the republican state preached. They were the little adults, who from an early age would already have great responsibilities with their country, as Lopes (2018, p. 27-28) points out:

[...] the republican child comes to be seen as responsible for the political-ideological maintenance of the nation, in other words, the republican child is the basis of the political structure of the Brazilian homeland and through him, mainly, would be spread the order and progress of Brazil.

Therefore, these poems published in books and magazines would be fundamental to reach these children, through readings and exhibitions in the classroom and, also, outside of it. To provide this role, the journal *A Escola* would gain much strength and place itself as a

formative institution in the educational environment, both for children and also for teachers, to the point that Santos (2018, p. 120) states that

[...] the journal *A Escola*, as a state institution, sought to shape and develop a strong and legitimate Republic, therefore, the monumental and domineering character that it assumed facing education in the state identified this state power, and much more than that, showed the type of society that was intended to form, so the publications via articles, speeches, guidelines, poetry, among other writings conveyed by this print reinforced the role of the Republic in education in Pará.

Educational institutions used a diversity of strategies to develop in children the patriotic feeling in the country. In Pará, for example, the articles published in *A Escola* magazine about poems and hymns contributed to the diffusion of the patriotic feeling.

Poetry at school parties

In schools, poetry would also be present during school parties. It was common in the first republic for the political and intellectual elite of the time, who were dedicated to the development and welfare of Brazil, to be honored and very well received in meetings, visits to public agencies, and official speeches by politicians. And one of these men was the Baron of Rio Branco, who, when he died, received tributes all over the country, with several Brazilian governors expressing their mourning in different states. In Pará, the 5th school group would immortalize the name of José da Silva Paranhos Junior, the Baron of Rio Branco. These events featured numerous presentations and, among them, poem recitations.

Thus, on March 10, 1912, at 9:30 a.m., a civic session held by the Pará state government to honor the Baron of Rio Branco took place at the 5th school group. Dr. José Fléxa Pinto Ribeiro, State Secretary for the Interior, Justice and Public Instruction, was in charge.

The event began with a brief speech by the secretary, followed by a presentation of the hymn to the flag, sung by the students of the 5th school group. After the singing, Fléxa Ribeiro paid tribute to the Baron of Rio Branco, inviting children and young people to have him as an example of patriotism and strengthening of the Republic.

The event included poem recitations, which had as a message respect and love for the homeland. Starting the recitations, student Donato Pires dos Reis recited the poem by Olavo Bilac entitled "*A Pátria*" (The Homeland), which was part of the book *Poesias infantis*. This poem reflects the symbologies that permeated education in the Republic. In it, Brazil is portrayed as a place rich in natural beauty, which produces efficiently and shelters everyone

with affection. The poem exalts love for Brazil, and with the verb "to love" in the imperative mode, with a tone of order, directs precisely to the children the future of the Republic. Below is the poem in its entirety:

THE HOMELAND

Love, with faith and pride, the land where you were born!
Child! you will see no country like this one!

Look at what a sky! what a sea! what rivers! what a forest!
Nature, here, perpetually in celebration,

Is a mother's bosom overflowing with love.
See what life there is on the ground! See what life there is in the nests

That sway in the air, among the restless branches!
See what light, what warmth, what a multitude of insects!

See what a vast expanse of forest, where the eternal life
Fruitful and bright, the eternal spring!

Good earth! Never has it denied those who work
The bread that kills hunger, the roof that shelters...

Who with his sweat fertilizes and moistens it,
Sees his efforts paid for, and is happy, and rich!

Child, you will see no country like this one:
Imitate in greatness the land in which you were born!
(BILAC, 1904, p. 1, our translation).

Student Elodie Teixeira recited Fernandes Bello's poem "*A Instrução*" (The Instruction). This poem addresses the dedication of children to study, this being the only means to reach new and great heights. The school appears as a workshop of knowledge. Work was the key word in these writings, reinforcing that studying would be beneficial to the child. Study and work are presented as sources to reach the light: that which liberates, which makes people walk in glory. Instruction and education are the key to liberation from ignorance and from the darkness that the human being retains:

THE INSTRUCTION

The century is one of instruction. The book, like Rome,
Will one day also conquer the world
Behold. Already on the horizon the fresh light rises...
What a splendid future! - Young men, work!

Work and go on! - The school is the workshop,
The great ebullience, where you prepare
With your frail, sculptural hand
The subtle matter of immortal works.

Do not tremble! - forward! - The path of science
It is the steep and steep road to the future!
Study strengthens the light of consciousness
And explains to us the fatal law of progress.

Young men, work! - In this sublime struggle
Should the believing fighter never fear?
When Socrates saw the hemlock chalice
He also saw on his forehead the august splendor.

In the pages of the book the agonizing soul
Goes to the fountain of light to quench its atrocious thirst,
- In the fountain of truth where Dante drank,
And Galileo and Christ, the martyred heroes.

Young men, work! Let in our breasts
Right and duty, with their ideal light
Let old prejudices fall to the ground
And the old traditions spawned by evil.

Let upon you, ye Levites of the future
Let the blessing of heaven fall on you in blades of light!
- Yes, we all do! In this obscure life
The immortal glories after the cross.
(BELLO, 1904, p. 214, our translation).

A portrait of the Baron of Rio Branco was presented during the ceremony, by two students from the 5th school group, and the military brigade band began to sing the national anthem. In the moments of celebration, patriotism was increasingly exalted, opportune moments to raise the republican spirit in those present. Finally, the then director of the 5th school group, Maria do Amaral, gave a speech in thanks for the institution being named after the Baron of Rio Branco. The ceremony ended with the presentation of the National Anthem by the students of the 5th school group, conducted by Manoel Paiva. After the program, Fléxa Ribeiro invited all those present to attend the inauguration of the commemorative stone, which is still there, at the Barão do Rio Branco School.

Alfredo Bosi (1977, p. 111) states that "poetic activity seeks an intense relationship with the 'life-world'". This relationship occurs mainly through the way the poet expresses himself, that is, he gives life to the words according to what he lives. In the case of poetry in the first republic, children were also expected to experience the same aspirations as the poet. At this point in history, poetry plays a much more instructive and character-shaping role than necessarily being a reflective text, and is a widely used tool for spreading patriotism among children in schools.

The school anthems

The school anthems were another way to bring the school and, consequently, the children closer to the patriotic feeling and exaltation of the Brazilian homeland. This feeling of love for the motherland should take effect through love for study, because it was with the little republican citizen well formed in morality and civility that the motherland would develop. Santos (2018, p. 129) emphasizes that

[...] the civic teaching disseminated by [the] [...] school hymns, emphasizing that these compositions were established in the Pará elementary school as a perfect ornament for the civic celebrations of the schools, besides being added to the contents of the daily readings of these students, thus composing the curricular roll of the republican education proposal that used several artifices to put into practice its ideals.

The first hymn we bring to analysis is by Raymundo Bertoldo Nunes, entitled "*A Marselheza do Estudo*" (The Marseillaise of Study). The title makes reference to the French national anthem entitled *La Marseillaise*, which was composed by the officer Claude Joseph Rouget de Lisle, and became very well known during the French Revolution. In this song, the author works with the union of words such as struggle, study, respect, and civism, trying to instill in young Republicans the feeling of duty and struggle for the arduous pursuit of education, just as the French fought during the revolution. Here is the hymn in its entirety:

THE MARSEILLAISE OF STUDY (Verses by Raymundo Bertoldo Nunes - Music by Maestro Bernardi)

Choir

*Come on, young people! To the fight! To the conquest
Of right, of light, of reason!
Let us joyfully raise our eyes
Of the future in the vast expanse*

Solo

*Serious study, union and respect
Form a noble and sublime trinity
Highlighted by this motto
- Law, civility, constancy, equality!*

Hey, young people, etc.

- Study, study hard -

*From the Cruzeiro, this is the password, this is the cry.
What we have already conquered is a lot,
What remains is infinite.*

Ahoy there, youngsters, etc.

Let us continue, therefore, in the fight,

*Singing, studying, smiling!
And covered with laurels and blessings,
We'll reach the future with glory.*

Hello, young people, etc.
(NUNES, 1904, p. 54, our translation).

We can notice that the hymns brought strongly, even if diluted, what Nunes (1904) called "noble and sublime trinity". The study, the union (characteristic of patriotism) and the respect (even if imposed) were fundamental for the constitution of this subject. This reinforcement was important both in monuments and street names, and inside the schools, through various mechanisms, such as the hymns. Never disassociated from that, the author clearly shows with this hymn that "law, civism" and study should walk side by side unflinching, because, as Costa and Menezes Neto (2016, p. 74) state, "it became important the dissemination of republican ideals and values in elementary school in order to form useful citizens to the homeland".

Another school anthem is by Guilherme de Miranda ⁶, entitled "*Hymno ao Estudo*" (Ode to study):

ODE TO STUDY

In the serene battles of study
Be our phalanx... the victory;
May our books serve as a shield
In the supreme conquests of Glory.

Like the stars that shine in the calm
Of these clear skies of the equator,
And, like the stars that shine in the calm of the equator's clear skies
And, like the stars that shine in the calm of the equator's clear skies.

Let us make eternal war on darkness,
Let the light emerge to guide us to overcome it...
From ignorance the flag rises
We'll be heroes to bring it down.

Pity in our soul no more
If we tear the flag cruel;
Our serene foreheads will blossom
With the most beautiful and eternal laurels.
(MIRANDA, 1904, p. 85, our translation).

Research has shown that our republican ancestors had a fondness for comparing students, study and school to soldiers on a battlefield, where weapons and defenses were represented by books, school materials and knowledge itself. Brazil as a republican country

⁶ No author data was found.

always exalted its national "heroes", from great generals to politicians and diplomats who played important roles in the political and territorial conquests of the country. It was quite common for these "heroes" to be honored in republican monuments, in street names (as mentioned above), in events (by the city and the schools), in poems and hymns.

It can be seen that the poets, composers, writers and other artists who contributed or were directly connected to education wanted to give some of this "patriotic hero" flavor to common people in society, so why not do this with the children? From an early age children would have contact with these acts of "heroism" and, thus, comparing education to a "heroic" battle made a lot of sense, when we understand it to be a strategy of that time, as Gomes (2009, p. 12) reinforces:

[...] the fact that glory and heroism do not exist only in extraordinary events and men, but also in the ordinary ones, in the everyday life of ordinary people. It would then be important to teach the new generations that the homeland is also made with many anonymous heroes, who work hard and participate in the construction of a nationality, and that they should be remembered and worshipped.

The intention, in great part, of school hymns was to compare study to work. Therefore, words of order were common, as in the "*Hymno escolar*", written by Theodoro Rodrigues. We can notice the use of the words "forward" and "work" in tone of order, as if the children were soldiers of the powerful army that was the elementary school. And with this, the children were submitted to accept the hard "work" of studying and, in addition, the mission of making public education in Pará an example for the whole country:

The slogans like "forward" and "let's march" announced and called everyone to the march, towards a strong country, an honorable nation. The ufanistic enthusiasm of the melodic march that the hymn sounded entered the ears of the Pará school children, as a refreshment that nourished their hearts. However, this kind of literary production standardized the subject, that is, standardized them in their longings, convictions, and choices, I risk saying that, in a certain way, these children had no choices, the republican "charm" was the only option for their lives (SANTOS, 2018, p. 133-134, our emphasis).

Theodoro Rodrigues' "*Hymno Escolar*" (School Hymn) was one of these hymns, which summoned the little republicans to the struggle for instruction, for the development of Paraense education, morality and civility of the Para and Brazilian people:

SCHOOL HYMN
Like the flower that receives from the dew
All the sap of life it has,

Long shafts of light at work,
Our souls also receive.

Chorus
Work! Forward! Forward!
That the book leads to glory!
Break the incessant fight
For the conquest of light.

In the stars that the alphabet has,
In the examples that books give us,
We find the favorite sun,
That illuminates through the lesson.

Chorus
Work! Forward! Forward!
That the book leads to glory!
Break the incessant fight
For the conquest of the light.

We will know how to win. To do so,
Our weapons are too big!
Against error the combat is so holy
And the book's victories immortal!

Chorus
Work! Forward! Forward!
That the book leads to glory!
Break the incessant fight
For the conquest of light.
(RODRIGUES, 1905, p. 363, our translation).

In this hymn, we can observe the comparison of instruction with the actions of nature, that is, as beautiful and beautiful as the sap that gives life to flowers is instruction, which gives life to children. Just as the sun illuminates the earth, instruction would illuminate the minds of children, through lessons and books. In the republican period, education was seen as the only way to bring children out of the darkness of ignorance and into the light of science through hard work and dedication to study. In this regard,

[...] the responsibility for obtaining a country educated, modern, scientific, strong and great not only in people, but in territorial, economic and agricultural structures, fell on the little being, the child, the citizen who was being gestated there, shaped by clear and precise ideals of the republican project. The child was required to civic and patriotic commitment, it was his duty to follow what was set, there was no other path to be followed, otherwise, this little being would be doomed to failure and social failure (SANTOS, 2018, p. 133).

In the same intention of the school hymns created by several authors and composers of that time, the educational institutions would also start to have their own hymns, representing

that institution in moments of school festivities. It was the case of the "Hymn of the School Group José Verissimo", written by Antonio de Macedo⁷:

HYMN OF THE SCHOOL GROUP JOSÉ VERISSIMO

Smiling, happy children,
We all come to drink instruction
In this group that nests Hopes
In the culture of our reason.

Chorus

Our country, which is a loving mother
Trusts in the love of her children.
To be a happy people,
Without fearing the enemy's wrath.

Companions, study is Jordan
That our soul redeems and ennobles!
Whoever disdains such redemption
In life's battles crumbles.

Chorus

Our country, etc.

Our books will motivate us
Plagas where the morning is eternal,
Like a calumna of fire guiding
The Hebrews to happy Chanaan.

Chorus

Our country, etc.

Under the fruitful shade of Peace
Brazil will then progress,
- These lands that we all love
To see it happy, rising up.
(MACEDO, 1905, p. 250, our translation).

This hymn by Antonio Macedo shows a child happy to be studying and receiving instruction, in this case, at the José Verissimo school group. Let's notice something that seems commonplace, both in hymns and in poetry: the adoration to the book. Books would be considered an effective instrument for teaching children in the first republic, and for this reason the government did not measure efforts to bring and produce good books.

The Pará State government also started to invest in modern education, sending specialists in the field of education on trips to European countries, in order to learn what was most modern and efficient in foreign education, and thus ensure the effectiveness of their

⁷ No data on the author could be found.

educational methodologies, as we can see in the following message, written by Augusto Olympio de Araujo e Souza, the government secretary:

Secretary of State of Pará - Belém, July 4, 1900 - Mr. Dr. Chief of Security. I hereby inform you, for all due purposes, that the Governor of the State has decided to commission Dr. Paulino d'Almeida Britto, for six months, to go to Europe to study subjects related to primary education and to begin the publication of a series of elementary books with which he wishes to methodize teaching among us, and during that time he should be paid the salary for his position as secretary of that establishment and the respective bonus should be left in favor of his substitute - Saúde e fraternidade (PARÁ, 1900, p. 04).

The governor sought the modernization of education through the production of more qualified books, including poetry books and the content that made up the magazine *A Escola*, as well as trained teachers, quality school materials, and a curriculum that satisfied republican thinking, at least in theory.

Part of the formative aspect of the school, the commemorations, feasts, tributes, parades and spectacles, the raising of the flag, the singing of the national anthem [and school anthems], the visit to graves, the tournament of good deeds, among others, were rituals aimed at instituting a collective memory of the Republic. They demonstrated who and how should be remembered and who and what should be neglected and forgotten. In this context, the school would be participating in the creation of a collective tradition (ROSSI, 2017, p. 167).

Thus, it was established what Hobsbawm and Ranger (1997, p. 9) call "invented traditions", which in the case of the first republic, consisted of rituals that aimed to guide the formation of the child with the values and precepts of the republican government through repetitive behaviors, which were anchored in the intellect of the little republicans. And the singing of the hymns would be one of these rituals, which would be perpetuated in the schools for long years.

Final remarks

The thematic content of the poems in the period of the first republic gave prominence to civism, patriotism, and the instruction of body and mind. This emphasis was a way of molding the child through the art of reading in the classroom. The letters presented instructions on how the child should behave in the classroom and in everyday life outside the school, for with good manners and civility he would grow up properly to be a good republican citizen.

Poems and poetry began to be frequently published in magazines, especially in the magazine *A Escola*, which was mandatory for teachers. Soon, the poems became part not only of the school routine, but also of the social routine, outside the school, in the family, with friends, at festivities, contributing to the construction, through this literary genre, of the future of Brazil: the children.

Thus, we can see that poems and poetry became, in the first Brazilian republic, an instrument of political power, which started to be widely disseminated in magazines, such as *A Escola*, in books, such as *Poesias Infantis*, and in school parties, with the purpose of carrying patriotic ideals that were very strong in that period.

Not very different from the poems, the school hymns accompanied the process of inculcation of the patriotic feelings of the first republic. Usually sung in school parties, they brought, besides the lyrics, a melody that would involve all the presents and that would end up by subjecting these social actors from such speeches, or as Althusser (2001) would say, Ideological State Apparatus.

The creation of school hymns became a mark of the Pará institutions, which with their own hymns paid homage to Brazil, Pará and all those who contributed to the formation of the homeland, besides strengthening through music the mission they were given: to bring children to the patriotism and to the development of public instruction.

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