

The first part of the dissertation aims to demonstrate the potential of thinking in terms of grammar of history. Grammar of history is understood here as an attempt to conceptualize the object of historical understanding, defined by the principles guiding past social practices. Such an understanding of grammar of history constitutes the theoretical basis of this dissertation, which also concerns the searching of adequate means of cognition in order to understand the ontology of historical worlds and grasp the potential of historical cognition. The object of the study is comprised of social practices, and the object of cognition are the principles which guide them. Every social practice has its own grammar, its own guiding principles. The objective of the dissertation is thus a reflection on how grammar of history and its practical applications can become the object of historiographic study.

A reflection on grammar of history is therefore a reflection on how history is made, i.e. how it is created ontologically and epistemologically through cognizing cultures. The theoretical part is exemplified by the cultural patterns in the form of two models: “the Camõesian world” created in *the Lusíads* and “the Portuguese world” created in the times of *Estado Novo*. I aim to trace the genealogy of modern Portuguese identity on the basis of two case studies, i.e. Camõesian and Portuguese one. As the key elements of the grammar of Portuguese culture, they are simultaneously its representative manifestations. The object of reflection in the second part of the dissertation is *the Lusíads*, a key text of the Portuguese culture by Luis Vaz de Camões. Pondering on Camões’ epic poem starts with an outline of the context for the dawn of modernity, viewed especially from the perspective of the dichotomy between culture and nature, so fundamental for the European culture. Such a broad perspective will prove essential for grounding the vision of “the Camõesian world” within the frame of tensions between history and nature. A key for interpreting and understanding the epic poem is the guiding principle showcasing the essence of thinking in the time of the Portuguese Golden Age. Camões, in his narration, formulates a principle stating that the taming of Nature is a prerequisite of cultural expansion of the Portuguese society. The dichotomy between the historical and natural world shown in *the Lusíads* forms a sense-generating mechanism for the Portuguese living at that time, and the poet shapes the reality through literature. Furthermore, I attempt to discover ideological foundations of the model of “the Camõesian world”. With this end in view, the Camõesian view of the world and humanity is scrutinized, with a special focus on the conceptualizations of time and space. The final chapter of the second part of the dissertation is devoted to the significance of meeting the Other and its representations in Camões’ narration in the context of the Portuguese cultural model. An interaction between cultures of the broadly understood East and West was, through the mediation of the Portuguese,

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a source of story-telling, representations and myths, having a strong influence on how the Europeans viewed the world and people inhabiting it.

The third part of the dissertations traces the genealogy of the ideas lying at the foundation of “the Portuguese world” in the time of the New State. This part begins with an explication of the morpho-genetic approach, demonstrating both its benefits and limitations. The historical context is presented, discussing the history of the New State in a synthetic manner. The subsequent chapter defines the broad plane of the Portuguese culture in the form of ideas crucial for the development of *Estado Novo* doctrine. Then we describe modifications of those ideas, viewed through the prism of specific Portuguese variables relating to Lusitanian doctrines and concepts. The practice of modelling “the Portuguese world” is presented. The objects of study are, among others, commemoration rituals, ceremonies, sport, festival calendars, or film. An insight is provided into practices of instrumentalization and politics of the past (*política do espírito*). Special attention is devoted to the symbolic representations of Portugal. Finally, the model of “the Portuguese world”, presented *expressis verbis* during the Portuguese World Exhibition, is discussed.