Language and Literature in Portuguese Renaissance and Humanism

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Abstract: During the Portuguese Renaissance, humanists became the strongest guideline for culture and ideas, from the ancient greeks and romans to the modern authors. The studies about language and literature were closely connected to the classics as they were role models to follow. But the new ideas that were coming from Europe gave birth to a huge discussion about the new man that Renaissance needed, leaving behind the Middle Ages. Pedro Sanches is an example of a Portuguese humanist who crossed classic language and culture with the new European ideas, exchanging them with other Portuguese humanists, building a close network of thought and research.

Keywords: Language, Literature, Renaissance, Humanism, Pedro Sanches

1. Introduction

During the Renaissance, Humanism became the axis of thought and writings of this new era. As Szonyi wrote:

The rediscovery of the ancient authors required knowledge of the classical languages, the creation of dictionaries and grammars; their dissemination needed translation and editorial competence, while in the scholarly public arena argumentative debates assessed and propagated the old-new knowledge. The humanists specialized themselves in the mentioned areas and skills, while they did not greatly contribute to the development of Renaissance philosophy or science. As Kristeller wrote in 1945: “Humanism thus did not represent the sum total of learning in the Italian Renaissance” (“Humanism and Scholasticism” 572–574). While Kristeller narrowed the definition of Humanism and made sure to show its connections with the previous medieval and scholasticism-dominated era, Eugenio Garin, following Burckhardt’s original program, emphasized the pioneering role of the humanists and connected them to philosophy and the emerging modern sciences. He also emphasized the importance of the “discovery of historical time” by the humanists (2018, p. 9 - 10)

Portuguese humanists shared this view about rediscovering the ancient classics, the ancient languages and cultures, but also discussed the present and the new ideas that arrived with the Renaissance. One of the Portuguese humanists who dedicated his life to these domains was Pedro Sanches.

If Pedro Sanches's life is not sufficiently known, given the relevance of the personality in question in the context of our 16th-century Humanism, the portrait of his culture, of his way of living his time, is not yet fully traced. Ramalho (1969, 2001) gave us very important information about Sanches and today his research is essential to understand the humanist.

The lack of wider biobibliographic elements leads us to begin a new pilgrimage in search of the (few) fragments we know in order to at least try to visualize the contours of the thinking mosaic of this figure of the Portuguese Renaissance.

Recovering the words of Eugénio Garin (1983) about Giovanni Pico della Mirandola, to understand the author it will be necessary to know the thread of his life, his friends, the world around him and the connections he made with him. The “walk” we began with the (possible) biography continues with the attempt to understand the world and the surrounding culture and their responses. Intending to contact the sorcery that the Muses gave to Pedro Sanches, we tried to know the feeling of Humanism in the soul of man and the poet.

Pedro Sanches, a man of culture and erudition, patron, soul humanist in his relations with friends - and even strangers -, in short, we almost dare to say, is a paradigm of the experience of Humanism. Jurist and poet, like the Cabedos, other figures of his time, or doctor subtilis, Manuel da Costa, Pedro Sanches will surely have lived the dispute between “causal” and humanists, namely the eternal accusation that the men of law, between Bárbelto and Baldo, did not take care of the learned Latin, lost the taste for the Fine Letters and only worried about the vile metal. This accusation, common in our country between 1530 and 1540, is present in the poem De Vita Aurea. Poets ibi iacere (“On the life of the Court, where the poets are in ruins”) by André de Resende, addressed to Damião de Góis, of Évora, dated 1 November 1535.

The sharp criticism that runs through the text certainly reflects the problematic that lived in society, but, as we said, we must not forget the alliance of the laws with the Muses that Miguel and António de Cabedo, Manuel da Costa, Pedro Sanches and even Ignatius of Morals (humanist and later jurist) personify.

Our humanist - as far as we know - does not fight in this dispute; rather, it prefers lyre modulations under the spell of the Muses. Despite the high responsibilities of his positions, he devoted his leisure time, sometimes "reading the poems of
others, sometimes composing his own with a poetic vein so fruitful that, rightly, he was called in his century, another Nasão”, in words of Father António dos Reis, in his biography of CIPL.

2. Pedro Sanches: from the classics to the European ideas

Beyond the resurrection of the Greco-Latin aesthetic-literary tradition, there exists in the jurist that sixteenth-century soul of man enmeshed by the Renaissance philosophical, ethical, human values that lead him to the defense of tolerance against radicalism, as we can glimpse in the composition of the Erasmist penalty. De Superstitionibus Abrantinorum, and lead him to subsidize, as the best patron of Italian roots, the publication of works of his circle of friendships, such as Jerónimo Cardoso and Inácio de Morais.

Pedro Sanches lived two faces of Humanism. We speak of 'Italian' Humanism, which is mainly literary and aesthetic in character, and Humanism 'beyond the Alps', of religious and ideological tendency (Candido, 1954; Freire, 1962; Matos, 1976).

On the one hand, the humanist is delighted in the delights of 'art for art's sake', aesthetic function, circumstantial poetry, and epistolary correspondence of encomiastic features, in an attitude of pure cult of classical letters. On the other hand, we know of it a living, sharp, thoughtful, sharp, erasistic facet in diatribe, bold and ironic, distinguishing in the experience of religion the essential of the accessory - the poem De Superstitionibus Abrantinorum that Sanches did not leave published (caution once hard!).

Although most of our humanist's estate has not come to us, Cronus's designs, among others, have bequeathed us four prose letters, fifteen small poems in elegiac couplet (epigrams) and eight poems of varying size in dactyl hexameters. In these compositions we find represented, among others, the genres satirical, elegiac and epistolary, in a total of 1350 verses.

As for the epistyle genre, Pedro Sanches, besides being an author, was the recipient of several renowned names of the Renaissance constellation in Portugal. André de Resende, who celebrates Goclénio, teacher of the Lazio language at Busleiden College of Leuven and spirit of the circle of Erasmus, sends letters to João Vaseu, Damião de Góis, but also to Pedro Sanches.

The Epistle ad Petrum Sancium is a very relevant testimony to the knowledge of this author's thought, namely for his critical position typical of a Renaissance humanist spirit.

We do not know many epistles of Pedro Sanches, so we do not know if he would have deep concerns, such as his friend André de Resende, in the religious or ideological spheres. Pedro Sanches and his Vates friends seem to prefer the Helade and Lazio Muses, rather than the Rotterdam Muses. Christian motives are no less than rare in Manuel da Costa, Pedro Sanches, Ignatius of Morais, Achilles Station and Diogo de Vasconcelos; less rare in António and Miguel de Cabeço, as Dias (1969) notes. This researcher evidences the preference of these authors for the ode, the elegy, the sylvan and mainly the epistle and the epigram; the spirit of Rome stands out and less so of Athens - although the latter is evident in translation and inspiration in Resende, Vasconcelos, Estaço and Cabedos.

Steeped in this formal humanism, Novilatine poets seem to be oblivious to the issues that are seething in Europe, and it is a fact that they felt the classical muse rather than the Erasmus muse. The national specificity of an orthodox cloak that King D. John III extended under the auspices of the Inquisition can certainly be pointed out as a deterrent, as we will see in due course.

Facets of attention to the religious problem are revealed in Ignatius of Morals in the Consucrio Miranda D. Aegidii ..., where André de Resende proves cautious, he who in 1531, in his Erasmi Encomium, publicly praised Desiderio Erasmo but who, after the his death in 1536 saw his Christian humanism fought and persecuted by the Inquisition which saw in Erasmus the “eggs” of Lutheranism ...

Pedro Sanches had erasistic spirits in his circle of friendships, but only left us a textual copy (unique?) Of this atmosphere. Certainly he felt that the world around him was no longer conducive to these voices beyond having considered the weight of his high responsibilities in the Palace.

As we have said, most of Pedro Sanches's work remained unprinted in the 16th century. The texts we have are in Ms. F.G. 6368 of the National Library of Lisbon, which was held by the author's own heirs. Of this codex, only three of the four prose epistles listed there were published in Jerónimo Cardoso's "Family Letters."

Only in the middle of the century, XVIII saw the light the Carmina de poetis Lusitanis, addressed to Ignatius of Morais, published in the Corpus Illustrium Poetarum Lusitanorum, first tome, pp. 11-31, entitled Epistola ad Ignatium de Moraes. The relevance of composition in the context of neolatin poetry leads the Corpus compiler to place it at the beginning of the first volume.

As Father Antonio dos Reis and Barbosa Machado tell us, Pedro Sanches, more than a poet, was a patron who altruistically subsidized the publication of his friends' works while neglecting their own. Gaspar de Faria Severim, his great-grandson, according to Fr. António dos Reis, retained the meager estate he left. His biographer at Corpus alludes to other compositions by Pedro Sanches.

Elegiarum Liber II ... Vlisipone. Apud Ioanem [sic] Barrerium Typographum Regium, CDM XIII (an elegy with 40 couplets, on two unnumbered pages).

Let us add four epigrams in elegiac couplets that we find in the floristry Diuersorum Auctorum Carmina in laudem Ludouici Athaide, which brings together compositions by André de Resende, Pedro Sanches and Ignatius of Morais, published with the HISTORY OF / INDIA, WHILE A / GOVERNOR O VISOREY DOM LVIS D 'ATAIDE./ Composed by Antônio Pinto Pereira, as well as the two epigrams "Petri Sancti epigramma in laudem Auctoris" and "In laudem operis" that Pedro Sanches dedicated to Lopo Serrão and which are published in 1579 with De Senectute.

Finally, we cite the poem "De Superstitionibus Abrantinorum" found in Ms. F.G. 6368 of the National Library of Lisbon.

The poem that presides over the opening of the first volume of the Corpus Illustrium Poetarum Lusitanorum is the famous Epistola ad Ignatum de Moraes. Under the title of Carmina by poet Lusitanis, appears in the fols. 348 to 362 of Ms. F.G. 6368. This composition, written between 1579 and 1580, with 592 dactyl hexameters, is basically a long spell of 60 poets who wrote in Latin, alive and dead at the time of their elaboration.

The Epistle ad Ignatum of Moraes mentions a considerable number of poets of the 16th century. XVI, but it is not entirely "carved" as the final expressions "Deest finis" in Ms. 6368 and "Caetera desiderantur" in Corpus prove. Pedro Sanches's poem, addressed to his friend Inacio de Morais, is a vehement criticism of the contempt to which poets and men of letters in general were voted in Portugal.

Our humanist begins the composition with a global analysis of the situation of poets: they lie as despised as the laurels and the temple of Apollo.

Among the Vates, Pedro Sanches sympathizes with the misfortune of his friend Inácio de Morais, an excellent poet but persecuted by a bad destiny, which makes him aware of his misfortune of his friend Inácio de Morais, an excellent poet but persecuted by a bad destiny, which makes him aware of adverse living conditions. Basically, Sanches revolts against the injustice of fado because the poetic qualities of his friend are worthless. Ignatius of Moraes' poems, worthy of the applause of the Cetegos, are not rewarded by a pound of silver, wine or wheat. The elegiac verses, the epigrams, the rhythms of Archilochus are of no use. Even Kério received gifts from Alexander of Macedonia in exchange for his crude verses, while Morais, the superior poet, suffers the punishment of bad weather and hunger. Hence Sanches' disillusioned advice: to hand over to Neanto the instruments of his art; perhaps he delights whom Morais could not.

Pedro Sanches leaves, for a moment, the personal case of his friend and makes considerations about the Portuguese, intrepid heroes who do not respect the vates, those who can externalize them. He recalls the example of Achilles, brave indeed but immortal because he was celebrated, distinguishing himself from others, also illustrious, but who stayed in oblivion because they had no one to sing them. Pedro Sanches then cites the good example of Patron who supported the vates that made him alive by the hand of Horace. Assessing the literary value of an author is always an overwhelming and delicate task. More delicate becomes when your written booty is reduced. However, we have to our aid the undeniable value of what we know from his literary inheritance, the comments and references that made him and his work men of coeval (and even later) literature, and, finally, the very words of the compilers of the Corpus Illustrium. Poetarum Lusitanorum: «... and just as a mirror fragment reproduces the whole image of the object placed in front, in the same way, in a part of the Lusitanian Poets, however small, one will see the image of their spirit, fineness, elegance and divine inspiration ». In Vita Petri Sancii ... Fr. Antonio dos Reis characterizes the poetic virtues of Pedro Sanches, saying that he used "a manly style, a sublime, entirely elegant and diaphanous speech that does not cause any delay to the reader", which brings us to a fluid, pleasant and select style. Moreover, the biographer states that the author criticized "those who prefer to squeak in darkness, in the company of bats and owls, to quack with swans in broad daylight."

Pedro Sanches was antonymically called "Naso alter sui saeculi" by Antonio dos Reis, a compliment reiterated by Jerónimo Cardoso in the Epistle ad Ludouicium Pyrrhum which is included, in the form of an excerpt, in the Testimony. Indeed, it is in the laudatory texts with references to Pedro Sanches, included in the Testimony, that we find innumerable appreciations in an encomiastic tone, as was the hallmark in humanist circles, which point us to various facets of the poet. In an excerpt from a letter to Luis Pires, Jerónimo Cardoso, a friend of both, praises Pedro Sanches, "a man ... perfect on every level" who had sent him verses where he had "glimpsed another Nasao" or heard the Muses singing alternately. Jerónimo Cardoso praises the metric perfection of the verses ("so well finished binding of the feet and their delicious sweetness"), the poetic construction, the ornamentation of the speech and the elegance of the words "as if by birth". In a second testimony, Jerónimo Cardoso praises the verses of the "very learned Sanches" that delighted his spirit; even more, they made him "drunk" and forget the troubles and difficulties that darkened his spirits. In the third testimony, Jerónimo Cardoso, echoing Horacio's patronage as "praesidium unicum tuorum, / Et sumnum decus" and extols his multi-faceted virtues of perfect "poetic panurger", for perfection blesses the whole poetic genre that Peter Sanches choose: the elegy, the epic incitement to the monarchs, the rhythms of Lesbos, the 'biting iambos' or even prose.

After the three excerpts of texts by Jerónimo Cardoso, a composition dedicated to Pedro Sanches by Diogo Mendes de Vasconcelos emerges that has already received the reflection of Geraldes Freire (1962) in his study of the poetic work of this author.

Diogo Mendes de Vasconcelos, in a poem in falconian hendecasyllables, responds to Pedro Sanches, thanks him for his greeting from his mutual friend, Luís Pires, as well as a poetry that he sent to him, praises his poetic qualities and criticizes the time when live. It is difficult to answer with complete certainty what poetry Diogo Mendes de Vasconcelos would be referring to. In the dissertation of Candido Aparicio Pereira's degree, there is a poetry by Pedro Sanches, directed to Luís Pires, where he regrets that there
was no contact between them for six months. This 24 hexameter composition ends with Pedro Sanches sending greetings to Luís Pires's brother exclusively. As there is no reference to Diogo de Vasconcelos, we conclude that this is not the poem that is quoted in the present composition.

Diogo Mendes de Vasconcelos, after recalling the friendship that unites the three friends, praises Luís Pires, as a poet and as a doctor, to then extol the qualities of the poem sent by Pedro Sanches. The compliment concerns the style of Sanches, rich in stylistic ornament and naturally fluent. The images follow: that of the necklace and its precious stones (vv. 12-14) and that of the river that drinks the rain and the melting snow (vv. 17-19), regarding the expressions enriched with similes and the beauties of the Classical Literatures. The construction of the composition with similes, comparisons, and symbolic cut-off words is perhaps an imitatio of Vasconcelos in the style of Pedro Sanches.

According to Vasconcelos, Pedro Sanches knew the literary world of Greece and Rome, but his poetry is but a contradictory act to his time. This rude and foolish 'And bland' century, as Catullus characterized his' insapiens et infaetum ' for it was possible to compare Formian's amicry with his Lesbia - does not properly recognize the merit of Pedro Sanches nor distinguish the insignificant of the ignorant vulgar, commonplace among the humanists. The following testimony is taken from Jorge Cardoso's Agiologio Lusitano. This author emphasizes that Pedro Sanches was included in the highest spheres of appreciation in the Human Letters and was often consulted as «Oracle of Latinity and Poetry» by André de Resende.

If Pedro Sanches's relations are documented, the same can no longer be said for Jorge Cardoso's data. Br. Athanasius tells us that he was an illustrious Latin poet, as his poetry in honor of his father and members of the royal family proves - which the author of Agiologio Lusitano does not present. As for Br Athanasius, we know that he wrote and pronounced a prayer in honor of D. Sebastião, and several authors praise his poetic merits. We do not know, however, his poetry in honor of his father, unlike his son Louis. One of them is included among the Testimonies.

João Franco Barreto in his Bibliotheca Lusitana tells us that the literary estate is divided between his great-grandson Gaspar de Faria Severim and Jerónimo Cardoso. Among the texts of the latter we find the prose and verse works of Pedro Sanches; of the manuscripts highlights the Epistle of Lusitanian Poets, written to Ignatius of Morals.

The author of Bibliotheca Lusitana also points out that several authors praised and dedicated poems to Pedro Sanches, citing André de Resende, Inácio de Morais and Diogo Mendes de Vasconcelos.

Before the Elegy of the Exiled, an excerpt from a letter from André de Resende, dated Évora, dated 7 May 1542, reminds the reader of the ties between the two humanists.

André de Resende praises the Muse and the eloquence of Pedro Sanches, the "greased songs of the Honey of the Muses", where the humanist leads his friend to agree with the supreme design of the sufferer's destiny, disregarding the vision of analysis illuminated by reason. Moreover, André de Resende finds in Pedro Sanches's words a reflection, according to our interpretation of them, about the exemplary malorum of those who live happily "in the eyes of the woman".

We do not know the content of the composition that led André de Resende to give this answer to Pedro Sanches. We can see in the acceptance of fate, the refusal of rational explanations, and the attribution to bad stars of recurring topical personal misfortunes in the time of the Five Hundred that Camões often invoked.

As for the "examples of the wicked", is Pedro Sanches referring to human injustices, a "disconcertment of the world" which, by ruling the orb, rewards the unjust and the impure and despises and / orpunishes the good? We believe that Sanches, a humanist of soul, attentive conscience - as evidenced by the Letter to Ignatius of Morals and the poem De Superstitionibus Abrantinorum - certainly conveyed the thought that also pervaded the spirit of Camões in the verses of “The good ones I always saw pass” and in octaves «Dona António de Noronha, about the disconcerting of the world».

Poet of renowned talent, Pedro Sanches drinks in the classics, especially in Virgil, Horace, Cicero and Ovid, the elegance of the images, the subtlety of speech and the diaphanous texture of the text.

To the ornamentation and chiseling of similes and other stylistic devices adds intertextuality - which the notes to the translation are intended to indicate but not exhaustive - and the onomatic references to mythology and the Greco-Latin world. Without wishing to be exhaustive, we recall a few examples: in his letter to his son Louis Sanches of December 20, 1559, he mentions, among other more usual references, Lieu, Nisa, Apollo, Delos, Cicero, Pericles, besides the Muses, Minerva or Parnassus; in the letter to João Lopes he mentions Libilitina, Pindar, Timbo, Palas, Calliope, Aganipe, Cato; in one of the epigrams published with De Senectute de Lopo Serrão in 1579, it alludes to Dânaos, Padalírio, Epidauro, Rómulo, to the nymph Corónis, Hipólito, Permesso, etc.; in the Epistola ad Ignatium de Moraes, only in the introduction preceding the enumeration of the sixty poets, Cirra, Canopo, Canusio, to the Cetegos, to Archiloco, Kérilo, Boreas, Smyrna, Neanto, Talia, to Castalides, Achilles, Simoente, Clio, Terpsícöre, etc.; In the poem De Superstitionibus Abrantinorum we find references to Tenthira, Shoulders, Juvenal, Ceres, Pomona, or Orpheus.

3. Conclusion

The few texts we know about Pedro Sanches give us the image of an attentive humanist, of a critical conscience in the face of cultural problems, a voice that denounces the national contempt for poets and Fine Arts (See Epistola ad Ignatium de Moraes) and who appreciates the literary trade between friends and men of culture.
Other facets of the humanistic image of the humanist Pedro Sanches lurk in the hidden Muses of his texts that did not reach us. Fortunately, sometimes, the veil that covers his literary production is slightly parted. Belmiro Fernandes Pereira in his communication "Portuguese fame at the sunset of the empire" at the international congress Portuguese Humanism at the time of the Discoveries, held in Coimbra from 9-12 October 1991, quotes Pedro Sanches as one of the authors whose compositions illustrate the florist Diuersorum Auctorum Carmina in laudem Ludouici Athaidi, as is his fellow Fine Arts, André de Resende and Inácio de Morais. This florilege was later published with the HISTORY OF / INDIA, WHILE A / GOVERNOR VISOREY DOM LVIS D 'ATAIDE/ Composed by António Pinto Pereira to a great extent to Pedro Sanches, as all his compositions are attributed to Inácio of morals. Belmiro Fernandes Pereira adds to Pedro Sanches's compositions printed in the 19th century. XVI, in works by Francisco de Holanda and Jerónimo Cardoso, four epigrams in elegiac couplets, which do not appear in codex F.G. 6368 of the National Library of Lisbon - literary repository of Pedro and Rodrigo Sanches -, accompanying André de Resende's heroic poem, with one hundred and thirty-two verses in dactyl hexameters, and the twenty-four verses of Ignatius de Morais, in couplets elegicos that appear to us in the referred anthology of poems, which celebrate the victories of D. Luís de Ataíde in the East. The author of the communication that we have been quoting presents some verses of Pedro Sanches in praise of D. Luís de Ataíde, of pity, which highlight his excellent virtues. Pedro Sanches, in a common tone of praise of the Portuguese for the song, asks that the viceroy be immortalized. Belmiro F. Pereira reads in Sanches's words a suggestion to King D. Sebastião, recipient of Os Lusíadas, to sponsor the praise of D. Luís for the eternal penalty, in line with a then recurring topos, heir to P Archbishop poet of Cicero and that should be carried out by Camões himself, - who but he, the faithful depositary of the Muse Maronis ...

D. Sebastião also seems to be the implicit recipient of a satirical vein epigram that Pedro Sanches wrote, describing the envy aroused by D. Luís de Ataíde's pundonor and gallantry. In fact, D. Sebastião did not know (did not want?) To recognize the merit of the viceroy who arrived in India, faced a debt of 500,000 pardaus and when he left, despite the military harassment he suffered, left in Goa 400,000 pardaus. The Portuguese monarch "compensated" D. Luís de Ataíde for the loss of command of the African expedition, with which the viceroy did not agree, sending him to the Indian continent. from the Roman edition in the humanist and international language, Latin, which celebrating the achievements of D. Luís de Ataíde by the Muses of André de Resende, Inácio de Morais and our Pedro Sanches.

References


