Portuguese Language and Literature: Humanities and Epistolography

Luis Cardoso

1 PhD, Full Professor, Polytechnic Institute of Portalegre (Portugal) and Centre for Comparative Studies – University of Lisbon

Abstract: A citizen of the world, in constant desire for personal, scientific, literary and human enrichment, the humanist finds in letters a privileged way to quench his ever-thirsty thirst for knowledge. Pedro Sanches, as his biographer tells us in the Corpus Illustrium Poetarum Lusitanorum, encouraged and solicited contact with learned men, which only reiterated his humanist vein of "literary commerce", entwined through the epistolary path. A reading of the letters of the humanist proves to be a privileged instrument of knowledge of the author's personality, as happened, for example, with Cicero.

Keywords: Language, Literature, Rennaissance, Humanism, Epistolography, Pedro Sanches

1. Introduction

The European Renaissance was marked by the ideas and actions of the humanists. Defining Humanism is very complex, as it includes aspects of the return to the language, literature and culture of the ancient Greeks and Romans, as well as a reflection on the time when they lived in their various aspects (social, cultural, religious, philosophical and political). ). As Russo wrote:

If the notion of “humanism” is controversial, then the figure of the humanist, person working in the field of humanities, is equally controversial. It is nonetheless possible to find key concepts that join ancient and modern humanism and help understand the humanist’s role in society. They are the centrality of the human condition, the foundation of purely human values, the keeping of human inscrutability, the need to link virtues and knowledge, knowledge and life. The first part of the paper shows these key concepts in the earlier Humanism, highlighting both similarities and differences between Humanism and Enlightenment. The second part examines contemporary humanist associations. These are helpful for studying the nature of humanism and highlighting the fact that being humanist is never just an intellectual activity, an ordinary job, but a choice of life, a reflective way of using knowledge to improve oneself and human cohabitation. It is a way to learn, to teach, to show tangibly what “humanity” means. (2018, p. 35)

Cicero, in his exemplary “polygraphic” capacity, has left humanity a rich heritage for his illustrious virtues in politics and philosophy, yet he bequeaths his most lit, most alive calamus in his epistolary, a rare document that mirrors the author's biographical course, as well as the vicissitudes of the republic in a troubled period. Like Cicero, Pedro Sanches witnesses and experiences the world around him through insightful, sharp, courteous, graceful, meditabunda or energetic punishment.

Cicero's soul is often reflected in his letters as we can see from the following words of Paratore:

And after all, what is discovered in the letters is one of Cicero's most human and living aspects. May he set the tone of optimus to come, guarding every sound standard of civil life, and show us in his weaknesses, his anxieties, his anxieties, his stubbornness, his antipathies, his malice, man among men, it is a very happy and sympathetic integration of his polyhedral figure. Moreover, alongside weaknesses, the Ciceronian epistolary abounds with the outbursts and abandonments of a warmly affective soul, refined by a rare culture. Nor can it be said how much light these letters shed on all the backgrounds of Roman politics and society at such a troubled and interesting time in their development: they and the speeches allow us to live the life of that time with an immediacy and an ease of comprehension. that only contemporaries could be granted. And this picture is fascinating, rich in particulars and extremely suggestive chiaroscuro”(1983, p. 60).

2. Pedro Sanches, humanist and renaissance model

Our humanist Pedro Sanches presents some biographical traits common to Cicero: the jurisprudence and the Fine Letters. Philosophy also seems to us to be a common trait, which, by the way, Sanches would not be totally strange, given that a letter from André de Resende addressed to the humanist and friend, which we have already mentioned, addresses the problem of the philosophical search for truth, Man. as a puppet of destiny and the universe subject to chance. On the other hand, echoes of Plato and Cicero’s De Senectute seem to resonate in the letter to João Lopes. As for Pedro Sanches, in the letters coming out we see a man and a serious and earnest humanist, affable and kind, averse to palace intrigue.

Our humanist, who held various positions of great responsibility in the Court, as far as we know so far, was not bogged down by the webs of political ambition, and his repulsion for palace conspiracies and maneuvers was energetic and heartfelt.
Pedro Sanches, who did not hesitate to publish at his own expense the works of his friends Inácio de Morais and Jerónimo Cardoso, a gesture certainly accompanied by financial benefits, judging by the commissuration shown in the Epistle to Ignatius of Morais. On the other hand, we know that Sanches often distributed to the most needy money “saying that there was nothing more shameful for a man, especially a noble one, than not to acquire for himself the love of all for such a small price,” in the words of his biographer at Corpus.

Epistolary testimonies are indispensable documents for the understanding of their authors, as well as the facts and persons referred to therein. (Dias, 1969; Serrão, 1989).

André de Resende, friend of Pedro Sanches, cultivates two types. The literary letter gives us a perfect portrait of the time, such as the one he wrote to Pedro Sanches in 1542 about the Court and its 'vultures' or the 1531 De Uita aulica addressed to Martinho Ferreira. As for the scholarly letter, the Epistula ad Kebedium is the perfect example of the historian and scholar of antiquity.

The letters, for example, to André de Resende, towards the end of his life, are a last hope in a sea of setbacks: the Court has not won him sympathies, on the contrary, his friends, especially foreigners, are less and less; the Inquisition and indices oversee and control; controversial themes are not addressed, and hagiological or panegyric motives are now focused.

For Sanches's friend, correspondence is the last light in the fight against progressive isolation and loneliness. So we see Resende unhappy with the delays in the post office, which deprive him of contact with his friendships, as Pedro Sanches laments to Jerónimo Cardoso, as we have already noted, that his friend's messenger is not careful, and fast. But these delays were not rare. Seven months would have taken a letter from Bartolomeu de Quevedo to André de Resende, from Toledo to Évora, and Erasmus waited more than a year before receiving a letter from a friend.

The Corpus Illustrium Poetarum Lusitanorum presents only one letter from Pedro Sanches: it is the letter to Ignatius of Morais, dated 1579 or 1580, which in Ms. F.G. 6368 presents the title 'Petri Sanctij Supremi Senatus to Secretis, Rege Sebastianio, Carmina of poets Lusitanis ad Ignatium Moralem'. As we know, it was printed in the Corpus Illustrium Poetarum Lusitanorum Thu Latine scripserunt, pp. 11-34, for the first time under the title of 'Epistola ad Ignatium de Moraeas', although it was written in or shortly after 1579, as Pedro Sanches cites the death of Belchior Beliago, which occurred on that date, as a fact little distanced in time. As for the epistolary genre and for Pedro Sanches, the Corpus compilers did not include any other humanist missives.

Let us now address a letter from Pedro to his son Luís, a student at the College of Arts in Coimbra. The verse letter is dated 20 December 1559 and was sent from Lisbon, where Pedro Sanches was, to Coimbra, where his son was studying. This letter is important in terms of the biographical data concerning Pedro Sanches, his son and his family, but also in order to assess the humanist's relations with Orthodox Catholics, namely the Jesuit priests of the College of Arts. Pedro Sanches's epistle begins with a contact with the state of mind of the sender, sad and sorry at the departure of his son. Allied to sadness and longing, we detected a certain hurt of Pedro Sanches, because Luis Sanches had not left home and had not gone to study to Coimbra with the encouragement of his father and much less with his approval, as the expressions "I am taken to accept your resolution, my dear son "and above all " but I praise it against my will ." The determination, the determined and independent spirit of Luis Sanches makes us think that when Miranda's exile mourned the departure of a son of Pedro Sanches in secret, he would not refer to Athanasius, about whom we know no facets. of "rebellious spirit" - on the contrary, professes and abandons the things of the world - but rather to this determined young man and of iron decisions. After a hurt tone, Pedro Sanches praises the virtues of his son. First of all, we know that Luis Sanches made the decision to leave his father's home well in his youth, since his father praises his "manly and mature spirit" when he "barely counts three luster", that is, he would be around fifteen years. He then praises their qualities by confronting them with the negative facets typical of young people of their age who do not know the constancy, the sense of the limit, the curbing of the passions; instead, he refuses the easy ways, seeks the 'straight' road and is not frightened by the work he will have to face. Cicero was more concerned with his son Marco, because "he seemed more given to pleasures than philosophy," but the advice is common to both parents. Pedro Sanches, a jurist, writes to his son that he will know the great teachers of law and tells him about the straight way - which he already follows - and the virtues, as Cicero, philosopher, writes to his son, who learned philosophy, and advises as for the right path - which would not be treading - as well as the supreme qualities. Pedro Sanches's words are not reproachful about customs - for his son seems to be an example of virtue - but criticism of his fiery spirit comes with every step. In laudatory concomitance, Luis Sanches, only fifteen years old, reveals the qualities of an adult and the wit of an old man. The topic of puer senex was current at the time. We find it, for example, in a letter from Luís Nunes to Diogo de Murça, rector of the University of Coimbra, dated Antwerp, 1545, in which the author praises D. Duarte, illegitimate son of King D. João III, and student of Friar Diogo de Murça at the Monastery of Costa.

Cataldo Parísio Súculo uses the praise of Puer Cato on more than one occasion. In a letter to D. Álvaro, Portuguese, condestable of Portugal, praises in his son, D. Jorge, the virtues of "Ilô", that is, Ascânio, son of Aeneas - Iulus was his surname - namely, good manners and beauty and in another letter to D. Henrique de Meneses, son of the Count of Tarouca D. João de Meneses, Cataldo compares the young man with great masters of Classical Antiquity (Ramalho, 1969, 1982, 2001) After compliments to his son Pedro Sanches emphasizes the excellent aim of his departure, the enrichment of virtue and the good arts, which perhaps could not be achieved in Lisbon because "this city has often been able to corrupt good morals", which reiterates...
a negative idea of the capital of the country and the empire, which we unveiled in many humanists.

Sá de Miranda denounces the decay of society, the wealth that blinds Lisbon and the Portuguese in the letter A António Pereira, lord of Basto, when he left for the Court with the whole house; António Ferreira, in his Letter to Manuel de Sampaio, shows the materialism of Portuguese society exemplified by the city of Lisbon and writers of Quinhentos such as Resende, Sá de Miranda and Camões and Gil Vicente allude to the less “luminous” facet of the Discoveries, often personified, in the capital of the empire. (Dias, 1969; Lopes, & Saraiva, A., 2000)

The abandonment of Lisbon by Luís Sanches is somehow “forgiven”, given the negative image of the city, and by the choice of Pedro Sanchez's son to relapse in Coimbra, “our Athens”, like many humanists assigned it. In fact, Coimbra becomes the symbol of culture thanks to the agglutinating pole that is the University. Pedro Sanches once again shows his son's fiery and determined character when he says that his choice fell on Coimbra because of what this city had to offer; otherwise Luis Sanchez would not hesitate to search the entire orb for what he wanted, even if he had to reach the Nile, the cities of the Ganges, or the East Sea, in such an enormous journey that it resembles the figure of Hercules and his travels around the world.

The praise of Coimbra is used by the humanist to commemorate the memory of King D. João III, "king pius ... happy", "father of the fatherland", "no king ever inferior in virtue", who had recently died in 1557 - two years before Pedro Sanches wrote this letter. Sanches highlights D. João III's main achievement: he expelled the insane barbarism "that was raging wide and with impunity" and "called from the Parnassus the Muses and the sacred Minerva, with gifts, gifts, requests and benign words", which highlights traces of his profile, such as the munificence, kindness, and kindness of manners suggested by the humanist's panegyric calamus.

Besides the geographical qualities of excellence, the gods also appreciated in Coimbra, according to Pedro Sanches, “the old houses and the great palaces of kings”, as Inácio de Morais85 referred to the buildings of D. João III, superior to the Mausoleum - one of the seven wonders of the world, was a tomb built by the widow of Mausolo, king of Caria from 377 to 353 BC, protector of culture and arts - and the Memphis - Egyptian city, known for the grand temples of Apis, Ptah, Athos and Serapeum, as well as by their magnificent royal palace -: «see the new streets, the new houses everywhere and the buildings that, at your expense, are so grandly built that neither the Mausoleum nor the barbarian Memphis once shone with greater sumptuousness », also reminding the humanist that! Coimbra was once the subject of kings and capital of the kingdom. In this very favorable place you have set up a camp to combat barbarism ... ‘.

Praises to Coimbra are indeed a recurring topic in the literature of the humanists (Camões, in Os Lusíadas, Canto III, est. 97, extols the qualities of the city bathed by Mondego).

Didacus Pyrrhus Lusitanus, Diogo Pires, illustrious vate novilatino, shortly after 1548, perhaps in Ferrara, sang Coimbra, in elegiac couplets, reiterating themes that Pedro Sanches uses in his letter as the city was the seat of kings, being superior. to the other cities, to have left the war to embrace peace now and to be the Eden mansion of the Muses. In this epigram, the author praises the founding of the College of Arts of Coimbra that opened its doors on February 21, 1548.

Pedro Sanches abandons the enchantment to Coimbra and returns to the advice to his young and determined son. It incites him, stimulates him, and, seeming to surrender to the firm designs of Luis Sanches, says that his effort must be firm and absolute so that hope is not frustrated and parental prayers have not been in vain. Encouragement was also one of Cicero's constant notes in his De Officiis to his son: "Therefore I exhort you with great commitment, my dear Cicero"; Also at the end of the dedication of book III of De Officiis, Cicero exhorts his son to study.

The humanist then praises the "outstanding teachers for doctrine and uncorrupted", which brings us back to the atmosphere surrounding the College of Arts after being entrusted to the Jesuits, extirpated from the erasmist "cloud" and receiving the cloak of orthodoxy, which we can see in the words of Sanches, laudatory and simultaneously distinctive, Doctrina illustres incorruptique magistri, more meaningful than the usual enchantment of the masters of Coimbra, "simultaneously learned men, who instruct our youth in letters and honest customs", in the words by João Rodrigues de Sá, in 1537, for example.

Just as Cicero had urged his son to carefully follow the teachings of his teacher, Cratippus ("Though you must, my son Marco, after being a disciple of Cratippus a year ago, and, moreover, in Athens, were imbued with precepts and philosophical doctrines, because of the exalted authority, both of the master and of the city, that enriching you with science, this with the examples ... »), Pedro Sanches encourages Luís Sanches to do the same as for his masters, under the aegis of Venegas.

The humanist, poet, and playwright Miguel Venegas (Avila, 29.9.1531 - ibid.? After 1567) was a Jesuit, entered the Order in 1554 and ordained in 1559, and as a teacher had taught in more than one college of this Company: St. Antão, Lisbon (1556-1558) and College of Arts, Coimbra (1559-1562).

Its name is associated with the novilatino theater. In Coimbra his tragedy Saúl Gelboaeus was represented on 9.7.1559 and perhaps in Ferrara, sang Coimbra, in elegiac couplets, reiterating themes that Pedro Sanches uses in his letter as the city was the seat of kings, being superior. to the other cities, to have left the war to embrace peace now and to be the Eden mansion of the Muses. In this epigram, the author praises the founding of the College of Arts of Coimbra that opened its doors on February 21, 1548.

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in 1567 by the Society of Jesus, it is believed, for moral reasons.

Novilatine theater breathes Christian humanism and had a pedagogical vocation being a preferred instrument of the Jesuits simultaneously in the doctrine and use of the Latin language but it is undeniable that its value goes beyond the enclosure of the Universities. Moreover, there are records of theatrical performances abroad carried out by Jesuit students in Goa from 1563.

The Jesuits became aware of its relevance: “With their tragedies and other similar large and small pieces, hagiographic, biblical or historical subjects were explored, within the aesthetic canons of the Classics and Renaissance, for the purpose of moral and theological edification. the auditorium, by the playful processes », in the words of Silva Dias (1969). Lastly, Pedro Sanches praised the praise of a key figure at the College of the Arts, which keeps the hectic times of religious affairs and friction between "Parisians" and "Bordeaux people" behind and a quieter, unquestioning climate returning, under the aegis of the new winds that blew in the institution since it was entrusted to the Jesuits. Cipriano Soares, like Manuel Álvares, produced manuals for the students of the College of Arts that followed the guidelines of the thinking of Pedro de Perpignan, a Jesuit, who also ruled the second class of humanities at the College of Arts after 1555. After the delivery from the College to the Jesuits, gave his De Societatis Jesu Gymnasiis Oratio at the opening of the 1555 school year, defining “the frontiers of Catholic humanism” that Silva Dias summarizes as follows:

His doctrine is defined, almost immediately, in the manner of posing the problem. For him, there is a slightly less than visceral incompatibility between the conception of humanism as an autonomous culture and the demands of the Catholic sense. He does not think of humanism as a culture - precisely the profane culture and the profane things; he thinks of it only as a form or instrument in the service of a problem and a fund provided by the Church. This is evidenced by the denunciation of pure humanism, that is, of a secular culture which is sufficient in itself. Intellectually speaking, this humanism is a mad mistake. No Catholic with the notion of the responsibilities of intelligence should let him loose. Left free, as so many have done, it leads, on the right path, to religious subversion. And youth, cultivating human letters under the direction of enlightened teachers, must be the first to replace them in their place of knowledge, precious, yes, but only auxiliary” (1969, p. 122).

The humanities move away from issues that “disturb” the century. XVI. Cipriano Soares, when writing his Art De Rhetorica libri tres ex Aristotele, Ciceronce, and Quintiliano praequique deprompti (printed in Coimbra, 1562, at João Barreira's workshop, which was later to be edited, in the same typography, in 1575 and 1590 and that of António de Mariz, in Coimbra, in 1583), writes for the Christian reader.

His book continues the trail on the same theme he had outlined as a teacher. Between 1533 and 1555 he teaches the first class, which included rhetoric and Greek, in addition to Latin, at the College of Santo Antão, and when the College of Arts is in the hands of the Jesuits, he moves to this institution. The classics, for Cipriano Soares, should exude models of letters, not ideas, which must be Christian, in a symbiosis to take into account the ideal of educated man. Spanish of origin, Father Cipriano Soares represents, in the post - 1555 context, an example of the new Orthodox values, supported by a global atmosphere of restraint and oversight.

Pedro Sanches will have felt that the winds irrevocably changed course. Behind it was the controversy of the poem De Superstitionibus Abrantinorum, with an erasmic scent, which Sanches dared not publish.

The critical and penetrating calamist humanist shrinks and does not hesitate to praise the leadership of the "great Cyprian" who returns "the happy centuries", certainly feeling that his responsibilities in the Court prevented him from freely expressing his ideas; On the other hand, it was his son who was going to study for the "new" College of Arts ... the controversy would be the enemy of prudence.

Pedro Sanches's letter to his son presents the time stamp of 1559, four years after the College of Arts was entrusted to the Jesuits. Sanches's careful compliment to the masters of Coimbra, especially Cipriano Soares, and the insistent pedagogical and personal-oriented tone to Luis Sanches - would fear the warned Pedro Sanches some less happy word, thoughtless or unlikely in "new times" by his fiery son? - reveal that our humanist followed the transformations that took place in the College.

Behind the auspicious efforts of D. João III, who, after reforming higher studies at the University of Coimbra, encouraged middle school and the creation of the Royal College of Arts, certainly little accomplished with the study of the Humanities in schools linked to University and the Santa Cruz Monastery.

The monk's inspiration was certainly the Trilingual College, started by Jerome Busleyden in Leuven, or the Collège Royal, later Collège de France, created in Paris by King Francis I, at the suggestion of William Budé. Arnaldo Fabrício solemnly opened the Royal College of Arts on 21 February 1548, with his De Liberalium Artium Studiis oratio in Gymnasio Regio.

The masters called to the College included, among the Portuguese, André de Gouveia, the director, Diogo de Teive, friend of Pedro Sanches, and João da Costa. Foreigners included the Scottish George Buchanan, the French Nicolau Grouchuy, Elias Vinet and Guilherme Guérent. The circle of André de Gouveia's masters friends breathed the avant-garde humanist climate, admiring Erasmus, Budé, Vives, Dolet, where the cloud of uncertainty hung over his action in our country.

The 'Bordeaux' are opposed to the 'Parisians', or had the College of Guienna in Bordeaux emerged after breaking with the College of Santa Barbara in Paris. The climate of rivalry sets in and setbacks follow one another. Principal André de Gouveia died suddenly on June 9, 1548 and Diogo de...
Gouveia was deposed in 1549. The European wing begins to depart: Vinet, Patrick Buchanan and Arnaldo Fabricio leave the College. Then Diogo de Teive, João da Costa and Buchanan are arrested in the summer of 1550 on suspicion of heresy. The 'progressive' group of the more progressive and open to the new ideas that were swarming in Europe is definitely ostracized and defeated when, in December 1550, the Paolo Rodrigues de Vilarinho, a renowned 'Parisian', is named the principal of the School. In his hands is the embryo of the testimony passage for the Jesuits.

On 10 September 1555, a letter from D. João III asked Diogo de Teive to deliver the College to the Jesuits on the first day of October. Consummatur est ...

The reasons for the delivery have already deserved long reflections. Theophilus Braga, in the words of G. Cerejeira, "weaved in this respect a novel, attributing everything to intrigues of these [Jesuits]»

The author of the memorable Clenardo study reflects on epochal causes. He recalls that the French masters would not be totally orthodox in religious terms, and Diogo de Gouveia even pointed his Lutheran vein to his nephew Andrew, but earlier grudges might have made him pronounce such an accusation. On the other hand, the teaching qualities were disturbed by the lackluster characteristics of some lenses: in the rivalries often gave way to the dispute of words to the de facto ways, as in the case of Diogo de Teive; Jorge de Sá and Marcial de Gouveia brought the sword to class, Álvaro Lobato, the college confessor, acquired the suit from the students to throw the money obtained.

Other reasons are rooted in the success of the Jesuit schools of Santo Antão and in the king's own conscience, which, although open to the flourishing of the Humanities, did not want religious problems to make the nation's political unity falter, since the cohesion of one is the force. otherwise.

With the Jesuits, the breath of air brought by the 'bordaleses' ends, although in the philological domain they remain faithful to a certain humanism close to what Erasmus advocated, but, as Pina Martins says, 'si l’érasnisme est forcément un Humanisme, tout Humanisme n’est pas érasmien »105 and with the Society of Jesus, the seed of Rotterdam did not bear fruit and its” eradication "was also due to the sometimes deliberate confusion between erasmism and Lutheranism.

However, Portugal feels the winds of change.

In 1551, the list of vetoed works aggravated that of 1547. From Erasmus had been banned Moriae encomium, Exomologesis siue modus confitendi, Colloquia and Modus orandi Deum, but now the prohibition extends to Explanatio symboli apostollorum, siue cathecismus, the Prologus in Drui Hilarii operates, the Christiani matrimonii institute, the apologetic epistle of interdicto esu carnium, the super methodus compendio perueniendi ad ureram theologiam.

In 1561, six years after surrender to the Jesuits, Erasmus is eradicated through a root prohibition. They follow the example of Rotterdam, François Rabelais, Mathurin Cordier and Beatus Renanus. Adrien Barland, Johann Reuchlin, Vitus Amerbach, John Gertophius and Alfonso Henriquez are in the second class; Lefèvre d'Étâples is best targeted, as De Tribus Magdalenis and Quintuplex Psalterium are prohibited.

The moderate role of erasism of 1547 lags behind when it was not so much the influence of the Counter-Reformation that it tried to curb evangelical expansion in Europe. The initial progressive spirit gives in to the orthodoxy through the phantom of Lutheranism. In the repressive wave, Erasmus is caught and locked progressively. Humanists and European intellectuals after 1550, and especially after 1560, feel that the climate is more than just unfriendly, hostile and repressive.

The metamorphosis of Johannine politics is consummated. Admired by Erasmus (as did Queen Catherine, who had brought the reading of Erasmus from the Spanish court and had works by the Rotterdam) as it appears from the Carmen eruditum et elegans Angeli Andreae Resendii John III makes a global inflection. It is the dark hour for humanist free thinking.

Pedro Sanchez, a man of great responsibility in the Court, could not be oblivious to these changes. The erasmatic calamus humanist of the De Superstitionibus Abrantinorum takes care. We do not know whether Sanchez wrote other texts with the same vein, but prudence advised him not to have it published. The letter to Luis Sanchez, for the enthusiasm and modesty shown in the new directions of the College of Arts, reveals that the humanist did not go unnoticed the course of events. The B.N.L. manuscript where we find Pedro Sanchez's letter to his son presents, in immediate succession, a "missive" from the humanist to João Lopes, disciple of his great friend Jerónimo Cardoso.

Pedro Sanchez mourns the death of Jerónimo Cardoso, a great tragedy for our humanist and, we add, also to Filipa, the master's wife, because through the Dictionary of 1569-1570 and the dedication of the German Stockhammer to D. Sebastião, we know that he was in misery.

We end our brief foray into the F.G. manuscript. 6368 of the National Library of Lisbon with a short epigram of three distinguished elegiac, found on page 328 vo, written by Diogo de Teive to Pedro Sanchez and who, like the previous letter, mourns the departure of Jerónimo Cardoso.

The poem, found in the manuscript immediately after Pedro Sanchez's composition to João Lopes, is the author of one of the great names of the humanist constellation of Quinhentos.

A friend of Sanchez, Diogo de Teive suffered the condemnation of the Holy Of fe Court and a prison sentence, although he was still teaching at the College of Arts of Coimbra for a short time, given that on 1 October 1555, the institution was entrusted to the Jesuits. Certainly Pedro Sanchez followed, with concern for friendship, the misfortunes suffered by Teive, which must have weighed on the humanist's mind when he wrote the letter to his son.
The content of the poem is quite simple. Teive praises the figure of the missing master, made immortal by the verses Sanches gave him, and wishes that the humanist also toast the author of the epigram with the same honor after his death.

First, we are told that Diogo de Teive was still alive in 1569, despite the great plague of that year, “in which time they were the busiest couriers the dispatchers of the Kingdom” had taken names like Antonio Ferreira and Jerônimo Cardoso. In the background, Sanches's response to Teive's request is important in assessing the relationship between the two humanists.

In the Epistola ad Ignatium de Moraes, written in 1579 (since it points to Belchior Beliago's death as somewhat distant in time) Teive is among the deceased poets, for Sanches celebrated first the dead and then the living - despite lack of chronological criteria - receiving only in his honor three verses that do not identify with his status (Lourenço de Cáceres or Jorge Coelho, not so distinct vates, deserved greater attention).

This detail tells us that Diogo de Teive would not be part of the inner circle of Sanches's friendships, unlike his cousin Baltasar de Teive, who corresponded with our humanist, as the F.G. manuscript attests. 6368.

Teive's reduced enthusiasm will translate into the least degree of friendship and not so much a darker reason as the fact that he suffered the shackles of the Inquisition, for Sanches's erasmistic sympathy is known.

3. Conclusion

With this short epistolary and poetic journey we know a little more about the personality of the humanist Pedro Sanches. Arpino's muse, as he had revealed facets of the "great consul," as Sanches calls him in his composition dedicated to John Lopes, resonated with texts by our humanist. Epistolography documents often contribute to the perception of their author and / or recipient and, in the present case, are essential for the study of a humanist about whom we hope to learn more and who illustrates many defining characteristics of the epistolography. Humanism and which are synthesized as follows by Grudin:

Humanism, system of education and mode of inquiry that originated in northern Italy during the 13th and 14th centuries and later spread through continental Europe and England. The term is alternatively applied to a variety of Western beliefs, methods, and philosophies that place central emphasis on the human realm. Also known as Renaissance humanism, the historical program was so broadly and profoundly influential that it is one of the chief reasons why the Renaissance is viewed as a distinct historical period. Indeed, though the word Renaissance is of more recent coinage, the fundamental idea of that period as one of renewal and reawakening is humanistic in origin. But humanism sought its own philosophical bases in far earlier times and, moreover, continued to exert some of its power long after the end of the Renaissance. (1999)

References