

Portuguese Language and Literature in the 18th Century: Margins Between Renaissance, Baroque and Neo-Classicism

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Abstract: *The century of King John V the Magnanimous inspired, in a confluence of early vectors, the most varied works of literary and/or historical character, such as the Corpus Illustum Poetarum Lusitanorum, a reliquary of the Portuguese poets who wrote in Latin. We do not intend to make a thorough analysis of the early texts of the Corpus, but a quick reading seems fruitful for an understanding of the objectives of the oratorian compilers. Thus, the prolegomena of C.I.P.L. They embody a true structural philosophy of the work that leads us through the intricacies of the architecture of this "temple of Latinity". The first volume of the Corpus offers us a frontispiece that indicates ab initio the 'temple porch'. The indications that we obtain refer to the typology of the work: it is a compilation, a Thesaurus, similar to many that appeared in the same century under the influence of the Baroque, such as the Apollo Postilion and the Renaissance Phoenix or under the influence of royal patronage and the spirit of the Royal Academy of History. This work is fundamental for the understanding and study of the Portuguese language, literature and culture in the eighteenth century.*

Keywords: Portuguese Language, Literature and Culture, XVIII century, Renaissance, Neo-Classicism, Baroque

1. Introduction

Our eighteenth century presents us with various literary and historiographical works such as that of Father Francisco de Santa Maria (1653-1713), Historical Year, Portuguese Diary, Abbreviated News, etc. (three volumes, 1714-1744), in the Chronological News of the University of Coimbra (1729) by Francisco Leitão Ferreira (1667-1735), in the editions of D. José Barbosa, in the studies of Cardinal Saraiva, in the genealogical history of the Portuguese royal house de Caetano de Sousa, in the universal and chronological history of the Portuguese Church of Santa Rosa de Viterbo, among others. These works permeate the "national spirit", the history of Portugal, whether the motto is the genealogy, the institutions and their nomenclatures, the chronology or the history, always at the service of a message of national praise and the monarch who sponsored them. (Coelho, 1985).

In this context, the Corpus Illustum Poetarum Lusitanorum. This initial concern with the construction of the Corpus is immediately evident in Admonitio.

The authors are aware that there will be a virtual set of voices that find in this work the organizational lapse of the absence of an order and, therefore, engage in an in absentia dialogue seeking an anticipation that translates into prior justification. Perhaps keeping in mind that 'the receiver can be both a coeval reader and an undetermined reader of the future time ...' (1988, p. 300) the compilers mark the beginning of the Warning with the seal of probability and at the same time of indetermination. when his lexical selection of the paradigmatic axis resulted in the syntagmatic ordering of a causal subordinate conjunction, a pronoun undefined, an adverb of doubt and a verbal form in the imperfect future.

Assuming that an alphabetical or chronological order is sought, or authors propose to clarify the reason for its non-

existence, even though it is not so hidden that it cannot be glimpsed from the outset. In fact, the justification for the apparent 'clutter' of this repository is quite simple: if it were necessary to wait until a variety of long-published works, in hard-to-reach places, were available for a thorough, thoughtful publication chaired by the letters or dates - if this company were crowned with the laurels of success - could never be concluded without heavy remuneration to the god Kronos.

Moreover, by issuing an explicit value judgment on the Corpus, which they consider to be of merit not to require ennobling adjuvants other than its very existence, they considered that trade between order and delay would be clearly harmful, since the former could only be attained by the 'attachment' of the second. Sacrificing order on the altar of the will of the delectable sitters of Lazio and Attica honored, deep down, the divine will (read the will of the august monarch who had commissioned the work), Corpus himself (self-sufficient monument by the excelsa and intrinsic quality) and quenched an auditorium with a Latin choir favored by the Musas'

2. Language and literature: classics and contemporary

The Warning, in a prologue tone (as the Greek etymology suggests - pro: 'before'; logos: 'discourse'), is a small text, before the textual body, which alerts the reader to the main criterion of the compilation: collecting and editing as many texts as possible without the addition of an index, which would only exist when the task was completed. As this ornament would be of little use to the Corpus and would only be possible after the finished collection - when finished - was the promise for the "omega" of the work.

If the Warning was woven by glimpsing a somewhat undefined reader in the Corpus reading horizon in the second text that comes to us in C.I.P.L., the addressee is not only defined but named, described, and praised.

Within the Renaissance aesthetics that names and almost always praises the recipient to whom a work can be dedicated, the attitude of the oratorians and many other authors was analyzed by Vitor Manuel de Aguiar e Silva who outlined an ideological and periodic framework that justifies the that action and we quote:

The recipient of a literary text can be an extratextual recipient: the sender / author can address his text to recipients of a different nature - Jesus Christ, the Virgin Mary, saints, institutions, kings and princes, important personalities of political, ecclesiastical life, social, etc. - whose real existence is affirmed by the logic of the addressing itself. Although it is an extratextual recipient, its choice can sometimes condition and influence the writing of the text itself, thus compromising both the empirical author and the textual author: patronage and its avatars eventually function as a kind of hidden or underground program in relation to textual production. The reference to the name of the addressee and his honorary titles and titles appears in many books published until the 18th century, right on the frontispiece, but the canonical place, let's say, of his appearance is the dedicatory, often written proemial piece under the epistle and in which the compliments to the recipient are often mixed with genealogical and historical-biographical information about it, with considerations and judgments about the subsequent text, etc. The relief given to the recipient in such a large number of literary works published up to the eighteenth century not only expresses the need that many of their authors, as empirical authors, had to solicit donations and material aid - only from the second half of that century onwards. *de jure* became *de facto* and *de facto* a source of pecuniary income - but also the desirability of some of them in so doing to concur with the goodwill of someone capable of providing them with protection against possible threats and dangers of a censorious or persecutory nature. (1988, pp. 304-305)

In the present case, we find in the Corpus text some of the lines that the author of Theory of Literature intersected in this extract, namely: reference to the name of the recipient and his honorary titles, praise to the recipient, considerations about the text and reference to material support. The C.I.P.L. has in D. João V its main recipient. It is to this monarch, "the mighty king of the Lusitanos, the Algarve, Africa, the Ocean, Ethiopia, Persia, Arabia, the Indian, etc.", as his honorary title says, that the compilers deliver their work. in a peculiar way.

Thus, the work is placed before John V's knees like a pillow (the idea of "pillow" suggested by the expression *Ad genua tua* seemed to us more reliable and more logical in this specific context than the idea of "bed") being such. an act

governed not by free will but by absolute necessity, since it had not been the monarch and the Corpus in the likeness of a being, it would not have been conceived, grown, and brought to light. This gift of life is felt by C.I.P.L. who asks to be bestowed with the consecration to the king because he deserves the glory of the work for himself. Within the laudatory spirit of the Renaissance, the authors, by the pen of Manuel Monteiro who signs this dedication, enunciate an outstanding and exquisite set of predicates of the recipient. D. João V destacou-se na sua protecção às letras ou, como diz Manuel Monteiro, *bonarum litterarum protectori maximo, fautori magnifico tendo conseguido um regresso ao século de ouro*. The use of the concept of century which '... not only means a chronological segment of one hundred years, but also means an indefinite long duration or a relatively long but determined duration, as when Charles Perrault in 1687, many years before the publication of *Le siècle de Louis XIV de Voltaire*, compared *Le siècle de Louis au beau siècle d 'Auguste*. Or as when Vasari, long before Perrault, wrote that the times of Lorenzo de Medici were truly *un secol d 'Oro'* (1988, p. 421) implies on the part of the dedicatory author a guideline on panegyric.

When it is written that the Lusitanian king "brought back the golden century" the author has in mind Augustus, the exponent of patronage in Roman antiquity, but when he says that he has overcome it, the praise goes beyond the barriers of similarity and elevates D. João V to a higher crowd. It seems certain that the attitude of the compiler's pen echoes the position of all those who appreciate the Muses as undying messengers of their people and deeds, and that Cicero described it as follows: *'Neque enim wanted to be aversus to Musis, qui non mandari uersibus aeternum suorum laborum facile praeconium patiatur. Themistoclem illum, summum Athenis uirum, dixisse aiunt, cum ex and quaereretur, quod acroama aut cuius uocem libentissime audirit: "eius, what your uirtus optime praedicaretur"*.

Carlos Alberto Louro Fonseca Translation: "No one is really so averse to the Muses that one does not resign to entrust to poetry the eternal trading floor of his deeds. The great Themistocles, distinguished man of Athens, when asked what the covenant or which voice would hear best, replied, it is said, that he was the one who best preached his worth" (1987, 336). -337)

If from Classical Antiquity came resonances of the more or less explicit trade between patrons, rulers and their protégés in which material support or superior sponsorship was exchanged for immortalization through the penalties of their favorites, as happened with Augustus and Virgil, Horace, Suetonius, Propertius, M. Valerius Messala Corvinus and Tibulo, Sulpicia, Aemilius Macer, Valgius Rufus, Cornelius Severus; Patron and Horace, Propertius, Virgil, Varo; Asinius Polio and Virgil; the First African and Ethnic; Alexander the Great and Nearco, Callisthenes, Aristobulus, Anaximenes, Onescript, Cheryl; just to name a few examples. In the Renaissance, this exchange was not only effective but stimulated, constituting an inseparable binomial (Harvery, 1987).

The texts offered are thus the result of the efforts of Antonio dos Reis, which Manuel Monteiro will continue, since there would be a set of poems, such as the beautiful statues of Phidias, worthy of seeing the light under the name of D. John V, for they had not only the approval of strangers, but the praise of the learned, having only one misfortune: that they had not lived under the Johannine heaven, the heavenly proponent of magnificent works. The oratorian also points out in a hyperbolic tone that countless works from various regions of the globe “fly” to D. João V with the aspiration to receive the supernah honor that is the royal patronage. beautiful letters with attention to sacred letters, the highest quality for an Augustus not only alive but outdone, in culture and also in religion (Ramalho, p. 96-97)

The praise of the recipient and above all of the supreme patron is usually built with a variety of artifices and themes but with similar conductive threads.

In the present case, we see the monarch's panegyric always with an omnipresent image: the supremacy of the Portuguese king over the most illustrious Augustus.

The praise of a contemporary by comparison with an ancient is a very common precept since Classical Antiquity and according to Ernst Robert Curtius's position in *Europäische Literatur und Lateinisches Mittelalter* (quoted by Ramalho, 1988, p. 30) in Greece from Isocrates and in Rome from the Flavians. This phenomenon of spiritual elevation, a process of amplification was common in the Renaissance.

Another facet of this text is related to the discursive structure itself and the logical-semantic organization. If we recall some concepts of rhetoric and read the dedication to D. João V and even *Lectori* we come to a conclusion: the Oratorian sentence had in mind a certain rhetorical structure, perhaps not in a totally intentional way, since the structure of this textual fabric It does not reveal a typical rhetorical mold, observant of all its canons, but not completely unaware of this reality because we have uncovered some basic references.

Since Classical Antiquity, rhetoric has a pragmatic character as a direction for the meaning of effect, distinguishing three types of intentionality: intellectual intentionality, moderate emotional and passionate (1981, p. 99) that permeate the present texts. larger, sometimes to a lesser extent.

The discourse is always in a certain dialectical tension mainly due to the opposite poles, both as to the theme, as to its functioning. As for disposition, art of the effective organization of materials (arguments) were established rules of structuring for the various types of discourse. Thus, the classic discourse (*oratio*) comprises the following elements: *exordium*, an introduction that aims to capture and captivate the attention of the reader / listener; *narratio* (narratio), narrative or exposition of the succession of events, exposing them to the reader / listener in a clear and straight manner; *argumentation* which can be divided into a positive justification (*confirmatio*) and a negative justification (*refutatio*) and can present traces of objectivity or affection according to the speaker's objectives; *peroratio*, usually presenting a concise summary (*recapitulatio*) of the demonstration and an appeal to the passions.

The scheme we have presented is neither consensual nor rigid as it may undergo changes and substitutions of its elements. If we are allowed to read the Dedication, while safeguarding the proper boundaries between this text and the classical models, bearing in mind some characteristics of classical rhetoric, we find certain textual passages that seem to make points of contact transparent. (Rebelo, 1982)

A first point of contact is the salutation which in the Dedication comprises the initial words (*Rex Augustissime*) right after *Ioanni V. potentissimo lusitanorum regi, Algarvian, Africo, Oceanic, Aethiopico Persico, Arabico, Indico, & c.* followed by a captive *benevolentiae* beginning with an image that we have already had the opportunity to refer to, the *Corpus* as a "polluinar", and which is reinforced by a laudatory argument that has a 'obligatory' character (*debitum*) since its own birth (*concupi*), its development (*adolescere*) and its publication (*in lucem prodire*), all due to the monarch and hence the almost personification that the oratorian presents in which the book itself asks to be consecrated to D. João V (*tibi ... iure quodam peculiari postulat adscribi*).

The very fact that this origin remained a secret is interpreted with a finalistic and laudatory penchant: it was not fate (fact), eminently inexorable force and little or no noticeable design (thematic contagion of the omnipotent Greek *moira*, sometimes with a force superior to the very wills of the inhabitants of Olympus) but a mystery (*mysterio*), cloud, initially connoted with the unfathomable but which, in the end, can reveal what hides, as happens in the present case. The mystery is revealed and the hidden contours are, after all, a compliment. The aim is to praise the king, successively praised and progressively praised. Praise rises in tone: first, it is the 'maximum protector of good letters' (*bonarum litterarum prolectori maximo*), then 'magnificent fautor' (*fautori magnifico*), the interpreter of the return to the golden century (*saeculum aureum redire cogenti*), Indeed, he equates it with the exalted Augustus, and, lastly, what surpassed that magnificent age and its highest cult (*imo superanti*), which raises it above the highest star of the universe of patrons.

This is followed by an argument with features similar to intellectual intentionality, an example of *probare*, when it presents a kind of reward for the monarch's investment in C.I.P.L. which is the general appreciation and glory of the Muses, to which no king or prince would steal. After a succession of earthly and mythological compliments, a compliment of Christian character: the king's action is compared to the action of God himself with the image of the breath of life. (*Haui omnino absimiliter ac*) *primum corpus humanum illam habuit Diuini oris afflatu*), example of the ornament (*ornatus*) of natural speech. (Grimal, 1992)

Note that the Oratorian follows a well-delineated line of reasoning based on a well-woven construction that reminds us of Heinrich F. Plett's words about rhetoric: “What is rhetoric? Rhetoric is an art. Art here means technique The product of this technique is an artifact, that is, something that is not linked to nature and its chance, but is produced by the methodical rationality of man. In other words: rhetoric is a

method that touches an eminent characteristic of man: the word. As a method, it is characterized by a corpus of rules. These rules are not arbitrarily arranged, but are co-related from the point of view of logical reasoning. A possible equation of the classical narrative with this text would result in a hypothetical beginning of the narration of Corpus history with a new attribution to the laurel monarch for being the mentor of the idea (*Iussisti augusta pariter, ac mangnifica pietate ductus*). In the narrative / *expositio* we find, within an intellectual intentionality, an instructive purpose (*docere*) that aims to inform the receiver about the state of affairs, in this case, about the state of the textual heritage of the Corpus that was in an extremely difficult situation since the unpublished material was "half buried" (*mondum editae iacerent semisepultae*) and the published and dispersed was on the brink of perdition (*peneque in interitum uergerent euulgatae, ac dispersae*). Once the situation has been exposed, the king goes back to his praise, because he owes the salvation of this set of texts, an objective fact, logical proof, which gives strength to the central laudatory message, and which recalls the argumentative objective (*probare*). for without the king's action, the texts would be lost through the depletion caused by the passage of time (*iniuria temporum*) and the depletion caused by men (*incuria hominum*).

The transition to the moment of *argumentatio* is not very visible with the exception of the thematic change. There is talk of the death of the initial compiler, Father António dos Reis, as the main reason for the delay in the elaboration of C.I.P.L. This argument is reinforced by the oratorian's praise, compared to a new Prometheus, mythological ornament with one alteration: the early Prometheus had stolen the fire of the gods and animated the inert body of the first man, while this new Prometheus received the fire of the god (D John V) on loan and so peacefully (*ueluti nouum Prometheum, in the face of the mutuata*).

Next, the Oratorian continues to praise the textual material in the *probare* line, justifying the action of collecting poetic productions by adding a new 'argument'. The examples of the triple appreciation of comparing the texts to the works of the famous Greek sculptor Phidias (*quasi quaedam Phydiae signa*) and the words of praise of foreigners (*ab exteris probata*) and the applause of scholars (*eruditorum plausibus*) is a follow-up to *probare*. (There are three material proofs, the testimonies).

The value of the texts is only opposed to a blemish, that of their authors were not born and lived under the rule of D. João V (new panegyric) because more illustrious would be the literary products inspired by such Phoebus Apollo.

However, what a priori saw as failure is circumvented and overcome by another compliment: the king will give them new life, resurrect them, new image of Christian features (*hos rediuiuos facies*).

The dedication to the new Augusto ends with a moment that approaches the *peroratio*. This final part of the text begins with *Quamobrem*, a recap and summary point. This is followed by the 'request': the real protection of Corpus, a double honor due to the outstanding sponsoring entity that

enriches C.I.P.L. (I have the sponsorship id *Corpus dignari, tibi, Rex Augustissime, placuerit*) and that also enriches the lives of the authors written by the oratorian (*eodem quoque authorum uitas, who pro and absolving me scriptae sunt, Maiestatis Tuae clementia mihi pollicetur*) he had known when the king protected his work, dedicated to D. João V, which portrayed the portraits of the five kings of Portugal of the same name (*ila scilicet clementia, qua maxima quo Ioannes Portugalliae Reges a me tibi sacratos dignatus es amplecti*), protection which in general was the hallmark of the monarch's immense patronage halo. This virtue is presented in a hyperbolic way, as we have already said, when it is stated that the writers' own writings "fly" to D. João V (*ad te conuolantia*) from the remotest plagues of the orb (*the remotioribus Orbis plagis*) by adding , in the tone of personification, who wish to be consecrated to the most august monarch (*tuoque Augustissimo momini sacrari*). The strategy of the 'request' is thus based on a cumulative and successive effect of praise in order to arouse the king's support and mercy.

The sender worked the message by sculpting it with the chisel of the argument, with the predetermined purpose of mobilizing the receiver.

The oratorian Manuel Monteiro ends his dedication with an exhortative tone, a textual function linked to the deliberative genre (*genus deliberatiuum*) and which we find, for example, in public speeches, didactic poetry and sermons.

Thus, Manuel Monteiro expresses a triple wish: that D. João V become a learned and clement monarch for the authors (*te ubique authoribus benignum exhibentem*), a royal patron, in the redive and outdated classical tradition, a protector of Good Letters, of culture (*bonarum litterarum protectorem*). The supreme condition for maximum recognition and value will be to become a protector of good letters without neglecting the sacred letters (*quod sublius est, facturum bonas, cum non dedignaberis sacratas*). Basically, the Oratorian draws an ideal profile of the monarch imbued with the typical values of Renaissance humanism: royal patronage of the Fine Letters, always inspired by the Italian example, cradle and constellation of great humanistic centers (only possible due to the enlightened spirit of great princes and large families who held political power such as the Medici in Florence, the Sforza who took the place of the Visconti in Milan, the House of Aragon in Naples, the patrician class of the Republic in Venice, the Papacy in Rome. This quality has always been concatenated with the Christian spirit, especially since, at the height of the Renaissance, "the old quarrel between Humanism and Catholicism, under the aegis of Pope Julius II, was inaugurated, and the great era of Roman humanism was inaugurated", as Luís de Sousa says. Rebeloxiv, and virtue appreciated by the dedication author, himself a man of God, who tried to construct a panegyric of the king, emphasizing exemplary values. airs, an attitude of contours and didactic objectives aimed not only at an explicit receiver, the monarch, but also at spreading an ideal portrait for the indirect recipient political class.

In any case, the Oratorian constructed his discursive fabric by weaving it with a more or less explicit rhetorical web,

cutting the text with a now mythological, sometimes Christian chisel, in a synthesis grateful to the spirit of Renaissance humanism.

The dedication is a text "historically motivated by the economic, social and ideological-cultural circumstances." Royal economic protection becomes essential for the arts and authors, especially until the end of the 19th century. XVIII.

After the Corpus was consecrated to D. João Vueluti ... puluinar, we have another text of proemial content dedicated to the reader. In a Latin "Ciceronian" vein, sometimes dawning the virulence of the Catilinarians, now the solidly woven argumentative discourse of judicial defenses, the oratorian sentence present in *Lectori* has a singular character in the way in which the defense alternates with the vitriol of the word.

In the first instance, we should bear in mind that 'Prefaces and forefathers, explanations and promemors often cast in captivating epistolary, exordes and epilogues, certain chapter titles as well as certain clarifying notes, are as many structural and para-structural elements of the text in which this in absentia dialogue of the textual author with the reader often circulates. The "I" that warps the textures of the text often inscribes in that same textures the generic name and pronouns of this disjointed and deferred interlocutor - reader, you, you ... - in acts of varied speech, illocutive force and, immediately, perlocutive: promises, requests, complaints, advice and suggestions of subtle conative purpose, complicit confidences, criticisms, tugs and diatribes ... 'which, in fact, converges with the content of this initial text, in which the reader, in a dialogue in absentia, receives explanations, confidences from the issuer and is alerted to criticism and complaints. The warning to the reader is intended for a benevolentia captatio so that the Corpus is welcomed and, moreover, that it wins the reader a paladin, a staunch defender of it.

The main recipient of the message in question identifies with '...the intended reader or the targeted reader (' der intendierte Leser ', the intended reader '), that is to say with the reader that the sender has in mind when write text or a text fragment. The existence of the reader ... is one of the parameters of the global semiotic conditionality to which the sender / author cannot be based on his literary production process. However, the reading public to whom the author addresses his text as an "appealing structure (Appellstruktur), with which he implicitly and / or explicitly dialogues, is never, and cannot be, a timeless and universal audience, since writing for readers of all time and everywhere, historically and socially disembodied, represent an impossibility of semiotic practice.

Quite the contrary, an author's textual strategy is usually established and executed taking ideally into account a peculiar kind of reader ... '(1988, p. 300) In this case, it is the humanissime Lector, the reader. imbued with the worldview of the Fine Letters. Other writers have stated the kind of reader who would be the basic recipient of their words.

In a first instance of recollection, the memory of the romantic Almeida Garrett visits our mind. In his travels in my land, he engages in a dialogue with the reader, his reader, "benevolent reader", "friendly and benevolent reader", "candid and sincere". , "Dear reader, my indulgent one."

Gracián addresses *El Criticón* to the "judicious, non-malicious lector"; Flaubert acknowledges that *L'Education sentimentale* was written for Sainte-Beuve, the intelligent reader paradigm; Mallarmé sets aside the hypothesis of his poetry aimed at a mass audience; Valery advises writing exclusively for the reader 'intelligent and likely to be dominated by any form of manipulation'; Fernando Pessoa / Alberto Caeiro has in mind a reader who can read patiently and in a ready-made spirit. The Corpus reader should have a set of predicates that we gather in a reading of *Lectori*.

Manuel Monteiro begins his remarks to the humanissime lector, revisiting the docere's rhetorical echo (informing the receiver) referring to the tragic loss to C.I.P.L. It was the death of Father António dos Reis, who had received from D. João the charge of compilation and editing, and which caused a delay in the organization of the work. Manuel Monteiro then begins, in a narrative / expository tone, the history of the works undertaken by his oratorian confrere, not without first praising him as a cult of the Muses. In fact, Manuel Monteiro refers to the poetry of António dos Reis who makes him a litteraria optime meritis republic, adding us his *Enthusiasmus Poeticus*, long composition «sister of soul» of the *Epistle to Ignatius of Morals* by Pedro Sanches in which the oratorian demonstrates his aptitude as a cult of Apollo.

António dos Reis had already collected and edited numerous texts in seven volumes or, according to the virginian resonance image *hunc uberem fundum excoluerat, abeoque bonae frugis copy acceperat*, also completing the lives of Pedro Sanches, Henrique Caiado, Fr. Francisco de Barcelos and António Figueira Durão. However, his task was incomplete with his death. (1981, pp. 91-92.) Manuel Monteiro accepts the inheritance, takes up the «topic of affected modesty» xxi, and points out his goals: *opera recognoscere, authorum many consecrate caeteraque desiderantia supplerem; postea uero, which supersunt colligam, collecta typis refuse; donec eadem diligentia pensum accurabo*, that is, 'to examine the works, to write the lives of the authors and to supply the rest that was missing. Then I will gather what is left, I will print what has been gathered until I fulfill my task with the same diligence.

Manuel Monteiro builds a discourse based on "bias" (*utilitas causae*), trying to influence the referee, in this case, the reader, so that he is linked to the master idea that defends the "speaker". The oratorian then enters the persuading phase to win the reader for his cause and within the docere intends to influence him intellectually. It uses arguments that mobilize affections at times through *delectare*, in order to arouse mild affections, at times of pathos, linked to the *mouere*, who wants 'violent' impulses in the response.

At first, he believes that the Corpus will be well received by the cultivators of the Fine Arts due to the profusion of

pleasure and elegance that the work emanates, which also reminds us of the epithet with which the "most human" reader toasted, thus resulting in a call for attention. to the benevolence with which the reader should receive the CIPL, or was not one "among the cultivators of the Human Letters". He also hopes that delight will inspire anger, which reminds us of the emotions aroused by the genus demonstratiuum (genus demonstratiuum), for this is the prize of those who despised the illustrious Latin verses of the Portuguese Vates, relegating them to pastures of cockroaches, enemies. books.

On the other hand, although these poems are very elegant, it does not exclude that they are badly received by detractors, the infidels of the national Fine Letters who, in their heretical crusade against the beauty of the Corpus texts, receive in advance terrific epithets. In a violent diatribe, the oratorian equates them to the nauseating Harpies, calls them "free slanderers" from the Portuguese corners.

After the attack on opponents, the Corpus defense with several arguments: the intrinsic quality of the work elevates it so much that canes lunae, quam bite nequeunt, minime adlatratos, aut jump birrituros, that is, "dogs will not bark not even growl at a moon they cannot bite 'and it will not be necessary to drive them away with the' whip 'and, if criticism persists, the Portuguese should be comforted by the examples of Classical Antiquity as Homer, Pindar, Theocritus too Plautus, Terentius, and Virgil suffered vilification.

Those who deserve the criticism of the oratorian are all those who "think that their honor may come not from merit but from the mistakes of others" and not those who "do not fear that their glory will be erased by the glory of others, on the contrary, are sufficiently aware. that she can shine in her shadow. The latter will welcome Corpus.

After this epictic moment of praise and attack, Manuel Monteiro returns to the forum of selection and textual grove pointing out three causes so that the present edition was no longer enriched in relation to other compositions: the incurias of the ancients, who gave custody of these literary temples to their greatest defilers, moths and cockroaches, and did not immortalize them in cedar and cypress; the dust and remote coffers that close and cover printed texts in countless places and the impossibility of visiting the large libraries.

After the considerations regarding the textual collection, the continuant of Antonio dos Reis warns of an already usual situation, that the nations take pleasure in the honor of claiming for themselves the place of birth of the illustrious men. He warns that this fact does not apply to Corpus for two reasons: all the authors present in the compilation are Portuguese because they attest to the collected evidence and because exterorum penu haud indigemus.

Pedro Sanches's case, however, proves the opposite, at least in part. The humanist, as we know, is Castilian of origin and, as to being Portuguese, can only be considered this way if we remember that this status was acquired when it was established in Portugal.

De facto, os elementos da comitiva da rainha D. Catarina usufruíram de nacionalidade portuguesa e, deste modo, Pedro Sanches é português. Por outro lado, Pedro Sanches, abraçou o nosso país de alma e coração, confessando publicamente que é «lusitano» o que, no contexto humanista recebe outro argumento adjuvante se pensarmos que Alcântara, onde nasceu, faz parte da antiga província da Lusitânia.

O texto proemial dedicado ao leitor termina com um elogio ao monarca que foi o principal promotor da obra e é justo, por isso, que a glória da publicação destes textos reverta em favor de quem os protegeu e publicou «com grandiosos encargos», na linha da dedicatória que antecede este Lectori. (Cardoso, 1996)

3. Conclusion

In conclusion, the proemial texts of the first volume of C.I.P.L. They present us with important points for the structural understanding of the work, compiler guidelines, reflections of the time, adopted criteria, thanks to the royal munificence and a captatio benevolentiae from the reader, always with the hint of a rhetorical argument that did not deserve our further attention. that the figure of Pedro Sanches arouses and deserves other care. However, we would just like to reiterate a reflection of the authors and the time in the construction of these early texts.

Crossing the lines dedicated to D. João V and all the Corpus prizes we considered, antecedents of the "Life of Pedro Sanches", we noticed that the oratorian penalty shows a discursive mentality imbued with rhetoric. Rhetoric, "a more or less well-elaborated system of thought and language, which can serve the purpose of the speaker in order to achieve the desired effect in a given situation", receives, in the century of publication of the CIPL, a considerable increase.

Whether through profane or ecclesiastical studies or through markedly didactic or more literary and stylistic texts, rhetorical revival will, in a humanistic manner, seek the first waters, the original sources. They revisit Cicero and Quintiliano, translate the Poetics of Aristotle and the Treatise of the Sublime of Pseudo-Longino.

In line with the recovery of the classics, it is important to highlight Luís António Verney, who intends to connect Cicero and Quintiliano with the French rhetorical currents in Lamy's work, which Verney follows. Oratorian, Verney distinguishes himself from the teaching of traditional Jesuit rhetoric, attacking it and drawing innovative perspectives on the horizon of pedagogy. Breathing the atmosphere of the European rhetorical canons we also find José Nunes Ribeiro Sanches, Vilalobos de Vasconcelos and Martinho de Mendonça.

Manuel Monteiro's interest in rhetoric, as well as reflecting the general atmosphere of the 19th century. XVIII (remember that this time saw translated into Portuguese the

Treaty of the Sublime, by Custódio José de Oliveira and the Poetics of Aristotle, by Ricardo Raimundo Nogueira, capital works for the study of rhetoric alongside a didactic approach - as concatenated with poetics, in most cases, is taught in all schools of pre-university preparation, in addition to the relevance of the studies of this theme developed in the Royal College of Nobles and the Royal College of Mafra) is reflected in the studies on she carried out.

Also António dos Reis has his name associated with rhetoric at this time and Barbosa Machado, for example, quotes him in relation to a work by António Felix Mendes, Exegesis Rhetorica sacra prophana of the Countess of Atalaya's Exequias sermon recited by Father António dos Reys of the Congregation of the Oratory, which exposes the rhetorical device of the sermon.

Other elements of the Congregation of the Oratory gave birth to studies on rhetoric, such as Elements of Invention and Query Retorica or Principles of Eloquence written, and illustrated with brief notes, printed on Off. Patriarchal of Francisco Luiz Ameno in 1759 and Elements of Rhetorica for use by the Schools of the Congregation of the Oratory of Fr. Antonio Pereira and Breves Rhetorices compendium or the Literary Theater or critical origin of letters. In which there is a clear idea of the principle of the sciences of Fr Manuel Tavares.

Given this atmosphere, we believe that the Corpus prizes received the rhetorical calamus of the Oratorians António dos Reis and Manuel Monteiro resulting in full weavings of logical coordination and argumentative dialectics in an apologetic presentation of the architecture of the work.

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