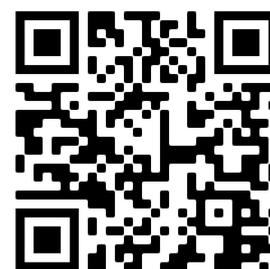


# Portuguese language and literature in Renaissance: the life and work of the humanist Pedro Sanches

Luis Cardoso

## Abstract

The Portuguese Renaissance is truly connected with the ancient classics in language and literature. Many humanists in Portugal began a large movement that wanted to understand the ancient Greek and Latin writers and to bring to the Renaissance their thoughts and words. Portugal opened the doors to European humanists and the new ideas entered the Portuguese culture. One of the humanists that came to Portugal was Pedro Sanches, who worked in the royal palace and is an example of a true humanist in his life and work. His texts and deeds reveal a profound knowledge of the ancient classics, enlightened by the Renaissance way of thinking, leaving behind the Middle Ages and building a new man for a new world.



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## INTRODUCTION

Portuguese literature during the Renaissance was strongly marked by the influences of humanists and classical authors, similar to what happened in Europe. Szönyi (2018) addresses this theme and writes about the humanists:

*It is a commonplace about the Renaissance that it opened up new horizons for the Medieval Europeans in more than one direction. Looking backward, the people of the Renaissance rediscovered the cultural and intellectual heritage of the classical Antiquity. Looking upward, they discovered the real structure of the skies, the place of the Sun and the planets. Looking forward, they found new geographical horizons and discovered new lands and new races. Moreover, even looking around themselves, they opened their eyes to new features of nature: the lower strata of the Great Chain of Being, from the minerals through plants to the animal kingdom including their bodies. All this contributed to the revolutionary forging of the natural sciences. These discoveries resulted in the reconfiguration of science and even the arts: for example, perspectivic representation meant a new way to show three-dimensionality on two-dimensional surfaces from mapmaking to high Renaissance painting. A particular intellectual layer, the humanists played a crucial role in the above-outlined developments. Not that we have a consensus who exactly were the humanists and what did they exactly do. Before starting with the main narrative, it seems useful to cast a glance at the historiography of the term and what one can see behind it. The German educator F. J. Niethammer coined the term Humanismus in 1808 to express the emphasis on the Greek and Latin classics in secondary education (Kristeller, "Humanism and Scholasticism" 574). The word was then applied to those scholars of the Renaissance, who had also advocated and established the central role of the classics in the curriculum. "Humanismus" derived from the Renaissance term, "humanist," referring to professors, teachers, and students of the humanities and the student slang created such words like "umanista," "jurista," "canonista." (2018, p. 5 – 6)*

Copson (2015), addressing the concept of Humanism and Humanist, recalls its Renaissance origin and the permanence of its meaning during later centuries and nowadays:

*Within academia the use of 'humanism' to refer to the Renaissance movement (often: 'Renaissance humanism') persisted and still persists; outside academia, it was the second meaning of 'humanism' and 'humanist' that prevailed in the twentieth century. By the start of that century the words were being used primarily to denote approaches to life – and the takers of those approaches – that were distinguished by the valuing of human beings and human culture in contrast with valuing gods and religion, and by affirming the effectiveness of human reason applied to evidence in contrast with theism, theological speculation, and revelation. At this time the meaning of 'humanism', though clarified as non-theistic and non-religious, was still broad. It was only in the early and mid-twentieth century that men and women began deliberately systematizing and giving form to this 'humanism' in books, journals, speeches, and in the publications and agendas of what became humanist organizations. In doing so, they affirmed that the beliefs and values captured by this use of the noun 'humanism' were not merely the novel and particular products of Europe but had antecedents and analogues in cultures all over the world and throughout history, and they gave 'humanism' the meaning it has today. (2015, p. 2)*

Let us remember an illustrious Renaissance writer in Portugal. Our pilgrimage through the first volume of the *Corpus Illustum Poetarum Lusitanorum* comes first from the first biography written by Father António dos Reis, the initial compiler, which comes to us after the initial texts and transposes us into a temporal portico that could be presided over by the Roman Janus. In fact, we leave behind the eighteenth century cultural worldview and enter the first antechamber that will lead us into the cosmos of Renaissance Humanism. The 16th century cultural universe comes to our eyes with the first humanist to earn the honor of beginning the journey to the 16th century: Pedro Sanches. On page eleven, the famous *Epistola ad Ignatium de Moraes*, or *Carmen de Poetis Lusitanis* (as it is also known) appears, as sixty poets who wrote in Latin appear in it, a composition that appears in the light of the edition by the organizers of C.I.P.L. The relevance of the poem, so to the taste of the "eighteenth century collection", coupled with the fact that it was edited for the first time, a fact that only ennobles the Corpus, may have been the reason for the humanist's text to preside over the portico of the work. The first volume of CIPL, regarding Pedro Sanches, presents us with a biography prepared by Fr. António dos Reis, *Vita Petri Sancii Vlyssipponensis*, a set of testimony concerning the author, taken from texts by Jerónimo Cardoso, Diogo Mendes de Vasconcelos, Jorge Cardoso, João Franco Barreto and André de Resende, as well as a letter addressed to the humanist, written by his son Luis Sanches, and an "Elegy of a certain exile", which precede the Epistle to Ignatius of Morais.

#### **PEDRO SANCHES: AN EXAMPLE OF THE PORTUGUESE RENNAISSANCE LITERATURE**

*Vita Petri Sancii Vlyssipponensis* is a biography that has as its 'soul mate', if we are allowed to express it, the profile Barbosa Machado traces of Pedro Sanches in his *Bibliotheca Lusitana*, with frequent inaccuracies, specular in both authors. Not infrequently the biography results in the reading of the testimonies of men of letters and data from Sanches's own compositions, which led to inaccuracies and inaccuracies of his leading biographers. About Pedro Sanches there is still a cloud of details to unravel, as the scarcity of data prevents even today from constructing a complete biography. However, various contributions have brought to light elements that allow us to delineate the main designs of the Fates regarding the life of the humanist. We speak about the degree dissertation of Cândido Aparício Pereira, *Subsidies for the History of Humanism in Portugal*. Pedro and Rodrigo Sanchez, from 1954, by Joaquim Veríssimo Serrão (1962), by José Galdes Freire (1962) and mainly from the various articles and investigations by Américo da Costa Ramalho (1969) that contributed decisively to the author's knowledge. Firstly, the surname 'Sanches' is of patronymic origin and there are several strains with this name from various Sanches. Thus we meet Count D. Vasco Sanches, who appears to us in the *Book of Lineages* - 4, the first of which we hear; the Sanches, called the Ameixoeira; the Sanches of Castile; António Sanchez, Castilian nobleman who gave birth to the Sanches of Porto; others from Castile who came to Portugal at the time of King D. João III and that ms. No. 1119 of B.N.L. indicates as three sisters. Another family, that of João Rodrigues Valejo and Isabel Alvarez Sanchez, whose son Pedro Alvarez Sanchez, of the Sanchez de Estremadura lineage, who lived in Albuquerque, then in Vila Viçosa, was Gil Álvares Sanchez, his son, who married D Guiomar of Landim. Due to a crime, he retired to the protection of Duke D. Jaime, accompanying him to Africa, notably Azamor, in his taking in 1513. From this lineage came the branch of Sanches de Baena, thanks to the connection with the branch. firstborn of this family. The *Armorial Lusitano* also mentions that from the Spanish Extremadura, namely Brozas, where they had solar, came to Portugal three children of Salvador Diaz Blasquez and his wife Isabel Sanchez: Rodrigo Sanchez, Pedro Sanchez and Salvador Sanchez. According to the same source, Rodrigo came with Queen D. Catarina, wife

of King D. João III; Pedro came with the princess D. Joana, mother of the future D. Sebastião, sister of Carlos V of Spain and who came to marry the prince D. João; As for Salvador, he only tells us that he married, left a generation, and that he had also accompanied D. Joana. If we cannot doubt that Pedro Sanches was Castilian, other data do not deserve such consensus. According to Ramalho (2001) published in the Luso-Brazilian Encyclopedia of Culture Verb, which gives us a bibliographic summary concerning Pedro Sanches, he was born in the village of Alcântara, on an unknown date (although Silva Dias points to 1541), a small locality. situated a few kilometers from the border with Portugal, in the province of Cáceres, on the left bank of the Tagus. Thus, the first question that arises concerns the nationality of the jurist emeritus. In fact, these data contradict their leading biographers. Father António dos Reis begins the inaccuracies of the life of Pedro Sanches with his own title where he indicates the "cradle" of the humanist: Lisbon. Barbosa Machado corroborates the error and states that the humanist is "born in Lisbon as he confesses in Epist. ad Ignat. de Moraes falling on Cardinal D. Miguel da Sylva », which is nothing but what Antonio dos Reis says in Vita Petri Sancii - wrongly - Vlyssipponensis. Pedro Sanches, despite having celebrated Lisbon in many compositions - as the Oratorian says - these compositions that the flow of time did not bring to us, was not born in the city of Ulysses. Pedro Sanches was the son of Salvador Diaz Blasquez, an in utroque iure lawyer from Vitoria. Pedro Sanches himself, in his letter to his son Luis, included in these considerations, refers to his parent. Pedro Sanches sees in his son reflected the facial features of his father (hoping that virtue will also be reflected) who says that "he was cultured, in the judgment of many, and very versed in both rights. If he had not died at the age of thirty, he might have achieved a great name among the learned. In the life of Pedro Sanches, António dos Reis says that his father is called Luis Sanches and is Spanish, as is Barbosa Machado, a mistake derived perhaps from the name of his grandson, Luis, of a certain tradition of onomastic inheritance between these two elements in the genealogical line. and because Pedro continued his mother's nickname Sanchez and not his father's Blasquez. From his mother Isabel, daughter of nobles of Extremadura, inherited the nickname that would pass on to their descendants. He was married to D. Maria de Rosales, of noble blood (according to Barbosa Machado and Armorial Lusitano), of whom he had three children, on whom the data of the various biographers do not converge. Father António dos Reis states that his eldest son was Manuel and that he secretly boarded Tangier to fight the Muslims, while Barbosa Machado makes a completely different picture, making no mention of any military onslaught, not even naming him by his father. same name.

Thus, in the Bibliotheca Lusitana, the magistrate's eldest son is named Rodrigo Sanches - like Pedro Sanches's brother - he was Secretary of Justice and Commander of Viana, married D. Luísa da Fonseca, who had a daughter, D. Joana da Fonseca, who would later marry Francisco de Faria Severim, Chief Executor of the Kingdom and Registrar of the Royal Treasury. In his Bibliotheca Lusitana, João Franco Barreto even says that Gaspar de Faria Severim, grandson of Pedro Sanches, kept his compositions - as we can see in one of the testimonies dedicated to the jurist and poet emeritus - and in the manuscript F.G. 6368 of the Lisbon National Library, which includes the correspondence between Pedro Sanches and Jerónimo Cardoso (from fols. 309 to 315), we can find, after a letter from the humanist to his friend Cardoso, an indication that reiterates the relationship: «Jerónimo Cardoso He printed these letters in the book of his Epistles which he later published in Lisbon. From there he took Manuel de Faria Severim [nephew of Manuel Severim de Faria (1582 / 2-1655), Évora Chantre and historian], to restore to this volume the almost disappeared studies of his ancestors ». António dos Reis and Barbosa Machado converge again on the data regarding the other children.

Atanásio Sanches, Moço Fidalgo, Knight of the Order of Saint James, entered the Holy Trinity Institute in Santarém and died, aged 73, according to both authors, on suspicion of poisoning through a potion or remedy given by Jews. The son of Pedro Sanches, according to Barbosa Machado, a gentleman in the palace of D. João III, knight of the Order Santiago, joined the Order of the Most Holy Trinity coming to study the "school sciences" in Coimbra. Preacher of Queen D. Catarina, rector of the College of Coimbra, minister in the Convents of Lisbon, Santarém, Ceuta and in the «Convent of Louza located in Transmontana Province», stood out for her oratory gifts and attacks on Jews, especially in a of the Lenten sermons in Vila-Flor, a fact that has motivated a fatal attack on his life. The alleged poison blamed by the Jews caused their disappearance from this world on May 22, 1595, aged 73. Latin poet, like his parent, praised the "Princepes of this Reyno", as Jorge Cardoso attests, and "Being Minister of the Convent of Ceuta did the Practice at the time in which El Rey D. Sebastião entered. In the Elegy of a certain exile, addressed to Pedro Sanches, presented to us in C.I.P.L. Among the testimonies, we find a reference to a son of the humanist who went to fight for Africa, without warning his parents, between verses 35 and 40. The author regrets the displeasure suffered by Sanches, since his son had gone to Africa without his father, in a company as risky as it was foolish. However, the impetuous and determined young Louis Sanches, to whom his father addresses in the 1559 letter, urging him to study and to follow the 'right road', could be seen as the descendant of Sanches quoted in the exiled elegy. . On the other hand, António dos Reis and Barbosa Machado do not identify Luis with the reference of this elegy. In fact, the author of Bibliotheca Lusitana does not even mention an African assortment of a Pedro Sanches descendant. António dos Reis identifies Manuel as the African but Barbosa Machado calls Rodrigo the oldest of the three children. Thus, this aspect of the biography of one of Pedro Sanches's sons remains unraveled. As for his son Luis Sanches, the two biographers coincide in the biographical sketch. We know that he studied Civil Law in Coimbra and, initiated in the Latin language by his father, cultivated it in such a way that it competed with him in both prose and poetry.

In the texts we analyzed, we found a number of elements that corroborate these aspects. In Luís Sanches's letter to his father, which appears among the testimonies, the humanist's son, right in the Renaissance line, imagines a nymph who visits him in Coimbra with messages from his father from Lisbon. After a narration adorned with mythological motifs, certainly in the light of his father's style, he ends up saying that he can send that nymph whenever he wishes. On the other hand, if the father finds that his son builds his compositions with paternal verses, there is no reason for regret, because the quality bears the distinctive mark of justice. we may conclude that it may be later, or at least not too distant in time from the time that his father sends him from Lisbon on December 20, 1559. Pedro Sanches is aggravated by his son's departure, since he accepts the resolution to go to Coimbra, but as stated in the letter *Inuitus laudo*, "I praise her against her will". As for Luis Sanches, we know that in 1559 he barely counts three luster, that is, he is around fifteen, so we can conclude that he was born about 1544, shortly after his father left Bachaim where he had been three years. From the content of the letter we built a psychological profile of resolution, determined spirit, constancy in customs. He goes to the gym under Venegas' preceptor, reminds Sanches's father of physical traits, and has Rodrigo Sanches, his uncle, and Brocense, "ancestor blood relative", as role models. Pedro Sanches also says that he omits "our other relatives for consanguinity, experts in doctrine and experts not without praise" but, as to certainty, we only know well the chaplain of Queen D. Catarina, prior of Óbidos and man of culture, Rodrigo, brother of the humanist. As for the Salmantino humanist Francisco Sanchez de las Brozas, the Brocense, the

degree of kinship is difficult to discern. Aubrey Bell, in the monograph he wrote about Francisco Sanchez (1925), published by the Hispanic Society of America, presents two aspects that clash with Ramalho's opinion. Bell argues that Brocense is nephew of Pedro and Rodrigo Sanchez, which raises doubts; secondly, Pedro Sanches's father, *perbene doctus utroque iure*, does not fit the modest origin that Aubrey Bell attributes to him. Ramalho, besides pointing out the criticism, adds that the expression "*aiuto sanguine*" is not very in keeping with the intimacy that existed in the 19th century. XVI among confreres cousins. It also states that the same expression may have a *stricto sensu* reading - which would indicate a common grandfather, and kinship would be that of 'right cousins' - and a *latu sensu* interpretation, which suggests common ancestors and a more distant kinship. Another point that brings together the halo of doubt is the exact time of Pedro Sanches's coming to Portugal. It is believed to have been part of Queen Catherine's entourage of Austria when she came to our country to marry King John III in 1525. António dos Reis says that who followed the entourage was his father, in line with what Barbosa Machado says. In Queen Catherine's entourage come many men of letters, humanists, as stated, for example, by Teyssier (1978) or Terra (1975), as well as church members. Let's look at this last aspect what the chronicler Luís de Sousa tells us: «He has brought His Highness with him some servants, who in this realm have gone much further in office and esteem, deserved by parts of understanding and prudence. They were: in the ecclesiastical, Julião d 'Alva, Paulo Afonso and Rodrigo Sanches »(Pinho, 1987, p. 40) We know that Julião d 'Alva, future bishop of Portalegre, Paulo Afonso, royal official and statesman, and Rodrigo Sanches were born in Castile, although, as for the latter, there is room for doubt. It is possible that Pedro Sanches accompanied his brother Rodrigo when D. Catarina of Austria entered Portugal on 14 February 1525 to marry the Portuguese king. The matrimonial contract and the spousal agreement had been signed in Burgos and Tordesillas by mutual power of attorney on 19 July and 10 August 1524 and, recalling the words of Professor Americo da Costa Ramalho 'under D's marriage contract Catherine, the qualified members of her entourage were in Portugal of Portuguese nationality. Even though Pedro Sanches had not come in 1525 to accompany his brother, it may have happened shortly thereafter, 'pulled' by Rodrigo Sanches. From 1530, Pedro Sanches, as Castilian boy of the chapel of D. Catarina, initials the quarterly receipts for the housing allowance.

On 16 November 1540, he was appointed, for three years, chief mayor, overseer and customs recipient of the fortress and trading post of Baçaim, city of the former kingdom of Cambaia, currently in the district of Bombay. Known for its export of textiles to the East and for supplying wood to Turkish Red Sea boats, it was occupied in 1533 by Governor Nuno da Cunha. Baçaim was an important refueling base during the siege of Diu in 1546. Since it was occupied on January 20, 1533, the city has grown in importance especially after a trading post was founded there. With Damon, Bombay formed the so-called Northern Province, which suffered the endemic conflict with the Muslims, but which provided at the end of the century. XVI, about 20 to 25% of the total income of the State of India, with the participation of Bachaim three quarters in relation to Damon, whose role was essentially military. Apart from the appointment of Pedro Sanches, we were unable to look into other data concerning his stay in eastern lands, but here is a task that may continue to deserve our attention in the future. Regarding his career in the Court's intricacies, we know that he was clerk of the Chamber, treasurer of the infanta D. Maria and secretary of Prince D. João with an annual attendance of 20,000 réis. With the death of Heitor Henriques, he was appointed Registrar and Chief Treasurer of D. João III on March 19, 1556. In this position he served D. João III, D. Sebastião

and D. Henrique. Registrar of the Order of the Presiding Officers and Attorney-General appointed by D. Sebastião and the Bureau of Conscience on 7 July 1561, under the contract with the Order of the Holy Trinity regarding the redemption of the captives. He received the titles of squire nobleman and knight of the Crown. In *Vita Petri Sancii Vlyssipponensis*, Fr. Antonio dos Reis tells us that "As soon as he was over sixteen, he was awarded the golden necklace by the King, to whom he was very dear, and was proclaimed Knight of the Order of Our Lord Jesus Christ. , adding to it the King very rich income that commonly call Comendas », data that Barbosa Machado confirms, adding also the attribution of the Comenda da Esgueira.

With regard to the positions mentioned above, we know that Pedro Sanches was "Registrar of the Supreme Court of the Whole Kingdom, who they call Palatine", while Barbosa Machado tells us that he was Secretary of the Court of Justice of the Paço. Both biographers highlight the exemplary character of their performance and the appreciation in which they all had it. Antonio dos Reis leaves the subject of the positions held by Pedro Sanches, saying that his professional obligations did not depart him from the Muses and Apollo, which leads us to think about his cultural and legal formation, since the positions he held could only have been attributed to a personality of recognized authority in this field. On the academic background of this jurist, "Supremi Senatus a Secretis, rules Sebastiano", according to Ms. F.G. 6368 of the National Library of Lisbon, we know little, but we can estimate that it took place between 1530 and 1540, because until November 16 of this year there are no known data concerning its presence in the Court. Everything indicates that he was an applied disciple of Jerónimo Cardoso, who had taught him the Fine Letters, saying that Pedro Sanches himself refers to this fact in the Epistle ad Ignatium de Moraes. In this composition, Pedro Sanches praises Jerónimo Cardoso between verses 202 and 209, lamenting his death and the pain he caused in Parnassus. He expresses his long esteem for his friend from an early age ("Mihi Cardose a prima dilecte uuenta") and praises his teaching activities, as he will again do in his letter to João Lopes. As for his legal background, Serrão gives us information that allows us to consider this point. We must remember that his brother Rodrigo Sanches attended in Salamanca, between 1528 and 1533, the courses of Canon Law, obtaining the degree of Bachelor, according to the research of Serrão (1989).

If Pedro Sanches's coming to Portugal and his life always went hand in hand with his brother's, wouldn't it have happened with legal training and his course in court? Illuminating this premise we have the contribution of Prof. Veríssimo Serrão, who unveiled in the Salamanca Study a Portuguese Pedro Sanches<sup>18</sup>, which the same researcher links with our humanist, presenting in his aid steps of letters from Jerónimo Cardoso, from his *Epistolarum Familiarium Libellus*, in which Pedro Sanches is now the author, sometimes as a recipient (in addition to being cited in letters from other authors). Assuming the correct identification between the Salmantino student and the Novilatino poet, we then know that Pedro Sanches presented on 5 November 1538 his application for a degree in Civil Law at the University of Salamanca. Pedro Sanches's academic path raises, once again, the question of nationality that we have already mentioned. With regard to his biographer at Corpus, there is no doubt - or for the title of his '*Vita Petri Sancii Vlyssipponensis*'. António dos Reis has as an adjunct the fact that Pedro Sanches himself considers himself Portuguese, at least in his heart. Already at the end in the biography of the humanist, he warns that João Franco Barreto had placed our poet among the Spanish, but himself, in several passages, states the opposite.

Indeed, both history and the biographer have their share of reason. If, on the one hand, Pedro Sanches was really born in Spanish Extremadura, being, therefore, Castilian, on the other, he lived and felt our country. This 'duality' has been felt countless times over time, and if we resorted to arguments that attested to the 'dual nationality' of figures of culture, we certainly would not lack examples. In the Renaissance, it is a topos to consider the humanist "citizen of the world" for the universality that characterizes knowledge. As regards the nationality of Pedro Sanches, as we have already mentioned, a first element to consider is that, according to one of the clauses of the marriage contract of D. Catarina and D. João III, celebrated in Burgos on 19 July 1524, the elements that accompanied the queen to Portugal came to enjoy Portuguese citizenship. Francisco de Holanda, in the manuscript of the Lisbon-dying Fabrica, when he speaks of the Roman bridge over the Tagus, located in Alcântara, refers to his friend Pedro Sanchez "who is from that country and therefore very Portuguese." Ramalho interprets this data as follows: "aquella Patria '(Alcântara once belonged to Lusitania, whose capital, as it is known, was in Merida. This can be seen in the Latin inscription of the Alcântara bridge, from the time of Emperor Trajan, transcribed by the Netherlands, where the municipalities that take part in the construction of the bridge belong to Lusitania, and having the humanists identified Lusitania with Portugal, it follows that Pedro Sanches is Portuguese. Pedro Sanches, Castilian of origin, Lusitanian in spirit and Portuguese in heart, lived in our country now in Lisbon, now in Évora, following the movements of kings, as his biographer in Corpus and Barbosa Machado tell us. In Évora took root the learned circle of André de Resende, Jorge Coelho, Francisco de Melo, Pedro Margalho and Joana Vaz. In Évora, Cataldo Parísio Sicle lived, and even today the public library has a large number of works such as the Visionum Libri (printed between 1513-1514), the manuscript Ad Leonem Summum De Diuina Censura and the Humanato Libri Word. Diogo Pires, the poet of longing, was born and also lived in the Museum City, which appears widely celebrated in his carmes. Near Évora, in Vila Viçosa, taught Diogo Sigeu, the Parisian scholarship holder Gaspar Colaço, and then retired João Fernandes, when he neglected the city of Coimbra where he had been teaching for some years. Evora, between the end of the fifteenth century and the first half of the sixteenth century knows its golden age, and is undoubtedly the second city of Portugal, mainly due to the permanence of the Court. In fact, Pedro Sanches's stay in this city may be linked to the presence of D. João III, which, remember, took place in February 1522, most of the year 1524 and in some months of the years 1525 and In addition, he established his residence almost without interruption between May 1531 and August 1537 and from May 1544 until 1545 (or the beginning of the following year). With the attraction of the Court, the names of the culture abound. Cataldo Sulo was a teacher of D. Jorge, bastard of King D. João II, in Évora, and here lived and / or lived João de Menelau, Bishop D. Diogo Ortiz, Luís Teixeira, cosmographer Tomás de Torres, Gaspar Moreira ( D. Henrique and D. Duarte), Aires Barbosa (professor of Cardinal-Infante D. Afonso between 1523 and 1530 and who left the teaching of the Greek at the University of Salamanca) and Pedro Nunes, D. Henrique, D. Luís and D. Duarte. Between 1520 and 1550 occurs the flourishing period of the city.

Luís de Matos (1976) summarizes some of the names that pass by Évora:

*They stay there for more or less time not only Portuguese and Spanish, but also French, Belgian and Italian, formed in some of the most important university centers in Europe: Salamanca, Paris and Leuven, Montpellier, Padua, Bologna, Ferrara and Florence. From Salamanca come, among others, Pedro Nunes, Manuel de Sousa, Bishop of Évora, the doctors António Barbosa and Mestre Henrique, Gonçalo Pinheiro, licensed in canons, Jorge Coelho, Gaspar de León, Gaspar Barreiros, Miguel Toscano, António Freire, André Cotrim,*

*the eborenses André and Diogo Taveira, Friar Marcos de Évora, the Bishop of Lamego and the Castilian Rodrigo Sánchez. From Paris there are, moreover, the French doctor Pierre Brissot and his compatriot Jean Parvi, a master in sacred theology, the Portuguese doctors Francisco Giraltes, Lopo Serrão and perhaps António Gentil, the theologians Diogo Ortiz, D. Miguel da Silva, Pedro Margalho, D. Martinho of Portugal, Pero Fernandes, Alvaro Gomes and Manuel dos Santos, Bishop of Targa, Francisco Foreiro, the mathematician Francisco de Melo, also a graduate in theology. Through Leuven had passed Clenardo, Vaseu and Resende, graduated in sacred theology and master Gil da Costa by Montpellier. Cataldo, Fernando Coutinho, Friar Afonso Cavaleiro, Luis Teixeira, Aires Barbosa, Rui Lopes de Carvalho, Martim de Figueiredo and the Italian Moyna Angeli had studied at Italian Universities. On the other hand, artists such as André Sansovino, António de Holanda and Francisco de Holanda, João de Castilho and Miguel de Arruda, Diogo de Arruda and Francisco de Arruda, Diogo de Torralva, Afonso de Pablos, Oliver de Gand, Cristovão Figueiredo, Gregoria Lopes, Jorge Afonso, Francisco Henriques, Nicolas Chanterenne, Mateo de Aranda, Afonso de Baena, Pedro Martinez, Jean de Commartin and Francisco Velez, some Portuguese, other foreigners, dedicated to architecture, painting, sculpture or music. (1976, p. 5-6).*

Évora gives rise to literary, scientific and artistic circles, which led Clenardo to say: "The Court pleases me infinitely. There are many men versed in Greek and Latin: in Salamanca herself there is no one who speaks these two languages so correctly ». The humanists, although they remain there, open themselves to the world, often through letters, such as Pedro Sanches, who even regretted Jerónimo Cardoso for the lack of celerity of the "post office". Rodrigo Sanches sends letters from Évora and receives epistles from Salamanca, Baltasar de Teive and Baltasar Filipe. Our humanist's brother writes to Philip, for example, on February 20, 1533, in addition to correspondence with Cristovão de Miranda, Jorge Coelho, António Luís, António Pinheiro, Pedro Mendes and João Rodrigues de Sá de Meneses, among others. . André de Resende, from his hometown, invites Julião de Alba to come to celebrate his thirty-fifth birthday. It is also in Évora that an important dialogue takes place to gauge the Resendian erasmism, the dialogue *Conuersio Mirandae D. Aegidii Lusitani, Doctoris Parisiensis, Ordinis Praedicatorum libri quattuor*, or in Portuguese, *The Four Books of the Wonderful Conversion of Portuguese D. Gil, Doctor Parisian Order of Preachers*. One of the facets of this dialogue is the Erasmist critique of popular superstitions - such as the cult of relics - by Inacio de Moraes, friend of Resende and Pedro Sanches, our humanist, who, as we know, authored a long poem by erasmistic flavor, where it criticizes precisely the same aspect (we refer to the poem *De Superstitionibus Abrantinorum*. Eborenses are also two other friends of Pedro Sanches: the doctors and poets Luís Pires and Lopo Serrão, with whom he lived. A close friend of Pedro Sanches was Diogo Mendes de Vasconcelos, who since 1557 was canon of the See of Évora and who in his work refers several times to this city, most notably the greeting given in honor of Philip II in February 1583. poetry On his departure from Évora, between verses 21 and 39, evokes his cousin Cabedo, his sister Leonor, the Távoras, Castilho, Nunes, Inácio de Moraes and Pedro Sanches. António dos Reis and Barbosa Machado also highlight the opening of the doors of Pedro Sanches's house in Évora to the learned of the city, transforming their housing into a literary academy on some days, during the time the kings resided in that city. There were recited speeches and poetry in prose or verse, electing each actor for himself the name of a muse with the seal of which would disclose his work. The C.I.P.L. Compiler It highlights the drawbacks of this precept by saying that these masks have

hidden to their day the names of the true authors. It also mentions the name of Pedro Sanches's muse: Lília.

This "Eborensis Academy" echoes Vilela (1982) when referring to the friendships of Francisco de Holanda, including our humanist, and, in general, to the cultural environment of Évora. Pedro Sanches had a large circle of friends including Diogo Mendes de Vasconcelos, Andre de Resende, Antonio de Castilho, Inacio de Morais, Jerónimo Cardoso, Miguel and Antonio de Cabedo, Luís Pires and Duarte Nunes de Leão. Dias (1969, p. 344) speaks of the "Castilian group" that coexisted alongside the "Flemish group" between 1530 and 1540, which included Toribio Lopez, dean of Queen Catherine's chapel, Julián de Alba (D. Julião de Alva, which we have already mentioned ), Afonso do Prado, Juan Fernández de Sevilla (the aforementioned João Fernandes) and the Sanchez brothers, regarding the new "Europeans" of the Court. Upon his arrival, Pedro Sanches followed the aulic route until he held the highest positions, as we have seen, only possible due to his scholastic personality, cultural and mainly legal background. Pedro Sanches has not printed most of his compositions and letters.

The concerns and burdens of his high duties in the Court, which would not leave him too much time for literary idleness, and other circumstances of the forum of Kronos and the Fates, coincided so that we may know little of his work. Although he did not publish his texts, he subsidized the printing of several works of his friends. Solidary spirit and devoted to culture, Pedro Sanches reincarnated the figure of Patron. Pedro Sanches, who in the Epistle to Ignatius of Morals is outraged by the fate of the Vates in general and his friend in particular, felt the urgent need to assist, among others, Ignatius of Morais. Sanches, himself a humanist, felt, more than anyone, the urgency of financial support for the less fortunate.

Pedro Sanches's patronage seems to have encompassed other humanists such as the Court's doctor Lopo Serrão, for in his letter *Ad lectorem* his name looms with praise, in addition to De Senectute incorporating two epigrams of his own. The bonds of friendship that united Pedro Sanches and Lopo Serrão may have been reinforced, thus, with a contribution from our humanist and patrons to the publication of his friend's poem. Pedro Sanches subsidized the publication of letters of his friend and master Jerónimo Cardoso who went through various difficulties in his life (as we can see in two of the "testimonies" about our humanist). In the Letter to Luis Pires, Jerónimo Cardoso tells his friend that he was slow to respond to Pedro Sanches, either because "he was imprisoned and oppressed of not knowing what a moral downfall, or because he was overwhelmed by any very annoying concerns"; In the second "testimony", Jerónimo Cardoso praises Sanches' verses that made him forget an "immense pain" when in his "countenance there was nothing but sadness". The kind and unselfish character of this patron and humanist of ours was not confined to benevolence with his friends of Fine Arts. In the words of your Corpus biographer: "Peter had a very affable character, so the innocent used to resort to him to protect them with the Palatine Senators and more often accumulated money that gathered the poor saying that there was nothing more shameful for a man, especially noble , than not getting for yourself the love of all for such a small price."

## CONCLUSION

Thus, Pedro Sanches, because of his prestige and power deriving from the high positions he held in his years in court, was sought by countless people who saw in him a kind and influential soul who could intercede in the intricacies of justice. Moreover, his concern with the most disadvantaged was remarkable. Among the Testimonies, we find a poignant example of someone who asks Pedro Sanches for good offices: Miranda's exile. The elegy addressed to Pedro Sanches begins with a compliment to the humanist to pass after the presentation of the exiled tribulations. We know little about the person concerned. The text itself does not elucidate us. We learn that I was in exile for a short time ("her recent resident"), was far from the paternal house, which is later expected to be Lisbon ("It allows me to finally enter the open port of the homeland, where the deep Tagus moves its auriferous waters"), was in Miranda, "sad city", disturbed in the spirit and weakened in the body. In any case, Pedro Sanches's appeal for intercession only proves the prestige and power of his high office, as well as his affable spirit, which can mediate and intercede for those in need. Thus we can conclude that Pedro Sanches, humanist of soul, cult of the Muses, was also the image of a Patron, in the munificence and in the solidarity spirit. As for the final stretch of your life, we know little. Like his friend Lopo Serrão, Pedro Sanches died in late 1580 or early 1581, as confirmed by Dias (1541, date of his birth; 1580, date of his death) and Ramalho (date of his unmarked birth; c.1580, date of your death). António dos Reis and Barbosa Machado say that the distinguished humanist and his wife are in their final rest in the Convent of the Most Holy Trinity, where they were transported by order of Prince Antonio, son of Infant D. Luís. Both give us a detail shrouded in mystery: Pedro Sanches and his wife died in the same year, day and time. What design of the Parcas did it cut the thread of the humanist's life, an example of the Portuguese Renaissance literature? Believing in the truth of the account of his death, what abrupt and inexorable fatality did the two reap at once? Unfathomable mist that only Cloto, Lachis and Atropos would reveal...

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