

# Projetos

The DNA of Portuguese  
Language and Culture:  
the «Pioneer Works of  
Portuguese Culture» project

**CARLOS FIOLEAIS**

**JOSÉ EDUARDO FRANCO**

Projeto «Dicionário dos  
Antis» e «História da Cultura  
Portuguesa em Negativo»

## The DNA of Portuguese language and culture: The «Pioneer Works of Portuguese Culture» project<sup>1</sup>

CARLOS FIOLHAIS

JOSÉ EDUARDO FRANCO

The identity of Portugal has been developed through its culture, which has produced its pioneer works between the 12<sup>th</sup> and 18<sup>th</sup> centuries. The *Pioneer Works of Portuguese Culture* (Franco and Fiolhais, 2017) is a collection of innovative works, now in press, which contributed to shaping Portuguese language and culture.

The *Pioneer Works* aim to make the founding texts of Portuguese culture widely known. According to our criteria of selection, these are the texts written in Portuguese language that inaugurated certain areas of knowledge within the country borders. The introductory essays of each volume contain essential insights about these texts that created knowledge in the most diverse fields, including grammar, history, fictional literature, pedagogy, ethics,

politics, theology, nautical sciences, botany, medicine, physics, chemistry, engineering, etc., besides literature and artistic creation. A project of this kind, based on a rigorous systematization and textual assessment of the original sources, allows the dissemination of research results achieved in the last decades, after the discovery of previously unpublished or little known sources.

Going back to the sources of a language and culture is an opportunity to question its immaterial heritage and, through it, to think about the future. Language and culture can only be recreated within a framework of a long and rich tradition, for only in this tradition can a consistent innovation take place (Antunes, 2007; Martins, 2017).

==

<sup>1</sup> This project was awarded with the José Mariano Gago prize of Scientific Dissemination handed by the Portuguese Society of Authors, in its first edition in 2018.

## 1. Parallel emergence of language and culture

Pinharanda Gomes wrote:

The sooner a language is defined, the sooner it is possible for it to become genially or intellectually used by its speakers. This is also the case of Portugal. At the beginning of the European political unity, Portugal already has the necessary instrument for its mission. Besides being an independent country, it has a rich and autonomous language. (Gomes, 1966: 85)

Among his evidence for stating that the Portuguese language reached a superior status much earlier than the 18<sup>th</sup> century, he claims that it has vocabulary diversity in fifty areas of knowledge. As Rafael Bluteau wrote in 1712: «The Portuguese language, as a living language, is always being enriched, and is already so abundant and opulent, that it has rich vocabulary in all areas» (Bluteau, 1712, I: 71); therefore, the Century of Lights had barely arrived and the Portuguese language was already going strong.

The great moments of renewal of the history of cultures happened through a serious and in depth work of returning to the sources: this is what happened in the 15<sup>th</sup> and the 16<sup>th</sup> centuries with Renaissance humanism, which opened the doors of Modernity (Barreto, 1986). Other examples emerged in the 18<sup>th</sup> century, with the creation of the Academies of History and Sciences, which published

historical documentation with the purpose of consolidating the national community (Palma-Ferreira, 1983). Besides this, we had the emergence of contemporary historiography, with Alexandre Herculano, whose criticism of the past was based on the discovery and publication of primary sources of the ideas about the Portuguese people (Calafate, 1998). This work was continued during the 19<sup>th</sup> and 20<sup>th</sup> centuries by authors such as Teófilo Braga, Leite de Vasconcelos, António Sérgio, Manuel Rodrigues Lapa, Hernâni Cidade, António José Saraiva and Eduardo Lourenço.

Despite these efforts, a systematic publication of the sources of the Portuguese culture was still missing. This is due to several factors, including the fact that many of these works were done in isolation by scholars who were unable to continue their work. As a result, Portugal has lagged behind other European countries, which have promptly published their classic works, works that provide density and prestige to a language. By contrast, editions of Portuguese classics are scarcely accessible in bookstores and even in libraries. Almost only academic editions are available, prepared by a small elite, which is also its target audience, and its essayistic erudition pushes away the general audience. Somehow, with this abandonment or lack of strategy to promote Portuguese culture, the community ends up being diminished in the «cultural war», which Eduardo Lourenço points out in his book *Nós e a Europa ou as duas razões* (Lourenço, 1994: 64).

In fact, there are almost no contemporary editions of the works of the wise men from the Portuguese Renaissance, which was quite advanced in the context of contemporary Europe, and included the works of Damião de Góis, Fernando Oliveira, André de Resende, Garcia de Orta and Duarte Pacheco Pereira. The same can be said about the national authors of the Century of Lights, such as Luís António Verney or Teodoro de Almeida. An exception in the publication of the classics is the edition by Círculo de Leitores of the *Complete Works* of Father António Vieira, in 30 volumes (2013-2014), an author who was named by Fernando Pessoa the «Emperor of the Portuguese Language» (Pessoa, 1943: 32). Perhaps it was the insufficient knowledge of the Portuguese classics that inspired the idea of decadence in the time after the Discoveries.

This neglect of a rich immaterial heritage was one of the reasons for the devaluation of the classics of Portuguese language compared with those of others languages. Revisiting the national classics and the consequent reinforcement of the awareness of a long tradition of the knowledge production are powerful tools to consolidate the Portuguese language in the place it deserves within the framework of the great European languages, in the current age of globalization.

## 2. Evolution of the language and Lusophony

The *Pioneer Works* are an attempt to offer to Portuguese speakers – around 244 million people in every continent – an essential library of a language that has become rich and complex in centuries of global exchange, after Portugal «made the world know itself», using the words of Vieira (2013-2014, **t. III, vol. I**: 74).

The search for pioneer works written in Portuguese has confirmed the well-known fact that languages and cultures are enriched by mutual contact. Languages are living organisms that live in permanent metabolism; by contacting each other, they give birth to culture and mentality. Languages are born, grow, and model themselves and others. Some disappear or sometimes are transformed into other languages; in fact, languages are born from one another and grow in contact with one another (Franco, 2015: 313-331). Wanting to safeguard the alleged purity of a language is nothing but a fundamentalism similar to that professed by those who wish to find a pure race at the origin of a nation. The various languages are the expression of human diversity, and their expressions, in interaction, embody the human plethora.

The Portuguese language belongs to the great family of Romance languages. It was generated in the erosion of the Latin language and the rise of vernacular, gaining, in Modernity, autonomy and power of intercontinental communication. This language bears the marks of

the peoples who inhabited the territory that is now Portugal. It received terms from the Phoenicians, the Greeks, the Celts, and the so-called «barbarians» from the North and the Centre of Europe. Its strengthening as «imperial language» was due to the contact with other peoples and other languages since the 15<sup>th</sup> century. It received contributions from many peoples, peoples who were also builders of a language, making it their own. Angola, Brazil, Cape Verde, Guinea Bissau, Mozambique, São Tomé and Príncipe and East Timor helped to form a global language (Brito, 2013: 51). As Fernando Pessoa said, «the Portuguese people are essentially cosmopolitan.»

The Portuguese language became a global language since the 15<sup>th</sup> and 16<sup>th</sup> centuries, within the framework of what may be called the «first globalization». Today, it serves an intercontinental community of speakers, next to other important linguistic communities (Page, 2015). It is true that Portuguese, like other languages, carries with it memories of construction and deconstruction, of domination and subjugation: languages bring the marks of myths and utopias of domination, but also contain the potential for reconciliation (Franco and Pinto, 2014). A language may be used to declare war or to celebrate peace. The sense and the use that is given to it is what guides it in favour (or not) of a project of dignifying the human being, in the conviviality of its different expressions of identity. The cross of Lusophony was the affirmation of the Portuguese language as

an imperial language; however, it not only colonized: it was itself colonized. The Portuguese language is therefore one of the great languages of globalization, enriched by an inter-continental drift that has made it capable of capturing and building knowledge (Curto, 2016: 243 ff). For the language to serve as a means of peaceful coexistence among different peoples, all must build it (Burget, 2013: 42-47). As Eduardo Lourenço warned: «Lusophony is not a kingdom, not even a deeply folkloric one. It is only – and this is neither small nor simple – that sphere of communion and understanding determined by the use of the Portuguese language with the genealogy that distinguishes it among other Romance languages and the cultural memory that, consciously or unconsciously, is transmitted along with it.» (Lourenço, 1999: 174). In order to create a network of Portuguese-speaking countries where everyone is treated equally, a political-cultural demining exercise must be carried out regarding the projects of domination that the language has or may still carry.

No country owns the language (cf. Cristóvão, 2008). Quoting again Eduardo Lourenço: «The Portuguese are the first enforcers of this language in a chronological order, but this does not give them any privilege of being “owners of the language”, for the language itself is the master of the one who speaks it.» (Lourenço, 1999). The responsibilities for the language should be shared, something that is defended by great linguists, for example the Brazilian

writer Alexandre Lima Sobrinho: «It is necessary not to think of a language as a monopoly of Portuguese and Brazilians [...]. No nation in the world can have the puerile pretension of wanting to dictate norms and linguistic uses to others.» (Sobrinho, 1989: 16-17).

### 3. Selection of works

Gathering, critically annotating and making available to a general audience works written for the first time in Portuguese that acted as a foundation for the areas of autonomous knowledge produced in this language allowed not only a broad overview but also the realization that, in some fields, the Portuguese were world pioneers. This scientific and editorial project is a way to overcome not only the ignorance of the sources of Portuguese culture and science, but also the idea of Portugal's minority in relation to Europe, an idea that has generated complexes. The Portuguese idea of cultural and scientific backwardness, woven with the idea of decadence in the second half of the 18<sup>th</sup> century and, to a greater degree, in the second half of the 19<sup>th</sup> century, obscured the fact that this backwardness was neither general nor constant and that, on several occasions, Portugal was part of the frontline.

The publication of the *Pioneer Works* allowed us to perceive the origin of various areas of knowledge over the centuries. The ordering of the volumes is done according to a chrono-thematic criterion, starting with the oldest text of the set of texts in each volume. What follows is the description

of the various volumes of this collection in their established sequence.

The collection begins with the **first literary texts in Portuguese: troubadour songs, literary prose and instrumental documentation**. Galician-Portuguese lyrical poetry is a great heritage of Lusophony. This poetic expression, one of the most important cultural legacies of medieval Europe, was born within the Galician aristocracy in the last quarter of the 12<sup>th</sup> century, imported from Provence, but with original characteristics, having been adopted in Portugal by the end of this same century; the cultivation of this literary style would continue until the first quarter of the 14<sup>th</sup> century. The vernacular poetry is ordered into three genres: *cantiga de amor*, *cantiga de amigo* and *cantiga de escárnio e maldizer*. On the other hand, the *Cantigas de Santa Maria*, comprising descriptions of miracles attributed to the Virgin, are considered religious poetry. In addition to a representative set of lyrical poetry, some of the earliest documental prose texts are included in this volume.

Vol. 2 includes the **first chronicle, the first history of Portugal, the first treatise on heraldry and the first ethn o-archaeological studies**.

The main version of the first historiographical work written in Portuguese («First Portuguese Chronicle») (Moreira, 2008; Mattoso, 2009), the *IV Crónica breve de Santa Cruz de Coimbra*, published by **Alexandre Herculano** in *Scriptores of Portugaliae monumenta historica*, was

studied by several historians. For many years the existing original source of this version was dated from the first half of the 14<sup>th</sup> century, but new discoveries, such as those from the critical version of the *Estoria de España* by Afonso X (1282-1284), allowed it to be dated from around the second half of the 13<sup>th</sup> century. Its relevance is both due to the fact that it is at the origin of Portuguese historiography and to its pioneering role in the history of Portuguese language, literature and culture.

The first *História de Portugal*, written by the humanist **Fernando Oliveira** (1507-1581) in 1579-1581, was a way of intervening in the contemporary process of political transition. The author sought to base the national historiogenesis in biblical antiquity, to defend nobility and freedom, by building a proto-identity of the Portuguese people in contrast with that of their historical adversaries, the Castilians and the Moorish. This first *History of Portugal* inaugurated the abundant literature of resistance against the Filipe dynasty that multiplied during the Dual Monarchy period. It is a work of myth building of Portuguese history with proto-Sebastianist traits (Franco, 2000).

*Troféus lusitanos*, by **António Soares de Albergaria** (1581-?), has been the object of interest by researchers, but never achieved full recognition. Following an ecclesiastical career, Albergaria cultivated hagiography, but mainly distinguished himself in heraldic and genealogical studies: he published *Troféus lusitanos* (1632), followed by

*Resposta a certas objeções* (1634). His other larger works would remain in manuscript form. We considered important to republish *Troféus lusitanos* and *Resposta a certas objeções* in this collection. *Troféus* was a specimen edition, which the author published in the hope of finding a patron who would finance a larger work, *Triunfos de la nobleza*. Although this project never materialized, he managed to produce the first armorial of the Portuguese nobility and one of the oldest printed European armorials. Although there had been several older works on heraldry, few of them were armorial. *Troféus Lusitanos* is indeed a fundamental work of Portuguese heraldry (Cabral, 1929; Seixas, 2011: 268-282).

We considered interesting to associate this volume with the pioneering explorations concerning prehistoric Portugal and the origin of the Portuguese people, in light of the positivist methods of the archaeological sciences that emerged during the 19<sup>th</sup> century: *Da existência do homem em épocas remotas no vale do Tejo* (1863), by **Carlos Ribeiro** (1813-1882), director of the Geological Commission of Portugal. He identified the first Mesolithic shell-middens in the valleys of Magos and Muge rivers, tributaries of the Tagus; in 1864, he ordered excavations in the shell-midden of Cabeço da Arruda, by the Muge, the first carried out in a prehistoric station in Portugal.

And we finish this volume with *Portugal pré-histórico*, one of the lesser known works by

**José Leite de Vasconcelos** (1858-1941), pioneer of Portuguese archaeology, a work that summarizes what was known at the time about prehistoric times in Portugal. Written when he was finishing his degree in Medicine in Porto, it already presents issues that he sought to address later, focusing on identifying the origins of the Portuguese people. The publication of this almost unknown work of synthesis will help to know the positivist scientific thinking of its author.

Then can find the **earliest examples of hagiography and moral edification** in vol. 3. In order to provide an overview of the spiritual education of Prince Henry, we have included *Horto do esposo*, written between 1383 and 1417. It was Mário Martins (1948: 170) who dismantled the «literary legend» of the translation of this vernacular prototype of a treatise on spirituality. It is a collection and compilation of *exempla* under the form of sermons, and in its ambiguity or transition between manual of sacred oratory and spiritual reading, its anonymous author from the Alcobaça monastery marked a moment of the Portuguese literature.

Next comes *Tratado da vida e feitos do muito virtuoso senhor infante D. Fernando*, written by Fr. João Álvares (?-c.1490), who witnessed the narrated facts and was in captivity with D. Fernando in Fez. Prince Henry, protector of Fr. Álvares, commissioned this chronicle after his rescue. The work recounts the life and deeds of the Holy Infant, exalting his moral qualities

and narrating the expedition to Tangier, as well as the following events. It represents the beginnings of a Portuguese hagiographic literature, when read alongside its Latin counterpart, *Martyrium et gesta...* (cf. Rebelo, 2006: 205).

Two treatises on philosophy and moral edification complete the third volume. Titled in a neo-Hellenic way, as the fruit of a «little auspicious incursion of the author into the domain of Greek complexities» (Ramalho, 1975-1976: 201-208)<sup>2</sup>, first we have the *Ropicapnefma* (1532), by the novelist, grammarian, pedagogue and moralist **João de Barros** (c.1490-1570), best known as author of the work *Décadas da Ásia*, treasurer and administrator of the House of India. *Ropicapnefma* waited more than four centuries for a modern edition (1952-1955), although, according to Marcel Bataillon, it was «the most original text of philosophical prose printed in Portugal during the 16<sup>th</sup> century.» Endowed with Erasmian influences, characterized by Will, Understanding, Time and Reason, it examines the «spiritual commodity» or vices of those who are walking towards Death. The second is the so-called *Espelho de casados em o qual se disputa copiosamente quão excelente, proveitoso e necessário seja o casamento...* (1540),

---

<sup>2</sup> The term is made of *ta rhopica*, a rare term, a rare term borrowed from Plutarch, poorly transcribed and interpreted as «commodity» (in fact, it is «something of low value»), and *pneuma* (certainly *pneumatikê*, «spiritual»), spelled according to the pronunciation of Greek then in use.



by **João de Barros** (? - after 1553), a jurist and «citizen of the city of Porto», which should not be confused with his contemporary namesake. This work reproduces some foreign texts, but it was the first work written in Portuguese about marriage, innovating both in regard to marriage and women. The book came at a time of debates between Catholic and Protestant humanists about marriage, but still before post-Tridentine dogmatism. It was the first work printed in Porto and the first one in which, in a Portuguese text, the noun «humanist» was used.

Vol. 4 includes *Primeiros relatos de viagens*, starting with *Carta de Bruges*. This letter by **Prince D. Pedro** (1392-1449), duke of Coimbra, sent from Bruges, to his brother, D. Duarte, dates from c.1426. It is a notable document that synthesises the discovery of what is remarkable in the European world from the perspective of the Portuguese living experience. The knowledge about the foreigner challenges the established practices within the author's society. As an «advisory» text of a higher ethical and political standing, it intends to promote the construction of a brighter future for the country. By learning with the European experience, the Prince wanted to motivate his brother to introduce into the kingdom a European art of government.

Written during the lifetime of Prince Henry, *Crónica de Guiné* (1543), by **Gomes Eanes de Zurara** (c.1410-1474), is the first text about

the Discoveries. It narrates the events taking place between 1422 and 1448 as lived by the chronicler. Prince Henry and his role in the maritime exploration stands out, as well as the organization of sea travels and the development of business; the chronicle reveals the protagonists, their social and geographical backgrounds, and their gentlemen mentality.

The *Diário de Álvaro Velho* is another pioneer work of travel literature. It was probably authored by one of the companions of Vasco da Gama, who wrote the report of the discovery of maritime route to India. Through the *Diário*, which ends when the armada was close to Guinea on its way back, we witness the direct contact between European and Indians.

Besides this, we have *Carta* by **Pero Vaz de Caminha** (1450-1500). Pedro Álvares Cabral's clerk documented, in an admirable text, the first arrival of the Portuguese in South America, chronicling the encounter between European and indigenous peoples. It is the first description of Brazil: the author is marvelled with the innocence of the Indians and assumes their otherness – the Portuguese had just arrived at an entirely new world.

The **first social and politically ethical works** (vol. 5) start with *Leal Conselheiro*. King Duarte (1391-1438) enacted a significant advance in legal texts; during his reign, the Portuguese navigators continued to advance along the western African coast, marked by the crossing

of Cape Bojador (1434). *Leal Conselheiro*, written c.1438, remained unpublished until the mid-19<sup>th</sup> century, when it was discovered in the National Library in Paris (Dionísio and Nogueira, 2007: 117-132). In a text that the author classified as an ABC of loyalty, several sins, vices, virtues and individual feelings are analysed, in line of the so-called mirrors of princes. The originality of this work rests in the way it reveals the author's life experiences.

This is followed by *Breve doutrina e ensinaça de príncipes* by **Fr. António de Beja** (c.1493-16<sup>th</sup> century), the court's chaplain, who then professed in the Order of Saint Geronimo. He was the author of *Contra o juízo dos astrólogos* (1523) and *Breve doutrina e ensinaça de príncipes* (1525). In this work of political theory, dedicated to D.João III, and obviously influenced by the humanism of Picco della Mirandola, he states that a prince should have three great virtues: wisdom, justice and prudence.

And finally, we have *Diálogo com dois filhos seus sobre preceitos morais* (1542), by **João de Barros**. Although not a pedagogical treatise, this work, in dialogue form, similar to Plato's and Cicero's dialogues, intends to contribute, using «moral precepts» explained in a playful way, for the education of the author's children. *Diálogo* is part of the pedagogical approach of the humanist concerns of Barros, which also includes *Gramática da língua portuguesa com os mandamentos da Santa Madre Igreja*, also

known as *Cartinha* or *Cartilha* (1539), *Diálogo da viciosa vergonha* (1540), and *Ropica Pnefma*.

The **first works of geography and ecology** (vol. 6) are introduced by *Esmeraldo de situ orbis*, by **Duarte Pacheco Pereira** (1460-1533), the first systematized description of the western African coast, including reports of contacts made with African peoples. Written in the early 16<sup>th</sup> century, it describes the main trade outposts along the African coast, explains the evolution of the trade with African peoples during the 15<sup>th</sup> century, and shows us how the Portuguese navigators saw the world. In this text, Pereira states: «Experience is the mother of all things» – but as experience had accustomed him to see incredible things, he continued to believe in fantastic hypotheses such as the existence of men with the face of dogs, or giant snakes.

It also includes the *Descrição do reino de Portugal* (1610), by the royal chronicler **Duarte Nunes Leão** (c.1530-1608). This work remained handwritten, and it was published by his nephew Gil Nunes do Leão. The editor states that the work corresponds, in its general form and content, to what his uncle had left, when he finished writing it in 1599. It was kept in Alverca (close to Lisbon), due to the plague, despite references to later dates, which point to later additions. This work is a pioneer text for its richness in the areas of geography and history, combining also chorography, eco-

nomics, public administration, genealogy and hagiography.

The volume closes with *Memória sobre a necessidade e utilidade do plantio de novos bosques em Portugal* (1815) by **José Bonifácio de Andrada e Silva** (1763-1838). The author, being a naturalist, statesman, poet and diplomat, peer of Humboldt and Lavoisier, student of Werner and Volta, cosmopolitan and «patriarch of the independence» of Brazil, was not only a notable Portuguese-Brazilian intellectual: he embodied the Enlightened man. In the aforementioned work, presented to the Lisbon Academy of Sciences, he warned of the need for a policy to promote forests in Portugal, in order to avoid desertification. And in so doing, through his original understanding of the mutual interactions between physical laws and human intrusion in the «general economy of nature», he anticipated by many decades the concept of «ecology».

In vol. 7, we find the **first works of dramaturgy**, starting with **Gil Vicente** (c.1460-c.1530). His first play was written in 1502 (*Auto da visitação or Monólogo do vaqueiro*) and the last in 1536 (*Floresta de Enganos*), and he is the «father of Portuguese theatre» for elevating the old religious and popular representations to a higher aesthetic level. His two works included of this volume synthesize his work. Theatre of devotion, moralistic, but also of social criticism; courtier theatre with popular characters; serious theatre with satirical ele-

ments, or critical theatre; theatre established in social types, but with psychological plots; an allegorical theatre, but endowed with characters with personalities, the Vincentian work provides a portrait of the Portuguese society of the first half of the 16<sup>th</sup> century. It already had a structured text, with an action organized towards the ending. It is no longer medieval comedy, or a revival of Greco-Latin theatre, but a singular form that would mark the literary genre in Portugal.

Then we have *Processo de Vasco Abul, Pranto do Clérigo, Lamentação da Mula* and *Farsa do Alfaiate* by **Henrique Mota** (c.1470-c.1545). One of the aspects of the Portuguese theatre in the first half of the 16<sup>th</sup> century is the participation of Mota in the *Cancioneiro geral* by Garcia de Resende (1516). A contemporary of Gil Vicente, but aesthetically and dramaturgically belonging to an earlier era, Mota made the passage from the forms of medieval representation to modern theatre. The poetic compositions of Mota, a judge from Óbidos, have a para-theatrical tensional dialectic, with a dramatic current around characters and dialogical verses.

*Os Estrangeiros*, by **Francisco Sá de Miranda** (1481-1558), is also included. In the prologue he criticizes the authors who replaced «comedy» by «auto». In fact, all his dramaturgical work contrast with those by Gil Vicente, who had won the court with his autos. Sá de Miranda brought the taste of cultured Europe

from his trip to Italy, which reads and rehearses Plautus and Terentius, not infrequently in Latin, as did the humanists of the University of Coimbra and the Jesuit colleges. ***Os Estrangeiros***, the first comedy of Greco-Latin inspiration in Portuguese, brings to Portuguese culture the brilliance of the Renaissance, accompanying the author's poetry.

**Afonso Álvares**, author of ***Auto de Santiago*** and ***Auto de Santo António***, represents a current of theatrical hagiography, almost non-existent in Gil Vicente, but practiced by minor authors. The *autos* acted on the deck of the ships and caravels represent the beliefs of 16<sup>th</sup> century men, divided between the fear of the discovered worlds, the hope of achieving prosperity, and the anguish of family members captured by the Moorish. It is a religious theatre directed towards devout and credulous minds, and adequately portrays the Portuguese daily life.

It includes ***Tragédia do Marquês de Mântua***, by the poet **Baltasar Dias** (?-?), a blind and poor vendor of «*cordel* literature». He resurrects the medieval genre of fantastical popular legends about the heroic life of knights and damsels in theatrical form. Staged in caravels, this play was popularized in the São Tomé island, and became part of its national culture.

Then we have ***Auto das regateiras*** by **António Ribeiro Chiado** (c.1520-1591), a Franciscan friar who, having abandoned the order, lived

in the cosmopolitan Lisbon of the Discoveries. His plays showcase a bohemian and adventurous city, from a popular perspective. Chiado was a famous figure in contemporary Lisbon (he was mentioned by Luís de Camões in *Auto de el-rei Seleuco*), and authored other plays. Above all, they are «conversations», or «practices» between characters that reflect the everyday life of the populations, emphasizing psychological aspects. This work balances ambition and achievement and shows the everyday life in the quarters of Lisbon, the black maids and godmothers.

We have included ***Filodemo*** by **Luís de Camões** (c.1524-c.1580), staged in Goa, India, in 1555, and, like all Camões' dramaturgical works, it is positioned between the tradition of Gil Vicente's writings and the classic comedies of Sá de Miranda. *Filodemo* veers towards Vincentian tradition, but addresses the theme of love according to Greco-Latin theatre.

Then we have ***Castro***, by **António Ferreira** (1528-1569). Ferreira was influenced by the humanism of the «Bordeaux masters» of Coimbra, where he graduated in Canon Law, mainly by his teacher and friend Diogo de Teive, imprisoned by the Inquisition. Not only because of his friendship with Sá de Miranda, his poetry reflects the new Italian school of poetry. His theatrical body of work comprises *Castro*, a tragedy about the life and death of Inês de Castro, and two comedies, *Comédia de Fanchono* or *de Bristo* (1522) and the *Comédia*

*do cioso* (1552/1556), both written in Coimbra. *Castro* follows the model of the tragedies of Seneca, and is considered to be the first great tragedy in Portuguese, although the subject of the love of Pedro and Inês had already appeared in *Cancioneiro Geral* by Resende. *Castro* is the first tragedy written in vernacular language and the second one in Europe only after Trissino.

We have also included *Comédia Ulisipo* by the humanist **Jorge Ferreira de Vasconcelos** (c.1515-1585), who places in the hands of love and morality the salvation of Lisbon, enriched by the Discoveries and inhabited by a selfish bourgeoisie, a courtesan aristocracy and a poor population hoping for social mobility.

The volume ends with *Auto dos Dois Irmãos* by **António Prestes**, follower of Gil Vicente. Having lost the chivalrous ideal of the East, Prestes' *autos* portray the new bourgeoisie, ascended by the riches of the empire, using less medieval language. The brutalization of the characters of this bourgeoisie does not allow emphasizing themes like love, as the author himself tells in the prologue.

In vol. 8 we find the **first books of religious education and pastoral theology**. The two pioneer «written» catechisms are characterized by a fruitful ambiguity, frequent in transitional genres. We are referring to the one authored by **D. Diogo Ortiz**, *Catecismo pequeno*, referring to the «Great catechism» that was never pub-

lished (1504), and the one by **Fr. Bartolomeu dos Mártires**, *Catecismo, ou Doutrina cristã e práticas espirituais* (1564), fulfilling the decree of Trent on preaching: the first one being «medieval», a pioneer work by being written in vernacular; and the latter being modern, a pioneer work by being the reception of Trent in Portugal. From the point of view of pastoral modernity and religious education, both attest, in their own way, the Catholic Reform. One of them had a single edition and the other had 14 editions until the Marquis of Pombal had it substituted by the Montpellier catechism.

This volume is completed with *Arte de conhecer e confessar feiticeiras* (1735), by **Domingos Barroso Pereira**. Without being a prototype of the manuals of confessors that Portuguese culture soon produced,<sup>3</sup> it is a curious example of what today would be called «sectorial pastoral», and it is a pioneer work under this perspective. In the wake of the treatises on demonology, an influential genre in Europe since the publication of *Malleus maleficarum* (1487), Pereira proposes a way of interpreting the signs of the presence of evil and evil doings. But this work can be seen as the first treatise on psychotherapy in Portuguese, proposing a dialogical method to make disturbed people

==

<sup>3</sup> In fact, the first book printed in Portugal was likely the anonymous *Tratado de confissom* (see facsimile edition, diplomatic reading and bibliographical study by Pina Martins (1973).

talk, and the biographical narration consists in a logotherapy.

The **first books of seamanship and maritime warfare** appear in vol. 9. At the time of the Discoveries, the art of sailing was transmitted by the practical contact of experienced sailors with young apprentices, following the medieval model of craft teaching. Some sailors wrote down the most useful information, and some of these manuscripts, the «seafaring books», have survived. *Livro de marinharia* is a manuscript from the Torre do Tombo, its authorship being attributed to the sailor **João de Lisboa** (c.1470-1525), because his name appears in the text, although certain passages were written after his death. This book was selected because the date of one of its texts makes it one of the oldest original texts on the art of sailing and because the set of information it contains provides an overview of the subjects relevant to sailors. The volume includes two texts written in Portuguese by the mathematician Pedro Nunes (1502-1578), the creator of astronomical navigation as a branch of mathematics and for some the most eminent scientist of all times, in his *Tratado da Esfera* (1537): *Tratado sobre certas dúvidas de navegação* e *Tratado em defesa da carta de marear com o regimento da altura*. The volume is completed with *Arte da guerra do mar* (1555), by **Fernando de Oliveira** (1507-1581), one of the most ingenious and innovative Portuguese. Having academic training, he taught the children of some notable members of Por-

tuguese society. His erudition is evident in his works, such as *História de Portugal* and *Gramática da linguagem portuguesa*. Oliveira was a sailor, and acquired practical knowledge as such. He visited ports in the Mediterranean and in Northern Europe, where he compared the different peoples, the way of building and piloting ships, or conducting war at sea. In his text, he combines empirical knowledge with the opinions of classical authors. Being the first Portuguese naval strategy treatise, this book can also be considered a pioneer in Europe.

The **first book of chivalry and first sentimental novel** (vol. 10) begins with *Crónica do imperador Clarimundo*, the first chivalry novel written in Portuguese and one of the first profane books to be printed in Portugal. Its author, **João de Barros** (c.1496-1570), wrote it when he was a nobleman in the court of D. Manuel I. Presented to the king in 1520, the chronicle pleased him to the point of he not only paying for its printing, but also trusting Barros with the task of compiling the achievements of the Portuguese people in Asia. The author presents his *Crónica* with a partial translation adapted from an alleged Hungarian chronicle according to which the first Portuguese dynasty was descended from Eastern European royalty, fighting against the Turks. Across more than one hundred chapters, he chronicles the adventures of Clarimundo, using the style of *Amadis de Gaula*. The discourse exceeds the narrative of chivalry, converging with crusade

ideology. In addition to Barros' commitment to the contemporary political-religious ideology and to narrative artifices, *Clarimundo* is a monument of Portuguese language and culture. Under the mask of medieval and chivalrous daily life, we find the lexicon of navigation, commerce, and knowledge regarding lands beyond the sea or evangelization.

We are also publishing *Menina e moça* (1554), by **Bernardim Ribeiro** (c.1490-c.1542), whose biography is very uncertain. This famous sentimental novel – the first in Portuguese literature – presents a literary style that surpasses the tradition of the genre, practiced in Spain since the 15<sup>th</sup> century. The author collaborated in *Cancioneiro geral* by Resende (1516), and was poet of the courts of D. Manuel I and D. João III, where he may have been a clerk. *Menina e moça* was first printed in Ferrara, Italy, with the title *História de menina e moça*, an *editio princeps* rediscovered near the end of the 19<sup>th</sup> century. Of all the known manuscripts, none of them being autograph, the oldest is the one held in the National Library of Portugal, which does not coincide with the one that was the basis for the Ferrara edition. The work is structured in three stories, the last one suddenly interrupted. Even so, the Ferrara editors published the work, one of the most beautiful works in Portuguese literature. In 1557 it was published in Évora with the title *Saudades*, in a version that was believed, for centuries, to be the complete work of Ribeiro: the continuation was ordered from other person, with

a conclusion created from the guidelines of chivalry codes. *Menina e moça* results from multiple convergences, influenced by Petrarch and Boccaccio, opening the narrative to the subjectivism of poetry and exhibiting aspects that make the author a founder of the modern narrative.

The **first grammars of the Portuguese language** (vol. 11) were written in a period marked by an ideal of affirmation of national identity and exaltation of the vernacular. They are *Gramática da linguagem portuguesa* (1536) by **Fernando Oliveira**, and *Gramática da língua portuguesa* (1540) by **João de Barros**, fundamental works for the knowledge and study of the language, and are pioneers in the historiography of the Portuguese language.

Vol. 12 brings the **first treatises of painting**. It begins with *Da Pintura*, by painter and architect **Francisco de Holanda** (1517-1585), a reference in the history of Portuguese art, which deserves a top place among national treatises due to its structure, coherence and theoretical innovation. The treatise, resulting from the artist's stay in Rome in 1538-1540, includes celebrated dialogues with prominent figures of contemporary Italian arts. Holanda did not merely compile guides for materials or techniques, but rather composed a theoretical work about colour, light, and its correct use by painters. He defends, in an unprecedented way, within a neoplatonic framework, the idea of creative painting. After this, we have

*Tratado de caligrafia* or *Tratado de letra latina* (1560-1561), the oldest work on design and drop caps by a Portuguese author. The author was the painter **Giraldo Fernandes do Prado** (c.1530-1592), who, by the late 16<sup>th</sup> century, developed his activity in Vila Viçosa, Alentejo, in the Bragança's court, where he was a knight and painter of Duke D. Teodósio II. The nobility of the painter proves his high expertise in painting, drawing, illumination and calligraphy. His treatise is a product of erudite and humanist culture in the referred court, and merits a singular place in the Portuguese artistic milieu of the time. Then we have the book *Pintura simples*, a manual by the painter **Filipe Nunes**, who had great fortune in the 17<sup>th</sup> and 18<sup>th</sup> centuries, with several editions and some handwritten copies, both partial and integral.

The discussion raised by *Arte da pintura* shows proves its originality and was still mandatory in the studies of painting in Portugal in the Modern Age. The volume closes with *Breve tratado de iluminação*, by an anonymous author, of whom we only know that he was a religious of the Order of Christ from the first half of the 17<sup>th</sup> century. This manuscript with practical instructions for paintings is relevant for its length and consistency. Besides the main text, the author included numerous valuable annotations, linking the instructions with the painters who used them during the 16<sup>th</sup> and 17<sup>th</sup> centuries.

The pioneer legal work (vol. 13) is *Tratado da forma dos libelos, das alegações judiciais, do processo do juizo secular e ecclesiástico, e dos contratos, com suas glossas* (1549), by **Gregório Martins Caminha**, lawyer in the Court of Supplication, expert in civil and canonical jurisprudence. It is dedicated to D. João, son of D. João III. The work contains forms of the processes and the main contracts, and is essential in order to understand the Portuguese legal practice from the 16<sup>th</sup> century onwards. It had annotated and expanded editions until the 19<sup>th</sup> century.

Vol. 14 contains significant texts on the **thought about human rights**. The volume opens with *Dos privilégios e prerrogativas que o género feminino tem por direito comum e ordenações do reino mais que o género masculino* (1537), by **Rui Gonçalves**, dedicated to the queen D. Catarina. The work is divided in a first part, which describes nine virtues by which women are equal or superior to men, accompanied by more than 50 examples of model women (contemporary or from previous generations), and a second part compiling national and international legislation on women. Gonçalves, a native of the Azores, was a jurisconsult educated in Coimbra and a teacher, as well as a lawyer at the Court of Supplication. His treatise distinguishes itself by focusing on the female gender, something unusual at the time, and by being a fundamental compilation used to educate women about their value and rights.



Then we have a set of representative texts of the thought of **Father António Vieira** (1608-1697): *Proposta que se fez ao sereníssimo rei Dom João IV a favor da gente de nação* (1646), *Sermão XXVII do rosário, contra a escravatura* (no date), and *Votos sobre as dúvidas dos moradores de São Paulo acerca da administração dos índios* (1694). In these works, Vieira, in an unprecedented way, criticises the inequality that affected groups of people marked by their religion, ethnicity and skin colour. His intervention in favour of a fairer society, accompanied by a precursory reflection on Enlightenment thinking on equality and human rights, is well portrayed in these texts.

Then comes **Paula da Graça**, with *Bondade das mulheres vindicada e malícia dos homens manifestada* (1715), a booklet published in Lisbon that sought to refute the misogynistic assertions of Baltasar Dias in his *Malícia das mulheres* (1640). Little is known about the author: she was born outside Lisbon, where she resided; the work is cultured and sagacious, using sarcasm when talking about vulgar reasoning. The reasons used to refute the intellectual and moral inferiority of women are very poignant.

Vol. 14 also includes *Sobre a origem da denominação de cristão-velho e cristão-novo em Portugal* (c. 1575), by **António Ribeiro Sanches** (1699-1783), which discusses the distinction between old and new Christians, traces its origins and proposes a method to eliminate it.

In his critique of the Inquisition, which is also found in other contemporary authors, he holds this institution responsible for the fear felt by Christians as well as the emigration of many of them, in addition to the growing disbelief in Catholicism. These convictions are expressed in a systematic way. The spirit of tolerance and humanism conveyed by Sanches must be seen as unprecedented not only in Portugal, but also in the world, since it preceded Voltaire's *Treaty on Tolerance* (1763) by many years.

Then we have two representative texts of the Pombaline reforms, beginning with the *Lei da liberdade dos índios no Norte do Brasil*. A pioneer text both in Portugal and in the colonies, the law of June 6, 1755, granting the freedom of the Indians in the North of Brazil, was the first measure in favour of indigenous freedom. Allowing ever-greater freedom to the colonies also aimed at introducing measures for valuing indigenous peoples, which made them fully fledged citizens. This innovative measure, anticipating the reform of colonial policies, would be further reinforced by new laws, such as the one from 1761 (prohibition on the importation of slaves in Portugal and India), or the one from 1773 (the end of slavery for all those who were born in the kingdom).

We are also publishing the *Lei de abolição da distinção entre cristãos-novos e cristãos-velhos* (1773). Following criticism of inquisitorial practices and a society rooted in fear and intolerance, this law embodies a long path towards

awareness, in which Luís da Cunha, Cavaleiro de Oliveira and António Ribeiro Sanches, among others, took part. It is the result of the practical current displayed in the work *Origem da denominação*. Its humanizing value is worth highlighting, as well as its pioneer role in the European context.

The pioneer *Cartas de Olinda e Alzira* (1854), by **Manuel Maria Barbosa de Bocage** (1765-1805) also find a place in this volume. These letters, due to their transgressive contents, were only published 50 years after the author's death. It was Inocêncio Francisco da Silva who transcribed and wrote down the letters, although he did not sign his intervention, in an edition that circulated clandestinely until 1974. It is a feminist manifesto – the first known in Portuguese literature –, written in verse, in the which two friends talk about the female condition in the Old Regime, namely education, sexuality, marriage in the absence of affection and absence of freedom.

Then we have *Bases da Constituição de 1822*, approved in the Extraordinary and Constitutional General Courts in March 9, 1821, following the Liberal Revolution of 1820. It is the first official Portuguese document in which the principles «best suited to assure the individual rights of the Citizen» are established, giving expression to the defence of the rights of man and of the citizen, acclaimed by the French Revolution. This text is a milestone in the course of affirming human rights

in Portugal, because it establishes for the first time the fundamental rights of the Portuguese, with the inscription of the principles of freedom, security and property, established by law in the first Portuguese Constitution, which, although ephemeral, would irreversibly mark the national legal framework.

This volume also includes the *Declaração dos direitos e deveres do homem e do cidadão* (1836), by publicist, philosopher and polygrapher **Silvestre Pinheiro Ferreira** (1769-1846). The text, as the author informs us in the Advertence, is «the simple reproduction of the first chapter» of his *Projeto de código de leis fundamentais e constitutivas para uma monarquia representativa*, published in Paris in 1834. While it is not an original theme in the field of Portuguese law, it is a pioneer work because it is an extensive original systematization of the theme; by adopting in its title the terminology proclaimed by the Universal Declaration of 1789; and for being the work of one of the paladins of human rights in Portugal, who had good references abroad, regarding public law.

The volume closes with the *Carta de lei de abolição da pena de morte para crimes civis em Portugal* (1867). Acclaimed by Victor Hugo, this law marks the affirmation of the culture of human rights in Portugal and in the world. Being one of the first laws to abolish the death penalty for civil crimes to be enacted in Europe, it was the first to never have been revoked, and therefore it is the oldest perma-

ment law of this kind. Its enactment by Barjona Freitas is linked to the judicial reform of the State and to the valorization of corrective justice as opposed to penalty-based justice. In 2015, this Charter was distinguished with the European Heritage Label.

The **first treatise on botany** (vol. 15), by **Garcia de Orta** (c.1501-1568), is *Colóquios dos simples e drogas e coisas medicinais da Índia* (1563). The classical treatise *De materia medica*, by Dioscorides, which describes about 600 plant species, was the «medical guide» for more than 16 centuries, implying a limited progress in phytotherapy, since, in addition to translations into several languages, other publications on medicinal plants have merely paraphrased this work. In the 16<sup>th</sup> century, the most common plants in literature were medicinal plants. Orta was a Portuguese medical doctor, who graduated in Spain (1523) and practiced medicine in his hometown, Castelo de Vide (Alentejo), in Lisbon, where he was the physician of D. João III and university professor, and finally in Goa, India (1534-1568). He not only knew Greek works on plants, in particular the treatise by Dioscorides, but also the Chinese and Indian systems. Therefore, *Colóquios* is a very important work not only for its time, but also later for the manufacture of medicines.

The **first books of architecture** (vol. 16) begin with *Da fábrica que falece à cidade de Lisboa* by **Francisco de Holanda** (1517-1584), son of the illuminator António de Holanda, who lived

in the court, where he received a humanistic education. He was in Italy between 1538 and 1540, and was sent there by D. João III to complete his artistic education, which allowed him to come into contact not only with the Roman remnants, but also with renowned artists. When he returned, he joined the court of King João III, reinforcing his privilege as a court artist. Although his practice is controversial, he said to have been an architect in the time of D. João III, in whose court he advised the renovation of the city of Lisbon. The work presented here resulted from his reflections during this period. It was written in 1571 and dedicated to D. Sebastião. Although the printing was authorized in 1576, Joaquim de Vasconcelos only made the first edition in 1879.

Then we have *Tratado de arquitetura*, by **António Rodrigues** (c.1525-c.1590), from whom little is known besides what Sousa Viterbo writes in his *Dicionário histórico e documental dos arquitectos, engenheiros e construtores portugueses*: he was «a nobleman from the king's court» and, since 1565, he was «a master builder of royal works». Therefore, he held the most important position for an architect. In the 1540s, he was already speaking to D. João III while accompanying the works of the Convent of Christ in Tomar; in the 1550s, he spent four years in Italy. But it is his collaboration in the Particular Classroom of the Noblemen's Children, created in 1562 for the education of D. Sebastião, which would lead to the drafting of the first Portuguese architecture treatise.

Rodrigues taught geometry applied to architectural design and perspective in 1573. From his lessons resulted the manuscript of 1576, kept in the National Library. The manuscript of the Municipal Public Library of Porto, from 1579, corresponds to a version of a section of the former document as it was being prepared for publication.

Finally, we included the *Jornada do Tejo Dividida em doze dias* by **José Manuel de Carvalho Negreiros** (1752-1815), son of Eugénio dos Santos, the main person in charge of the design of Pombaline Lisbon. He travelled through Europe, staying in France and Italy. He returned in 1776, and was admitted as architect of the Senate of the Municipality of Lisbon; in 1788, he became the second architect of the Royal Palace, and in 1805 became the first architect of the Palace Works and of the Monastery of Batalha, Leiria. *Jornada pelo Tejo* was written in 1792-1793, and it is the first architectural and urbanistic theory written in Portuguese, shaped by the European enlightenment, clearly propositive, but, unfortunately, it was never published.

The **pioneer epic work** (vol. 17) is the Renaissance epic by Luís de Camões, *Os Lusíadas* (1572), from the press of António Gonçalves, in Lisbon. It is the first and most important epic poem in Portuguese language. Although based on the classical archetype of the Homeric and Virgilian epic, the text surprises by its creativity, its rhetoric-stylistic excellence

and its innovation in genre codes. As a modelling text of the national language and identity, over the centuries *Os Lusíadas* has achieved the status of the masterpiece in Portuguese literature. The thesis of two, three or even four editions of the work in 1572 is now obsolete, and now we know instead of variants from the printing process in the 29 copies of the *editio princeps* already certified and analysed. This new edition took into account the state of the art of textual criticism and the most recent philological work.

The **first writings of economics** (vol. 18) begin with *Diálogo do sítio de Lisboa* (1608), by **Luis Mendes de Vasconcelos** (c.1542-1623), captain of the Eastern Armies and governor of Angola. This work exalts the qualities of the Portuguese capital, defending its strategic prevalence instead of Madrid before Filipe I. It criticizes the logic of conquest while favouring trade, which should be the way of creating and establishing wealth. This work is also interesting for its practical suggestions regarding territorial planning and the use of the Tagus' riverside meadows for farming.

Then we have *Dos remédios para a falta de gente* (1655) by **Manuel Severim de Faria** (1583-1654), a theologian from the University of Évora, clergyman and chantre. He criticizes the kingdom's priorities with war, instead of commerce and manufactures; he points to the weaknesses of the empire for lack of trade organization, including lack of investment, land

concentration, absenteeism and depopulation of the kingdom. Trade and manufacturing demanded investment, which should be favoured instead of conquest. The government of the kingdom should favour the introduction of modern crafts and techniques, in order to ensure economic autonomy.

The volume ends with *Discurso sobre a introdução das artes no reino* (1655), by **Duarte Ribeiro de Macedo** (1618-1680), a jurisconsult and diplomat. We know about his dialogues with Father António Vieira and Francisco Manuel de Melo. For this economic scholar, the only way to avoid the damage of foreign dependence on imports was to prevent money from leaving the kingdom by introducing arts or manufactures, which would be beneficial: the introduction of the arts would avoid the damage luxury and fashions did to the kingdom; idleness would be eradicated; the kingdom would become more populated and with greater wealth; resulting in increased royal taxation.

The **first book of adventure and intercivilizational contacts** (vol. 19), by **Fernão Mendes Pinto** (1510-1583), is *Peregrinação* (1614), published in Lisbon, 31 years after the author's death. It is a personal account of travels and adventures, showing several Eastern encounters and reporting the novelties experienced by the author; in it we discover forms of social organization, commercial strategies, political dynamics and logics, beliefs and values, for-

eign to Europeans, as well as descriptions of Nature. The protagonists are amazed men who navigate and circulate between successes and failures, joys and fears, tears and cries, in exciting situations and scenarios. This work, from interpretative categories of anthropology and the most recent historiographical readings of the Portuguese presence in the East, is a republishing of a pioneer book in its genre.

The **earliest treatises on music** (vol. 20) are *Arte de cantochão* by **Pedro Talésio** (1618, 1628) and *Arte de música* by **António Fernandes** (1626). Both were used for the initiation in musical theory, for students of seminars and cathedral schools, without theoretical concerns. This explains the absence of references to the debate between the proponents of traditional modal polyphony and the followers of the new processes of accompanied monody or the gradual transition to the tonal system. Talésio, a music lecturer in Coimbra, explains the basic rules of chord notation and modal system notation and their application to the most common situations of the sacred monophonic repertoire. Fernandes, a former student of Duarte Lobo and chapel master at the Church of Santa Catarina, in Lisbon, also devotes a part of his work to the theme but precedes it with an explanation on the mensural notation system of polyphony, focusing in metrical proportions. Both treatises ensured an effective pedagogical musical training in Portuguese for decades.

The **first cooking treatise** (vol. 21) is *Arte de cozinha* (1680) by **Domingos Rodrigues** (1637-1719), who served in the Royal House during the time of D. Pedro II. During the author's lifetime, two other editions were published, the second in 1683, by the same printer, and the third in 1693, printed by Manuel Lopes Ferreira, which is the most complete edition since it contains a previously non-existent part. This work was reprinted until the 19<sup>th</sup> century, which attests to its relevance, even when confronted with other competitors since 1780. The work is intended to help the cooks of large houses, without pretending to teach elementary techniques or make any suggestions pertaining domestic economy. Rodrigues presents dishes of fresh, smoked and salted meat, breeding and hunting; of fresh and dry fish and, in the case of fish delicacies, recipes for lean days and fat days; vegetables and legumes; eggs and assorted pastries, namely cakes, cookies, jams, creams, spoon sweets and ice creams.

The **first writings on medicine, pharmacy and nursing** (vol. 22) begin with *Farmacopeia lusitana* (1704), the first pharmacopoeia written in Portuguese, by a conventual apothecary, **D. Caetano de Santo António** (c.1660-1739). It was published in Coimbra, where D. Caetano resided, and new editions were published in 1711, 1725 and 1754. There was a need for a Portuguese work that would gather techniques to prepare medicines, compile relevant drugs and include a formula. D. Caetano gathered

information from dozens of contemporary authors, although the first edition was mostly a guide for plant-based medicine. *Farmacopeia lusitana* reflects both the theory and practice of selecting and conserving drugs, as well as its use in the preparation of medicines.

After this we present *Postila religiosa e arte de enfermeiros* (1741), by the Hospitaller **Father Diogo de Sant'ago**, master of novices in the Convent-Hospital of São João de Deus in Elvas, Alentejo. It circulated as an indispensable book for the works of the Hospitaller priests in the assistance they provided in the royal military hospitals in Portugal and was highly regarded at the time. This work deals with religious support, with emphasis on the art of dying well; the art of nursing exercised by the religious; the epistemology, with recommendations to the readers; and hospital administration. The book was a reference for the study of nursing in metropolitan and overseas hospitals.

We are also publishing *Postila de anatomia* by **Manuel Constâncio** (1726-1817), professor of anatomy in Portugal, who left us his teachings in the form of a textbook, compiled by his students at Hospital de todos os Santos, Lisbon. This lecturer was notable for his practical excellence by the end of the 18<sup>th</sup> century, in teaching anatomy by making the students practice with corpses, effectively creating a new school in Portugal. There are two known manuscripts of this previously unpublished work. In 1775, student Emanuel José Guedes

transcribed the textbook, divided into eight chapters, establishing norms that were used for a long time. In 1780, *Postila de anatomia* was recompiled by António do Espírito Santo.

The **first treatise on rhetoric in Portuguese** (vol. 23) is *Nova arte de conceitos* (1718-1721), in 2 vols., by **Francisco Leitão Ferreira** (1667-1735). The result of lessons at the Academy of Anonymous, this treatise was printed in the workshop of António Pedroso Galvão, in Lisbon. It includes many references to the doctrines of Northern European humanism about *inventio* and *judicium*, the recovery of the practice of divisions and distinctions by the Tridentine sermons, and the dissemination of Aristotelian logic. The text is important for the understanding of the Portuguese baroque literary traits.

The **first treatise on Kabbalistic exegesis** (vol. 24) is *Tratado da ciência cabala* (1724), by **D. Francisco Manuel de Melo** (1608-1666). Some of his works are classics of Portuguese literature (such as *Carta de guia de casados*). This treatise shows courage in dealing with the secret Jewish mystical doctrines during the time of the Inquisition, and defines the concept of Kabbalah, proposes a classification of its forms, and studies the use of Kabbalistic words, numbers and iconography. This theme was influential beyond the field of religion, ranging from mathematical combinatorics to semiotics and linguistics.

The **first engineering treatise** (vol. 25) is *O engenheiro português* (1728-1729), by **Manuel Azevedo Fortes** (1660-1749). He was a military engineer and a knight of the Order of Christ, engineer of the kingdom and scholar of the Royal Academy of History. Volume I is a mathematical treatise, comprising practical geometry, the description of the use of the instruments and a guide in how to draft military blueprints. Volume II is an engineering treatise, comprising regular and irregular fortification, the attack and defence of outposts, and, in the appendix, it includes a description of the use of weapons of war. It is a reference work of Portuguese military engineering, as complete as the best ones published in Europe. Along with *Lógica racional*, the two volumes were used for many years for educational purposes in the military engineering school.

The **earliest narratives of shipwrecks** are included in vol. 26. The reports of shipwrecks, which compiler **Bernardo Gomes de Brito** (1688-c.1759) called *História trágico-marítima* (1735-1736), are considered part of travel literature, pioneered by Portuguese writers, as is recognized by experts like Charles Ralph Boxer and Giulia Lanciani. This collection includes 12 reports by various authors about shipwrecks occurring between 1552 and 1602. It was published between 1554 and 1604 in single editions or as part of chronicles, such as those of Diogo do Couto. In spite of the variants introduced, in relation to the manuscripts and *editiones principes*, we have used, in ac-

cordance with the criteria of the compiler, the 18<sup>th</sup> century edition of the compilation done by Bernardo Gomes de Brito, in two volumes (I, 1735, II, 1736), dedicated to D. João V, which is kept at the National Library of Portugal.

The **first pedagogical treatise** is *Verdadeiro método de estudar* (1746) (vol. 27), by **Luís António Verney** (1713-1792). Due its nature of renewal and the impact it had on the intellectual elites of the 18<sup>th</sup> century, this is considered a milestone in Portuguese culture. It was anonymously published in Naples, Italy, and illegally sold, and promoted the dissemination of new forms of thought and action that characterized the Century of Lights in Europe, provoking breakthroughs or stimulating reflection in the field of teaching, literature and political-social institutions. In the 16 compiled letters, we find articles from various fields (rhetoric, poetics, philosophy, physics, ethics, medicine, jurisprudence, theology, etc.) dealing with these themes in a clear way and explaining their teaching methods. The rejection of traditionalist ideas and models and the purpose of «enlightening» the nation help explain the critical tone of the text. Looking today at the pieces of controversy spurred by its publication, in the mid 18<sup>th</sup> century, allows us to understand the paradigm shift that would culminate in the triumph of the Enlightenment ideology.

Vol. 28 is the **first poetic art**, *Arte poética* (1748), by **Francisco José Freire** (1719-1773), under

the pen name **Cândido Lusitano**. This author was an Oratorian friar and member of Arcádia Lusitana, a literary group whose purpose was to fight against the baroque aesthetics and to define and assert the principles of neoclassicism, of which he was the main theorist in Portugal. In this work we can find the most relevant topics of his literary thinking, as he recognizes the influence of Greco-Latin classics, 16<sup>th</sup> century humanism and contemporary foreign poets. He explains his concept of poetry and addresses a set of issues regarding literary aesthetics, such as problems concerning classical theatrical genres and the rules of epic and lyrical poetry. Given the scarcity of speculative and analytical works on literature published in Portugal up until the 18<sup>th</sup> century, *Arte poética* by Freire is certainly a pioneer work.

Vol. 29 is the **first treatise on physics**, *Recreação filosófica ou Diálogo sobre a filosofia natural*, by the Oratorian friar **Teodoro de Almeida** (1722-1804). Almeida was a member of the Royal Society since 1758, and one of the greatest figures of Portuguese Enlightenment, for contributing to the renewal of science and scientific culture. His reformist vision, well documented in the work whose 1<sup>st</sup> volume (out of a total of ten) was published in Lisbon in 1751, came out from a modern teaching and scientific culture in the *Casa das Necessidades*. In fact, the pedagogical and scientific activity of Almeida and his peers, between 1745 and 1760, in that *Casa*, anticipated the renewal of



teaching in Coimbra, which took place with the Pombaline reform of 1772. Written in dialogue form, this work is not just a treatise on physics, but also a book of scientific dissemination. Condemned by Pombal, Almeida escaped from Lisbon, becoming a *estrangeirado* («foreigner») in Spain and France between 1768 and 1778. When he came back, he became a founding member of the Lisbon Academy of Sciences in 1779, which copied the model of other similar institutions already existing in Europe.

The collection ends with the **first treatise on chemistry** (vol. 30), *Elementos de química*, by **Vicente de Seabra Telles** (1764-1804), who was born in Brazil. After completing his primary and secondary studies in Brazil, he enrolled, in 1783, in Mathematics and Philosophy at the University of Coimbra, obtaining a bachelor's degree in 1787. He was soon contracted by the Faculty of Philosophy as a lecturer of Chemistry. The following year he published the first volume of what would become the first compendium of chemistry in Portuguese, a much needed work on the subject. In this work, which was completed in 1790, when the second volume was released, the author discusses the subjects taught and researched in this discipline in Europe, within the framework of the emerging chemistry of Lavoisier.

#### 4. In conclusion

Our selection is neither definitive nor complete. Other works could and deserved to be included in this collection, which represents about 700 years of history of language and culture. Other works from the fields of knowledge presented here as well as others could have been included if restrictions of space and resources did not exist. It would be interesting to create a new series with pioneer works from the 19<sup>th</sup> and 20<sup>th</sup> centuries, covering other fields of knowledge originating in this period: natural sciences, sociology, psychology, anthropology, political sciences, etc.

#### Bibliography

- Antunes, sj, M. (2017). *A anatomia do presente e a política do futuro: Portugal, a Europa e a Globalização*. Bertrand. Lisbon;
- Barreto, L.F. (1986). *Caminhos dos saberes no Renascimento português*. Imprensa Nacional-Casa da Moeda. Lisbon;
- Bluteau, R. (1712). *Vocabulário português e latino*. Colégio das Artes. Coimbra. **T. 1**;
- Brito, R.P. (2013). *Língua e identidade no universo da lusofonia: Aspectos de Timor-Leste e Moçambique*. (Pref. Moisés Lemos Martins). [s.n.]. São Paulo;
- Burget, A. (2013). Nas teias da língua: sobre a conceção da lusofonia em contextos pós-coloniais. *Letras com Vida – Revista de Literatura, Cultura e Arte*. **5**: 42-47;
- Cabral, M.F.P. (1929). *António Soares de Albergaria heraldista do século xviii: Subsídios para a história da heráldica portuguesa*. part of *Tombo Histórico*. Lisbon;
- Calafate, P. (1998). *Metamorfoses da palavra: Estudos sobre o pensamento português e brasileiro*. Imprensa Nacional-Casa da Moeda. Lisbon;

- Cristóvão, F. (2008). *Da lusitanidade à lusofonia*. Almedina. Coimbra;
- Curto, D.R. (org.) (2016). *Estudos sobre a globalização*. Edições 70. Lisbon;
- Dionísio, J. and Nogueira, B.S. (2007). Sobre a datação do manuscrito P do *Leal Conselheiro*, de D. Duarte: a fórmula *que Deus perdoe. e-Humanística*. Lisbon. **8**: 117-132. Accessed in May, 20, 2017, in: [http://www.ehumanista.ucsb.edu/sites/secure.lsit.ucsb.edu/span.d7\\_eh/files/sitefiles/ehumanista/volume8/6\\_Dionisio and Sa Article.pdf](http://www.ehumanista.ucsb.edu/sites/secure.lsit.ucsb.edu/span.d7_eh/files/sitefiles/ehumanista/volume8/6_Dionisio%20and%20Sa%20Article.pdf);
- Franco, J.E. (2000). *O mito de Portugal: A primeira História de Portugal e a sua função política*. Roma Editora/Fundação Maria Manuela and Vasco de Albuquerque d' Orey. Lisbon;
- Franco, J.E. (2015). Lusofonia e globalização: A possibilidade de refazer utopias. In Martins, M.L. (coord.), *Lusofonia e interculturalidade: Promessa e travessia*. Húmus. Famalicão. pp. 313-331;
- Franco, J.E. and Pinto, P.M. (selec. and coord.) (2014). *Portugal tolerante: Textos portugueses sobre diálogo intercultural*. Sinais de Fogo. Lisbon;
- Franco, J.E. and Fiolhais, C. (dir.) (2017-). *Obras Pioneiras da Cultura Portuguesa*. Círculo de Leitores. Lisbon. 30 vols;
- Gomes, P. (1966). *Filologia e filosofia (temas de filologia e filosofia portuguesas)*. Editora Pax. Braga;
- Lourenço, E. (1994) *Nós e a Europa ou as duas razões*. (4<sup>th</sup> ed.). Imprensa Nacional-Casa da Moeda. Lisbon;
- Lourenço, E. (1999). *A nau de Ícaro, seguida de imagem e miragem da lusofonia*. Gradiva. Lisbon;
- Martins, G.O. (2007). *Portugal: Identidade e diferença*. Gradiva. Lisbon;
- Martins, M. (1948). À volta do *Orto do Esposo. Brotéria*. **vol. 46**;
- Martins, P. (1973). *Tratado de confissão*. Imprensa Nacional-Casa da Moeda. Lisbon;
- Mattoso, J. (2009). A primeira crónica portuguesa. *Medievalista online*. **6**. Accessed in May 30, 2017, in: <http://www2.fcsh.unl.pt/iem/medievalista/MEDIEVALISTA6/medievallista-mattoso.htm>;
- Moreira, F.A. (2008). *Afonso Henriques e a primeira crónica portuguesa*. Estratégias Criativas. Porto;
- Page, M. (2015). *A primeira aldeia global: Como Portugal mudou o mundo*. (14<sup>th</sup> ed.). Casa das Letras. Lisbon;
- Palma-Ferreira, J. (1983). *Academias literárias dos séculos XVII a XVIII*. Biblioteca Nacional de Portugal. Lisbon;
- Pessoa, F. (1943). *Mensagem*. Ática. Lisbon;
- Ramalho, A. C. (1975-1976). Ropicapnefma: a Badly Grafted Bible. *Humanitas*. **27-28**: 201-208;
- Rebelo, A. (2006). O verdadeiro carácter de D. Fernando, o Infante Santo. *Humanitas*. **58**;
- Seixas, M.M. (2011). *Heráldica, representação do poder e memória da nação*. Universidade Lusíada Editora. Lisbon;
- Sobrinho, B.L. (1989). *A língua portuguesa e a unidade do Brasil*. São Paulo. Nova Fronteira;
- Vieira, A. (2013-2014). *Obra completa* (dir. J.E. Franco and P. Calafate). Círculo de Leitores. Lisbon. 30 vols.