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THE PACIECIDOS BY BARTOLOMEU PEREIRA S.J.
– AN EPIC INTERPRETATION OF EVANGELISATION AND MARTYRDOM IN 17th CENTURY JAPAN

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Conimbricae, Expensis Emmanuelis de Carvalho 1640*

One can note the symbolic value of the fire, in which Father Francisco Pacheco was martyred, and the water, in which he had almost perished and in which his ashes would be scattered. In the words of the poet, water and fire "conspire" to raise the hero to the heavens: *Vnda hinc conspirat, et inde Ignis; uterque meos in caelum attollit honores. Paciecidos, XII, 125-126.*
1. The epic Paciecidos. The intentions behind the poem

In 1640, when the Society of Jesus had completed the jubilee celebrations of the first century of its existence and numerous publications appeared throughout Europe alluding to the event, Father Bartolomeu Pereira, master of the Holy Scripture of the Jesuit College in Coimbra, published his Paciecidos libri duodecim... an epic poem in twelve parts, with about six thousand verses, to commemorate the martyrdom of Father Francisco Pacheco, Provincial of the Society of Jesus in Japan, who had been burnt alive in Nagasaki along with eight companions in June 1626. Although there is no allusion in the poem to a direct relationship between the jubilee year and the reasons for the publication, the poet and the critics who published their opinions on this work kept the centenary celebrations of the Society of Jesus in mind. As for us, one cannot help but observe the commemorative significance of this publication, which, throughout the 1640s, was followed by important works such as the Gloriosa Coroa... by Father Bartolomeu Guerreiro (1642), the Chronica da Companhia de Jesus, by Father Baltasar Telles (1645), or even the Fasciculus e Iapponicis floribus... by Father Francisco Cardim (1646). In effect, when Bartolomeu Pereira embarked upon the composition of an epic poem of the dimensions of the Paciecidos, the Society of Jesus was experiencing a climate of exaltation regarding the great missionary activity of this new religious order, which was reflected in a vast editorial movement of letters, accounts of martyrdoms, chronicles, catalogues of martyrs, biographies etc. frequently accompanied by an interesting iconography. Father Francisco Cardim affirmed in the prologue to a set of eulogies to martyrs in Japan that he himself had suggested to Bartolomeu Pereira that

1 Bartolomeu Pereira, Paciecidos libri duodecim decantatur clarissimus P. Franciscus Paciecus Lusitanus, Pontlimiensis, & Societate Jesu, Iaponiae Provincialis eiusdem Ecclesiae Gubernator, ibique utius pro Christi fide lento concrematus anno 1626. Conimbricæ, Expensis Emmanuelis de Carvalho 1640. This poem has been studied and, in large part, translated in my Ph.D. dissertation presented at the University of Coimbra in 2004, under the guidance of Américo Costa Ramalho, Santos e Heróis. A épica hagiográfica novilatina e o poema Paciecidos (1640) de Bartolomeu Pereira SJ, Coimbra, 2004.

2 Apart from Father Francisco Pacheco, born in Ponte de Lima, the other individuals who were burnt alive were Father João Baptista Zola, an Italian from Brescia, Father Baltasar de Torres, from Granada, and the Japanese Brother Paulo Xinsaque, from Arima, Brother Gaspar Sadamatzu, from Omura, Brother Miguel Tozo, from Arima, Pedro Rinxei, from Arima, João Quizaco, from Cuchinotzu and the Korean Vicente Caun, catechist and preacher.

3 Bartolomeu Guerreiro, Gloriosa Coroa de esforçados religiosos da companhia de Jesus, mortos pela fé católica nas conquistas dos reinos da coroa de Portugal, Lisbon, 1642; Balthasar Telles, Chronica da Companhia de Jesus, Lisbon, 1645; A. F. Cardim, Fasciculus e Iapponicis floribus suo adhuc madentibus sanguine, compositus a P. Antonio Francisco Cardim & Societate Jesu, Provinciae Iapponiae ad Vrbem Procuratore, Rome, 1646.
he compose the *Paciecidos*. However, more than being a mere suggestion to a colleague, this was guided by the desire to celebrate the heroic action of the Jesuit missionaries in Japan, crowned by martyrdom.

There is no doubt that, keenly aware of the value of its history and its mission, the Society of Jesus, in accordance with the genuinely humanistic school of thought that viewed history as a "school of virtues" and associated the aesthetic-literary valorisation of the text with the pedagogical function of history, reposed its trust in the efficacy of epic poetry, which not only dignified the material *ad laudandum* but also best achieved its celebratory, pedagogical and edifying objectives. *Celebrare, docere* and *mouere* were the fundamental purposes of Bartolomeu Pereira’s work. To celebrate and divulge the martyrdom of Francisco Pacheco and his companions and, in the broader context, all the Jesuit activities in the Far East, to edify the reader with the *exemplum* of their missionary heroes, to move the same reader to reinforce their adherence to the religious ideals of the author or even to aspire to a missionary life, and possibly even martyrdom.

Some of the final verses of the *Paciecidos* explicitly elaborate upon what is continuously insinuated throughout the poem. The poet sincerely hoped that one of the fruits of the martyrdom of Francisco Pacheco and his companions would be the arrival of new missionaries to the church in Japan and his affirmations were undoubtedly aimed at moving his public (consisting essentially of members of the Jesuit colleges) to reflect upon their involvement. One can see what the poet says, developing an implicit citation from Tertuliano, while recounting the fate of the ashes of the martyrs, cast into water:

"He does not know that he casts into the water fecund seeds, so that the fields of Neptune, fertile, will provide a crop of *jesuídas* every year, and they will pay you back with a profit, Japan."

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4 “I myself led Father Bartolomeu Pereira to enrich our Lusitania with that precious book, the *Paciecidos*, where a pearl shines in each verse. Upon reading it you will say that Mantova produced other Virgils.” For the original Latin, cf. A. F. Cardim, *Fasciculus…*, *op. cit.*, p. 10.


6 One has opted to literally translate the designation given by Bartolomeu Pereira. In effect, the term “Jesuit” was created to depreciatively designate the members of the Society of Jesus. In no Portuguese or neo-Latin text that was contemporary to Bartolomeu Pereira can one find that expression that began to be commonly used probably only after the anti-Jesuit controversy. The *Dictionnaire de la langue française* by Littré would confirm the birth of the name in France, as early as the 16th century, but in the context of the contestation of the Society of Jesus. According to this dictionary, it was Etienne Pasquier (1529-1615), a famous jurisconsultant, who used it for the first time in 1564: “Quand l’an 1564 je plaidez la cause de l’université de Paris, contre les jesuites, depuis apelez jesuites…”; *Recherches de la France*, IX, p. 26. Cf. Littré, *Dictionnaire…*, vol. III, 1956.
Look at the armadas coming from the coast of Europe, so many companions! See what a generous crop they have brought you! The harvest of the sea is abundant. The hope that nurtured this seed was not in vain, and it will respond to the anxiety of your supplications, when you receive, returning to you, from the city of Romulus, Semedo, that “shaved Chinaman”, with a cultured appearance and dress, entering through your coast, and bringing with him a passionate brood from Lazio and from Portugal."

These were, after all, the editorial objectives of the Annual Letters, but with an enhanced efficacy. The dignity and prestige of the epic form contributed, in accordance with a moralising conception of the art, towards ensuring that virtue triumphed, making the hagiographic message more effective. On the other hand, the dignity of the material being celebrated itself justified the sublime character of the form. By celebrating the supreme heroism of martyrdom, the epic amply achieved its celebratory function. The hagiographic nature of this epic, thus, did not afford any embarrassment to the author, as a present day reader might think. In truth, the poet did not choose the content in function to the form but instead the inverse: he did not choose material that was suitable for the epic poem that he wished to compose, but instead selected the form that was best suited to the edifying material that he wished to celebrate.

Finally, one feels that another of the poet’s objectives, closely associated with the celebratory function of the poem, would have been to promote the beatification of Father Francisco Pacheco. This intention was announced in the passage dedicating the poem to Urban VIII and is clearly visible in various passages with a prophetic tone, such as the one in which a voice emanating from the heavens affirmed to Japónica (the image of Japanese

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7 Father Álvaro Semedo, a Portuguese missionary in India (since 1608) and in China (since 1611), was travelling through Europe as the legate of Rome at the time of the publication of the Paciéisos (between 1637 and 1645), and planned to return to the Orient, as would happen in 1645. Father Semedo, the first European who took an interest in tea and its circulation in Europe, was, as Bartolomeu Pereira mentions in his notes to the poem, the first missionary who arrived in Portugal with his beard down to his chest, as was the custom in China. As the poet’s note further informs one, at the time it was hoped that he would return to China and Japan with numerous companions. Cf. “Index aliquorum nominum propriorum cum notationibus ad poesaeos intelligentiam.”, Paciéisos, op. cit. unnumbered page. It was understood that Father Semedo would be a “shaved Chinaman” when he returned to the Orient because during his years of travelling through Europe he had reacquired the habit shaving his beard, and would thus have that “cultured appearance and dress”, i.e. his appearance would conform to the European fashion. One can further note that the engravings generally depict Father Álvaro Semedo with a long beard and Chinese dress.

8 Cf. XII, 319-337. I am citing, as I will do henceforth, from my translation.
church) that one day she would receive Father Pacheco as a saint and would be able to contemplate his image in churches and on altars. On a literary plane, this sanctity is recognised in the final beatification of the heroes that follows the martyrdom.

2. The cultural and spiritual context of the Paciecidos

In order to read the Paciecidos by Bartolomeu Pereira “from within”, or according to an “integrated” hermeneutic rhetoric – as has recently been proposed by Manuel Alexandre Júnior – a hermeneutic that contemplates what is intrinsic and extrinsic to the text and its “illocutive force” (its intention), it is necessary to acquaint oneself with the literary, cultural and spiritual world in which and for which the poet composed his work. Naturally, it is not within the scope of a study of this nature to realise an in-depth reading of the work. One will merely present and divulge this 17th century poem, which was enthusiastically received in Jesuit and academic circles, thus justifying a re-edition in the 18th century, which has, however, practically been forgotten in present times. In order to better perceive its interest and justify this divulgation, it would be appropriate to take a look, howsoever briefly, at the cultural and historical context of Father Bartolomeu Pereira’s work.

In general, the 16th and 17th centuries constituted a period dominated by a heroic conception of human existence closely related with the humanistic ideal of perfection that incorporated every dimension of human actions. In the spiritual domain, for example, one can find, especially in the religious orders, a generalised climate of the exaltation of heroism, the heroic profile of saintly figures being accentuated and a veritable emulation of saints being promoted, in a continuance of one of the oldest traditions of Christianity: the imitatio sanctorum.

9 Cf. Canto XI, vv. 78-80. Francisco Pacheco would really be beatified, just like his companions in martyrdom, by Pope Pius IX in 1867. In 1938, Ponte de Lima consecrated an image and a chapel in the Mother church to the cult of Francisco Pacheco.


11 Ibidem, p. 211.

12 Bartolomeu Pereira, Paciecidos... Genuae, 1750.

In the literary domain, one could witness a veritable “heroes cult” that was generally evident in ethical, political, poetical or rhetorical treatises, which idealised the most excellent governor, the best poet or a good orator, always within the humanistic presupposition of the necessity of a comprehensive education in order to attain the ideal of human perfection. However, where this “heroes cult” becomes even more evident is in the abundant literature of a panegyric nature, and in the equally copious quantities of epic poetry. In general, in Renaissance humanism, poetry once again acquired a noble place in the panorama of literary production and was a preferred literary form for the divulgation of didactic, historiographical or even scientific texts. In its turn, amongst the diverse poetic models, the epic genre was the one that conferred the greatest prestige both upon the author as well as upon the material being celebrated, and the literary models of the Greco-Latin epic constituted the literary reference in the light of which all others were identified. Thus, one can easily comprehend why hagiographic epic poetry witnessed a literary splendour during this period comparable to that which Biblical epics had enjoyed between the 4th and 6th centuries.

One could believe that the success of this genre was derived solely from the emulation of classical authors on the part of the hagiographers, however, in reality, it was the result of a far more complex scenario. To the fascination for heroic figures manifested by epic poetry that was dubbed “classical” by humanists, one can add the conviction that it was necessary (and quite urgent, in the context of religious and doctrinal controversies) to expose fundamental themes and truths of Christianity in a literary expression that was in conformance with new aesthetic and literary sensibilities. In this regard, hagiographic texts constituted a fundamental weapon in the defence of orthodoxy, with the valuable assistance of the figures of saints as exemplum ad imitandum and their rhetorical efficacy. Apart from this, on a merely historical plane, there was no dearth of examples of figures who distinguished themselves by their actions in surpassing their own limits, excellent examples to propose as heroes, figures in which the evangelical fields of an order such as the Society of Jesus were fertile, both in Brazil as well as in the Far East.

On the other hand, side by side with the veneration of classical antiquity in the fields of plastic and literary arts, this humanism also experienced to a large extent a veneration for Christian antiquity in its poets and eulogisers and in its oldest heroic figures: martyrs. Martyrs were venerated not just as intercessors, but, above all, as models of saintliness and heroism. Especially in the context of the controversy against Luther (who would question the power of intervention and legitimateness of the veneration of saints) the figure of the martyr saw its prestige reinforced. The struggles between
religious confessions and ensuing persecutions, but above all the fields of missionary activities, the extremely hazardous voyages, the not always smooth contacts with indigenous populations, the open persecution of Christians in the missions in the Far East now conferred a piety upon the very real perspectives of martyrdom that itself fomented the desire for martyrdom. To die pro fide was no longer a more or less remote possibility, but was instead a very real prospect, especially for the missionaries and for the Christians of Japan who lived in a climate of religious persecution and who in a certain way felt themselves to be repeating the gesta martyrum. In effect, both the Christians of the Japanese missions in the 17th century themselves, as well as those who wrote about them, frequently expounded upon the analogy of these martyrs with the early Christians, heroes of primitive Christianity.\(^{14}\)

Thus, in this context, one can comprehend that the heroism of martyrdom was material that was suitable to be celebrated in an epic poem that emulated the classical poets, especially Virgil. In truth, this poem, just like much of the nouveau Latin literature of the age, was the result of the interaction between two traditions, the classical tradition of the Greco-Roman culture, on the one hand, and the Judaic-Christian tradition of the Bible, of the Christian lectio divina, on the other.

3. The Paciecidos. A synopsis of the action

Once the context in which the Paciecidos should be read has been presented, it would be appropriate to realise an introduction to the contents of the poem, for which purpose one will present below a brief synopsis of this epic work, a summary that is, as far as possible, bereft of commentaries or interpretations, faithfully following the guidelines drawn out by the poet in the construction of this epic. This reading will undoubtedly afford an ample overview of the entire poetic work, thus facilitating an understanding of its essential elements.

Canto I

Exile in Macao; a small analepsis (embassy, death of the bishop, expulsion); the hospitality of the residence in Macao.

Once the theme had been proposed in the initial verses, and after the invocation and the dedicatory passage, Bartolomeu Pereira embarked upon

\(^{14}\) I have elaborated upon this question in my study entitled “‘Mori lucrum’ O ideal de missão e martírio e as missões jesuítas do extremo Oriente nos séc. XVI and XVII”, *Biblos*, n.s. 2 (2004) pp. 131-153.
the narrative in medias res: on the high seas, Pacheco and his companions, exiled from Japan sought the support of their Jesuit colleagues in Macao. Received in the Jesuit residence in Macao, Pacheco, on the request of his colleagues who hosted them, narrates an account of their expulsion. An analepsis begins here that goes back to the decision by the Cubosama to expel the missionaries and to prohibit the Christian faith. Concerned about his Christian community, the bishop, Dom Luís Cerqueira asks Pacheco for advice and the latter recommends a period of penitence and sacrifice, and that an embassy be sent to the Cubosama. Inspired by his dreams of Inclemency, Pacheco persists in his decision. After the disastrous embassy, Dom Luís Cerqueira dies and immediately thereafter the orders of the tyrant are carried out. The Christian churches are burnt and desecrated and many Christians die. Pacheco and his companions are obliged to depart. Once again on the high seas, the winds and tempests give the exiles no respite and, having reached the point of wishing to die at the hands of the Cubosama, by divine grace they finally anchor at the port of Macao.

Once the analeptic narrative is concluded, Father Rodrigues Girão speaks to the Jesuit brothers of trust in Divine Providence, in a prophecy alluding to the martyrdom of the hero of the epic and his companions: “Japan, too, will have martyrs on its altars”. The prophetic allusions are followed by the preparation of a supper and in a climate of human and spiritual comfort a poet stands up and intones a convivial canto celebrating the union of these colleagues.

Canto II


Canto II opens with the Divine Council in the realms of Light. The Angel Japoniel beseeches God to look after the kingdoms of Japan. His Divine Majesty assures him that martyrdoms are necessary but, so that Japan does not succumb, he will order Pacheco to return there.

In the meanwhile, four months go by and Pacheco is unable to remain calm, overwhelmed by the ruined image of Japónia, the Japanese church that begs for help. Pacheco and his companions decide to return to Japan in
disguise. The *Love for Life* addresses the hero seeking to dissuade him from departing but *Faith*, who witnesses this, incites *Pacheco* to proceed with his plans. *Pacheco* sets sail with his companions.

Meanwhile, emerging from the Shadows, the King *Amida*\(^{16}\) addresses *Vulcan*.\(^{17}\) Amidst tears he reminds him how much harm the Portuguese brought to Japan and asks him to hurl his lightning bolts upon the ship in which *Pacheco* is travelling. *Vulcan* pays heed to his supplication and the cruel lightning bolts that he unleashes upon the vessel throw the pilot *Amono* into the waves. In his Hellish abode, *Amida* and the *Fotoques*\(^{18}\) celebrate their victory but *Amono* returns to the ship during the night, and the flames are extinguished in the waves. *Amaldo* with his lyre sings a song propitious to the voyage.

Upon arrival, *Pacheco* and his companions contemplate the devastated panorama and the effects of the persecution. When night falls, the hero disembarks and, after reassuring himself that there is no danger, returns to the ship to bring his companions. Protected by *Japoniel*, the guardian angel of Japan, who enfolds them in his wings, each one of them sets off on their mission.

**Canto III**

*Clandestine missionary activities. The handing over of the Provincial government. The Council of Japanese Deities. The Treachery of Cusamono.*

*Francisco Pacheco* sets out towards the region of Tacaco. In hiding, he distributes the sacraments, provides succour to the dispossessed, visits the prison, all the while hankering after martyrdom himself. An eternal fugitive, he even hides in a house for a year.

In the meanwhile, the *Cubosama* dies and his criminal soul is reluctantly transported for a price by the barge *Caronte* and ends up by being hurled into the tumult of the waters. The terrible torments of Hades were insufficient for the crimes of *Cubosama*. His son, the *Shogun*,\(^{19}\) surpasses his father in vehemence and the persecution of the Christians becomes greater and even more cruel.

From Rome, *Muzio Vitelleschi*, the General of the Society of Jesus, contemplates all of this. The poet eulogises his government, during which

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\(^{16}\) Name of a Buddhist deity.

\(^{17}\) The god of fire who fabricates the lightning bolt that will appear here associated with Hell.

\(^{18}\) Portuguese form of ‘hotoke’, which designates the various reincarnations of Buddha.

\(^{19}\) Another Japanese title indicating power, like that of the Cubosama, that appears here as the name of a character.
the Society of Jesus completed 100 years of its existence and various Jesuits were elevated to the altars. On this pretext, the poet lauds the actions of the Order in the struggle against heresies as well as in the missions in Brazil, Tibet and China. However, it is Japan that attracts the greatest attention on the part of the Father General and for this reason he sends that nation the assistance of Pacheco. As the new bishop coming from Europe is unable to reach Japan, Pacheco is the one to whom he entrusts the charge of his flock. Now the activities of this hero are exalted, he establishes himself in Cuchinoçu in a secret residence, where, over the course of four years the “hero of Lima” 20 bears this responsibility with firmness and daring.

In the meanwhile, the Council of the Deities of Japan meets on Mount Onjen. Xaqua, amongst the Fotoques and the Camios 21 and all kinds of infernal monsters, launches imprecations against Lusitania, against Xavier, Vilela and Cosme, from whose ashes Pacheco was reborn. He hurls insults at the Camios and the Fotoques and threatens to return to the home of his father. Roncarão requests Xaqua not to abandon them and presents his plan: Cusamonó, the enemy of Christ, an erstwhile loyal companion of Pacheco, incited by Alecto, had learnt to dissimulate the faith and was capable of denouncing the courageous hero of Lima. He goes to the palaces of Governor Mondo and announces that he is the bearer of a decision of the gods. He further tells him that in exchange for gold he will deliver to him the head of the Christians. Mondo, enthused, promises him vast rewards and invites him to stay in his house that night.

Canto IV


After a night of agitated dreams, Mondo, instigated by the fury Alecto runs through the house in delirium and begins to prepare for the journey. He goes to the beach, accompanied by his colleagues in authority, Misamono and Altese. Three hundred young warriors set sail with them. Once at sea, Mondo then reveals the objective of the expedition: the incarceration of Pacheco, the head of the Christians.

In the meanwhile, the hero foretells the betrayal of the apostate. The enemy army disembarks on the beach and Mondo immediately sets out on his

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20 One must recall that Francisco Pacheco was born in Ponte de Lima where he is venerated even today.
21 Portuguese form of ‘Kami’, the name that designates the spirits venerated by the Shinto religion.
search. They first capture Pacheco, then Sadamatsu, along with Pedro Rinxei. Exultant, the soldiers take them to the beach while Christians who follow Pacheco run out from all sides and try to help. Infuriated by this reaction, the three chiefs decide to immolate three Christians. Three Japanese nobles voluntarily hand themselves over. They are immediately beheaded and their wives are taken prisoner. The bodies of the martyrs are dragged along the beach and thrown into the sea. A mermaid weeps profound lamentations and goes to narrate the event to Tethys and to the nymphs. Pacheco begs for the gift of martyrdom and Sadamatsu consoles him, serving as the transmitter of a new prophecy: “One day the flames of Nagasaki will redeem you by fire along with eight other companions”.

Pacheco and the captives advance towards the boat without offering any resistance. On land, their disciples climb to the tops of the cliffs in order to follow him with their eyes and the old Féline, chief of the village, while lamenting that she too could not be a martyr, cries for the state of abandonment in which the Christians now remained.

The triumphant crew celebrate in gay abandon with music and dance. When they arrive in Ximambara, they take the prisoners to the dungeons but Pacheco, Pedro Rinxei and Sadamatsu remain in the fort, surrounded by a rigorous system of security headed by the old guard Táquea. All this is observed from above by the Fotoques, who leap and sing in glee, atop a dark cloud.

Canto V

Baptista’s arrival in the dungeon. Asceticism of the prisoners. The transformation of the guards. The conversion of Narciso.

The poet invokes Apollo to reveal what took place in the darkness of the fortress where the noble virtue of Pacheco glowed bright. A great tumult was heard in the city. It is Baptista, another of Pacheco’s companions, whom the bonzos and the troops are dragging towards the prison. Once inside the fortress, he rejoices to find himself reunited with Pacheco. Seeing himself within the Society of Jesus, Pedro Rinxei asks to be admitted and is received in the Jesuit militia.

Not being able to describe all the great burdens that all of them supported in that prison, the poet sought to sing about some of them: Táquea treated the prisoners with great cruelty and they were not allowed to rest even at night. However, in the midst of this suffering, virtue fuelled their strength. All of them were seized by hope, imbued with patience and possessed by the ardent desire for martyrdom.
In the light of this prodigious feat, the King of Averno asked Venus to send her son Love to the prison so that with the power of his arrows he would win over Pacheco and his companions. While the heroes slept, Blind Love entered the prison. First he spoke to Pacheco and tried to seduce him with the promise of marriage with the beautiful Helina, the daughter of Mondo. However, the Purity lodged in Pacheco’s heart reproved Blind Love and Pacheco, ever vigilant even while he slept, triumphs. Love then turned towards his companions but they, too, emerged victorious in the battle. Defeated, Blind Love returned to Averno where Venus was waiting for him, who dried his tears and promised revenge.

After this struggle, the brilliance of the heroes’ feats and the honour of their virtue manifest themselves in such a way that the guards seek to mitigate the prisoners’ suffering. Surprised, Pacheco appeals to them to listen to the message of Christ. He then shows them two valuable pieces, which are artistically worked, each of which depicts the martyrdom of three Japanese martyrs, men and women. A young guard converts and is baptised. The poet then sings about the power of Pacheco’s words, and also lauds this youngster to whom he attributes the name of Narciso. The same desire invaded Tâquea and Sezeno, but was overcome by the deceitful mermaids of vain wealth, the fear of death and the love of earthly life.

Canto VI

Fame addresses Mondo. Mondo sends Densamono to the dungeon. The Conversion of Densamono. The temptation of the vainglory.

Fame addresses Mondo, warning him that the entire fortress has surrendered to Pacheco and cautions him that divine punishments await him if he does not hasten to execute the prisoners. Frightened, Mondo sends one of his relatives, Densamono, to the prison, in order to restore his writ in the fortress and to substitute the foolish guards.

However, the holy actions of the hero from Lima and his companions enter through Densamono’s eyes, pierce his breast and transform his harshness into gentleness. Pacheco speaks to him about Jesus Christ and about the mystery of the Salvation and answers the theological questions that Densamono directs to him. A firm convert to the new religion, Densamono is unmoved by the tears of his wife. Cismena, the wife of Tâquea, a faithful servant of the Fotoques, goes to Mondo’s palace and breaks the news to Celina, his wife, saying that Tâquea is the only one who remains uncorrupted in the fortress. Celina informs her husband and Mondo, seized with rage, calls Densamono and threatens him. The latter, unperturbed, responds by
saying that all those who saw his actions and the look in Pacheco’s eyes could not help but repudiate Xaqua and welcome Christ. Mondo, furious, does not throw him into jail only due to the intervention of Celina.

At that moment, the false goddess of Vainglory invites Pacheco to raise to the heavens the laurels of the victory of these conversions. However, he states that he has no wish for glory for himself, as they are the work of Jesus, who triumphs on his throne of peace. Defeated by the humility manifested by Pacheco, Vainglory returns to the realm of darkness.

Canto VII

The beginning of the analepsis. Pacheco’s origins. His studies in Lisbon. His novitiate in Coimbra. The pilgrimage to Compostela. Passage through Ponte de Lima. Recollection of the episode of the death of his father.

In prison, Pedro Rinxei asks Pacheco to deceive the night by recounting his life’s journey till he reached Japan. The long analepsis that extends over three cantos begins here. Pacheco commences by remembering his homeland, Ponte de Lima, and his parents. At the age of twelve he was taken by his uncle to Lisbon, where he studied at the College of Santo Antão. Edified by his master, he decided to enlist in the Society of Jesus and then went to Coimbra. He later describes the Real Colégio de Jesus, where knowledge flourishes. He recalls Vasco Pires, master of the novices, a remarkable pedagogue. Once his novitiate came to an end, Pacheco took his vows and once again dedicated himself to his studies. During the Summer, he went on a pilgrimage to Santiago de Compostela along with a companion and he recounts an episode from this journey: near Ponte de Lima he met a young hunter, Amorim, a relative of his, from whom he requested news of his family, he then passed by the house of his mother without making himself known and had seen her dressed in mourning. She seemed to recognise him, but Pacheco restrained himself and hastily left the city. This small analepsis is followed by another, narrated by the young hunter: the discord between Pacheco’s parents and one of his mother’s brothers, Paulo, had heightened. In an argument that took place on the banks of the Lima River, an African slave pierced Pacheco’s father with a spear. Surrounded by the crowd, the Moor confessed that he was Paulo’s slave and that he had done so upon his master’s orders, in order to avert his own death. Maria, Pacheco’s mother went to the courts in Porto demanding justice. Another brother, João, came to put an end to this revolt, claiming that the Moor had mounted that ambush in order to take revenge on his master who had refused to set him free. João guarantees Maria that he will be a father to her children, sends three of them
to India, and promises to honour her daughters with worthy marriages. After hearing this account, Pacheco asks that the criminal be pardoned and states that he himself forgives him. A deer surrounded by her fawns springs out of the shrubbery and a ferocious pack of dogs prepares to attack the deer. However, the pilgrims and the young hunter manage to protect her before letting her go. After this, and after saying their farewells, the two companions continue their journey to Compostela. Pacheco recalls their visit to the shrine and the holy relics of the apostle. While leaving, he proffers sublime praise for Galicia and they return to the banks of the Mondego.

Canto VIII

The desire to set out for the Orient. The voyage and the battle with the Dutch. On the Island of São Lourenço, the dragon. Arrival in Goa.

The recollections of the hero of the epic continue: he is overcome by desolation in his studies and has a profound desire to set out for the Orient. As soon as he obtains the consent of his superiors, Pacheco leaves Portugal. Upon his departure, the old mariner Rosendo hurrs imprecations against the voyage and foresees disaster. At night, four vessels of the armada captained by Melo lose their captains. Pacheco then recalls the marvels and monsters that he saw at sea and, worst of all, the battle in which his vessel was involved against seven Dutch ships. When the sentinel spotted the enemy, Melo summoned the sailors and exhorted them to fight. The Portuguese ship fired upon the enemy and the largest of the vessels sinks into the sea. During the battle, Heresy, in her cave, unleashes fearsome howls, which are answered by her slaves. On her orders, Impiety yanks some flames from hell and hurls them at the Portuguese ship, thus inspiring a warrior spirit in the Dutch. The flames take hold of the Portuguese vessel and the Portuguese turn towards Saint Lorenzo requesting his assistance. Rapidly, the fires and winds die down and Vulcan, overcome by the waters, is extinguished. A fierce battle with hand-to-hand combat takes place. Pacheco recalls the names of the warriors from both armies. When she sees that her side is at a disadvantage, Impiety seeks refuge in the waves. Creno, a Dutch warrior, beseeches her not to abandon them, and while he speaks, Azevedo wounds him and snatches away his spear. Unarmed, Creno yanks the enemy spear from his body and thrusts it into his adversary. Both of them die by the same weapon. The two armies stare death in the face, until Orlando, the Dutch captain, orders a retreat.

On the following day the sailors thank Saint Lorenzo and, after taking care of the wounded, disembark. Once the funeral rites of their seven companions have been celebrated, they prepare a meal and collect wood in
order to repair the vessel. Suddenly, a dragon draws close, breathing fire and spewing poison. From amongst the dragon’s numerous heads one stands out because it has only one eye. The daring courage of Sousa saved the defenceless seafarers as he plunged a spear into the dragon’s eye and pierced the creature’s cranium. The monster fell to the ground but Sousa, carelessly, also dies as he had been touched by the dragon’s poison. An army of dragons comes down the hill to avenge the death of their ancestor and the seafarers quickly climb back into the ship to resume their voyage.

Pacheco continues his narrative by describing their arrival in Goa, a city that he praises, along with the College of St. Paul, founded by Xavier, where his colleagues welcome them after eight months at sea.

Canto IX


In Goa, Pacheco recalls the meeting with two young Portuguese who he eventually recognises to be two of his brothers who had gone to India. Moved by this sudden revelation, Francisco Pacheco identifies himself. The young warriors, in a short flashback, describe the glorious death of their other brother, António, who had come to India with them.

Once his higher studies were over, Pacheco dedicated himself to teaching and preaching. In the meanwhile, Father Diogo Mesquita, a relative of his, arrives in Goa from Japan, and arouses in Pacheco the desire to go to the Land of the Rising Sun, subjugated under the yoke of their false gods.

During the voyage to Japan, Pacheco is surprised by a marvel. Neptune in person speaks to the seafarers about the place where they are at that moment. They are near the Island of Sanchoão, where Xavier died and they must halt and pay their respects. They then arrive in Macao, a city that Pacheco lauds. Here rest the mortal remains of Melchior, bishop of Japan. Pacheco lives in this place for five more years dedicating himself to teaching. Then, he once again entrusts his person to the seas until he reaches Japan. Pacheco confesses to his companions who are listening to him that he will abbreviate the narrative. After learning the language he set out for the land of the Camios. On this voyage, Pacheco faces a great tempest and a shipwreck but God saves him from the jaws of death. After swimming to the shore and burying the bodies he finds there, he erects a cross to mark the sad shipwreck. During this process, a young woman, Piety, comes to meet him
who, in a prophecy, foretells a burial in the Ocean and indicates to him the path he should take until the house of a wealthy farmer where he will find assistance.

Pacheco reaches the huts of old Alofo, who was returning home at that hour along with his family and flocks and who prepares him a meal and offers him his hospitality. Pacheco then sets out for the land of the Camios and establishes himself in Sakai where he teaches the doctrine and advises the Christians. He returns to Macao and, three years later, Pacheco is once again summoned to Japan. As soon as he disembarks, Cerqueira asks him to accompany him in the government of the diocese. The bishop was apprehensive about some strange events: crosses that had been mysteriously carved into trees had been seen. Apart from this, a demon had taken control of the body of a young boy and, upon being obliged to speak, said that he was the eldest son of Pluto, who stole the English from the Heavens, and that he intended to do the same thing to Japan.

From that moment onwards, the stratagems of the bonzos begin, until Cubosama banishes Pacheco and his companions into exile and they go to China. Returning to Japan from China, Francisco Pacheco ended up in that dungeon. This long analepsis, which had lasted a whole night, ends here.

Canto X


In the dungeon, the companions dedicate themselves to prayer. Pacheco contemplates Olympus and asks God to grant them liberation and martyrdom. Intrepidness approaches him and reveals that an army of Jesuit martyrs will come to his aid. As soon as Intrepidness abandons them, Mondo’s soldiers immediately invade the fortress. Pacheco and his companions are taken to the residence of the Governor, who summons Vicente Caun to be interrogated. The latter emerges victorious from the battle, refusing to abjure the Faith. Mondo sends the prisoners to Nagasaki so that they receive justice at the hands of Midsuno.

Preparations are made for their departure: some go on foot, others on horseback. However, on Mondo’s orders, Pacheco and Baptista are transported in litters, thus presaging the future journey that the hero of this epic will realise in a litter, this time with the glow of sainthood. The poet pays great attention to the description of the army that Asondo will command. Mondo orders him to spend the night in Fimi and to halt when they sight the walls of Nagasaki.
They were almost at Fimi when *Caribdis* fell upon the army, inspiring the soldiers into a frenzy of hunger. The soldiers then invade and sack the village and, as night falls, lodge the prisoners in the house of a poor farmer who they believe to be a fierce defender of *Amida*. However, he was a Christian and as soon as he learnt that he had the missionaries in his house he flung himself on the ground lamenting the cruel death of the fathers. Already devoid of strength, *Pacheco* is unable to console him and it is *Baptista* who talks to him, justifying the martyrdom. The poor farmer serves the prisoners a frugal and simple repast. The poet lauds the honour of such a host.

Meanwhile, in the neighbouring houses, the pillaging continues. An old lady from the village, *Nea Cressida*, organises the women to confront the soldiers. From amongst them, *Agrimene* stands out, she of the race of Amazons who, wielding the shovel from the forge, disperses the soldiers. *Asondo* finds himself obliged to flee with his militia. After taking care of their wounds and feasting, the guards return to the house where they had left the prisoners.

*Canto XI*

*Japónia* beseeches God. The meeting with *Torres* and *Miguel*. *Constance* hands her shield to *Pacheco*. The death of *Asondo*.

In the meanwhile, *Japónia*, the Japanese church, before the altar of God our Father, implores Him to release her shepherd, *Pacheco*, invoking the examples of Daniel and St. Peter. God consoles her with the promise of new armies coming from Western shores and from Portugal to assist in the fight. As for *Pacheco*, his deeds ensured that the stars in heaven would claim him for themselves, and immediately thereafter the Earth would receive him as a saint.

On the last day of *Pacheco’s* life, it is he himself who wakes up and urges *Asondo* to resume the journey. While crossing the mountains, a farmer comes to meet him, with a present of food gathered from the wild for the prisoners. The latter thank him and give the food to the guards who devour it and throw the basket away. During the journey, they come across the army that was escorting two other colleagues, Fathers *Torres* and *Miguel*. All of them stopped at that site, carrying out *Mondo’s* orders. *Torres* and *Pacheco* rejoice as their martyrdom draws near.

During that halt, while the soldiers amuse themselves, *Asondo* enters the forest, leaving the prisoners alone. Transported in a carriage drawn by lions, *Constance* appears and addresses the heroes. She then hands over a shield to *Pacheco*, which will accompany him in the battle ahead, where he can contemplate the generations of Jesuits who will follow in his footsteps.
Constance withdraws and Pacheco invites his companions to venerate the holy shield that will help them in the battle against the Fotoques and the infernal deities.

At this point, some soldiers run from the forest, bringing Asondo, who has been mortally wounded by a wild boar. Upon seeing him arrive dead and disfigured, the missionaries weep for the death of their enemy. The soldiers surround the body and render homage according to the rituals of the bonzos. It is Pacheco who exhorts them to continue the journey, urging them to make haste in the direction of Nagasaki.

Canto XII

At the site of the martyrdom. The four apostates. Pacheco’s farewell. The death of the heroes. The triumphant cortege of the martyrs and of the Virtues over sin, which has been overwhelmed. Glorification, the crowns, the palms, the throne. Dispersion of the relics in the sea. The speech of the Lima River. The poet’s final entreaties.

When they reach the city, Midsuno descends from his palace and leads the prisoners to the site of the martyrdom. The crowds draw near but they are repulsed by the guards. On top of the hill, the machine of death is erected with thirteen columns. After lamenting the four European traitors, who renounced Christ and invoked Amida in order to save their lives, the poet once again summons Love to sing the final scenes.

The prisoners take their places and Pacheco addresses the flames, the city, the people, urging them not to lament, and prepares for the sacrifice. Wrapped in flames, his restraints burn away, however, Pacheco does not make any move to flee or manifest any sign of suffering. In the meanwhile, everyone had already been consumed by the flames and they go towards the house of God guided by Japoniel. The angel is followed by the defeated court of imprisoned Sins, then the Camios, the Fotoques and other monsters, as well as by Xaqua and Amida, trembling in their chains. In the wake of the army of the defeated the angels and the army of Virtues advance forward. A brilliant cloud bursts into two halves, revealing in its interior nine palms and nine crowns. At the entrance, Loyola receives them and beside him Xavier begins to speak, lauding the Society of Jesus. An admirable throne awaits Pacheco. On it are depicted his homeland and the feats of this hero and on its base lie the monsters Mondo and Midsuno. The other martyrs also receive similar honours.

In the meanwhile, the pyres crumble. Midsuno orders that the ashes of the martyrs be flung into the sea. The Lima River, upon learning of Pacheco’s
death orders the waves to part with a message for Neptune, so that he receives such a valuable relic with due dignity.

The poet now addresses Francisco Pacheco to hail him as a divine hero to whom ships will offer sacred libations, and then begs him to once again look after Japan, tired of suffering, so that this land may attain days of peace. He also asks him to look after Portugal, so that Lusitania might once again recover her greatness and her erstwhile glories, and after Gaspar, his brother, a celebrated captain on the seas, to check the Mongols, the Moors and the Arabs.

Finally, the poet entreaties him on his own behalf, to accept the courage and efforts of his quill in the divine task that he had undertaken.

4. A hagiographic epic of a classical paradigm: literary sources

A preliminary perusal of the Paciecidos (even in a summary) enables us to immediately recognise that, being (in its objectives) fundamentally a hagiographic poem, this is an epic work with obvious classical references.

In truth, its heroes are martyrs, models of saintliness, but in them one can also recognise Ulysses, Aeneas, an ancient Christian martyr, ascetics, the victor in the battle between virtues and vices, missionaries, mystics...

As he affirms in the prologue of the Paciecidos, Bartolomeu Pereira uses Virgil’s epic style as his preferred model: “It is with the great master Virgil that we sing”. 22 In truth, although Virgil is not in any way the only model, at the level of the dispositio of the Paciecidos he is the most influential.

Thus, in the Paciecidos one finds a predominantly Virgil-like structure. Part of the novelty and interest of this poem for the public of the age lay in the reorganisation of the facts around a model of dispositio that typically follows in the footsteps of Homer and Virgil. The dispositio of an epic was one of the main preoccupations of the epic poet 23 and depended fundamentally upon his technical capabilities, as Jerónimo Vida wrote in his Arte Poética: “Naturally, the second task [the dispositio] depends only on technique, but it is in this field, above all, that poets habitually obtain glory.” 24

22 “Marone cantamus Chorididascalo”. Cf. “Vates lectori suo” at the beginning of the Paciecidos..., op. cit., unnumbered page.
It is in this markedly classical mould, in the footsteps of Homer and Virgil, that Bartolomeu Pereira constructs the architecture of his poem, not in a chronologically linear sequence, but in the harmonious disposition of the epic around a central fact: the martyrdom of Francisco Pacheco and his companions. Everything else is skilfully articulated, in a great variety of processes, in analeptic narratives, in episodes, in prophecies and digressions, thus allowing the poet to “expand” upon the material of the narrative around the central fact of the biography of the hero, and in a broader context the educational and missionary actions of the Society of Jesus, both in Europe during the age of the Reformation and religious struggles as well as in the diverse spaces of missionary activities achieved by the Portuguese empire.

Naturally, in a narrative in which the reader knows the subject from the very outset, and since it deals with recent historical material, it is above all in the disposition of this material, in the articulation of its components, in the adaptation of the episodes and digressions to the central thread of the main theme, that the poet has the opportunity to surprise and delight the reader. The model that serves as a guideline for this architecture is undoubtedly the classical model of the Greco-Roman epic. However, in its guise of an epic, the Paciecidos synthesises in its twelve cantos a veritable anthology of the most varied literary styles, which reveals that the poet likewise resorted to numerous literary sources. Respecting the cohesion of action and always maintaining the elevated tone of language that is appropriate for the epic genre, Bartolomeu Pereira offers the reader pages of devoted biography, a dedicated paranesis, emotive lyricism, historical and hagiographic narratives, in addition to the mystic and ascetic literature. In his verses, one can recognise episodes inspired by Homer, Virgil-like motifs, suggestions of Lucano, Camões-like interpretations, the hagiographic models of the Vitae, the Passiones and the Acta Martyrum. However, they are not presented to the reader as a “patchwork quilt of fragments”.

Virgil’s Aeneid is the most influential model in the conception of the Paciecidos, but although Bartolomeu Pereira was very well acquainted with Virgil’s epic, it is sometimes already transformed by the Camões-like interpretatio that Pereira uses, thus demonstrating the prestige of Camões’ epic style in the literary circles of the Society of Jesus. Thus, the Lusiads constitute another literary source that contributes towards the richness of the Paciecidos not just in his interpretation of Virgil but also in the original motifs that Bartolomeu Pereira reutilises in his poem.25

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25 Cf. The episodes of the old Rosendo or the Divine Council.
In addition to these epics Bartolomeu Pereira imitates Homer, especially in the episodes tinged with unreal fantastical hues, such as in the case of the dragon, which is clearly meant to evoke the Cyclops of the *Odyssey*, or in the case of the allegory of *Piety* who appears before Pacheco and who evokes Nausicaa.\(^{26}\)

The *Pharsalia* by Lucan is another epic that one can occasionally glimpse in some descriptions of the *Paciecidos*, such as in the figure of the Japanese church, *Japónia*, inspired by the figure of the afflicted *Patria* who appears before Caesar in that poem.\(^{27}\)

Apart from classical sources, Biblical texts also constitute, as would be expected in a hagiographic poem, a vast resource of motifs, an “angular source”, whose images, expressions, figures and ideas are present practically throughout the entire poem, frequently used without being consciously aware of the citation, in such a way that they come completely naturally to the poet. It is, above all, in the steps that give way to reflections upon the religious field, particularly in themes pertaining to missionary activities and martyrdom, that Bartolomeu Pereira frequently resorts to Biblical motifs, from both the Old as well as the New Testament.

Primitive Christian literature, the *Acta Martyrum* and the *Passiones* likewise provided models for the treatment of the central theme, in the interpretation of martyrdom, in the literary representations of the hero in battle and in triumph, just like the poetry of Prudentius did, not just by means of the *Peristephanon* but also through the *Psychomaquia*.\(^{28}\) A vast hagiographic corpus that was partially generated in the light of the Greco-Latin literary matrix of biographical texts would have inspired Bartolomeu Pereira, especially in the analeptic narration of Pacheco’s life.

The poet would have been able to avail of an extensive literary heritage, if one takes into consideration, apart from the sources that he consciously sought to emulate, all the sources that unconsciously accompanied him in the process of the composition of the *Paciecidos*, where one can include not just Biblical texts but also hymnology, patristics and hagiography, espe-

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26 The figure of Piety, who appears before a shipwrecked Pacheco and indicates the path he should take to the house of the farmer Alofo who assists the hero, is clearly inspired by that of Princess Nausicaa who, in canto VI (110-320) of the *Odyssey* appears before Ulysses and indicates the path to the city where King Alcinoo offered him a banquet.

27 *Pharsalia*, I, 18 onwards.

28 The influence of the *Peristephanon* (the book “of crowns”), constituted by 14 hymns in honour of various martyrs that reflect a distinct classical influence, is particularly evident in the *agôn* between the martyr Vicente Caun and Mondo in canto X. As for the influence of the *Psychomaquia*, the “battle of the soul”, this is visible above all in the allegorical figures, especially when they clash, such as when Blind Love tempts Pacheco, but is defeated by Purity who lodges in the hero’s heart (canto V).
cially the texts pertaining to martyrdom, the text of the *Spiritual Exercises* of St. Ignatius, spiritual literature of the age and even literature pertaining to theological debates.\(^{29}\)

The hagiographic material of this epic, the martyrdom of Pacheco and his companions, is thus not imbued with the freshness of direct transmission via a historical account such as the Annual Letter,\(^{30}\) but is instead framed in a *composita* architecture that, however, does not lose anything in authenticity and expressive vigour. On the contrary, the integration of the central fact – the martyrdom of Pacheco and his companions – into the broader action of the Jesuit missions in Portugal and the world, especially in Japan, articulated according to the Greco-Roman epic model, widens the possibilities of one’s reading in an extraordinary manner. All the mythological and allegorical ornamentation that involves the poem in a recurring evocation of classical motives, marked by the aesthetic asset of the literary tradition that they convey, lends and communicates to the figures therein the superior status of heroes, figures from a fantastic world, which is possible in poetry. Traditionally epic motifs such as the handing over of the shield to the hero, the embassy, hospitality, supplications, the revelation of future generations, the descent into hell, are found in the *Paciecidos* skillfully articulated with the central action, both via fiction as well as by an epic interpretation of the historical fact supplied by the sources. Some of these motifs are not limited to a formal adaptation as in the contents of the epic itself a true synthesis of classical motifs with Christian motifs is discernable.

\(^{29}\) In effect, a trace of the religious controversy is evident in the *Paciecidos*. As an example, the effect of the feats of Pacheco and the other heroes in the conversion of the guards in the dungeon (in the context of the controversy of justification) or the importance of the contemplation of the panels representing the Japanese martyrs during this same conversion (in the context of the iconoclasty versus the orthodoxy of images), or even the episode of the conversion of Narciso (in the context of the doctrinal controversy of Grace and free will), examples that can be found in Canto V.

\(^{30}\) One is referring to the *Anuário do Japão p.a nosso mui Revdo Pe Mutio Vitalesche R.simo geral da Compa de Jesus do anno de 1627* (Jap/Sin 61) in the Archivum Romanum Societatis Iesu: ARSI. However, Bartolomeu Pereira’s documental sources were not limited to the Annual Letter. Apart from this, the poet read the *Relação Breve da Prisão por causa de nossa St. fõe do Pe Francisco Pacheco Provincial da Comp.a de Jhs de Japão e de outros da mesma Comp.a e muitos seculars japoes com algumas outras cousas mais*. 1626 (Jap./Sin, 29 in the ARSI) and also the *Livro da Vida e Martírio do Bem-aventurado padre Francisco Pacheco, Provincial da Companhia de Jesus em Japão e Governador Episcopal de toda aquela cristandade*, an anonymous text in the Arquivo do Paço de Vitorino das Donas, published in “Beato Francisco Pacheco – Subsídios biográficos”, edited by João Gomes d’Abreu, *Arquivo de Ponte de Lima*, 5, (1984) pp. 377-390; 6 (1985) pp. 359-371. In this study, however, one has not touched upon the treatment of historical sources that, just like the literary ones, reveal very interesting aspects of the composition of the *Paciecidos*, especially in the treatment of historical facts in the economy of the epic.
5. The system of the marvellous in the _Paciecidos_

The bipolarisation of the divine plan, habitual in epic poetry, was the form chosen by the poet for his architecture of the marvellous. Thus, on the side that is favourable to the hero of the epic one finds the Christian pantheon, such as God Our Father, his angels and his saints, the allegories of the virtues, the prosopopeia of some elements of nature and even some Greco-Roman mythological figures. The organisation of the Christian Olympus is, however, analogical to the Greco-Roman Olympus, in that Faith, just like Piety, and other allegories of virtues, are the daughters of the omnipotent God Our Father. Ranged against the hero of the epic are hellish powers, demons who sometimes coincide with Japanese and Buddhist deities and sometimes with deities from pagan Greco-Roman mythology, and the allegories of vices and evils.

With this division of the two forces on a divine plane, the _Paciecidos_ presents an actancial structure that is typical of the Homer-Virgil model of epic poetry. The ire of a deity unleashes a series of events with a view to impeding the hero from reaching, via his actions, the implementation of the objectives of the other deity. In this case it refers to the opposition between Christianity and Japanese religions, or, from the perspective of the poet, between God and the Demon, of whom the Japanese deities are a manifestation.

The first intervention on the divine plane takes place in Canto II, which begins with the Council of God and his angels. This obligatory commonplace in the Renaissance epic was completely Christianised by Bartolomeu Pereira who expanded the four brief verses by Virgil that introduce Jupiter’s speech to the gods in the _Aeneid_, presenting the other participants of the Council: the Angels and their respective dominions.31

In this assembly that brings together merely one faction, the one that is favourable to the hero, after hearing Japoniel’s32 plea, interceding on behalf of Pacheco, the shepherd who could assist a persecuted church in Japan,

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31 Probably, the poet follows Camões, who, in _The Lusiads_ I, 21, presents the various gods who responded to Jupiter’s call, abandoning the regimen of the stars, coming from various points on Earth.

32 One can note the curious neologism. Bartolomeu Pereira, with the assistance of the Hebrew suffix common to the names of the angels Miguel, Gabriel, Rafael, Uriel… creates this new name, as he also does with the figure of the guardian angel of the dungeon, ‘Arcel’. The figure of the protecting angel of Japan is not completely new since, as early as 1585, the College of Coimbra received the embassy of the Japanese to the Roman Curia with the enactment of a drama in which the guardian angels of Japan and Europe conversed. Cf. Américo da Costa Ramalho, _Duarte de Sande: Diálogo sobre a missão dos embaixadores japoneses à cúria romana_ (1590), Pref.
God demonstrates in his answer the need for this persecution, for the flames and martyrdom so that the Faith can triumph in the Land of the Rising Sun. In this way, the poet provides a welcome indication to the reader, precisely because this reveals the profound nature of the outcome, which is already known. In the meanwhile, the Council has an effect on the unfolding of the plot, as God promises to send Pacheco, exiled in Macao at the time, to Japan once again in order to assist the Japanese church.

However, God does not directly intervene in human actions, as was the case with old pagan gods. It is through the actions of saints, prosopopeias, allegorical figures and even through dreams or mystic moments that God intervenes in human actions. It is necessary to recall that it would not be very convenient for the hagiographic dimension of the poem to attribute to the object of the biography, even if on a literary plane, divine contacts that are easily mistaken for visions or mystic ecstasy, commonplace in hagiographical literature. This was a recent life, stripped of that historical distancing that would allow these creations, given that none of the sources refers to moments of this kind in Francisco Pacheco’s life. Even if there was information of this sort, one feels that the poet would have avoided including it in the poem.33

Thus, for example, after this affirmation by God in the Council, Francisco Pacheco returns to Japan by choice, a decision taken freely of his own volition. The vision of Japónia, the prosopopeia of the Japanese church devastated by persecution and bereft of a shepherd, contributed greatly towards this:

"Very often, while sleeping, the sad image of Japónia appeared to them amongst flames and drawn swords, subjugated to the katanas. The golden diadem, torn from her head is sullied, her cloak sullied in the dust, her hair loose, her head hanging low, laid bare by the sword. Her face is half burnt, she has countless wounds and gashes on her shoulders, her lap and her limbs. How she has changed!"

33 With regard to the biography, as the author confesses, there is concern about historical rigour. On the other hand, the inclusion of prodigious facts, whether real or imaginary ones, in the biography of the ‘candidate’ for sainthood would clash with the papal decrees of Urban VIII concerning beatifications and canonisations. Vd. Miranda Urbano, Santos e heróis..., op. cit., pp. 190-195.
The charm of that extraordinary face has disappeared, no traces remain of her erstwhile beauty. And already, a cause for pain and laments, she seems to be losing herself in the shadows, abandoned and defenceless, falling into ruin while the assistants of Christ turn their back on her, upon seeing the bonzos, leaders of the revolt, hurling fire at her King and watching this war grow day by day on the orders of hell, with new interminable massacres.”

It is also in Canto II, almost all of which takes place on the divine plane, that for the first time in the poem one finds the intervention of the deities that are ranged against Francisco Pacheco, as the executer of the plans of the God of the Christians. Amida, a Buddhist deity, seeing that those who Cubosama had expelled from Japan with a great deal of difficulty had once again returned implores Vulcan to hurl his lightning bolts at the ship that transports them. This figure from pagan mythology, characterised as such on the literary plane, appears here wholly identified with the hellish world of the Christian universe. Vulcan responds to Amida just as he had responded to Venus’ pleas in the Aeneid and fabricates a lightning bolt that Mulcíbero unleashes upon the ship, eliminating its pilot and setting the vessel on fire. However, this lightning bolt already brings together traces of the Christian mindset, with its sulphur flames, chains of pitch, clouds of darkness. In anticipation, in hell, deities from the Japanese religious universe along with monsters and gods from Greco-Roman paganism join together to celebrate their victory over the hero protected by the Christian God. In truth, this intervention of the infernal plane in the plot would prove to be inconsequential, as the pilot returns to the ship, the waves extinguish the flames and the voyage continues favoured by the blessing of Olympus. The function of the episode was, therefore, merely to delay the action and to adorn the text by means of the allusion to the model of Virgil.

The same thing does not happen in the Council of the deities from hell that determines the handing over and detention of the hero, thus playing a decisive role in the advancement of the plot. Likewise gathered together on a mountain, Onjen, and not in the inferia, this Council is summoned by Xaqua who hurls invectives at the Fotoques and the Camios, who are unable to

34 II, 91-105.
35 VIII, 370.
36 Amono, the pilot, would manage to return to the ship assisted by his companions. Likewise, in classic epics, other pilots had been eliminated. This was what happened to Palinuro defeated by the power of Sleep (Aeneid, V, 838-861) and to the pilot of Menelau in the Odyssey, III, 278.
37 Cf. II, 359-360.
38 Christian, naturally, but designated thus. Cf. II, 395.
check the abandonment of their temples and the triumph of the ‘lex uana’ of Christianity.

“But you, Camios, indolent gods, Fotoques who are so fond of sloth, Miserable wretches! Don’t you see that already nothing remains of the rituals of our ancestors, no rites are celebrated in the holy temples, no victim lies there immolated? The festive crowns no longer surround our divine altars, the ribbons and garlands no longer decorate our temples. The banquets, the glory, not even subsistence remains for the bonzos. What do we have left then, gods? The vain religion triumphs! And in the meanwhile, we, expelled from all the temples, from all the altars, continue to be shamelessly asleep, without doing anything. After the wrath of King Cubosama and the severe orders of his son Xoguno, after all sorts of tribulations, Pacheco continues to reign supreme. And he will continue to reign, because these measures will do nothing for you. As for me, I will happily go to my father’s house, to the temples of Siam. It is not upon me, but upon all of you that this suffering will descend.”

Xaqua threatens to leave Japan and return to Siam, but one of the Fotoques, Roncarão, reaffirms the protests of Japan’s fidelity to that deity and promises to make amends with the sacrifice of three hundred Christians.

“Don’t be afraid, Oh! hope of the kingdom of darkness, glory of the shadows, Xaqua; forget the people of your former homeland, forget the temples of Siam. You will be ours, Xaqua, you will not abandon this friendship. If the noble kingdoms of Siam are proud of your birth and the people of your homeland celebrate your cult at their altars, the kingdoms of Japan will do you no less honours, king of the gods, and the faithful shall expiate this crime with three hundred Christian souls.”

39 In order to describe the abandonment of the worship of Japanese deities, the poet resorted to the universe of pagan cults. The varelas, or Japanese temples, are abandoned, the altars bare. There are no sacrifices, nor festive crowns, banners, wreaths, or any signs of banquets or worship.

40 III, 363-377.

41 Siam, which in the Biblical universe became the image of a celestial abode, could here simply designate the origins of Xaqua, since Buddhism would have come to Japan through China.

42 Here it is understood that the poet, typical of the age in which he lived, interprets the persecution to be the work and advancement of the power of the Demon.

43 III, 386-394.
It is to Xaqua, a Buddhist deity who came from the legendary kingdom of Indo-China, that Japan is subjugated, from the poet’s point of view, although on several occasions he refers to Pluto as the king of Hell. Pacheco’s imprisonment was the result of this Council, which represents an important step forward in the action when, by a unanimous decision, the hero’s fate is entrusted to Cusamono, an apostate who had handed himself over to the Fotoques and who would denounce Father Pacheco to his persecutors. The sulphur, the pitch, the flames, the smoke, as also the serpents, characterise the hellish figures present at the Council, an immense list of monsters (some of which are part of classical mythology and others are deities from the Japanese religious universe characterised as monsters).

Another moment of syncretism in the representation of hell is the death of Cubosama that in the poem substitutes the Virgil-like topic of the hero’s “descent into hell”, incompatible with the hagiographic nature of the Paciecidos. The death of the emperor, which, on a human plane, sets the persecution of the Christians in motion, substitutes the hero’s catabasis and serves not only as a pretext for a description of hell with all the mythological props

44 The treachery of Cusamono and the handing over of Pacheco, the image of the treachery of Judas and the betrayal of Jesus Christ is, moreover, suggested by the documental sources of the poem. Thus, one can find in the Relação breve: “It also happened that before Tono left for the court he ordered all his servants to give him in writing the faith they professed and followed. Amongst there was a Christian who, because he behaved well and with dedication to the Fathers and their householders, was trusted, being admitted in the houses in which they were (…) this individual, at the time of having to give the aforementioned signed declaration, owing to the fear of losing the small income that he had, reneged in the faith and ordered the prison of the Fathers on the next available occasion…” “Socedeo mais que antes de Tono partir pera a corte mandou a todos seus criados que cada hum lhe desse por escrito que lei professava, e seguia. Avia entre elles hum cristão do qual porque proçedia bem, e com dedicação os Padres e seus caseiros se fiavão admitidindoo nas casas em que estavão, (…) este no tempo de dar o sobredito assinado por temor de perder essa pouca renda que tinha retroçedeo na fé e ordio a prisão dos P .es com a ocazião seguinte…” Cf. Relação breve..., fol. 1f (Jap. Sin. 29 p. 100). In the Annual Letter one discovers the name of this ‘apostate’ (‘arrenegado’): “They arrived there after midnight and with a great deal of secrecy put their men on the ground and encircled the town on the hinterland side, serving as guide the false and apostate Cuzayemon, and they thus knew the exits and entrances to the place.” “Chegarão la depois da mea noite, e co’ muito secreto lançarão a gente em terra e co’ ella sercarão a villa polla banda do çertam indo por guia o falço e arrenegado Cuzayemon como quem sabia bem as entradas e saídas do lugar.” Cf. fol. 1v-2f.

45 The death of Cubosama is not mentioned in the Annual Letter nor in the Livro da Vida, however Dom Rodrigo da Cunha in his Historia Eclesiástica dos arcebispos de Braga (2 vols., Braga, 1634-1635) refers to the death of the emperor and to his successor who was equally inimical to the Christians: “The Emperor Cubozama died in the meanwhile, his son Xogúm took over the empire, and with him entered the same fury against the Christians. To protect them and to sustain the Faith, Father Francisco Pacheco was elected Provincial…” “Morreo neste comenos o Emparedor Cubozama, entrou no imperio seu filho Xogúm, & entrou com elle a mesma furia contra os Christãos. Pera os emparar, & sustentar na Fé, foi eleito Provincial o Padre Francisco Pacheco…” Cf. p. 467.
that recur in epic poetry, but also as an instrument that demonstrates the culpability of the Japanese faction, identifying this as the infernal power, since one can find the Buddhist deities venerated in Japan, Amida and Xaqua beside Caronte, the classic boatman of hell.

The poet invokes Juno and Tartar in order to recall the arrival in Hell of this soul that abandons its body with difficulty. The poet presupposes Pluto’s delight at receiving a soul loaded with such crimes as the ones that Cubosama had committed during his life, however, in truth he never crosses the Flagentone. On the other shore Pluto, and beside him Nero, Busiris, Phalaris, crowned in flames, await this king whom they ridicule, however Caronte’s barge flees in fear. It is only with the assistance of Amida and Xaqua that Caronte manages to control his barge, which, during the crossing, being unable to bear the weight of such grave crimes, submerges Cubosama in the abyss of flames. The classical eternal torments were insufficient for the crimes of that soul. The setting of hell is characterised by elements that were already traditional: the craters, the dark dungeons, the abysms, but also the flames and the monsters, the eternal tortures. Fire, chains, the props that characterise eternal condemnation in Christian eschatology appear here associated with Caronte, with the infernal monsters of Averno, with Buddhist deities, all of them perceived by the poet and by the age as manifestations of the Demon that dominated the idolatrous population by means of superstition and false beliefs.

In the context of the bipolar division in which one finds, on the one hand the God of the Christians and his extension in the form of saints, angels and allegories of virtues and, on the other hand, the deities of hell, it is above all in the latter category that the poet integrates the Greco-Roman deities. The king of Hell is Pluto, although the Infernal Council was summoned by Xaqua; Vulcan is called by Amida; Alecto instigates Mondo to capture the hero (V, 50-70); the king of Averno asks Venus to send her son Blind Love to the prison, to tempt the hero and his companions (V, 165-174); the same Venus, upon receiving her son who returns to Averno defeated, promises him vengeance; Fame warns Mondo of the conversions that took place in the prison (VI, 1-34).

Apparently, the Greco-Roman deities would be completely identified with the infernal faction, however, at the beginning of Canto V, the poet

46 Other tyrants of the world, famous for their cruelty. The well-known Nero, the paradigm of the enemy of all Christians, Busiris, ruler of Egypt, Phalaris, the tyrant of Agrigento.
47 “The terrible Cerberus, the vultures of Tityos, the cliff of Prometheus, the three Furies and Tartar were insufficient for his sins.” Cf. III, 136-138.
invokes Apollo to sing about what happened in the dungeons of the fortress.\textsuperscript{48} This time, Bartolomeu Pereira does not invoke Divine Love, but Apollo, whom the poet asks to reveal to Earth what is obvious to God and the saints in the heavens\textsuperscript{49}. During the voyage to Japan, the vessel aboard which the hero is travelling is surprised by the initially terrifying vision of Neptune himself, who from the top of a cliff warns the seafarers of the grandeur of the place they are passing, "the island that was the last resting place of the great Xavier and his first tomb."\textsuperscript{50} Neptune is thus the mouthpiece of a divine message, which exalts another hero of Christianity, St. Francis Xavier. Other figures and literary motifs from the marine world of pagan imagination, the mermaid who weeps for the first martyrs, the prosopopeia of the Lima River, the marine cortège that welcomes the ashes of the martyrs, are all completely identified with the faction that is favourable to the hero.

An overall vision of the system of the marvellous in the Paciécidos suggests that the division of the Olympic deities into two poles of the marvellous, that of good/Christian and that of evil/demoniacal, would not have been arbitrary. It is true that since the beginning of Christianity, and even during the age of Bartolomeu Pereira, idols were considered to be real.\textsuperscript{51} Although they are not gods, but rather false gods, they are real as inventions of the demons through which the latter subjugate the people to superstition. In this regard, and in the Paciécidos, Venus is an idol just like Amida or Xaqua. It is also true that since Antiquity, the allegorical interpretation of the pagan gods coexisted with that conviction, facilitating the acceptance of the use of pagan mythology in Literature. Thus, very often, Greco-Roman mythical figures are considered merely to be literary allegorical figures. In the Paciécidos, however, and in a very clear manner when associated with infernal powers, they are, just like the figures from the Japanese religious universe, idols of paganism, a divine device created by the Demon.

It is also of interest to observe the manner in which the poet presents some figures that are at the service of the negative pole, as they are characterised as an extension of the infernal powers, albeit in their human aspect.

\textsuperscript{48} Canto V begins with a new invocation, necessary for the poet to narrate the events that took place in the fortress: "And now, Délfico (Apollo), who in the past has so often penetrated in the horrible shadows and in the caves of Sibila, I beseech you: enter with me for an instant in this horrible fortress, in the narrow passages, in the hidden caves of this dungeon, expel from my breast vain fears:" (V, 1-5).
\textsuperscript{49} Cf. V, 11-13.
\textsuperscript{50} Cf. IX, 174-175.
\textsuperscript{51} See, for example, the thoughts of Tertullian, for whom it was very clear that the idols, created by the Demon, were false gods, usurpers of the cult due to God. About this material, see Tertulliano, Apologético, bilingual edition, introduction, translation and notes by José Carlos Miranda, Alcalá, 2002, especially the introduction, pp. 5-73.
This is what happens with Cubosama, and later with the Governor, Mondo. It is, above all, the analogies and the images chosen to characterise these figures that associate them with the demon, the great enemy with whom the heroes of the epic engage in combat.

The Cubosama who unleashes the persecution that, in its turn, results in the exile of Francisco Pacheco, is a spirit dominated by ire and his violence is comparable to a tempest unleashed by the winds. Even while receiving the Jesuit embassy that begged for clemency, the Cubosama, dominated by the heart of stone that the infernal figure of Inclemency hurled into his breast, remains unmoved, just like the horrible Cáucaso. After his death, in his descent into Hell, he is treated as one of the infernal monsters.

Governor Mondo, similarly dominated by an infernal deity, Alecto, who hurls a torch into his breast, behaves like one possessed: his limbs tremble, he runs through the house in delirium (IV, 69-70). In the episode depicting the capture of Francisco Pacheco, Mondo is once again identified with the Japanese world dominated by the demon, when the poet describes his state of delirium as being like that of a fierce wolf who hurls himself upon an innocent lamb.

One can also evoke other steps, such as the agôn between Mondo and Vicente Caun, in which the Governor is characterised as a cruel and terrible tyrant, dominated by the forces of evil. This was already a common procedure in ancient literature about martyrdoms, in which frequently the figures of the pole opposed to the hero, the figures of the “tyrant” and the oppressors are considered to be diaboli ministri.

52 The poet states that the Cubosama unleashed his fury and wrath and then compares him to the devastating tempest unleashed by Notus (I, 111-118). The unchecked liberation of bad feelings is traditionally associated with the domination of the human soul by the Enemy.

53 After Inclemency hurls a rock from Thrace into his breast and secures it with three hundred bronze chains (I, 263-269), the Cubosama has an impenetrable, ferocious and unfeeling heart like Caucaso (I, 306-310).

54 During the search, Mondo went into a delirium in front of everybody and like a ferocious wolf fell upon the innocent lamb. The image chosen clearly accentuates the bipolar division between aggressor and victim, reinforced by the symbolic value of the lamb associated with the sacrificial victim of Christians, the prototype of all martyrs and persecuted individuals.

55 Vd. Canto X. Mondo, irritated by the serene perseverance of Vicente Caun, is compared to a serpent inflamed with rage, with all the negative connotations of the Biblical symbol of evil and perfidy.

56 See, for example, the terms in which the text of the Acta Martyrum refers to the executioner of St. Julius: “Minister itaque diaboli percutiens gladio finem imposuit beatissimo martyri...” Cf. Actas de los Martires, texto bilingue, introducciones, notas y versión española por Daniel Ruiz Bueno, Madrid, 1968, p. 1163. Another example can be observed in the Acta of the martyrdom of St. Sereno: “Et statim raptus et adductus ad locum, a diaboli ministris decollatus est...” Cf. ibidem, p. 1176.
Conclusion

The Paciecidos libri duodecim… was received with great enthusiasm by the public of the age, although it has long been forgotten by critics (perhaps because it was composed in the literary language of the epoch – Latin – increasingly inaccessible to present day readers). This is clearly demonstrated by the appreciation received from coeval masters, who especially valued in it the sacred character of the material and its conciliation with the classic model of Virgil.\(^\text{57}\) In subsequent generations, it was not forgotten by bibliographers\(^\text{58}\) and it is known that it continued to be appreciated in intellectual circles, as is mentioned by Father António Franco, one of the first historians of the Society of Jesus.\(^\text{59}\) When, during the 19\(^{\text{th}}\) century, twenty years after the beatification of Francisco Pacheco and his companions, Guichon de Grandpont undertook to publish it in a French version, he confessed that he was still moved by the desire to divulge the deeds and heroic martyrdom of the heroes of the poem amongst his contemporaries.\(^\text{60}\) In reality, one cannot fully comprehend this work of art if one does not understand its celebratory, edifying and apologetic intentions, strongly supported by an epic formulation of the narrative material (the life and martyrdom of Francisco Pacheco in the context of the missionary activities of the Society of Jesus).

One would have thought that it would be possible to affirm that the Paciecidos is, apart from being an epic about Francisco Pacheco and his companions, an epic about the Society of Jesus. In truth, it was also an epic formulation that the poet devised, not just about proven Jesuit deeds in Europe and in the Missions, but also about persistent faith in the survival and expansion of the Japanese church at a time when, in reality, it was struggling with grave difficulties in order to survive. However, a more superficial perusal of the Paciecidos could only see in its intentions the ‘swan song’ of Christianity in Japan. Bartolomeu Pereira sincerely believed that the

\(^{57}\) About the reception of the Paciecidos see Miranda Urbano, Santos e Heróis…, op. cit., pp. 253-264.

\(^{58}\) Barbosa Machado (in the Biblioteca Lusitana. História Crítica e Cronológica, 4 vols. Coimbra, 1965-1967 – according to the princeps edition of 1741-1751), Nicolau António (Bibliotheca Hispana Nova sive Hispanorum Scriptorum qui ab anno MD ad MDCLXXXIV floruerer, Madrid, 1788) and António dos Reis (Corpus Illustrium poetarum lusitanorum qui latine scriptorum, Lisbon, 8 vol. 1748).

\(^{59}\) “About it [the martyrdom of Francisco Pacheco] an extremely elegant poem was composed in heroic Latin verse entitled the Paciecidos that is highly esteemed by all the erudite individuals in the faculty.” ["Sobre elle [o martirio do P. Francisco Pacheco] se compoz hum elegantissimo poema em verso latino heroico intitulado Paciecidos que anda na estimação de todos os doutos na faculdade."] Cf. António Franco, Imagem da Virtude em o Noviciado da Companhia de Jesus no Real Collegio de Jesus de Coimbra em Portugal, Coimbra, 1719, 2 vols., I, p. 154.

\(^{60}\) Cf. Preface.
martyrdoms he celebrated would bear fruit (as, in truth, they did by sowing the seeds of the "silent Christians") and one can affirm that, just like Baptista Spagnoli, the Mantovan, he wished to transform his poetry into an apostolica retia, i.e. a network of apostles.61

The name of Bartolomeu Pereira, who was linked by family ties to the beatified Francisco Pacheco,62 would remain indelibly associated with the Jesuit mission in Japan, via his epic poem. It is true, however, that he lived and died without ever knowing in loco the scenario of his great epic. His missionary setting was the world of colleges and teaching, physically very far removed from the people who, in his opinion, were weighed down by the yoke of false beliefs and whom he passionately wished to see liberated. However, although he was physically far away from the missionaries, this master of rhetoric undoubtedly contributed towards perpetuating the memory of his colleagues and his epic work constitutes an important literary and hagiographical document that reflects the way that the cultural and spiritual circles of the 17th century, especially in the Society of Jesus, viewed Japan and related to the Japanese culture.

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62 In effect, Francisco Pacheco’s mother was a sister of João Pereira Mesquita, Bartolomeu Pereira’s father.
CARDIM, António Francisco, Fasciculus e Iapponicis floribus suo adhuc maderitibus sanguine, compositus a P. Antonio Francisco Cardim è Societate Iesu, Provincie Iapponiae ad Vrhem Procuratore, Rome, 1646
Abstract

This article seeks, above all, to acquaint the reader with an epic poem written by Father Bartolomeu Pereira, a Jesuit missionary from the Portuguese province of the Society of Jesus. Published in Coimbra in 1640, this work that comprises twelve cantos composed in the light of the epic model established by Homer and Virgil, celebrates the martyrdom of Father Francisco Pacheco, a Jesuit who worked in the province of Japan, along with eight of his companions in Nagasaki in 1626.

The martyrdom of the missionaries and the Japanese Christians, within the context of Jesuit missionary activities and the vicissitudes of a local church that was simultaneously flourishing and persecuted, is thus the central theme of this hagiographic epic. Apart from describing the poem’s contents, this article touches upon some of the conclusions derived from the author’s studies that are presented in her Ph.D. dissertation. The aspects analysed herein include the poem’s objectives and intentions, the cultural and spiritual context of its composition, some of the literary sources and the incorporation of Japanese deities within the system of a marvellous universe.

Resumo

Este artigo pretende, antes de mais, dar a conhecer um poema épico novilatino da autoria do P. Bartolomeu Pereira, sacerdote da província portuguesa da Companhia de Jesus. Publicada em Coimbra em 1640, esta obra de doze cantos, composta à luz do modelo épico homérico-virgiliano, celebra o martírio do P. Francisco Pacheco, provincial do Japão, juntamente com oito companheiros em Nagasaki no ano de 1626.

O martírio dos missionários e dos cristãos japoneses, no contexto da acção missionária da Companhia de Jesus e das vicissitudes de uma igreja local simultaneamente fogosa e perseguida é, assim, o tema central desta epopeia hagiográfica. Este artigo, para além de descrever o conteúdo do poema, apresenta algumas das conclusões do seu estudo que a autora desenvolveu na dissertação de doutoramento. Os objectivos e as intenções do poema, o contexto cultural e espiritual da sua composição, algumas das fontes literárias e a integração das divindades nipónicas no sistema do maravilhoso são os aspectos aqui tratados.
要約
この論文の第一目的はイエズス会ポルトガル支部の宣教師バールトロメウ・ペレイラ神父の叙事詩を読者に紹介することである。ホメーロスとヴェルギリウスが成立させた模式に従い、12カントーレで構成されたこの詩は1640年にインブラで出版され日本で勤めたイエズス会士フランシスコ・ペイシェコ神父と彼の8人の同士の1626年の長崎の殉教死を賞賛するものである。

この聖人伝的な叙事詩の中心的な主題はイエズス会の宣教活動と地元の教会の栄枯の状況の中での宣教師と日本人キリストの殉教死から成っており、詩の内容の記述の他に著者の博士論文から出た結論に触れる。ここに分析される側面は詩の目的と意図、文章作成の文化と精神的環境、いくつかの文学的なよりどころと不思議な世界への日本の神々の混入を含んでいる。