

## Gregório de Mattos: O “Boca do Inferno” Poems of Luis de Góngora and Francisco de Quevedo that Fed his Flames...



*Gregório de Mattos*

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Although any analysis of the poems of Gregório de Mattos (1623-1696)<sup>1</sup> reveals the pervasive influence of the Baroque Spanish poets, Luis de Góngora<sup>2</sup> and Francisco de Quevedo,<sup>3</sup> their contribution was greater than an apparent *culturismo* or *conceptismo*.<sup>4</sup> Mattos’s poetry is related to his life, making his style defined and personalized. Stylization is not his goal, but instead conveys his social message.

Knowledge of the poetry of Gregório de Mattos would consist of a familiarity with such works as T.A. Araripe Junior’s collection in *Brazilian Litteratura-Gregório de Mattos*,<sup>5</sup> *Gregório de Mattos e Guerra: Poemas selecionados*,<sup>6</sup> and *Poemas atribuídos: Códice Asensio-Cunha*,<sup>7</sup> in five volumes, edited by João Adolfo Hansen and Marcello Moreira. Following those readings, one would be obliged to glance at João Adolfo Hansen’s review of Antonio Miranda’s *Os Conceitos de Autoria e Originalidade na obra de Gregório de Mattos: Uma contravérsia*.<sup>8</sup> Within these collections, one discovers poems that, when compared to Spanish works by Góngora and Quevedo, reveal a Baroque flavor unique to the rebellious and satirical Mattos.

A bit of background information on the “Boca do Inferno” explains this rebellious attitude, so incongruous with the mystical forms of poetry then popular in Baroque works. Gregório de Mattos was born in Bahía and had a longer life than his two Spanish counterparts. His Portuguese father married a rich Bahian matron who inherited a sugar cane plantation. Mattos was the heir to a family whose wealth was based on slave trade.



*Litteratura-Gregório de Mattos, Gregório de Mattos e Guerra: Poemas selecionados  
Poemas atribuídos: Códice Asensio-Cunha, (Volumes 2,4)*

At the University of Coimbra in Lisbon, Gregório studied to be a lawyer and then worked in both Bahía and Lisbon, becoming known for his astute legal abilities and biting sarcasm with which he would criticize and reveal charlatans. He experienced monetary problems, marital issues, social clashes and professional disappointments. He was even exiled from Brazil for having offended the clergy of the Catholic Church.

The Baroque era was filled with literature and culture that the Europeans proudly displayed, featuring the famous works of Luis de Góngora and Francisco de Quevedo. This intellectual scene was predominant in both Brazil and Peru. Many thought that the Baroque period in the Americas started when the Jesuit missionaries arrived and began to influence centuries of literary and artistic production in Latin America. So unique was the Baroque ideal, that it was capable of synthesizing contrasting elements. Baroque art had as its core a creative pattern of opposition and contradictions that were combined with a certain harmony to achieve a complete picture. The Baroque intent was to mix flawlessly the ideas of the Medieval and Renaissance eras. Góngora's poetry contains those internal oppositions that identify the Baroque movement as he merges religious thoughts with profane, and even erotic ideas, within his mysticism: "And it is within this tradition, transplanted in America, that Juan del Valle y Caviedes and Gregório de Mattos created a body of verse which is at once satirical, lyrical, and sacred." (Fitz 3)

The intention of this analysis is to examine the poems of Gregório de Mattos that show a direct influence of Góngora and Quevedo as his Baroque models. Although sources vary in their classifications of Mattos's poetry, we observe in his works three basic types of poems: satirical, amorous and religious. Even though Gregório's poetry was not published until the late nineteenth and early twentieth centuries, his fine education led him to use the following themes throughout his writings: satirical poems, in which Mattos made fun of people whether they were rich, poor, black, white, religious, politicians, friends or foes (and why he was called "Hell's Mouth"). In his satire he wanted to criticize the society for its vices, especially of those he met in Salvador (capital of Brazil at the time), and single out their moral corruption. Mattos wrote lyrical poetry in which he spoke of love while cynically idealizing the lover. Of course, he favored burlesque poems about small events of everyday life in the local area of Bahía. In his satiric and lyric poetry, Mattos emphasized word games which were occasionally overwhelmed by assonance and alliteration. Then, with clear depth and dedication, there was his sacred poetry, with religious themes, and moral reflection in which he developed strong metaphors, complicated syntax and a precise lexicon.<sup>9</sup>

### *O poeta satírico*

It is the group of satirical poems for which Mattos is best known. I am convinced that the influence of both Góngora and Quevedo can be found chronologically in his work, by comparing the types of metaphors Mattos chose. Poetry, like other forms of literature, mirrors the relationship between the author and the world in which he/she lives.<sup>10</sup> Poetry also conveys the changes in relationships between people, whether they be for economic or political reasons. Gregório de Mattos was as much a chronicler of his times as he was a satirical poet. He shared the literary techniques of poets like Góngora and Quevedo because Baroque literature displayed contrasts and opposing images that he wished to voice. The historical coincidence of the works of these poets fed his desire to express the specific culture of Bahía. The role of a chronicler, according to Aguilar, is every bit as important as the satire we read as rhetoric.<sup>11</sup>

What exactly was this poet's attraction to the rather localized poetry he encountered in the Spanish works of Góngora and Quevedo? Góngora and Quevedo never ceased fighting and thus reflected an attitude of rebellion that must have been inspiring to the young Gregório. Since Mattos went to Portugal at the age of 14, one can only imagine that a teenager might like to imitate the conflicting metaphors in a variety of exaggerations, neologisms and daring "culturanismos," found in Góngora's poems. His attraction to Quevedo's works is similar, but the play on words or "conceptismo" was already a popular device and so Mattos easily adapted to the style he found in those poems. Brazil, with only two schools of writing, the Colonial Era and the National Era,<sup>12</sup> showed some literary changes, but it is with the Baroque period that we can discover its most important literary production.

To understand this Baroque style, one must see it as an outcome of the effects of the Counter-Reformation on the Catholic Church. The "fight" reflected in Baroque literature was one between growing Protestant ideas and omnipotent Catholicism. Gregório witnessed these changes while in Portugal with mercantilism on the rise and the consequent changes in daily social life.

He must have noticed the main features of the Baroque literature surrounding him, such as pessimism, reason vs. emotion, dualism, contradiction, illusion, subjectivity, and indirect references. There were a multitude of figures of speech in Baroque poetry such as: simile, metaphor, antithesis, paradox, inversion, hyperbole and synesthesia. Since this complex Baroque style is filled with word games, puns, and mixed semantics, Mattos probably noticed them all. In Baroque style, especially for images of sound, banality would be omitted while the “divine” would be exalted. Terms for ideas (Conceptism) and the choice of words (Cultism) are the most essential parts of this style. The Baroque wordiness reflects a struggle between pre-capitalist Europe and aristocracy opposed to bourgeois rationalism.<sup>13</sup>

The “Mouth of Hell,” had ample room to begin a similar war in Brazilian poetry. He had been observing the conflict between Góngora as the cultist, and Quevedo as the conceptist, with avid interest. Mattos also had a reputation for earthy satire and so even with a remarkable spiritual awareness, he was at first inspired by the satires he read in Baroque poetry. Perhaps the influence of a popular poet first dominated his work. This was Luis de Góngora y Argote (1561-1627) who was born chronologically before Francisco de Quevedo (1580-1645), and was ordained a priest.<sup>14</sup> Yet, he did not prefer to write religious poetry and his style of *culturanismo* only served to emphasize his opposition to *conceptismo* flaunted by Quevedo at around the same time.<sup>15</sup> It is easier to discover the satirical side of Góngora, who had even attended law school like Mattos. There is little doubt that Mattos accessed his poetry, but accusations of plagiarism are less plausible.<sup>16</sup> According to Gonzalo Aguilar in the collection titled *Vereda Brasil*, the poem: “Describe la jocosidad con que las mulatas de Brasil bailan el Paturí,” (25) is derived from a poem by Góngora in which a popular Spanish dance is celebrated. Here is last stanza of Mattos’s poem in Spanish:

Así sus faldas levantan  
para descubrir sus pies,  
para que sirvan de punteros  
a la discípula aprendiz,  
¡Qué bien bailan las Mulatas,  
qué bien bailan el Paturí!

After examining several collections of poems by Góngora, however, I have found no evidence of a similar poem among his works.<sup>17</sup>

It is obvious that the satirical poems by both Luis de Góngora and Francisco de Quevedo, were part of a Baroque culture to which Mattos was exposed right away. The poems that stand out among the satirical works are the ones in which Góngora launches defensive attacks against the humorous pokes he receives from Quevedo. The exchange in two well-known poems by Quevedo and Góngora, respectively, goes like this: (Góngora is the one with the large nose)

A UNA NARIZ<sup>18</sup>

Érase un hombre a una nariz pegado,  
Érase una nariz superlativa,  
Érase una alquitara medio viva,  
Érase un peje espada mal barbado;

Góngora’s response went like this as he mocked Quevedo’s feet<sup>19</sup>:

Anacreonte español, no hay quien os tope,  
Que no diga con mucha cortesía,  
Que, ya que vuestros pies son de elegía,  
Que vuestras suavidades son de arrope.

The feud may have influenced one of Mattos’s rather insulting poems in which he fires attacks on the Governor Antonio de Sousa de Meneses<sup>20</sup>:

AO GOVERNADOR ANTÔNIO DE SOUSA DE MENESES,  
CHAMADO VUGLARMENTE O "BRAÇO DE PRATA"

Sôr Antônio. de Sousa de Meneses,  
Quem sobe ao alta lugar, que não merece,  
Homem sobe, asno vai, burro parece,  
Que a subir é desgraça muitas vezes.

However, here is where humorous satire ends for Mattos. He continues to write satirically as one would expect from the “Mouth of Hell,” but his really critical poetry occurs when he attacks the economic oppression in his beloved Bahía. Although Góngora is certainly a local poet of his native Córdoba just as Mattos is of Bahía, the Brazilian expresses his awareness of a despairing city. One can never see a hint of such sadness in Góngora’s lovely tributes to Córdoba:

#### A CÓRDOBA<sup>21</sup>

¡Oh excelso muro, oh torres coronadas  
de honor, de majestad, de gallardía!  
¡Oh gran río, gran rey de Andalucía,  
de arenas nobles, ya que no doradas!

In contrast, one can read the sonnet “Triste Bahía”<sup>22</sup> in Portuguese or in English and understand the full impact it must have had for Mattos. His preference for chronicling the oppression of slavery on the people of Bahía makes it appear even less likely that he would intentionally imitate any other poet. Bahía is such a unique topic, that it sets him apart on every level of poetic prowess. In the album, *Transa*, 1972, by musician and singer Caetano Veloso,<sup>23</sup> the poetic lyrics are recorded and set to music. Here is the audio sound file attached or it can be viewed on *Youtube*:

<https://www.youtube.com/watch?v=cs2L70ZfVTI>



*Bahía: Colonial Voyage*

#### TRISTE BAHÍA

Triste Bahia! ó quão dessemelhante  
Estás e estou do nosso antigo estado!  
Pobre te vejo a ti, tu a mi empenhado,  
Rica te vejo eu já, tu a mi abundante.

A ti tocou-te a máquina mercante,  
Que em tua larga barra tem entrado,  
A mim foi-me trocando, e tem trocado,  
Tanto negócio e tanto negociante.

Deste em dar tanto açúcar excelente  
Pelas drogas inúteis, que abelhuda  
Simples aceitas do sagaz brichote.

Oh se quisera Deus que de repente  
Um dia amanheceras tão sisuda  
Que fora de algodão o teu capote!



*Bahía, Brazil*

### **O poeta lírico**

There is still even more influence on Mattos from Góngora and Quevedo as a lyric poet. Love sonnets and other lyrical poems were certainly in vogue during the Baroque period. In Góngora's case, though, "los poemas amorosos," are not quite representative of a man who was in love, nor were his spiritual poems very religious: "No pocos comentaristas creen que el poeta cordobés nunca estuvo enamorado ni tuvo real vivencia religiosa."<sup>24</sup> Still, Góngora may have influenced Grégorio's adoration for expressing emotions, particularly tearful ones as in this sonnet from 1582:

#### SONETO 19

Suspiros tristes, lágrimas cansadas,  
que lanza el corazón, los ojos llueven,  
los troncos bañan y las ramas mueven  
de estas ramas a Alcides consagradas;

Mas del viento las fuerzas conjuradas  
Los suspiros desatan y remueven,  
Y los troncos las lágrimas se beben,  
Mal ellos y peor ellas derramadas.

Hasta en mi tierno rostro aquel tributo  
Que dan mis ojos, invisible mano  
De sombra o de aire me le deja enjuto,

Porque aquel ángel fieramente humano  
No crea mi dolor, y así es mi fruto  
Llorar sin premio y suspirar en vano.

Mattos picks up the suggestion rather well in his own heart-warming sonnet:

#### AOS AFETOS E LÁGRIMAS DERRAMADAS NA AUSENCIA DA DAMA A QUEM QUERIA BEM<sup>25</sup>

Ardor em firme coração nascido;  
Pranto por belos olhos derramado;  
Incêndio em mares de água disfarçado;  
Rio de neve em fogo convertidos:



Tu, que em um peito abrasas escondido;  
 Tu, que em um rosto corres desatado;  
 Quando fogo, em cristais aprisionado;  
 Quando. cristal, em chamas derretido:

Se és fogo, como passas brandamente?  
 Se és neve, como queimas com porfia?  
 Mas ai, que andou Amor em ti prudente!

Pois para temperar a tirania,  
 Como quis que aqui fosse a neve ardente,  
 Permitiu parecesse a chama fria.

These verses burn with desire and yet it is the “tear” that jumps out at the reader as a metaphor for both fire and snow, two typically opposing elements. It is the search of the lyrical self, questioning the antithesis of such feelings. Love burns with desire and is miserable at the same time. Góngora stated the opposition as one of “llorar sin premio y suspirar en vano” for one cannot hope to rid oneself of the pain of love. Gregório is a bit more intense. He is expressing a passion that is challenged by purity, just as snow can melt into tears, it can also burn with the cold: “Permitiu parecesse a chama fría,” and it is this shocking duality that causes the poet so much anguish. The burning sensation is what feeds the “Mouth of Hell” for he knows that life is full of conflict, guilt, and frustration with very little reward for having endured such a struggle. It is exactly what Góngora has expressed in his poem, though the topic of desire for Gregório becomes more explicit in this next love sonnet.<sup>26</sup> He becomes a poet full of anxiety and distress as he faces the problems of his own existence. The topic of love in the following poem shows how his beautiful beloved is compared to nature and its elements. She awakens in him a corporal desire even while he struggles with guilt and the awareness of sin. The name Ângela reminds us again of the “ângel” in Góngora’s poem:

#### À MESMA D. ÂNGELA<sup>27</sup>

Anjo no nome, Angélica na cara!  
 Isso é ser flor, e Anjo juntamente:  
 Ser Angélica flor, e Anjo florente,  
 Em quem, senão em vós, se uniformara:

Of course, not only Góngora could have influenced the lyric poet for it is Quevedo that adds his fiery element to the exotic theme of tempting love in the sonnet, “A una dama bizca y hermosa”<sup>28</sup> in which the poet burns with desire as he is conquered by her eyes. Notice the repetition of the word “ojos”:

#### A UNA DAMA BIZCA Y HERMOSA

Si a una parte miraran solamente  
 vuestros ojos, ¿cuál parte no abrasaran?  
 Y si a diversas partes no miraran,  
 se helaran el ocaso o el Oriente.

El mirar zambo y zurdo es delincuente;  
 vuestras luces izquierdas lo declaran,  
 pues con mira engañosa nos disparan  
 facinorosa luz, dulce y ardiente.

Lo que no miran ven, y son despojos  
 suyos cuantos los ven, y su conquista  
 da al alma tantos premios como enojos.

¿Qué ley, pues, mover pudo al mal jurista  
 a que, siendo monarcas los dos ojos,  
 los llamase vizcondes de la vista?

Quevedo produced the same opposing metaphors we discovered in Mattos's previous poem "Aos afetos e lágrimas derramadas na ausência da Dama a quem queria bem," and the line "Se helaran el ocaso o el Oriente," translates as "The sunset or the East will freeze." It recalls the last line of Mattos's poem once again: "Permitiu parecesse a chama fria," when the freezing flame is perhaps just as likely as a freezing sunset.

### O poeta religioso



*Convent and Igreja de São Francisco, Salvador*

This next sonnet by Quevedo titled "Soneto amoroso"<sup>29</sup> may have had an impact on Mattos's religious poetry, mirroring an inner moral conflict, questioning all aspects of his faith:

#### SONETO AMOROSO

A fugitivas sombras doy abrazos;  
 en los sueños se cansa el alma mía;  
 paso luchando a solas noche y día  
 con un trasgo que traigo entre mis brazos.

Cuando le quiero más ceñir con lazos,  
 y viendo mi sudor, se me desvía,  
 vuelvo con nueva fuerza a mi porfía,  
 y temas con amor me hacen pedazos.

Therefore, if Quevedo had a more profound impact on Gregório's poems, it had to be in the spiritual realm, since the two poets were just as drawn to it as the physical. Quevedo does not express, however, the need for criticism of anyone but Góngora. Keep in mind that it is Mattos who rebels against the deceptions of the church and those who would flaunt their power. Quevedo probably had the more grounded spiritual faith and so Mattos seems only to have understood the Spanish mystic better later in his life.

Mattos had a conflict with his spirit that even caused him to attack clergy<sup>30</sup> in various poems throughout his writing career. His poems displayed a gift for elaborate and ornate words that effectively contrasted the emotions he was experiencing. One cannot help but be moved by the soulful longings expressed in his religious poetry. Particularly noteworthy is the tone Mattos acquires as he describes Christ on the cross. It is natural, yet separates the sinner from the poet while emphasizing sincere hope and trust in God.

As he relates to his own conflict with death; he realizes that he is loved despite his sins. In the first and last stanzas, he expresses his confidence in the love that will save him:

#### SONETO<sup>31</sup>

Meu Deus, que estais pendente de um madeiro,  
 Em cuja lei protesto de viver,  
 Em cuja santa lei hei de morrer  
 Animoso, constante, firme, e inteiro.

Neste lance, por ser o derradeiro,  
 Pois vejo a minha vida anoitecer,  
 É, meu Jesus, a hora de se ver  
 A brandura de um Pai, manso Cordeiro.

Mui grande é vosso amor, e meu delito,  
 Porém pode ter fim todo o pecar,  
 E não o vosso amor, que é infinito.

Esta razão me obriga a confiar,  
 Que mais que pequei, neste conflito  
 Espero em vosso amor de me salvar.

The mouth of Gregório appears to acknowledge the laws of God, but does not deny conflict with it. The sixth line does not translate well since its real meaning indicates that his life is ending. The word “anoitecer” echoes the Spanish translation: “anocheecer” or “nightfall” or simply “to become night” and slip away from him. Here is exactly where the influence of Francisco de Quevedo can be observed and why the mysticism in Mattos’s poetry seems almost borrowed. Yet, Quevedo’s poem does not display the same conflict we find in Mattos’s sonnet. While Mattos clearly worries about his own salvation, Quevedo is simply afraid to get old and die:

SALMO XIX<sup>32</sup>

¡Cómo de entre mis manos te resbalas!  
 ¡Oh, cómo te deslizas, edad mía!  
 ¡Qué mudos pasos traes, oh muerte fría,  
 pues con callado pie todo lo igualas!

So, I would conclude that in this first religious poem, Mattos is less Baroque than he is determined to obey the rules. There is a God, in other words, but there is a profound disagreement between man and his creator until enough love can be produced to forgive the sinner. Quevedo, less occupied with sin than with death, is emotional, intentionally exaggerating the speed with which his life could be over. Mattos, while contemplating Christ, knows his life is coming to an end, but has an uncanny trust in God. His efforts will not be in vain, seeking comfort as he realizes that he has strayed from God’s flock:

SALMO II<sup>33</sup>

¡Cuán fuera voy, Señor, de tu rebaño,  
 llevado del Antojito y gusto mío!  
 Llévame mi esperanza viento frío,  
 y a mí con ella disfrazado engaño.

Mattos also wrote a sonnet in which the last two stanzas reveal the idea of being lost from the shepherd’s flock, an obvious element in Quevedo’s SALMO II:

A JESUS CRISTO NOSSO SENHOR<sup>34</sup>  
 Se uma ovelha perdida e já cobrada  
 Glória tal e prazer tão repentino  
 Vos deu, como afirmais na sacra história,  
 Eu sou, Senhor, a ovelha desgarrada,  
 Cobrai-a; e não queirais, pastor divino,  
 Perder na vossa ovelha a vossa glória.

One can conclude that Mattos, with all his heart may have been that “Boca do Inferno,” but can we ever understand the words: “Perder na vossa ovelha a vossa glória,” or “To lose glory in your sheep,” meaning, perhaps, that at least one sheep desired the spiritual food of liberty? He knows that his own soul, like the souls of the

slaves of Bahía,<sup>35</sup> has hungered for it for so long.



## NOTES

<sup>1</sup> Gregório de Mattos then lived for thirty years in Portugal followed by a period of exile in Angola for his writings in which he rebelled against both Church and the State. He was influenced by Portuguese and the Spanish Baroque poets. He described with many details the customs of Bahia and was considered a “cursed” poet.

<sup>2</sup> Luis de Góngora y Argote (11 July 1561 – 24 May 1627) was a Spanish Baroque lyric poet. His style, mostly *culteranismo*, was known as *Gongorism* (*Gongorismo*).

<sup>3</sup> Francisco Gómez de Quevedo y Santibáñez Villegas (14 September 1580 – 8 September 1645) was a Spanish nobleman and author in the Baroque period.

<sup>4</sup> Along with his rival, Luis de Góngora, Quevedo was a very prominent Spanish poet. His main style, *conceptismo*, contrasted starkly with Góngora's *culteranismo*.

<sup>5</sup> T. A. Araripe Junior, *Brazilian Litteratura-Gregório de Mattos*, Rio de Janeiro: Fauchon & Cia, 1894, 150 p.

<sup>6</sup> *Poemas seleccionados*, Ilustrações Sante Scaldaferrì, Brasília: Confraria dos Bibliófilos do Brasil, 2010, 99 p.

<sup>7</sup> Gregório de Matos, *Poemas atribuídos: Códice Asensio-Cunha*, volumen 1. João Adolfo Hansen, Marcello Moreira, edição e estudo. Belo Horizonte, MG: Autêntica Editora, 2013. 543 p. Faz parte de uma edição em 5 volumes, de alta qualidade tanto de tratamento do conteúdo quanto do ponto de vista gráfico.

<sup>8</sup> Antonio Miranda, *Os conceitos de autoria e originalidade na obra de Gregório de Mattos: Uma contravérsia, Resenha da obra*: João Adolfo Hansen, *A Sátira e o Engenho: Gregório de Mattos e a Bahia do século XVII*, São Paulo: Ateliê Editorial; Campinas: Editora Unicamp, 2004.

<sup>9</sup> Depending upon authorship, critics vary on how they categorize Mattos' poetry. Some sites, like *The Fiendish*, classify his poetry this way:

- Sacred poetry: full of religious themes, constriction and moral reflection.
- Satirical poem: as the name suggests, Matos made fun of everyone (which is why it was called Hell's Mouth): rich, poor, black, white, religious, politicians, friends and enemies. However, his satire was intended to criticize the “vices of society” which was composed of a gallery of types of individuals he met in Salvador (capital of Brazil at the time). He pointed to the moral decay through extremely mischievous humour.
- Lyrical poetry: in which speaking about love, there was the idealization of the lover with a certain amount of cynicism.
- Burlesque poetry: that which registered small events of everyday life in the city.

<http://thefiendish.com/2010/02/gregorio-de-matos-the-religiously-perverse-poet/> Feb. 26, 2010.

<sup>10</sup> Mattos was a “poeta de un lugar” according to Aguilar, (19) quoting João Hansen who considers satire to be like:

...un modo histórico de ver y de decir, según repertorios lugares-comunes, argumentos y formas de la tradición retórica-poética y sus transformaciones locales. (Hansen 29)

<sup>11</sup> Aguilar added:

Los modos de ver no son solamente los de la retórica, sino también los del cronista que observa su entorno y que constituye un lugar diferente que remite sus traslados y a su cotidianeidad. De allí que, en su poesía, la *descripción* y el *goce sensual* que se produce con ciertos términos raros tengan un papel tan preponderante. (19)

<sup>12</sup> *The Fiendish*, Feb. 26, 2010.

<sup>13</sup> *Ibid.*,

<sup>14</sup> <http://www.enforex.com/culture/luis-de-gongora.html>, 1989-2017.

<sup>15</sup> *Conceptismo* is a literary style of the Baroque period of Portuguese and Spanish literatures. It started in the late 16th century and endured through the 17th century. It has a rapid rhythm, directness, simple words, witty metaphors, and play on words. Many meanings are conveyed concisely and conceptual complexities are exaggerated with verbosity. Obviously, the most famous writer of Spanish *conceptismo* was Quevedo, who had an ironic style and wit. Other authors include Baltasar Gracián. *Conceptismo* opposes *culteranismo*, characterized by showy vocabulary, complex syntax, complex metaphors, but conventional content. Here, the best representative of *culteranismo* is, by far, Luis de Góngora.

<sup>16</sup> According to Aguilar:

...Esta acusación ha sido refutada o desestimada desde dos posiciones. Por un lado, João Adolfo Hansen en su libro, *A sátira e o engenho*, plantea que el plagio, en el género satírico, es estructural. Esto es, su escritura trabaja con códigos, tópicos y refranes que circulan de un poema a otra en una voz a otra, sin ninguna noción de propiedad u originalidad que pueda dar lugar a la idea de plagio como robo intencional. Por otro lado, y desde otra perspectiva, las contribuciones de Haroldo de Campos en sus ensayos sobre el autor y de João Texeira Gomes en *Gregório de Matos o Boca de Brasa* (1985), han sido fundamentales para comprender el proceso de composición poético que, a través del concepto de 'intertexto', se construye sobre otros discursos y textualidades. (13)

Gonzalo Aguilar, *Sátiras y otras maledicencias*, Prólogo: *Vereda Brasil*, Antología del poeta bahiano conocido como "Boca del Infierno" seguida de estudios críticos, Ediciones Corregidor, 2001.

<sup>17</sup> I personally have not seen a similar poem among his works in Castilian.

<sup>18</sup> I have found many versions of this poem. This one is from <http://www.poemas-del-alma.com/a-un-hombre-de-gran-nariz.htm>. However, this is closest to the printed version in an edition by Elias L. Rivers, 1966.

<sup>19</sup> ... that "eran zambos y hacían que anduviera cojeando" *Llengua i literatura castellana 4t d'ESO*, Bloc funcionant amb el WordPress.

<http://blocs.xtec.cat/yelversocaealalma/2012/02/09/poemas-satiricos-y-burlescos-de-gongora-y-quevedo/>, 9 February, 2012.

<sup>20</sup> [http://www.antoniomiranda.com.br/Iberoamerica/brasil/gregorio\\_de\\_mattos.html](http://www.antoniomiranda.com.br/Iberoamerica/brasil/gregorio_de_mattos.html), 2004.

<sup>21</sup> <https://www.poemas-del-alma.com/luis-de-gongora-a-cordoba.htm>, 2017.

<sup>22</sup> <https://genius.com/Gregorio-de-matos-triste-bahia-o-quao-dessemelhante-annotated>, 2017.

<sup>23</sup> Aguilar, p. 16

<sup>24</sup> <https://gongora-poetauniversal.wikispaces.com/Sonetos>, 2014.

<sup>25</sup> <http://mosqueteirasliterarias.comunidades.net/gregorio-de-matos-irreverencia-e-contradicao>, 2017

<sup>26</sup> Ibid., According to *Almanaque Literário*:

Pensar a Literatura Brasileira é também refletir sobre a maneira especial, porque própria da cultura de nosso povo, de compreender e expressar os sentimentos e as angústias humanas. Assim como fizeram os autores do século XVII, assim como fazemos nós no século XXI.

<sup>27</sup> Ibid.,

<sup>28</sup> <https://www.poemas-del-alma.com/a-una-dama-bizca-y-hermosa.htm>, 2017

<sup>29</sup> <https://www.poemas.de/soneto-amoroso>, 2017.

<sup>30</sup> Gregorio de Matos, *Poemas atribuídos*: volumen 2. Mattos, ever the satirist, preferred to attack clergy in the following manner: [53-54]. Presumptions of wise, and resourceful refers to Father Friesian in a sonnet, nicknamed 'donkey' by the poet, Antonio Miranda, 2004. This is the first stanza in Portuguese (see also: Appendix, for full poem): Ao Mesmo\* com. presunções de sábio, e engenhoso.

Soneto

Este Padre Frisão, este sandeu  
Tudo o demo lhe deu, e lhe outorgou,  
Não sabe musa musae, que estudou,  
Mas sabe as ciências, que nunca aprendeu.

\*Ao mesmo clérigo apelidado de Asno pelo poeta...

<sup>31</sup> Ibid.,

<sup>32</sup> [https://es.wikisource.org/wiki/Salmo\\_XIX\\_Quevedo](https://es.wikisource.org/wiki/Salmo_XIX_Quevedo), 2005.

<sup>33</sup> [https://es.wikisource.org/wiki/Salmo\\_II\\_Quevedo](https://es.wikisource.org/wiki/Salmo_II_Quevedo), 2005.

<sup>34</sup> Antonio Miranda, 2004.

<sup>35</sup> Gregorio de Mattos (1623-1696) Chapter 3, *Slaves and Secrets*.

Why, then, if the sun must die, was it born?  
Why, if light be beautiful, does it not endure?  
How is beauty thus transfigured?  
How does pleasure thus trust pain?

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## Appendix

Images 1-7: *Gregório de Mattos; Litteratura-Gregório de Mattos, Gregório de Mattos e Guerra: Poemas seleccionados; Poemas atribuídos: Códice Asensio-Cunha, (Volumes 2,4).*

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Selected entire poems by Gregório de Mattos, Luis de Góngora and Francisco de Quevedo:

1) p.8 DESCREVE A JOCOSIDADE, COM QUE AS  
MULATAS DO BRASIL BAILAM O PATURI, *Mattos*

### CHANÇONETA

Ao som de uma guitarrilha,  
que tocava um colomim  
vi bailar na Água Brusca  
as Mulatas do Brasil:  
Que bem bailam as Mulatas,  
que bem bailam o Paturi!  
Não usam de castanhetas,  
porque cos dedos gentis  
fazem tal estropeada,  
que de ouvi-las me estrugi:  
Que bem bailam as Mulatas,  
que bem bailam o Paturi.

Atadas pelas virilhas  
cuma cinta carmesim,  
de ver tão grandes barrigas  
lhe tremiam os quadris.  
Que bem bailam as Mulatas,  
que bem bailam o Paturi. *Mattos*

2) p.8 A UNA NARIZ, *Quevedo*  
Érase un hombre a una nariz pegado,  
Érase una nariz superlativa,  
Érase una alquitara medio viva,  
Érase un peje espada mal barbado;

Era un reloj de sol mal encarado.  
Érase un elefante boca arriba,  
Érase una nariz sayón y escriba,  
Un Ovidio Nasón mal narigado.

Érase el espolón de una galera,  
Érase una pirámide de Egito,  
Las doce tribus de narices era;

Érase un naricísimo infinito,  
Frisón archinariz, caratulera,  
Sabañón garrafal morado y frito.

3) p. 8 *Góngora*

Anacreonte español, no hay quien os tope,  
Que no diga con mucha cortesía,  
Que ya que vuestros pies son de elegía,  
Que vuestras suavidades son de arropo.

¿No imitaréis al terenciano Lope,  
Que al de Belerofonte cada día  
Sobre zuecos de cómica poesía  
¿Se calza espuelas, y le da un galope?

Con cuidado especial vuestros antojos  
Dicen que quieren traducir al griego,  
No habiéndolo mirado vuestros ojos.

Prestádselos un rato a mi ojo ciego,  
Porque a luz saque ciertos versos flojos,  
Y entenderéis cualquier gregüesco luego.

4) p. 8 AO GOVERNADOR ANTÔNIO DE SOUSA DE MENESES,  
CHAMADO VUGLARMENTE O "BRAÇO DE PRATA," *Mattos*

Sôr Antônio. de Sousa de Meneses,  
Quem sobe ao alta lugar, que não merece,  
Homem sobe, asno vai, burro parece,  
Que a subir é desgraça muitas vezes.

A fortunilha, autora de entremezes,  
Transpõe em burro herói que indigno cresce;  
Desanda a roda, e logo homem parece,  
Que é discreta a fortuna em seus reveses.

Homem sei eu que foi Vossenhoria  
Quando o pisava da fortuna arada;  
Burra foi ao. subir tão alto clima.  
Pais, alto! Vá descenda ande jazia,  
Verá quanto melhor se lhe acomoda  
Ser homem em baixo do que burro em cima

5) p. 9, A CÓRDOBA, *Góngora*

¡Oh excelso muro, oh torres coronadas  
de honor, de majestad, de gallardía!  
¡Oh gran río, gran rey de Andalucía,  
de arenas nobles, ya que no doradas!

¡Oh fértil llano, oh sierras levantadas,  
que privilegia el cielo y dora el día!  
¡Oh siempre gloriosa patria mía,  
tanto por plumas cuanto por espadas!



Si entre aquella ruinas y despojos  
que enriquece Genil y Darro baña  
tu memoria no fue alimento mío,

¡nunca merezcan mis ausentes ojos  
ver tus muros, tus torres y tu río,  
tu llano y sierra, oh patria, oh flor de España!

6) p.10, DESCREVE O QUE ERA NAQUELE  
TEMPO A CIDADE DA BAHIA, *Mattos*

A cada canto um grande conselheiro,  
Que nos quer governar cabana e vinha;  
Não sabem governar sua cozinha,  
E podem governar o mundo inteiro.

Em cada porta um bem freqüente olheiro,  
Que a vida do vizinho e da vizinha  
Pesquisa, escuta, espreita e esquadrinha,  
Para o levar à praça e ao terreiro.

Muitos mulatos desavergonhados,  
Trazidos sob os pés os homens nobres,  
Posta nas palmas toda a picardia,

Estupendas usuras nos mercados,  
Todos os que não furtam muito pobres:  
E eis aqui a cidade da Bahia.

7) p. 13, À MESMA D. ÂNGELA, *Mattos*

Anjo no nome, Angélica na cara!  
Isso é ser flor, e Anjo juntamente:  
Ser Angélica flor, e Anjo florente,  
Em quem, senão em vós, se uniformara:

Quem vira uma tal flor, que a não cortara,  
De verde pé, da rama fluorescente;  
E quem um Anjo vira tão luzente,  
Que por seu Deus o não idolatrara?

Se pois como Anjo sois dos meus altares,  
Fôreis o meu Custódio, e a minha guarda,  
Livrara eu de diabólicos azares.

Mas vejo, que por bela, e por galharda,  
Posto que os Anjos nunca dão pesares,  
Sois Anjo, que me tenta, e não me guarda.

8) p. 15, SONETO AMOROSO, *Quevedo*

A fugitivas sombras doy abrazos;  
en los sueños se cansa el alma mía;  
paso luchando a solas noche y día  
con un trasgo que traigo entre mis brazos.

Cuando le quiero más ceñir con lazos,  
y viendo mi sudor, se me desvía,  
vuelvo con nueva fuerza a mi porfía,  
y temas con amor me hacen pedazos.

Voyme a vengar en una imagen vana  
que no se aparta de los ojos míos;  
búrlame, y de burlarme corre ufana.

Empiézola a seguir, fáltanme bríos;  
y como de alcanzarla tengo gana,  
hago correr tras ella el llanto en ríos.

9). p. 17 SALMO XIX, *Quevedo*

¡Cómo de entre mis manos te resbalas!  
¡Oh, cómo te deslizas, edad mía!  
¡Qué mudos pasos traes, oh muerte fría,  
pues con callado pie todo lo igualas!

Feroz de tierra el débil muro escalas,  
en quien lozana juventud se fía;  
mas ya mi corazón del postrer día

atiende el vuelo, sin mirar las alas.  
¡Oh condición mortal! ¡Oh dura suerte!  
¡Que no puedo querer vivir mañana,  
sin la pensión de procurar mi muerte!

¡Cualquier instante de la vida humana  
es nueva ejecución, con que me advierte  
cuán frágil es, cuán mísera, cuán vana.

10) p. 18 SALMO II, *Quevedo*

¡Cuán fuera voy, Señor, de tu rebaño,  
llevado del Antojo y gusto mío!  
Llévame mi esperanza viento frío,  
y a mí con ella disfrazado engaño.

Un año se me va tras otro año:  
y yo más duro y pertinaz porfío  
por mostrarme más verde mi Albedrío,  
la torcida raíz de tanto daño.

Llámasme, gran Señor: nunca respondo.  
Sin duda mi respuesta sólo aguardas,  
pues tanto mi remedio solicitas.

Mas, ¡ay!, que sólo temo en Mar tan hondo,  
que lo que en castigarme ahora aguardas,  
doblando los castigos lo desquitas.

11). p. 18 A JESUS CRISTO NOSSO SENHOR, *Mattos*

Pequei, Senhor; mas não porque hei pecado,  
Da vossa alta clemência me despido;  
Porque quanto mais tenho delinqüido,  
Vos tenho a perdoar mais empenhado.  
Se basta a vos irar tanto pecado,  
A abrandar-vos sobeja um só gemido;  
Que a mesma culpa, que vos há ofendido,  
Vos tem para o perdão lisonjeado.

Se uma ovelha perdida e já cobrada  
Glória tal e prazer tão repentino  
Vos deu, como afirmais na sacra história,

Eu sou, Senhor, a ovelha desgarrada,  
Cobrai-a; e não queirais, pastor divino,  
Perder na vossa ovelha a vossa glória.

14) NOTES, p. 21, SONETO *Mattos*

Este Padre Frisão, este sandeu  
Tudo o demo lhe deu, e lhe outorgou,  
Não sabe musa musae, que estudou,  
Mas sabe as ciências, que nunca aprendeu.

Entre catervas de asnos se meteu,  
E entre corjas de bestas se aclamou,  
Naquela Salamanca o doutorou,  
E nesta salacega floresceu.

Que é um grande alquimista, isso não nego,  
Que alquimistas do esterco tiram ouro,  
Se cremos seus apógrifos conselhos.

E o Prisão as Irmãs pondo ao pespego,  
Era força tirar grande tesouro,  
Pois soube em ouro converter pentelhos.