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what eludes us and what we cannot possess. Mandeville's wonder is tolerance, but Columbus's is unsatiated appetite (ix).

For Greenblatt, central to the whole cultural encounter of Europe with the New World is the role of go-betweens, like Doña Marina and Aguilar, as Bernal Díaz describes in the narrative of the encounter between Moctezuma and Cortés, as part of "the great representation machine" as Greenblatt calls it (x). These go-betweens also help to represent all the emotions of such an encounter—including wonder (x–xi).

Greenblatt says "Much of my book centers on the way in which wonder was yoked to possession" but he also sees the possibility of wonder beyond appetite, something glimpsed at in Herodotus, Mandeville, and Montaigne: "the dream of gift-giving, the thrilling apprehension of ways of being other than one's own, the intimation of brotherhood" (xi). Greenblatt ends his preface with an admission that *Marvelous Possessions* tells a tragic story but returns over and over to aspects of life beyond despair: "curiosity, magnanimity, generosity, self-criticism, the will to experiment, the dream of justice" (xi). Stephen Greenblatt's book contributes to our wonder and is a gift that keeps on giving in an attempt to understand possession but also to get beyond it.

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***The Story of the Predestined Pilgrim and His Brother Reprobate in Which, Through a Mysterious Parable, is Told the Felicitous Success of the One Saved and the Unfortunate Lot of the One Condemned.* Trans. with intro. and index by Christopher C. Lund.**

Medieval and Renaissance Texts and Studies 489 / Medieval and Renaissance Latin America 2. Tempe: Arizona Center for Medieval and Renaissance Studies, 2016. Pp. xxxv, 137 + 9 b/w ill. ISBN 978-0-86698-544-4 (hardcover) US\$55.

The Story of the Predestined Pilgrim and His Brother Reprobate is a narrative of two brothers' journeys from Egypt. This "allegorical novel of salvation" was written by the Jesuit priest Father Alexandre de Gusmão in Brazil, and was first published in 1682. On the "surface" a usual journey, it is narrated by Gusmão as

a deeper tale of “conflict and seduction” as two brothers embark on their travels to face good and evil, virtue and vice, while the choices they make pave their way either to salvation in heaven (New Jerusalem) or to eternal damnation in hell (Babylon). This translated version by Christopher Lund is the first English edition of Gusmão’s allegorical tale, with only five other prints in existence, in Spanish and Portuguese, which attests to the value of this text as a literary and historical source.

After a short introduction by Lund, this translation is divided into four parts, each comprised of short chapters. Part 1 begins with the brother’s journeys with their respective families. The next two parts follow their trials and tribulations as they pass through different cities, contemplating good and evil elements. As their journeys end, Gusmão’s characters take the personification of a “saved soul” versus the “condemned” (112, 121). Lund suggests that Gusmão believed that “all souls were free to consider their particular circumstances in life as their own valid pilgrimage” (xxi). For Gusmão, the more people contemplated and sought salvation, the more likely they were to “deal appropriately” with any obstacles they faced in the path (xxvii).

Lund’s introduction to Gusmão’s work, while brief, succeeds in informing its reader of the text’s literary and historical contribution. The introduction is divided into eight parts: Gusmão’s text and its place among its contemporaries, pilgrimage as a zeitgeist concept, the Jesuits in Brazil, Gusmão’s life and motivation for the text, the story of the “Predestined Pilgrim” as an allegory of Jesuit teaching, and some considerations about the content, title, and translation. Lund rightly observes that allegory has long been a tradition in prose and poetry. In medieval religious written texts and images—including pilgrimage narratives—allegory was common even prior to the seventeenth century (xviii). So, what exactly is the value of Gusmão’s text if allegorical pilgrimage stories were typical in this period? Two important observations are made by Lund: first, that on a literary level, Gusmão’s text is one of the few to be a complete allegorical narrative; specifically, it was the first of its kind written in Brazil. Lund also aims to bring attention to this unique and important text which has generally been ignored by scholars, in contrast to John Bunyan’s *Pilgrim’s Progress* of the same period. While Bunyan’s allegorical tale is well known by scholars, Gusmão’s has not received the attention it deserves. Lund dedicates a considerable time to comparing the two texts, and he notices some important similarities despite one author being Protestant and the other

Roman Catholic. Both authors were scholars, were familiar with the Gospel of Christ that influenced their work, and wrote in order to educate believers and motivate non-believers. More importantly, Lund points out that the authors were “the recipients” of the Protestant Reformation and the post-Tridentine Counter-Reformation, events that shaped their work and motivated them in writing these texts (xxi–xxii).

Thus, a major merit of this introduction I believe is Lund’s comparison of the two texts: Bunyan’s which is more known and popular, and Gusmão’s which has seen only a few printed editions. Both men, he indicates, wrote during the time of the “institutionalization of pilgrimage” as a form of salvation. While many of their contemporaries would not have had the opportunity or means to take on such long journeys, Bunyan and Gusmão enabled early modern believers to experience this privilege through reading and to see their own daily life experiences as a form of pilgrimage (xxi). Lund believes that if the Jesuit mission in Brazil was to teach the homestead Portuguese and convert the Indigenous population, Gusmão had another goal. He aimed to present a broader Christian allegory of salvation to all Roman Catholics, but more importantly, to teach students of the Jesuit order an allegory of Ignatian “Spiritual Exercises.” These principles were based on the concepts of prayer, contemplation and meditation, all of which are demonstrated through the “personification” of vice and virtue encountered by his protagonists (xxvii, 10, 29, 46, 58). This unique observation by Lund allows the reader to re-examine this text in a different manner than the usual kinds of pilgrimage tales. Lund suggests that Jesuit students familiar with Ignatian “Spiritual Exercises” would have understood the allegory of self-examination and the illustration of the moments of “conflicts and seductions” which shaped their own contemplation of vice and virtue (xxvii). Gusmão’s representation of *Predestined’s* character forces contemporary readers, clergy or not, to identify with and see their own salvation through his trials and ordeals (xxvi, 106).

For modern students of literature, religion, and history, this text is a useful handbook of reformation, pilgrimage, belief, faith, and salvation, concepts familiar to those living at the time. Thus, modern scholars should pay equal attention to Gusmão’s work as a Catholic allegorical tale of salvific journey where sacraments and rites were passages to gradual salvation; from a Jesuit clergy’s view, it was a mission of saving souls through salvation (xx, xxii). This allegorical masterpiece, while fiction, speaks clearly of the ideas of

self-examination, moral struggle, and the desire to achieve salvation in the early modern period.

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Hoffmann, George.

Reforming French Culture: Satire, Spiritual Alienation, and Connection to Strangers.

Oxford: Oxford University Press, 2017. Pp. xxvi, 264. ISBN 978-0-19-880876-3 (hardcover) US\$74.00. Ebook also available.

This is a challenging book. George Hoffmann challenges much of what has been argued or taken for granted about the growth, development, and decline of the Reformed Church in France. He does so by offering the first sustained study of reformed satirical texts,¹ comparing them with classical and humanist examples of the genre and documenting their immediate and long-term impact. His arguments are challenging, too, and do not lend themselves to facile summary. They are supported by a close analysis of how satire functions in a broad range of texts by, among others, Conrad Badius, Théodore de Bèze, Pierre Viret, Henri Estienne, Simon Goulart, and Jean de Léry.

Hoffmann asks two central questions: Why did France remain a Roman Catholic country, given the history of gallicanism, the widespread interest in religious reform, and the initial swift adoption of the reformed religion by significant numbers of French men and women, especially nobles, intellectuals, tradesmen, and artisans? And were the reformers' satirical attacks on Roman Catholic beliefs and practices significant sources for Enlightenment thinkers?

In response to the first question, Hoffmann looks at satirical works in which reformers attacked the pope, the doctrine of transubstantiation, and indeed most aspects of the Roman Church. He is puzzled as to the goals of these excessively vulgar and scatological works. For example, their vivid conflation of the Catholic Mass with cannibalism, leading inevitably to images of the "sacrament-as-excrement [...] the digestive 'consequences' of the doctrine

1. Hoffmann deliberately uses lower case for reformed (and unreformed) (xxiii).