

EUROPA,
ATLÂNTICO
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MOBILIDADES, CRISES,
DINÂMICAS CULTURAIS

PENSAR COM

MARIA MANUELA TAVARES RIBEIRO

EUROPE, THE ATLANTIC AND THE WORLD
MOBILITY, CRISES, CULTURAL DYNAMICS

THINKING WITH MARIA MANUELA TAVARES RIBEIRO

COORDENAÇÃO

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**MARTINHO MARIA TEIXEIRA HOMEM DE BREDERODE DE CUNHA
– DESCENDENT OF THE PORTUGUESE DE BREDERODE AND DE
CUNHA FAMILIES. BIOGRAPHICAL LANDMARKS**

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Abstract

Our archival research dating from the time the doctoral thesis was written (2004-2010) have allowed us to outline, along with the Romanian-Portuguese diplomatic relationships of the interbellum era the controversial personality of the Portuguese diplomat Martinho Teixeira Homem de Brederode, count of Cunha. Investigating his diplomatic reports and correspondence has created the favorable setting for deducing important elements of his biography, which then helped us understand the complex personality of the career diplomat and his political thinking in an international, but also national, Romanian context. The present paper aims at putting together a short biography in order to know his character, personality, family, intellectual background and the social medium where he has developed to be a political man and a High secretary of the interbellum Portuguese state.

Keywords: Diplomat; Martinho de Brederode; Portugal; Biography; Interbellum period

No matter the angle, the personality and character of a public figure, constantly surveilled by the authorities plays an important, uncontested role in the mechanisms that could have and indeed have influenced the social and political life of a society. For centuries, being involved in politics has been, often times, the exclusivist appanage of aristocratic families. By holding impressive wealth, they also held the means necessary to control the public opinion and not only.

Martinho Teixeira Homem de Brederode was born on the 15th of April 1866, in a family of the kind, in the Lisbon¹ residence of the Brederode family, at Santos-o-Velho. Orphan of father before he turned two, with a seriously ill mother that made her incapable to take care of her two sons, Martinho and his brother Fernando were raised by the maternal grandmother, in the Mateus Palace from Vila Real. The one that was actually in charge of their education was their mother's sister, D. Isabel, the future Countess of Paraty².

His birth, childhood and teenage years were marked by the monarchic crisis in Portugal. The *Regeneration movement* of the constitutional monarchy had begun since 1851, that was finalized when Martinho was two. In January 1st, 1868, the revolt known in history under the name *Janeirinha*³ brought the Reformist Party in a governing position. These

¹ The exact address is no 43, street Direita das Janelas Verdes, Lisbon. He was christened on the 23rd of the same month, in the Santos-o-Velho Parochial Church. See: Eduardo Fernandes de Oliveira, *op.cit.*, p.169

² Countess of Paraty, Martinho de Brederode aunt, was part of the Honorific Ladies in queen's court, Amelia and from here derives the interest the Portuguese diplomat had in queen's health state. Her husband, count of Paraty, was class II secretary in 1907-1908 in Vienna. See: ADMAE, Lisbon, *fond Legação de Portugal em Pequim /Legação Portugaliei din Pechin*, Martinho de Brederode's personal file , Cx 198, no.15, Pechin, Report, July 4th, 1908; *Ibidem*, Report, December 13th, 1907

³ *Janeirinha* – (*Mișcareea din Ianuarie* – n.n.) was the climax of a series of political, economic and social movements, that disapproved govern's policy, particularly its fiscal policy, tax laws and the administrative reform of the territory. This movement determined the govern to fall on January 4th. A new govern led by Antonio Jose de Avila was formed,

events happened during the reign of Luis, *the artist king*. “Para alguns, o regime já não vivia: sobrevivia – em agonia irreversível”.⁴ The subversive movements and insurrections continued under his reign too. Governments were changing at an astonishing rate. The governing parties, after schisms and multiple regrouping, merged in two large parties: the regenerators (right wing) and progressivists (left wing). In reality, these groups’ merger was fairly liable. Nevertheless, under D. Luis’ reign they managed to ensure the governmental rotation.⁵ “Therefore, the change of boors in the parliament was pretty frequent. Distrust in institutions was becoming a general phenomenon. No wonder the increasing dissatisfaction of the people, that was manifested in the same amount in the workplace through frequent strikes, but also in public markets, or gatherings.”⁶

In 1876, “pretty indifferent, dreaming and apathetic”⁷ D. Luis allowed the foundation of the Republican Party, which fought directly and through all means against monarchy. Given the context of these events, republicanism tried to present itself as the only mean of salvation of the already ignored values of old Portugal.

I. Intellectual formation

Data regarding his studies and childhood are fairly absent. The absence of a diary or personal annotations leaves unknown important moments of the Portuguese diplomat’s life.

containing regenerative, fresh forces, which brought instability. See: Carlos Guimarães da Cunha, *A «Janeirinha» e o Partido Reformista. Da Revolução de Janeiro de 1868 ao Pacto da Granja/Janeirinha and Partidul reformist. De la revoluția din ianuarie 1868 la Pactul Granja*, Lisbon, Edições Colibri, 2003, p. 25-29

⁴ „For some, the regime was no longer living – it was surviving – in an irreversible agony”. See: Lina Alves Madeira, *Alberto da Veiga Simões. Esboço Bibliográfico*, Coimbra, Editura Quarteto, 2002, p.30

⁵ Oliveira Marques, *Istoria Portugaliei*, București, Editura Enciclopedică, 1996, p.70

⁶ Noemia Malva Novais, *João Chagas. A Diplomacia e a Guerra (1914-1918)/João Chagas. Diplomația și războiul (1914-1918)*, Coimbra, Editura Minerva, 2006, p.22

⁷ Lina Alves Madeira, *op.cit.*, p.30

With reference to the events of the epoch and the traditions of the noble families at the end of the nineteenth century, based on the few annotations made regarding Martinho de Brederode by his predecessors Fernando Brederode Santos and Eduardo Fernandes de Oliveira, we keep in mind that the Portuguese diplomat received his elementary instruction in his parents' house, along with his brother, from a private teacher, likewise the boys in their social environment. He then continued his studies at the elementary school in Villa Real. Having finalized the elementary education, Martinho de Brederode and his brothers headed to Coimbra, in order to continue their basic studies.⁸ Therefore, they spend their teenage years in the town by the river Mondego, with their mother, whose health was moderately restored.

At the age of seventeen, Martinho was enrolled in freshman year in university, in 1883, as a *volunteer*⁹ for "the nautical course", opting first for a physics major. The archive of the University of Coimbra contains his application, handwritten by Martinho de Brederode himself and signed Coimbra, September 19th, 1883: "Martinho Maria Teixeria Homem de Brederode, son of Antonio Xavier de Cunha Teixeira Homem de Brederode, of Lisbon, landlord, requests enrollment at the University of Coimbra, at the Volunteers Class, subject physics, in compliance with the decision of November 15th, 1869".¹⁰ According to the educational system of that time¹¹, all these subjects were studied within the Faculty of Philosophy.

His interest for the physics class was fleeting, because short after that he changed his options. In October 15th, 1884 he decided to enroll in the

⁸ The basic education, typical for the current Portuguese educational system is mainly the correspondent of the Romanian high school education.

⁹ Enrolling in the class of volunteers involved enrolling on a fee.

¹⁰ AUC, *fond Philosophia*, dos. Martinho de Brederode, a - 2^ocadeira, 1883 - 1884, D - LV - 2 - 23

¹¹ Romulo de Carvalho, *Historia do ensino em Portugal. Desde a fundação da nacionalidade ate ao fim do regime de Salazar-Caetano / Istoria educației în Portugalia. De la fondarea națiunii până la finalul regimului Salazar-Caetano*, Lisabona, Fundação Colouste Gulbenkian, 1986, p.627-632

freshman year in the mathematics class, again as a volunteer for the nautical class.¹² According to the data obtained from the Archives of the University of Coimbra, Martinho did not pass the exams in 1883-1884¹³, most probably because of the issues in his family, considering his mother's precarious health state. The fact that only a couple of months later, during the reexaminations the exams did not impose and trouble and he passed them all allows us to overrule the possibility of an intellectual incapacity or disinterest regarding studying. When he was a sophomore student, the following year, he changed his option again within the Faculty of Philosophy.¹⁴

In order to better understand Martinho de Brederode's changes of majors, we consider necessary to state the fact that a complete reform of the educational system had not yet been made in the penultimate decade of the nineteenth century. This was made possible only in 1894, at the initiative of Jaime Moniz. Therefore, the educational curriculum during 1883-1885 was uniformed for all students, regardless of the majors they were following.¹⁵ This is how we explain Martinho's enrollment first in the physics class, then in mathematics, while having the nautical course as option in both cases. Consequently, there were no clear boundaries between Letters and Sciences. "Quem se sentia mais vocacionado para as Humanidades era igualmente compelido a frequentar as aulas de Matematica ou Ciencias Naturais"¹⁶.

According to the researched documents, young Brederode's intention was not that of taking the *nautical course* (faculty), but of attending only the courses that presented a certain interest for him. At his 18 years of age, he was still undecided regarding the career he was going to head for.

¹² That is the major.

¹³ AUC, *fond Mathematica*, dos. Martinho de Brederode, 1ºano, 1884 – 1885. n.º21, A 6 I, D – LIV – 3 – 29

¹⁴ *Ibidem*

¹⁵ Lina Alves Madeira, *op.cit.*, p.31

¹⁶ „The persons that felt more inclined toward humanities were equally required to attend the mathematics or natural sciences class”. See: Romulo de Carvalho, *op.cit.*, p.627, 630-634, Apud, Lina Alves Madeira, *op.cit.*, p.32

It is possible, on the other hand, that the choice of courses at Coimbra was imposed by his family. Still, his rebellious and independent character, typical of an artist's, may have been spotted starting with this period of time. He left for Lisbon in 1885, where he enrolled at the Superior Course of Letters. Here, his outstanding literary qualities were discovered and appreciated unanimously by his professors. He finished the course with the mention "granted with honors", having as president of the examination committee the illustrious philologist Teófilo Braga that in 1910 was elected the first President of the Portuguese Republic.¹⁷

If we take into consideration his well-known literary talent, this option really feels his and represents him. He was a man of words. The military uniform belonged to him on the outside, but not in the inside. Discipline, as a form of regulation, was a stranger to him, but he liked terribly to apply it to the ones surrounding him, as tragically as possible. He had made terror a lifestyle, exasperating and driving away the ones surrounding him¹⁸.

The nautical course was left for his younger brother, that managed to complete it, taking into consideration his latter career in the Portuguese marine¹⁹.

II. The extra-diplomatic endeavors of young Martinho de Brederode

From a professional perspective, the Brederode family had a well established tradition. The male representatives chose the military or the diplomatic career. The latter one seems to have been Martinho de

¹⁷ Pavel Mocanu, *Martinho de Brederode. Povestea unui ambasador portughez îndrăgostit de România*, București, 2009, p.8

¹⁸ AMAE, București, *fond 71, Portugalia relații cu România*, (1920 – 1944), dos. Martinho de Brederode, Raport, 23 martie 1923, f.1-7; *Ibidem*, Raport, 12 mai 1923, f.1-12 etc.

¹⁹ ADMAE, Lisabona, *fond Legação de Portugal em Bucaresta*, Pasta pessoal/dos. personal *Martinho de Brederode*, CX 137, Serie A, nr.15, București, Scrisoare Martinho de Brederode to his brother Fernando de Brederode, Secretary of the Marine at that time, March 12, 1921, f.13; *Anuario Diplomático e Consular Portugues/Anuarul diplomatic și consular portughez*, 1918 – 1919, Lisabona, Imprensa Nacional, 1957, p.139

Brederode's vocation. He joined the service of the Ministry of External Affairs from Lisbon at a fairly young age, at only 23 years of age, holding various jobs near the diplomatic missions of Portugal, from Secretary of legation, to Charge d'Affaires and Plenipotentiary Secretary of class II in the most diverse locations of the planet, such as Belgium, China, Morocco, France, Italy and Romania, country that adopted him when he retired.²⁰

An extremely complex character, Martinho de Brederode has never ceased to amaze us as we furthered our research.

Along with his qualities as a diplomat, demonstrated in numerous ways during the missions he was handed, materialized in a diplomatic career, Martinho de Brederode has demonstrated a special talent in literature, especially poetry. "Since high school years, Martinho de Brederode proved an outstanding gift for literature, writing poems and translating from French literature. His lyrics carry the fingerprint of a powerful influence of the French symbolism, especially Mallarmé and Verlaine, whom he will translate later on." ²¹ In terms of Portuguese writers, he admired Eça de Queros, under whose influence he wrote the novel *A morte do amor*, where he presented the bohemian life from Lisbon. The novel was published in 1894, in the time where he served as a diplomat adjoining the Public Direction of the Portuguese Secretariat of State²², under the pseudonym Marco Sponti, probably for reasons of diplomatic discretion.

Passionate with poetry since childhood, two years later, at the age of thirty, he published the volume *Charneca*, which allowed him to be accepted into the Portuguese symbolism. "He continued to cultivate symbolism, going further into decadentism, as seen in the poetry published in 1898, respectively 1905", ²³ *O po da estrada* and *Sul*. In the latter volume

²⁰ Eduardo Fernandes de Oliveira, *op.cit.*, p.170

²¹ Pavel Mocanu, *Martinho de Brederode....*, p.8

²² *Anuario Diplomatico e Consular Portugues (1918-1919)*, p.125

²³ Pavel Mocanu, *Martinho de Brederode....*, p.9

he tried to integrate “ great poet Cesário Verde’s parnassianism²⁴ in the symbolism marked by Lusitanian sensitivities of another great poet, Antonio Nobre”²⁵. The latter one considered the work *Sul* “a book of value felt and lived, where an artistic vocation is most certainly revealed”.²⁶ The literary creation of Martinho de Brederode was completed by a play, *As lagrimas, chorai*, belonging to the same literary line.

Along with literature, another passion of his was *tauromaquia* (bull wrestling), which he inherited from his maternal uncle, João de Meneses. Brederode was one of the founders, with the title of *owner* of the Royal Portuguese Tauromaquico Club. He did not feel fulfilled to only watch the show from the stands, but he frequently chose to participate, as contestant, in numerous corridas, organized at the end of the nineteenth century. Next to his name in *Enciclopedia Tauromaquica* we can read “De Brederode, Martinho – distinguished passionate of end of nineteenth century corridas, who in 1892 was one of the founders of Real Clube Tauromaquico Portugues”.²⁷

Controversial personality, envious by formation, arrogant, conceited and impulsive, characteristics belonging to the class he was part of and the manner in which he was raised, Martinho de Brederode was subject to many antipaties in the intellectual and political circles of both Portugal and Romania.

²⁴ *Parnassianism* – trend in poetry, belonging to the mid-nineteenth century France, cultivating the virtuosity of the image, grand remembrance of nature and passed civilization, describing the exterior glamour of things, the elevated language. Current or French literary school of the second half of the nineteenth century, cultivating a cold and pictural, impersonal poetry, characterized by the cult of shape and an exaggerated interest in aesthetics [fr. *parnassianisme*, cf. *Contemporary Parnas* – French magazine (1866-1876)]. Literary current belonging to the mid-nineteenth century active around the *Contemporary Parnas* magazine, which promoted a pictural, cold and impersonal poetry, with stylistic virtuositities, smooth images and plastic harmony, and was against feelings, rhetoric and abuse of fantasy. (< it. *parnassianismo*). Cj. *Dictionarul Explicativ al Limbii Române*, online.

See: <http://dexonline.ro/search.php?cuv=parnasianism>

²⁵ Pavel Mocanu, *Martinho de Brederode...*, p.10

²⁶ *Ibidem*, p.14.

²⁷ The Royal Tauromaquico Club was founded in Portugal, in Lisbon, on February 10, 1892. The first honorific club president was king of Portugal, Don Carolos I. See: *Enciclopedia Tauromaquica*, Porto, Lello & Irmão – Editóres, 1967, p.295

III. The heraldic marks of the Portuguese diplomat

The deepening of knowledge in time and space of the heraldic records,²⁸ which have contributed to furthering the already exposed information on Martinho Maria Teixeira Homem de Brederode de Cunha has represented a challenge for us. Nevertheless, the effort to interpret the message that these heraldic compositions pass on over the centuries and decades offers the researcher, and to the lover of historical truths in general, the satisfaction of decoding mysteries of the past in its numerous aspects.²⁹

The blazons reconstitute through vivid colors the mentalities of passed generations that speak, sometimes discretely, other times with insistence, about their owners, characterizing them, highlighting their mundane occupations, estates or their ties with grand historical moments in which they took part. The emblems also transmit information on the history of a certain family.

Specialists have debated with strong interest the issue of the origin of heraldry, of this auxiliary science of history, that is devoted to studying emblems³⁰. Obviously, opinions vary. Some argue that heraldry was born by developing on a new level the signs used in ancient times.³¹ According to other researchers, heraldry was born by merging the markings of the ethnical layers that formed, as a consequence of migration,

²⁸ The name comes from the mediaeval Latin name: heraldus, héraut = announcer. Heralds used to bring messages from wars in the mediaeval epoch, but also presented tournoir fighters and introduced them in the arena. Whether it was a trumpet or a horn, heralds, people that needed to be great knowers of the heraldic symbols, also presented the symbols of the noble families, which were introduced on the tournoir field. The emblem was a conventional sign, specific to a state, town, family, person etc. See: Maria Dogaru, *Din heraldica României*, Braşov, Editura Jif, 1994, p.20

²⁹ Idem, „Sigiliul, izvor istoric și factor cultural”, în *Analele Universității București*, Seria: Istorie, XXIX/1980, p.123-134

³⁰ Idem, „Sigiliul, izvor istoric și factor cultural”, în *Analele Universității București*, Seria: Istorie, XXIX/1980, p.123-134

³¹ Michel Pastoureau, *Les armoires*, Bruxelles, Editions Brepols, Belgique, 1976, p.24

the nations of Europe.³² The diversity of theories continues, each one of them having a series of arguments to sustain them. However, the theory accepted by most specialists places the beginnings of this science in the twelve century, in Europe, its emergence being tied to the development and specificity of the military equipment.³³

In this respect, there needed to be found a solution in order to identify as fast as possible the different groups of fighters. Searches in order to find a mean through which fighters would recognize themselves on the battle fields have led to establishing own signs, that were engraved on the shields, on helmet's crown, on sword's handle epaulettes or on horse's equipment. Step by step, establishing and using a sign was considered an expression of outstanding qualities, thus making all members of society want an emblem. From people, families, institutions (central power, ecclesiastic power), the emblem was gradually adopted by countries, regions, citadels, cities, associations, trading houses, workshops, factories etc.

According to the laws of heraldry, an emblem is comprised of the following elements: a) a shield whose surface may or may not be sectioned; b) a heraldic mobiles placed on shield's surface, including the timbre, the crown, supporters, pavilion or mantle, motto etc.

At the basis of an emblem's built are the emblem and the symbol, two notions apparently identical and yet thoroughly different in heraldry. The two are shapes that, by utilizing material objects placed in front of the eye, remind an idea connected by that object, through analogy or through reports more or less easier to be understood. The symbol requires a natural analogy, it is something familiar, it presents itself without efforts; while the emblem is more or less ingenuous, it is often times the result of a combination of shapes and can sometimes demand, in order to be explained a fairly detailed explanation³⁴.

³² M. Prinet, „De l'origine orientale des armoires européennes”, în *Archives héraldiques suisses*, nr. 26, Geneve, 1912, p.43 – 68

³³ Maria Dogaru, *Din heraldica*, p.7

³⁴ Marcel Sturza Săucești, *Heraldica. Tratat tehnic*, București, Editura Științifică și Enciclopedică, 1974, p.70

With the help of the following heraldic analysis, we intent to fill in the history of Martinho de Brederode and implicitly, of the Portuguese diplomat, analyzing the emblems of the Teixeira, Homem, Brederode and de Cunha families.

III.1. Teixeira family's emblem

The shield presented in the following image is called a *Spanish shield* – *écus a l'Espagnol, Quarrés arrodís par le bas – Spanische Schilde, scuta Hispanica* in Latin³⁵ – and it is typical, as one can understand from its name, for the Iberian Peninsula, Spain and Portugal. Longer, rather than wider in the superior corners, and rounded in the inferior part, these shields “more than the English ones, are filled with the most numerous and special pieces; the honorable pieces are mistaken with the less heraldic figures, because of the custom of reuniting all fiefs' emblems with those of the families”.³⁶

Teixeira family's emblem is therefore represented on a Spanish shield, extremely balanced. Considering the fact that it only has one sign on a light blue background, it expressed the yet modest origin of the Teixeira family, in comparison, as we will see, with the de Cunha and Homem families. Blue is the second color in importance in the heraldic art and it has the following meanings: kindness, beauty faith, endurance. It is the color of the sky, considered “the most noble element” known to people, after fire. This chromatic also represents the air “subtle, easy to be penetrated and able to receive dominant influences, the light and the clarity”.³⁷ The shield presents in its center one mobile element, the cross, which Marcel Sturza Săucești considers an artificial figure, and an honorable piece of first rank.³⁸

³⁵ A. Lubite, *Traité élémentaire du blason*, Paris, 1893, p.28-30

³⁶ Marcel Sturza Săucești, *op.cit.*, p.28

³⁷Maria Dogaru, *Din heraldica.....*, p.30

³⁸ *Ibidem*, p.39

This cross, named by heraldry specialists *a lobate cross*³⁹ was obtained by overlapping the chipboard with the belt and representing the contoured space with blue this time too. The four ends of the mobile are bordered with parallel bars, two by two, enlarging the extremities. The central place of the shield, the cross, in our case, considered the point of honor, it is the place where the figures representing possessor's dignity are placed, the most significant element that states one's role into society, in our case the military endeavors of the family.⁴⁰ It is, in fact, an allusive emblem. The golden cross, in Teixeira's case, demonstrates this family's presence in the crusades of the Dark Ages, and the gold represents the significant contribution family members had in these fights. Gold symbolizes greatness, force, power, grandeur, pomposity and cleanliness.

III.2. Homem family's emblem

In this case also we're talking by a shield belonging to the Iberian Peninsula. It has one sign, on a dark blue, indigo background. The emblem is simple. The heraldic figures present in the field, in a number of six, belong to the cosmos. Because of the shape we understand that this is the moon. Because the half moon is pointed in all six cases toward the *head*, the moon is called "worker". Moon's presence is proof of the fact that this family has had strong ties with the military. The fact that these elements are represented with yellow, gold's symbol, proves this family's military and overall power and highlights faith in winning on the battlefield.

According to P. de Varennes' interpretations, picked up by Sturza Săucești, the moon is believed to be one of the noblest signs that a shield could have. Some of the participants at the crusade asked to use this

³⁹ *Ibidem*, p.40

⁴⁰ Dan Cernovodeanu, *Știința și arta heraldicii în România*, București, Editura Științifică și Enciclopedică, 1977, p.119-121; Marcel Sturza Săucești, *op.cit.*, p.54

sign on their shields or their families' emblems in remembrance of the deeds that happened during the crusades. ⁴¹

In conclusion, the Homen family, as well as the Teixeira, had participated in the crusades. This theory is amplified by the presence of the lion on this shield, on a blued pedestal with golden highlights. Represented with blue, the lion looks like it's dominating from up high. The lion is the most intensely used heraldic figure belonging to the fauna. It is the symbol of vigilance, intelligence, power, generosity, "often times showing travels to Africa". ⁴²

It is represented up on its hind legs "and from its profile shows only one eye and one ear; the tongue rolling out of its mouth is bent" and pointy in the extremities; "the tail is standing up straight, a bit wavy", the massive sword point toward the outside. This position is called by the German heraldry *hanging, rampant* and it is typical for the Dark Ages emblems, fact that demonstrates this family's longevity.

With both hands, the lion is holding a fight weapon, a silver edged ax, symbol of determination, grit. The silver is, in this case, a symbol of devotion, correctness, eternity, and the presence of the weapon in itself symbolized the military career.

III.3. Brederode family's emblem

We can notice two variants of Brederode family's emblem in the following images. Both are original, but the difference is given by the time. The emblem on the left is the older one, dating most likely from the thirteenth century. The shield used in representing this emblem is called *ancient shield* or *old*, also called the *triangular shield – ecus en triangles – dreieckige Schild*⁴³. This was the only one used for centuries, starting with the incipient time when emblems were used. Those times did not

⁴¹ Marcel Sturza Săucești, *op.cit.*, p.71

⁴² *Ibidem*, p.73

⁴³ Marcel Sturza Săucești, *op.cit.*, p.27

require for the shield to have more signs. “This form of shield was utilized especially during knights’ epoch, because it could be carried comfortably and it could be hanged on the left side of the horse. It has two corners in the superior side and the third one is prolonged in the lower side”.⁴⁴

The second family emblem is, in fact, the first one, but with a twist, probably belonging to the sixteenth century, in Hendrik van Brederode’s times, founded on a motto in correlation with possessor’s name – *Brederode*. The shield in this case is the French one, but the heraldic pieces are the same. The signs on the shield are yellow, the symbol of gold. In the heart of the shield, the emblem has a red lion, with a prominent tongue and leopard print, its superior right paw being held in the sky, with a red color that dominates the image. Shown with its head and body in profile, allowing only one eye to be seen, standing up on its back paws, this kind of lion is also the symbol of Southern Holland⁴⁵, region under Brederode family’ authority until the nineteenth century.⁴⁶ The lion is the symbol of smartness, power, generosity, but also of the sovereignty the Brederode family had in the region. The emblem is crossed horizontally by a crenelated line, a ridged fascia in the lower side⁴⁷, the symbol of defense walls, highlighting the politico-military role played by this family in Portugal and Holland’s history, but also the greatness of the family, and its immense real estate that had to be protected and expanded.

III.4. De Cunha family’s emblem

In comparison with Teixeira, Homem and Brederode family’s emblem, de Cunha family’s emblem is much more complex. This emblem,

⁴⁴ *Ibidem*

⁴⁵ Identification of region and heraldic signs can be found in the annex.

⁴⁶ Maria Dogaru, *Din Heraldica...*, p.98

⁴⁷ *Ibidem*, p.98-99

allusive⁴⁸ or pretentious⁴⁹, is proof of the interest the Portuguese mediaeval society manifested regarding the heraldic sign and it is proof of the fact that it knew the sealing and heraldic practices used in the rest of Europe as well.

Therefore, the emblem of the timbre reunites the following elements: the crest, the crown placed when needed, the crown and lambrequins. *The pate – cimier*, “a sin of great distinction”⁵⁰ is represented in this case by an eagle, dating probably from the thirteenth century judging by its form, with its head turned toward the right, having its claws stretched, as if it were catching something. This image symbolizes the social safety generated by power and courage. The eagle also has the role of an advocate, supporter of the shield, a clear proof of the support the royal family always offered to de Cunha family.⁵¹

There is a simple shield at eagle’s feet, without any signs, represented on a golden background and dominated by the ornamented seal, with a blue chromatic, that symbolizes the defense towers belonging to the area dominated by this family. From here we can notice the clear politico-military role of this emblem’s possessors, proven by the form of the shield, which is also the symbol of a division of the army, but also the greatness of this family, related to the royal one.⁵²

The eagle is the bird most utilized in the heraldic science. It symbolizes flight toward the highs, power, social safety, dignity and courage. The international heraldic statistics place the eagle on the second place, surpassed only by the lion. It can be shown with its wings spread (open

⁴⁸ Stema aluzivă face referire la un eveniment istoric sau la un fapt istoric din viața posesorului. Vezi: Ionel Gal (coord.), *Dicționar al științelor speciale ale istoriei*, București, Editura Științifică și Enciclopedică, 1982, p.223

⁴⁹ Stemele de pretenție sunt compozițiile care, prin elementele incluse, exprimă tendințele posesorului de a-și extinde stăpânirea asupra unor teritorii pe baza unor drepturi mai mult sau mai puțin argumentate. Vezi: Ionel Gal, *op.cit.*, p.223

⁵⁰ Marcel Sturza Săucești, *op.cit.*, p.105

⁵¹ Dan Cernovodeanu, *op.cit.*, p.43-45

⁵² Gert Oswald, *Lexikon der Heraldik*, Leipzig, VEB Bibliographisches Institut, 1984, p.317

flight), such as the emblem we are discussing, or with its wings closed (closed flight). In this case, the bird is placed on high, on a tree branch, the symbol of fertility and life, used subtly especially in the Austrian medals and it suggests family life and the longevity of the said family. In the same way with the eagle, the de Cunha counts were closely supervising the running of the military and political matters within the area they owned.

An emblem speaks about its possessor including through the chromatic of its elements. The presence of silver and gold, the most important metals, symbolizes greatness, force, power, grandeur, wealth, glitter and cleanliness. Used in order to build state emblems, gold symbolizes sovereignty (proof that this family belongs to the royal family) and basically dominates the entire image of this emblem.

One of the most complex enamels in the heraldic art are the lambrequins,⁵³ exterior ornaments of the shield, in the form of layers of fabric or vegetable stalks, such as our case, that fall from the top of the shield on its flanks, framing it.⁵⁴ They resemble the coating of the crest torn in fights and it is compulsory to have the same enamel with the one in the body of the shield.⁵⁵

The entire emblem has short texts, which the heraldic science calls *mottos*. Their purpose is that of perpetuating the remembrance of a deed, or that of evoking a certain event, in order to determine us to know the thoughts of the owner of the emblem, or the conceptions of a community. Numerous mottos encompass aphorisms, moral precepts, heroic thoughts. In our case there are two texts that highlight the importance of this family

⁵³ "Lambrechiniii" - strips of fabric, generally used in regions where tournaments were common (Flanders, Brabant). In ancient times these ornaments were called Lappen, in German. Translated into French as *lambeau*, and in Romanian as *zdreanță* (*rags*), these pieces of fabric attached to the top of the armor, which "hung in all directions," was an ornament descending from the helmet and framing the shield. They have at their origin some sort la hood - the kind worn by the Capuchin friar, that the ancient knights put on their helmet to defend themselves against the weather and sword blows, by absorbing the shock ". Vezi: Marcel Sturza Săucești, *op.cit.*, p.113

⁵⁴ Maria Dogaru, *Din Heraldica....*, p.31

⁵⁵ Marcel Sturza Săucești, *op.cit.*, p.105

and its alliance with the royal family. In the superior part, with golden letters, the motto “chefe” (commander, in this case we are talking about the position of military commanders the owners of the emblem) and in the inferior part, in red,⁵⁶ “reinha” (queen), highlighting the blood relation with the queen of Portugal (Borgonha0Bragansa dynasty).

Heraldic, through its special sources that makes available to researchers, through its symbolic, constitutes an extremely important field for knowing the social, political and cultural processes of the human society. This science contributes to a better understanding of the traditions, customs, mediaeval mentalities in general, as well as at deciphering the genealogic branches, often times really complex.

III.5. Martinho de Brederode's emblem

The interest for literature, as we have seen, made Martinho de Brederode known in the Portuguese literary circles, but also in the Romanian ones. It is because of this that Brederode makes acquaintances with Mateiu Caragiale. Their friendship and the help received especially by the Portuguese emerges from a few elements, such as the selective and resumed copy once made by Perpessicius after the original notations of Mateiu Caragiale's fourteen diaries, that disappeared after the bombing of 1944. Here there was found the notation from May 8th, 1924: “I offer the tableau of emblems to Brederode”.⁵⁷ Here we can see Mateiu Caragiale become, with its well-known talent for genealogy and emblems and flags sketcher, a heraldic employee of the Portuguese diplomat. At the Museum Romanian Literature, where there are numerous sketches of Matei Caragiale, we can see among them the sketches of a Portuguese decoration.

⁵⁶ Red, symbol of grandeur, power, bravery, courage and generosity, is also the symbol of independence and of an outstanding authorities. This enamel was used only with the approval of the sovereign. See: Ionel Gal, *op.cit.*, p.216

⁵⁷ Daniel Perdigão, „Un portret matein. Vasco da Gama”, în *Revista Amfiteatru* (București), nr.34, 1985, p.4

According to researchers, Martinho de Brederode received, in his mid-life, because of the collateral expansion of its genealogy, the title of Count of da Cunha,⁵⁸ highly prestigious among the eighteenth century Lusitanian aristocracy. The title⁵⁹ belonged, in “that dear and nostalgic century of which the utmost was the eighteenth”,⁶⁰ the famous diplomat Don Luis de Cunha, ambassador of John V. We are talking about Marquez de Pombal, close friend of Portuguese king Iodif I. the latter one was the nephew of illuminist thinker and mason Iosif the II of Austria, “the emperor most loved by the Romanians of Ardeal”.⁶¹

Because Martinho de Brederode held the title of count, he was required to have a heraldic reshuffling of his personal emblem.⁶² Basically, in this case we’re talking about an emblem of assumption, made by Mateiu Caragiale at the command of its owner.

In trying to represent as best as possible the fact that his family belongs to the noble rank, Martinho de Brederode decided that there was needed a heraldic representation that would involve the presence of two shields put next to each other. The one on the right and the most

⁵⁸ Eduardo Fernandes de Oliveira, *op.cit.*, p.29

⁵⁹ The Count of Cunha – the title was created by Jose I, king of Portugal and was offered to Antonio Alvares de Cunha, through the letter from 15.03.1760. There were six nobles to carry the title of count of Cunha, the last one being nselmo Teixeira Homem de Brederode. We must also mention the fact that the title of count of Brederode also existed, uninherited by Martinho de Brederode, but offered by king Carol V de Habsburg lui Henrique to Brederode, son of Walrafe (the affiliation of the name of count of Brederode is different than that of the genealogic analysis we made in the chapter). After a short time, the same title was being held by Joao Wolfart de Brederode, recently appointed baron in Belgium, due to his military attributions and contributions in the epoch, Starting with the seventeenth century, the title was carried by all descendants of the title of senior of Vianen, both on masculine, but also on feminine lineage.

See: http://genealogia.netopia.pt/pessoas/pes_show.php?id=21484

⁶⁰ *Ibidem*

⁶¹ *Dictionário Pratico Ilustrado, Novo Dicionário Enciclopedico Luso – Brasileiro / Dicționar Practic și Ilustrat, Noul Dicționar Enciclopedic Luso-Brazilian* publicado sob a Direcção de Jaime, Porto, Lello & Irmão – Editóres, 1964, p.795. See also Petre Din, *Mitul bunului împărat în sensibilitatea colectivă a românilor din transilvania în secolul al XVIII-lea*, Cluj Napoca, Editura Napoca Star, 2003, p.56-63

⁶² Martinho de Brederode’s emblem. See: Eduardo Fernandes de Oliveira, *op.cit.*, p.171

complex one is a *scut ècartelé*⁶³ or a quartered one, divided in four, taking the shape of a cross thanks to the vertical and horizontal line – each one of them is called a *cartier*. This type of *ripped shield*, as Marcel Sturza Săucești calls it, is generally made of the heraldic representations of multiple families, reunited through matrimonial alliances. “It is said that this object descended, according to some heraldic specialists, from René, king of Sicily, who in mid-fifteenth century, in order to distract himself from the fact that he was not the real owner of neither of the kingdoms he aspired to hold and in order to announce these requests and rights, he tore his shield containing the Naples Sicily, Aragon and Jerusalem weapons”.⁶⁴

In this case, the first cartier, the one from the top right represents the Teixeira family, and in the bottom right there is the Homem family emblem. The two shields have been analyzed in the text. The other half of the shield placed on the right was dedicated by Martinho to the richer family of de Brederodes, originating from Holland. The fact that he is proud to tie himself to this family can be clearly seen from the space he kept for the de Brederode family – two cartiers (two and four). All these cartiers, according to heraldic specialists, are proof of royalty and are, therefore, synonyms of rank.⁶⁵

The left shield of Martinho de Brederode’s emblem is reserved exclusively for the de Cunha family, whose emblem was also analyzed in detail in the previous pages. Martinho’s entire emblem is stamped by an open crown, antique⁶⁶, judging by its shape, composed from a frontal arch, surmounted by nine corners, the symbol of counts. The crown is made out of silver and embedded in stones. The emblem was set on the motto of “péut être”, translated by the word “maybe”. What transmits the

⁶³ Marcel Sturza Săucești, *op.cit.*, p.34

⁶⁴ *Ibidem*, p.35

⁶⁵ *Ibidem*

⁶⁶ Ionel Gal, *op.cit.*, p.90

motto is far more complex. We could think, on the one side, of the brederodian image of an uncertain future, but this option fits very little the way of being and thinking Brederode had. On the other hand, because of that motto we can have an image regarding Martinho de Brederode's future, a future where everything is possible. "The presence of the motto and the shield are signs of recognition and gathering. When there is just one of them, a curled ribbon – *liston* – is placed on the superior part of the crest. When both of them are part of the exterior ornaments of a dynasty, the motto is placed in the superior part and the shout in the inferior part of the shield".⁶⁷

We considered necessary to present Martinho de Brederode as a member of the two illustrious families he was part of, the Brederode and de Cunha, in order to contour a complete image of the personality and mentality of the Portuguese diplomat. All the elements presented in this chapter compelled us to complete an interdisciplinary research, where history met genealogy and the heraldic science. We believe that the final result manages to a great extent to highlight the Portuguese man and diplomat, Martinho de Brederode.

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⁶⁷ Marcel Sturza Săucești, *op.cit.*, p.105

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