Introduction

The lyric poetry of Luís de Camões represents a pillar of the Portuguese culture in the last four centuries. However, a problem emerges when trying to delimit the canon, that is, the set of poems that can be attributed to the author, which is due to an historical-literary reception based on erroneous sources and influenced by the inexistence of apograph manuscripts.

Aim

- to study the constitution of Camões’ lyric poetry canon from the 16th century to the present;
- to analyze the role played by 16th century documents and the first editions of Luís de Camões’ lyric work – Rhythmas (1595) and Rimas (1598) – on the constitution of the canon.

Methodology

- Bibliographic research of critical studies about Luís de Camões’ lyric canon and comparison of sources.

Results

Camões’ lyric canon: definition of the problem

<table>
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<th>“Critical hyperactivity” around Camões’ lyric work (Silva, 1994)</th>
<th>Polyinterpreta -bility of the poems (Silva, 1994)</th>
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<td>Absence of manuscripts or collections of Camões’ lyric poetry that have obtained his approval (Silva, 2011)</td>
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The first editions of the lyric poetry: information and contributions

The canon of Rimas, published at the end of the 16th century, consists of a set of poems whose attribution of authorship to Camões is well founded, not being called into question by sufficiently evidential philological, historical-literary and stylistic criteria. (Silva, 2011)

Rhythmas (1595) was based on apograph manuscripts: “iluros de mão, onde estas obras andauão espedaçadas.” (Silva, 2011: 229)

Rimas (1598) increased substantially the number of poems included in the canon of Camões’ lyric work.

The reliability of the assignments is high in Rimas. (Silva, 1994)

The process of (re)constitution of the canon

Existence of movements of «systole» and «diastole» (Silva, 2011)

From 1595 to 1880, the year of publication of Parnaso (Teófilo de Braga), it occurred an uninterrupted movement of «diastole».

The edition organizers had acquired notoriety with the recovery of unpublished poems. (Silva, 2011)

The movement of «systole» guided the rarefaction of the canon and was based on three factors:
1. the review of Rimas, namely the edition by Faria e Sousa;
2. the reading of the work of contemporary authors from Sá de Miranda to Diogo Bernardes, as well as Castilian poets from the 16th and early 17th centuries;
3. the knowledge of manuscripts. (Silva, 1994)

Leading scholars involved in this process: Carolina Michailis de Vasconcelos; Wilhem Sterck; Hernâni Cidade; José Chorião de Carvalho, Costa Pimpão; Emmanuel Pereira Filho and Leodegário Azevedo Filho; José Maria Rodrigues.

Conclusion

Considering the inclusion of unpublished texts and philological purge, this project concludes that Camões’ lyric work canonization is a dynamic process. Therefore, documents that validate or reject apocryphal texts can still be included in the poet’s literary canon, so it is crucial to closely analyze Spanish and Portuguese manuscripts and organize critical editions of other 16th century poets.

References