

**ACTAS DEL I CONGRESO INTERNACIONAL DE
ESTUDIOS SOBRE LA ÉPICA**

**CONFIGURACIONES DEL GÉNERO
DESDE LOS CLÁSICOS A LA ACTUALIDAD**



**18, 19 y 20 de agosto de 2011
Mendoza – Argentina**



**INSTITUTO DE LENGUAS Y
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The Configuration of the Epic Codes in the Portuguese Baroque Poetics

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The polemics that opposed Camonists and Tassists, defenders respectively of the models represented by the two epic poets, Luís de Camões and Torquato Tasso, became a touchstone for the history of the literary codes in Portugal during the 17.th century. About this matter, declares Fidelino de Figueiredo¹, in 1916, with some scepticism that it handled of a collision of two different tendencies of taste, of two long lasting parties of critics or persons of judicious taste, each one with its own poet as an unquestionable model. However, this critic despises its value, maintaining that it would have been a meaningless question, as one may not accept that the generality of its evidences has almost been erased, not being possible to follow the track of direct testimonies or intelligible references.

Nevertheless, Teófilo Braga² seems to be more categorical when he defends that the number of 17.th century heroic poets aiming to exalt their homeland origins, their heroes and the high

¹ Figueiredo (1916), p. 25: “É voz corrente ter havido na primeira metade do século XVII uma acesa polémica entre críticos ou pessoas de gosto criterioso, que acerrimamente disputavam razões e preferências, sobre Camões uns, sobre Tasso outros. Segundo alguns livros, de uso repetido no ensino da história literária, essa polémica fora como que o embate de duas correntes de gosto, de dois partidos de longa duração, o dos camoístas, partidários do poeta português, e o dos tassistas, partidários do poeta italiano.[...] Essa polémica, a ter existido, ou foi muito insignificante ou de todo se apagaram os seus vestígios, o que não é aceitável. O certo é que dela não há o menor testemunho directo em alusões claras, ou indirecto em habilidosas referências”. (“It is current opinion that in the first half of the 17.th century took place a live polemics between critics or people of sensible taste, who pertinaciously contested arguments and preferences, some of them about Camões, others about Tasso. According to some books, of frequent use teaching the literary history, that polemics was like the collision of two tendencies of taste, of two long lasting parties, one of the Camonists, defenders of the Portuguese Poet, and the other of the Tassists, in favour of the Italian poet. [...] This polemics, if it really took place, was either very insignificant, or all its evidences were erased, what is not acceptable. The truth is that out of it there is not the slightest direct testimony or clear allusions, nor indirect in ingenious references.”).

² BRAGA, (s.d.), p. 297: “São numerosos os Poetas heróicos visando a exaltar as origens pátrias, os heróis e os altos feitos; neles se reflectem todas as correntes do gosto, uns seguindo a estrutura dos *Lusiadas* e mesmo plagiando-lhe versos, outros contrapondo-lhe a imitação da *Jerusalém Libertada* para se emanciparem da mitologia clássica. Assim rompeu o conflito do Século XVII dos Camoístas e Tassistas.” (“There is a considerable number of heroic poets aiming to exalt their homeland origins, heroes and high commitments; in them is reflected the tendencies of taste, some of them following the structure of *The Lusiads* or even plagiarizing some of their verses; others oppose the imitation of the *Gerusalemme Liberata* in a way to get emancipated of the classical mythology. So was broken the 17.th century conflict between Camonists and Tassists”).



exploits of the Portuguese people is considerable. Among all those writers, some of them try to follow the structure of *The Lusiads*, up to the point of plagiarizing verses out of it, while some others confront themselves with the imitation of the *Gerusalemme Liberata*, emancipating their creative spirit, among other aspects, of the use of the classical mythology. Reflecting distinct tendencies of taste, these poets, according to their own perspective, increase the ranks of those who would support the critical and literary conflict between Camonists and Tassists.

More recently, José da Costa Miranda (Cf. MIRANDA, 1980; 1982; and 1990, p. 151-153), even though still sharing some restraints, seems to accept more peacefully the existence of such polemics, upholding the interference of members of different academies, the one of the ‘Generosos’ (the Generous) and the other of the ‘Singulares’ (the Singular), whose positions would have been expressed in works such as the *Commentos de Tasso (Tasso’s Comments)*, by João Nunes da Cunha, nowadays missing, but mentioned in an academic speech from 1661, ascribed to D. Francisco Manuel de Melo. And, following these positions, António Augusto Soares Amora (Cf. AMORA, 1955) states that, nowadays, the existence of those polemics may not be contested any more. However, it is Maria Lucília Gonçalves Pires (Cf. PIRES, 1982), who, in her *A Crítica Camoniana no Século XVII (The Camonian Critic in the 17.th Century)*, accepts conclusively the existence of it as an indisputable fact, allowing the possibility that some of the texts, composed in such a politically hot atmosphere, have not arrived to the present days and to our knowledge.

Initially, all the debate was centered around the episode of D. Manuel’s dream and it strengthened progressively to the whole extent of the poem. D. Manuel’s dream, situated in Canto 4, between stanza 67 and 75, is looked as an episode of prophetic nature, inserted in the extensive narrative of the heroic exploits practiced by the Portuguese and their kings, in Canto 3, 4 and 5, consisting it of Vasco da Gama’s discourse in answer to the explicit demand of the King of Melinde, so that this monarch could be acquainted with the past history of the Portuguese people (Cf. CAMÕES, 1989, IV, 67-75, p. 111-113). It is composed by a small introduction to the situation, Morpheus’ appearance, D. Manuel’s escalade to the first sphere, the vision of the lands around rivers Indo and Ganges springs, the meeting with two old men of “venerable look”, allegories of those rivers, who reveal him the prophecy of the discovery of the seaway to India, and, then, both of them address themselves to the king, encouraging him to fasten his efforts in order to make that that event may become truth as early as possible, as they



are eager to become his tributaries. Surely inspired by the Virgilian *Aeneid* (Book 8, vv. 31-65), in which Tiber River appears to Aeneas giving instructions about what he has to do in order to conquer the Latium and found the promised town, some other sources, such as Lucan, would also have given a contribute and some hints for the composition of that passage.

This episode of *The Lusíads* was so considered and appreciated at the time for its symbolical meaning and because in it it's tested the Camonian poetic vein that it was used as a touchstone for the criticism of the time, as above it is stressed, for the growing need of explanation and commentary of the text, as well for the defense of the national poem in that disturbing period of the political unification of the Peninsula. As a result of it, it is possible to recognize a dense concentration of epic features in such a brief passage, that the poem also shares – from the question dealing with the use of mythology, to verisimilitude, the need of a good imitation, decorum and convenience, up to invention. With such a debate, it was therefore outlined the destiny of the episode of D. Manuel's dream, which would catch the attention of the Portuguese intellectuality for about a century and an half (Cf. FERRO, 2009).

Everything started, then, when Manuel Pires de Almeida³ was taking part in one session of the so called 'Academia dos Ambientes' (Academy of the Environments), in Évora, in 1629, presenting a paper entitled *Juízo crítico sobre a Visão do Indo e Ganges, rios da Índia, a El-rei D. Manuel, representado nos Lusíadas de Camões em o canto quarto* (*Critical Judgement about the vision of the Indo and the Ganges, rivers of India, to King Emmanuel, represented in 'The Lusíads' of Camões, in Canto 4*), which caused a strong debate about the Camonian poem, emphasizing the value of the sequence, as the title suggests, that tells the fortunate king's dream, and so making that João Soares de Brito, João Franco Barreto e Manuel de Faria e Sousa, among some other more, expressed contrary opinions (Cf. FIGUEIREDO, 1910, p. 21-29). If we consider the texts produced in answer to this one, although spaced in time, sometimes with pauses of decades, we must admit that the debate around this very passage gives opportunity to an unequivocal polemics between Camonists and Tassists, even though, as Maria Lucília Pires stresses, lots of texts then composed have been obliterated, have disappeared or

³ Born in Évora, in 1597, Manuel Pires de Almeida studies in the Holy Spirit College, where he gets the degree of Master of Arts, attending afterwards the Course of Theology in the same University. He does not succeed in finishing it, as he goes abroad, visiting France and Italy. He returns home around 1620 and gets holy orders. In 1630, he leaves the country, for Rom, where he stays for two years. There, he has the opportunity to get deeply acquainted with the ideas of vanguard in the field of literary criticism and theory. In 1638, he comes back to Lisbon and he stays there until 1655, the year of his death.



been concealed – especially those that showed a clear hostility against Camões, in favour of Torquato Tasso, who meanwhile was being faced as an alternative model to our national Poet. For the discussion then established, the most intense period regarding the production of written texts starts when Manuel Pires de Almeida, after his second trip to Italy, returns back definitively to his homeland, in 1632. Then he composes his most outstanding papers, afterwards assembled in four handwritten volumes, today preserved in the National Cartulary, after having been kept for centuries in the rich library of the Dukes of Cadaval.

If, as we have stated, it was Manuel Pires de Almeida, with his *Juízo crítico sobre a visam do Indo, e do Ganges* (*Critical Judgement about the vision of the Indo and the Ganges*), that roused the great polemics between Camonists and Tassists, the answers didn't last long and the first one to be known was composed on João Soares de Brito's⁴ initiative, in the *Apologia em que se defende a Poesia do Principe dos Poetas d' Hespanha Luis de Camoens No canto IV. Da est. 67 à 75. & Cant. 2. Est. 21. & responde às censuras d'hum Critico d'estes tempos* (*Apology in which it is defended the Poetry of the Prince of the Poets of Spain Luis de Camoens in the Canto IV, stanza 67 to 75 and Canto II, stanza 21*), the text of which is the reconstruction of another paper, also handwritten, that exhibited the title of *Resposta ao Juízo Crítico do Lic.º M.el Pirez de Almeida sobre a visam do Indo, e do Ganges* (*Answer to Bachelor Manuel Pires de Almeida's Critical Judgement about the vision of the Indo and the Ganges*), which was transcribed by Pires de Almeida in 1639. In his turn, Pires de Almeida's answer to Soares de Brito is inserted in the *Resposta ao intuito do Apologista* (*Answer to the intent of the Apologist*), also composed in 1639, and at the same time in the *Replica apologetica á resposta do Licenciado Joam Soares de Brito do Juizo da Visam do Indo, e Ganges, escrita com a penna do Author do mesmo Juizo* (*Apologetical reply to Bachelor João Soares de Brito's answer to the Judgement of the vision of the Indo and the Ganges, written with the pen of the same Judgement's author*), that was written at the same time or immediately in the following year. In that lively atmosphere of 1639, it is still published the *Discurso Apologético sobre a Visão do Indo e do Ganges no canto IV dos Lusíadas* (*Apologetical discourse about the vision of the Indo*

⁴ João Soares de Brito, born in Matosinhos in 1611, was a secular Presbiter, Master of Philosophy at Salamanca University, PhD in Theology by Coimbra and Évora Universities, Abbot of S. Tiago d'Antas' Church, and Member of the Ecclesiastic Court of Appeal of Braga Archbishopric. Out of his literary production, besides the *Apologia* (*Apology*), it is known the *Theatrum Lusitaniae Litteratum, sive Scriptorum omnium Lusitanorum*, that remained handwritten, and includes notes about 876 Portuguese writers, being used all that information by Barbosa Machado for the composition of the *Biblioteca Lusitana* (*The Lusitanian Library*). He died when he was 53 years old, in 1664.



and the Ganges in Canto IV of *The Lusiads*), of João Franco Barreto's⁵ responsibility, who pulls himself together with João Soares de Brito, the destiny of which was to circulate handwritten too for the following centuries. Then, Manuel de Faria e Sousa⁶ publishes too his monumental edition of *The Lusiads*, including remarkable comments. Immediately afterwards, Pires de Almeida reacts to Faria e Sousa's initiative with the *Resposta a Manuel de Faria e Sousa Ett. Defendendo a Luis de Camões de alguns descuidos, que lhe imputamos no sonho, que teve el Rey D. Manuel, apparecendolhe o Indo, e o Ganges (Answer to Manuel de Faria e Sousa, and so on, defending Luis de Camões from some negligences, ascribed to the dream that King Emmanuel had, in which appeared to him the Indo and the Ganges)* and, fearless as always, goes on with his vast critical production, always concentrating himself in themes regarding epics and assuming continuously the same polemical attitude. Around 1640, Pires de Almeida returns to the fight with *Defensam do Apenso ao Juizo Critico (Defense of the Critical Judgement supplement)* and, two years later, in 1642, with the *Exame do Cap. 3. á Resposta da Censura 4...(Examination of Chapter 3 to the Answer to Censure 4...)*, which deals, according to Soares Amora's opinion, of another answer to Soares de Brito, induced now by the publication of the *Apology*, above mentioned. After this period, around 1648, Manuel Pires de Almeida devotes himself to the comment of *The Lusiads*, which leaves unfinished, in Canto V, and, around 1652, he also consecrates himself to the *Rhymes*, taking advantage, for that purpose,

⁵ João Franco Barreto was born in Lisbon, in 1600. He got the degree of Bachelor in Canon Law by Coimbra University and, afterwards, he followed the military career. He fulfilled the functions of secretary of the Embassy sent to France by King John the 4.th, having then written a *Relação (a Relation)*, in 1642, about it, and he got holy orders after he had become a widower. He still fulfilled the functions of Vicar of Barreiro jurisdiction since 1648. He died after 1674. Besides the *Discurso Apologético (Apologetical Discourse)*, there must still nominated the following works of his own: *Cyparisso, fabula mitológica (Cyparisso, a mythological legend)*, 1631; the *Catálogo dos Cristianísimos Reis de França (The Catalogue of the most Christian Kings of France)*, 1642, that was attached to the *Relação da Viagem a França (Relation of the Travel to France)*; the *Eneida Portuguesa (Portuguese Aeneid)*, 1664, translation of the Latin original; the *Ortografia da Língua Portuguesa (Ortography of the Portuguese Language)*, 1671, and a *Flos Sanctorum. Historia das vidas e obras insignes dos Santos (Flos Sanctorum. History of the illustrious lives and works of the Saints)*, 1674.

⁶ Manuel de Faria e Sousa was born in 1590, in Pombeiro, Vizela, and he was one of the most remarkable polygraphers of the Portuguese 17.th Century, even though he has written almost all his works in Spanish. As a poet, critic, philologist, moralist, historian, it was wide and varied the range of texts he composed, obtaining the admiration of the learned men of his own time, even though, as time went on, his reputation has been reduced due to the evolution of the taste and of the literary studies. If, in the field of lyricism, we may mention *Divinas y humanas flores (Divine and human flowers)*, 1624; *Noches claras (Bright nights)*, 1624; or *Fuente de Aganipe y Rimias varias (Fountain of Aganipe and Varied Rhymes)*, 1624, 1625 and 1627; in the area of historiography, to the *Ásia Portuguesa (Portuguese Asia)*, 1666, 1667 and 1674, is assembled the *Europa portuguesa (Portuguese Europe)*, 1678, 1679 e 1680, and the *África portuguesa (Portuguese Africa)*, 1681. Nevertheless, his memory lasts up to modern times due to the monumental commented editions he prepared of *The Lusiads* and of *The Rhymes*, of Luís de Camões. He died in Madrid, in 1649.



of the comments already composed by Manuel de Faria e Sousa, at the time not yet published, as they would come to light only in 1685.

A little outside of this continuous critical production, even though deeply conditioned by this context, and with less polemical purposes, it is published, in 1636, the *Discurso Poético (Poetical Discourse)*, by Manuel de Galhegos⁷, set before to the heroic poem *Ulisseia*, by Gabriel Pereira de Castro. If this author composed other texts of theoretical and polemical nature, they did not come to our knowledge, nor were referenced anywhere else, maybe because they matched with Manuel Pires de Almeida. In the same way, even though the declarations of Francisco Rodrigues de Silveira, D. Agostinho Manuel de Vasconcelos and D. Francisco Child Rolim de Moura, belonging to the same ranks, were mentioned yet, nothing of these writers with this kind of contents is of public knowledge, maybe because they expressed strong restrictions to the Portuguese Poet (Cf. PIRES, 1982, p. 35). To the last two writers, hints D. Francisco Manuel de Melo in his *Hospital das Letras (Hospital of Letters)*, a work in which it is already done an all-embracing approach of the whole polemics, even though the author still displays a clear preference for the Camonist tendency.

So, through the mentioned works and authors that better represented the expression of the different sensibilities that were prevailing in Portugal in the second quarter and beginning of the third of the 17.th century, it is possible to confirm the existence of a truly assured tendency of the literary quality of the *Gerusalemme Liberata*, which was becoming more and more known and imposing itself as an epic model, as well its importance is based on the idea that presents it as the most perfect representative of a new conception of heroic poem. That sector of public opinion, even though not always being justly understood, on account of the historic-political circumstances, that dared to stir the calm of the literary criticism, raising objections to the unconditional admiration regarding the national epic model, through the adoption of a wider vision of the heroic poem theory. Polemics attained then high moments of excitement, almost of

⁷ Manuel de Galhegos was born in Lisbon, in 1597. Poet of some merit, he is the author of several works in which he exhibits the culture and the taste of his time: the *Gigantomachia* (1628), epic poem of mythological subject, followed by the *Fabula de Anaxarete (Anaxarete's Legend)*, both of them in Spanish; the *Templo da Memória (The Temple of Memory)*, 1635, in which the epic poem is arranged with the characteristics of the epithalamium, composed in occasion of the Duke of Braganza's wedding, the future King of Portugal; the *Relação do que se passou na felice aclamação... (The Relation of what happened during the happy acclamation...)*, 1641; besides the *Discurso Poético (Poetical Discourse)*, above mentioned. He is still the author of occasional poems that remained scattered in different volumes. He died when he was 68 years old, in 1665.



explicit insult, but at the end of all that process it was impossible not to admit the literary importance of a poem like the *Liberata*, or in the field of the poetical theory, the wide range of the principles systematized by Torquato Tasso regarding the composition of the heroic poem, exposed in the *Discorsi dell'Arte Poetica* (1587) and later in the *Discorsi del Poema Eroico* (1594), side by side with the model identified with Luís de Camões.

However, this polarization of perspectives would last to the following century and, as soon as the 18.th century begins, in a work published abroad, more precisely in Amsterdam, in 1710 – the *Antídoto da Língua Portuguesa (Antidote of the Portuguese Language)*, by António de Melo da Fonseca⁸, pseudonym of José de Macedo –, the author proceeds to an appreciation of the occurred polemics between Camonists and Tassists, following a critical, or even better, a remote, but still passionate glance, expressed by the way the author is involved, until he sides with one part, the patriotic one. In the last long chapter (FONSECA, 1710, p. 273-416), when his aim was to present an appreciation of the Camonian work, stating the evident excellences of it, he develops at the same time a synthesis of the reception of Torquato Tasso in the Portuguese literature up to the time of the publication of the book. This approach may well be seen as a global evaluation of the way the Italian Poet was appreciated, read, imitated and discussed in Portugal during this period of almost one century and an half, although confronting him to Camões, *pari passu*. And he shields himself again, and ever, with Faria e Sousa's comments to sustain his points of view. He treats then the so polemic episode do King Emmanuel's dream and the vision of the Indo and the Ganges, and after he has done the exegesis of the passage, he mentions the proposals of explanation exposed before by Manuel Correia, João Soares de Brito, Manuel de Faria e Sousa and João Franco Barreto, somehow contradictory in what regards the hour in which the dream could have occurred, suggesting that everything should become plain and obvious with the introduction of a single adverb (“então” / “then”), so that it could be clear the determining moment of the occurrence – fact that Melo da Fonseca considers of minor importance to make all the wits of Portuguese criticism obdurate! Nevertheless, he dwells upon it for several pages justifying the solution he had found and pointed out for the situation.

⁸ António de Melo da Fonseca is the pseudonym of José de Macedo, and he was born in Lisbon, in 1667. He was a Bachelor in Canon Law by the University of Coimbra and lived in England for six years, being ignored the circumstances that led him to undertake such a travel. His Portuguese and Latin poetical production was reduced to ashes by himself, as an expression of admiration regarding Virgil and Camões. Thus, of his own authorship, only the *Antídoto da Língua Portuguesa (Antidote of the Portuguese Language)* arrived to us. He died in Lisbon, in 1717.



However, truly, the last echo of the polemics about the dream and the theoretical report deduced out of it is found in José Agostinho de Macedo's⁹ work, most particularly in his "Discurso Preliminar" ("Preliminary Discourse") to *O Oriente (The East)*, a remake of his own responsibility of *The Lusiads*, according to the model spread among us by the *Gerusalemme Liberata*. Not missing the allusion, neither to Manuel Pires de Almeida and to João Franco Barreto, nor to the somewhat extravagant solution appointed by the last one (in which it was enough to introduce an accent in a word, so that the whole polemics dealing with the dream of King Emmanuel could be solved), he develops the subject with different topics, such as the alleged confusion of Morpheus, indeed the god of the sleep, but set forward as the god of the dreams, the king's unnecessary ascent to the first Sphere, the way the two rivers, the Indo and the Ganges, were introduced, as if they were two old men, and some other details, still contributing with more items and facts worthy of censure, than those that were formerly adduced.

Following his own program, he established a hard and continuous battle against the new trends of romanticism and did really everything it was possible to save epics out of the ostracism in which it was falling. Considering the valorization of new genres, such as the novel, José Agostinho de Macedo draws a true plan to recover the epic poem. Regarding himself as the new Camões of modern times, he decides to rewrite *The Lusiads*. He remodels it deeply according to the illuminist ideology he professes, suppressing the existing anachronies, as well the use of mythology, and the result is a new poem, *Gama*, of 1811. Yet, not happy with his work, he corrects and improves it, producing out of that filigree work of *O Oriente (East)*, of 1814. Then, he chooses different subjects, mainly scientific matters and creates a new kind of epics, the

⁹ José Agostinho de Macedo was born in Beja, in 1761. He professed in the Convent of 'Nossa Senhora da Graça', as an Augustinian Eremite. However, either for lacking of religious calling, or for frequent scandals, in which it could be seen the systematic infraction to monastic rules, he was deprived of his habit and was expelled of the Order, when he was thirty years old. Then, he became a secular Presbyter, developing his ministry on the pulpit, in a way that he aspired to the Bishopric. He was a royal Preacher, Censor of the Ordinary, Member of the Academy of Arcadia of Rom, with the name of Elmiro Tagideo, Member of the Academy of Lisbon Fine Arts, substitute deputy to the Ordinary Courts of 1822 and Chronicler of the Kingdom. Prolific writer, of great erudition and wit, he left a vast work, shared among all the areas and genres: from the epic poetry (*O Oriente / The East* (1814), *Gama* (1811), *A Meditação/ Meditation* (1813), *Newton* (1813), *Viagem extática ao Templo da Sabedoria/ The ecstatic travel to the Temple of Wisdom* (1830), *A Natureza/ Nature* (1846), *O Novo Argonauta / The new Argonaut* (1809), *Os Burros / The Donkeys* (1812), satyric hero-comic poem), to didactic and lyric poetry, through the composition of a large number of odes, elegies, epicediums, epistles and apologues; from theater to sacred and profane eloquence; from philosophy to political works; from philological and historical studies to moral and literary criticism, many of them under the epistolary form. He died in Pedrouços, in 1831.



“philosophical poem”. When Romanticism spreads in Portugal, epics, such as it was conceived at the time, was already exhausted and it was easy to substitute it by another literary paradigm.

In this way, if the two epic models represented by the two referenced Poets and respective works were brought face to face for decades and decades, based on the excuse of the appreciation and evaluation of the episode of king Emmanuel’s dream in the Camonian poem, the difference between them ended by dissolving itself. A lively debate took place, that during all that time engaged a large number of men of letters in a continuous effort to define the most perfect model of epics, and without being aware, contributed at the same time to the strangulation and death of the genre. The Tassian component early found defenders in Portugal, sustained in a moment in which the return to Aristotelism became particularly remarked, and in a sensible way, through the appropriation of the Jesuit scholar apparatus, betting on the defense and diffusion of Counter-Reformation ideas. Thus, the propagation and consequent reception of the Tassian epic model helped to the substitution of an existing parallel paradigm: to the epic-demonstrative model, prevailing in the 16.th century, came up another one, the so called Aristotelic-Tassian. However, it became visible through the polemics that this transition was not peaceful, not even linear, as both models went on persisting, side by side, and contaminating themselves mutually, in a growing progress, until the neutralization of extreme positions that had given rise to the dialectics full of tensions between the tendencies that they represented. In a way or another, the Tassian theory became a reference to all those, accepting or contesting it, dealt with the genre that, during Renaissance was regarded as the most sublime among all others. Yet, the polemics was also a contribution to enrich the Portuguese literary history of the Baroque and Neoclassicism in a theoretical point of view, and at the same time to define in a better way the codes that shaped our taste, allowing the composition of about eighty epic poems.

Thus, the most fruitful and advantageous consequence resulting from that parallel was, then, the production of a deep reflection about the composition of poetical works that shared common features, inherent to the genre in which both were included, the epics, and that was doubtlessly the most sublime and magnificent during all that long period of time; on the other side, because it could prove that it is possible the coexistence of distinct models, despite the affinities, such as the Camonian and the Tassian one; that the dialog is fruitful and creative, while producing new critical approaches, allowing the systematization of a precise theory of the epics, following the



Discorsi dell'Arte Poetica, by Torquato Tasso, even though the remaining Italian theoretical production is not neglected; and, moreover, because it showed the importance of dreams in epics, to the extent of exciting long lasting polemics and stir deeply the fancy of generations.

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