

VÁRIA

Juízo crítico sobre: José Joaquim Nunes, *Cantigas d'Amigo dos Trovadores Galego-Portugueses*, vol. II, Imprensa da Universidade, Coimbra, 1926, 471 pp. (*Biblioteca de Escritores Portuguêses*).

«The indigenous poems of Galicia and Portugal», says Aubrey F. G. Bell (*Portuguese Literature*, Oxford, 1922, p. 22), «of which thirteenth-century examples have survived, are so remarkable, so unlike those of any other country, that they deserve to be studied apart from the Provençal imitations by the side of which they developed. Half buried in the *Cancioneiros*, themselves only recently discovered, these exquisite and in some ways astonishingly modern lyrics are even now not very widely known and escape the attention of many who go far afield in search of true poetry». These popular lyrics are now receiving the separate study which Mr. Bell so justly feels that they deserve. Prof. Nunes, who in 1906 published a *Chrestomathia* of early Portuguese prose and poetry, of which a second edition appeared in 1921, now offers a collection from which the rather artificial *cantigas d'amor* are excluded. Volumes I and III are announced as in press; they are to contain a study of the genre, variants, critical notes and a glossary. Volume II, which forms the subject of the present notice, is devoted exclusively to the text. It contains 512 poems of 88 poets.

This genre is generally distinguished from the *cantigas d'amor* and the *cantigas d'escárneo e mal-dizer* by the fact that in them the *namorada* is represented as speaking first, frequently using the word *amigo* to address her lover. That the editor was not entirely guided by this single criterion is shown by the inclusion of seven of the *pastorelas* which appear in the *Cancioneiros* among the *cantigas d'amor*, and two other *cantigas d'amor*; they were included because of the essentially popular nature of their content. However, several poems, which by their content belong to the artificial Provençal lyric, are included because of their adherence to the form of the *cantigas d'amigo*.

The text is based on the diplomatic editions of the *Cancioneiro da Vaticana* and the *Cancioneiro Colocci-Brancuti*, the *Cancioneiro da Ajuda* not containing any poems of this genre. The editor tells us that in rendering obscure passages he compared the two *Cancioneiros* and used freely the suggestions of all those who edited parts of the *Cancioneiros* before him. Where a difference in readings occurred, he took what he deemed the better reading. If neither was satisfactory, he changed the wording, on the assumption that the scribe had been unable to decipher the hand he was copying. Thus words and syllables were added or dropped to suit the rhyme and metre, and verses were rearranged to restore the parallelism of stanzas. But these alterations in the versification were not carried to excess because of the admitted irregularity characteristic of this poetry.

Convinced as he is that the orthography of the *Cancioneiros* is not original but rather of the fifteenth century, Prof. Nunes does not hesitate to change it for the sake of uniformity. For the study of phonology and morphology, the orthography of the manuscripts would have been more useful, even if it is of the fifteenth century, but, as the editions of Monaci and Molteni supply this need of the scholar, and as the purpose of the present edition (as revealed in the dedication to the women of Portugal and Galicia) is to place within the reach of everybody one of the finest types of early Romance literature, the orthography adopted seems entirely rational.

Through this sifting of the *Cancioneiros* for the best that is in them, the golden key with which Portuguese literature is opened is put in the hands of all in more readable form than ever before.

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A *Biblioteca de Escritores Portugueses*, que a Imprensa da Universidade edita, enriqueceu-se notavelmente com a publicação do terceiro e último volume das *Cartas*, do P.º A. Vieira, coligidas e anotadas pela competência excepcional do Sr. J. Lúcio de Azevêdo. O têrmo dêste notabilíssimo trabalho mereceu na Academia Brasileira de Letras a