



CONSTRUCTING POETIC AUTHOR(ITY)S: RENAISSANCE, BARROCO AND ENLIGHTENMENT

IV. AUTOFIGURACIONES

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Fariolatría. Author Figuration and Editorial function: Manuel de Faria e Sousa

Of all his Golden Age contemporaries, Faria e Sousa was one of the most prolific in terms of the number of author figuration strategies deployed in the course of his literary career (largely in the last decade of his life, 1639-1649). These included bringing in a significant autobiographical function, introducing self-commentary to his texts, arranging portraits on prints, creating a catalogue of his own works, and taking part in a series of polemic disputes.

As shown in the abovementioned catalogue, Faria e Sousa's interventions can be classified into two different spheres. The first, in which he acts as author, is shaped by his core work (on history and poetry); only some of it was published and a multitude of manuscripts chart its progress and evolution.

The second sphere is less commonplace, and, for this reason, of greater interest to the current paper. It is made up of more peripheral, more immediate works, all of which are in print; Faria is not the main author of these texts, instead he occupies the position of textual mediator, as editor, presenter, translator or compiler (especially from 1646 to 1649). Notwithstanding the fact that his

mediating function is occasionally relinquished, dissolving in favour of the first author, his level of involvement almost always entails usurping their central position, displacing the true creator.

In short, Faria controls the publications and their paratexts in both spheres and aims to use these publishing projects to capture his own image, be it through the use of a specific sort of cover, a symbol of his patriotism, the insertion of portraits, the incorporation of sections that facilitate critical insight, or the search for a patron for the text, in addition to his literary catalogue, genealogical summary and life overview. Furthermore, in the exceptional case of Faria, we have an autobiography (*Fortuna*) in which he recounts his books' histories.