

O PERCURSO DA PRIMEIRA HISTÓRIA DA LITERATURA PORTUGUESA

*Isabel Oliveira Martins **

ABREVIATURAS

Neste artigo, designaremos da seguinte forma os três textos mais citados:

1. «Bosquejo da história da poesia e língua portuguesa ... «Bosquejo»
2. «Esquisse d'une histoire littéraire du Portugal» «Esquisse»
3. «Brief Review of the Literary History of Portugal» «Brief Review»

Em relação às mesmas obras, optámos por referir as páginas no próprio corpo do texto. As do «Bosquejo» são da edição de 1826, enquanto que as de «Esquisse» e de «Brief Review» correspondem à paginação que lhes foi dada neste trabalho.

* Assistente na Faculdade de Ciências Sociais e Humanas.

O estudo das relações anglo-portuguesas, nomeadamente no âmbito dos relatos de viagens de ingleses sobre Portugal, tem-se revelado um campo de trabalho profícuo na descoberta de informações sobre assuntos de importância relevante para a história da cultura portuguesa.

No caso presente a análise da obra de William Morgan Kinsey, *Portugal Illustrated*¹, mais especificamente da 2.ª edição, confrontou-nos com uma «Second Supplementary Letter», intitulada «Brief Review of the Literary History of Portugal»², que não tinha sido publicada na 1.ª edição. Bastante extensa, versava, tal como o título indica, a história da literatura portuguesa. Facto estranho, desde logo, pois Kinsey não sabia uma palavra de português, mas o autor apressava-se a explicar no prefácio:

«The information supplied to the author on the literature of Portugal by several learned Portuguese, and more especially by his accomplished friend, the Chevalier de Almeida Garrett, [...]»³

Na realidade, a ajuda prestada por Almeida Garrett fora bastante superior àquela que esta afirmação deixava antever. Através da investigação efectuada, verificou-se ser a carta acima referida uma tradução quase directa de um manuscrito de Almeida Garrett⁴.

Escrito propositadamente para o autor inglês⁵, nunca chegaria a ser publicado a não ser na «versão inglesa». Assim, o nome de Garrett não aparecia como autor e, por essa razão, muitos enganou⁶. Um deles foi, por exemplo, Fidelino de Figueiredo, que, supondo ter sido Kinsey o au-

¹ William Morgan Kinsey, *Portugal Illustrated*, London, 1828. A 2.ª edição é de 1829. O estudo desta obra foi feito pela autora deste artigo e encontra-se publicado sob o título, *William Morgan Kinsey: Uma Ilustração de Portugal*, Lisboa, 1987. A partir daqui, salvo indicação em contrário, a edição da obra de Kinsey referida será sempre a segunda.

² *Ibidem*, pp. 525-564.

³ *Ibidem*, pp. xi-xii.

⁴ Trata-se do manuscrito 82 do *Inventário do Espólio Literário de Garrett* de Henrique de Campos Ferreira Lima, Coimbra, 1948, p. 19. Intitula-se «Esquisse d'une histoire littéraire du Portugal». Ferreira Lima, ao inventariar o manuscrito 82, refere-o como sendo uma tradução do manuscrito 80, ou seja, do «Ensaio sobre a história da Língua e da Poesia Portuguesa» título que Garrett tinha atribuído inicialmente ao «Bosquejo da História da Poesia e Língua Portuguesa», publicado in *Parnaso Lusitano* [...], tomo I, Paris, 1826, pp. v-Lxvii.

⁵ Esta certeza baseia-se nas notas em inglês que aparecem no manuscrito de Garrett (ver por ex., pp. 64 e 76).

Encontram-se escritas a lápis, segundo informação da Prof. Doutora Ofélia Paiva Monteiro, que consultou o manuscrito original, pois, hoje em dia, a Biblioteca Geral da Universidade de Coimbra apenas faculta fotocópia. Existe ainda no espólio de Garrett uma carta do próprio Kinsey em que este agradece ao autor português: «[...] to say that I have availed myself of your very valuable suggestions for the concoction and completion of the literary essay [...] you have my cordial acknowledgement of obligation for the great labour and kind interest, which you have taken in my work by rendering me this most important assistance! [...]», manuscrito 18 do *Espólio Literário de Garrett*.

⁶ Félix Walter, *La littérature portugaise en Angleterre à l'époque romantique*, Paris, 1927, p. 109, diz ser «Brief Review» uma adaptação pura e simples de «Bosquejo». Ofélia Paiva Monteiro, *A Formação de Almeida Garrett — Experiência e Criação*, 2 vols., Coimbra, 1971, vol. II, pp. 56, 134-135 e 149 estabeleceu finalmente a ligação correcta entre os três textos.

tor de «Brief Review», se refere à crítica que este faz ao poema *Camões*, nos seguintes termos:

«E o curioso é que, logo em 1829, um viajante inglês em Portugal, Kinsey, achava no poema o que êle, inglês instruído nas correntes do tempo, trazia no próprio espírito, Shakespeare, Byron e Scott»⁷.

Conhecendo-se agora quem é, de facto, o verdadeiro autor de «Brief Review» e do texto que lhe deu origem, não é irrelevante acentuar a importância tanto do manuscrito como da sua versão inglesa. Esta, inserida num dos mais completos relatos de viagem sobre Portugal, constitui a primeira resenha demonstrando um conhecimento significativo da literatura portuguesa. A análise constrativa dos dois trabalhos com o único texto do género anteriormente escrito por Garrett («Bosquejo») permite ainda constatar a importância dada por este autor à divulgação das letras portuguesas e o cuidado tido em modificar o seu discurso adequando-o aos vários públicos a que cada texto se destinava — o português («Bosquejo») e o inglês («Esquisse» — Brief Review»).

Estabelecida a identidade dos dois textos, a qual poderá ser facilmente verificada com o cotejo dos mesmos nas páginas 56 a 133 deste artigo, tentaremos localizar temporalmente a elaboração do manuscrito que agora é publicado pela primeira vez.

No dito manuscrito, Garrett afirma o seguinte:

[...] «imprimé à la tete du *Parnaso Lusitano* [...] publié l'année dernière à Paris» [...] (Segundo itálico nosso), (p. 60).

O autor referia-se ao «Bosquejo», publicado em 1826, em Paris, o que remeteria para 1827 a composição de «Esquisse» (ou manuscrito 82). Kinsey esteve em Portugal pelo menos desde Agosto até Novembro de 1827. Nesta altura, Garrett também está no país. Os dois poderão ter-se encontrado e o autor português ter acedido a um eventual pedido de ajuda. No entanto, «Brief Review» só sai em 1829, data da 2.^a edição de *Portugal Illustrated*. Por que razão não foi publicada em Julho de 1828, aquando da 1.^a edição? Resposta plausível será a de Garrett não ter acabado o texto até Novembro de 1827, a tempo de o entregar em mão a Kinsey, e só poder enviar o manuscrito muito mais tarde. Como se sabe, Garrett é preso

⁷ Fidelino de Figueiredo, «Shakespeare e Garrett» in *Separata da Revista da Universidade de São Paulo*, n.º 1, São Paulo, 1950, p. 31. Certamente este autor foi na esteira de Francisco Gomes de Amorim, *Garrett, Memórias biográficas*, Lisboa, tomo I, p. 496, nota 1, que também afirmava: «Kinsey, no Portugal illustrado [...] considera o Catão muito diversamente do que o teem julgado em Portugal alguns criticos modernos, dos que tudo sabem. Para essa obra remetto o leitor curioso e desapaixonado». Aliás, todos devem ter seguido a pista deixada pelo narcisismo do próprio Garrett que, no prefácio à 2.^a edição de *Catão*, Londres, 1830, declarava: «Um moderno viajante inglez ³ disse da tragedia portugueza [...].

³ Mr. Kinsey's *Portugal Illustrated* [...]. Ver *Obras Completas de Almeida Garrett*. Grande edição popular, ilustrada, Prefaciada, Revista Coordenada e Dirigida por Theophilo Braga, vol. I, Lisboa, 1904, p. 525 b.

em Setembro desse mesmo ano, pelo que não teria tido oportunidade de acabar o trabalho. De facto, a carta de agradecimento de Kinsey está datada de 15 de Janeiro de 1829⁸, o que implicaria ter Kinsey recebido o manuscrito entre Julho e Dezembro de 1828, contribuindo para a plausibilidade desta hipótese, o facto de Garrett ter partido novamente exilado para Inglaterra em Junho desse mesmo ano.

Por outro lado, a opinião que Garrett emite sobre a figura do padre José Agostinho de Macedo, em «Esquisse», sendo extremamente violenta, leva-nos a admitir só poder ter sido escrita precisamente numa altura em que Garrett tivesse razões de queixa daquele autor. Aliás, Francisco Gomes de Amorim aponta uma situação semelhante:

«Garrett cita com elogio, no bosquejo da historia litteraria, a *Meditação*, de José Agostinho de Macedo. Se dois annos depois o tratou cruelmente, no prefacio da 1.^a edição da *Lyrice*, deve advertir-se que acabava então de estar tres meses na cadeia, tendo visto a forca em perspectiva; julgara-se perseguido por José Agostinho; e fôra forçado a emigrar pela terceira vez, achando-se no acto em que escrevia o citado prefácio, sem pão para si e para sua mulher [...]»⁹

Desta forma, é lícito afirmar que muito provavelmente Garrett iniciou «Esquisse» em 1827, só a podendo acabar (ou entregar) depois de Julho de 1828.

As datas de publicação e/ou redacção dos três textos seriam assim: «Bosquejo» — 1826, «Esquisse» — 1828 e «Brief Review» — (1829). Estabelecida a datação dos três textos, resta analisá-los, tendo sempre em conta que o que chegou ao público não foi «Esquisse», mas «Brief Review».

Em «Bosquejo», Garrett chamava a atenção para o facto de ter tido que «encetar materia nova, que portuguez nenhum d'ella escreveu, e os dous estrangeiros Bouterweck e Sismondi incorrectissimamente e de tal modo que mais confundem do que ajudam a conceber e ajuizar da historia litteraria de Portugal» (pp. v-vj).

Como já ficou demonstrado¹⁰, apesar de a modéstia de Garrett ser pouca, na realidade, «Bosquejo» era a primeira tentativa portuguesa de sistematização histórica da nossa literatura, assim como «Esquisse», publicada como «Brief Review», era o resumo mais completo da história literária portuguesa que já aparecera em relatos de viagens inglesas.¹¹

Foram elaborados com objectivos diferentes: «Bosquejo» destinou-se a servir de introdução a uma colectânea de poemas de autores portuguez-

⁸ Esta carta é, como já foi referido na nota 5, o manuscrito 18 de «Cartas de Estrangeiros» in *Inventário do Espólio Literário de Garrett* e encontra-se erradamente datada de 15-1-1839.

⁹ Francisco Gomes de Amorim, *Op. cit.*, tomo I, p. 390.

¹⁰ Isabel Oliveira Martins, *Op. cit.*, p. 123.

¹¹ *Ibidem*, pp. 114-118. A abordagem deste assunto foi ainda feita pela mesma autora em comunicação ao II Congresso Internacional de Sintra sobre o Romantismo, em 25/9/1987, sob o título «A literatura portuguesa: uma breve notícia em 1829», que aguarda publicação.

ses, com a assinatura de Garrett (para ser lida por portugueses) e «Esquisse» a ser publicada numa obra inglesa, tendo como aliciante que 'o autor' seria Kinsey e não Garrett.

Os dois textos são assim substancialmente diferentes. «Bosquejo» continha ideias que iam «apenas tocadas, porque não havia espaço em obra de taes limites para lhe dar o necessario desenvolvimento» (p. vj), referia-se exclusivamente à literatura portuguesa (com ênfase na poesia), não mencionava (como é lógico) a figura de Garrett, e a sua apresentação estava subordinada a uma divisão por épocas literárias e a um ponto de vista dominado pela relação originalidade = nacionalidade.

«Esquisse», apesar de mais longo, era igualmente limitado em espaço, abarcava de forma ligeira outros campos artísticos e científicos: a pintura, a historiografia, etc..., sendo talvez o aspecto mais interessante o facto de a Garrett, caber um papel 'proeminente' nas letras portuguesas. Além disto, apesar de a apresentação e o ponto de vista serem mais ou menos os mesmos, já se encontravam modificados, em alguns aspectos, pela vivência política de Garrett e pelo facto de saber que o seu nome não apareceria como autor.

A versão final de «Esquisse», ou seja, «Brief Review», é o resultado da tradução e da adaptação de Kinsey ao que este pensava serem as verdadeiras necessidades do público leitor inglês. Daí a supressão de algumas partes do discurso de Garrett que poderiam ser consideradas mais violentas, ou da adição de outras coisas que poderiam ter interesse, como, por exemplo, a vida de Camões (v. pp. 77, 79, 81, 83), seguindo, aliás, a sugestão de Garrett.

Os três textos começam por se referir à língua portuguesa. Em «Bosquejo», Almeida Garrett alerta imediatamente para o erro comum (mesmo para os nacionais) que é o de «pensar que a língua portugueza é um dialecto da castelhana ou hespanhola» (p. vij), fazendo depois considerações de carácter geral, das quais se pode obter como súmula a afirmação de que a origem das duas línguas é a mesma, mas a respectiva evolução muito diferente.

Em «Esquisse», Garrett concretiza a razão principal da diferença:

«La langue du Portugal, comme celle de la Castille s'est formé du Latin du Celtique et un peu de l'Arabe; mais l'Occident de la Peninsule a plus retenu des formes et du genie de la langue des Romaines, et à moins prise dans celles des arabes tant pour la construction et le genie de la langue que pour la prononciation et les formes exterieures de l'idiome» (v. p. 60).

Em «Brief Review», Kinsey apresenta a opinião de Garrett sem qualquer modificação (v. p. 61), acrescentando dois outros juízos — o de Ferdinand Denis e o de Robert Southey, contrastantes no facto de Southey achar pouco satisfatória a explicação para a diferença residir no pouco contacto da língua portuguesa com o árabe (v. pp. 59, 61).

A apreciação de Garrett é, entretanto, veiculada como sendo a prova final: «The difference between the Castilian and Portuguese language is clearly proved in a short but very interesting [...]» (v. p. 61).

Terminado o tópico da origem da língua portuguesa, Garrett divide «Bosquejo» segundo épocas literárias; 1.^a — dos fins do século XIII até aos princípios do século XVI; 2.^a — dos princípios do século XVI até aos do século XVII; 3.^a — século XVII; 4.^a — até meados do século XVIII; 5.^a — meio do século XVIII até ao fim; 6.^a — fins do século XVIII a princípios do século XIX.

Em «Esquisse», Garrett centra a sua apresentação em grandes perfodos e géneros, apoiando-a no desenvolvimento da língua, sendo seguido quase *ipsis verbis* por Kinsey em «Brief Review». As considerações sobre a antiguidade dos vestígios literários e poéticos portugueses levam-no a referenciar os «romances» ou «chacras», nomeadamente «le romance de Egas Moniz [...] et la chanson raporté par le celebre chronique Fr. Bernardo de Brito qui date du tems des premiers rois de Oviedo, quelques siecles avant la formation de la monarchie portugaise» (p. 62).¹² Mostra assim o resultado do trabalho de recolha entretanto iniciado e tocado só de leve em «Bosquejo» por razões óbvias: Garrett afirma que fora enquanto estivera preso — 1827 — que se tinha voltado para o estudo dos romances populares.¹³

Dominado pela ideia que viria, aliás, a defender noutras ocasiões, de que qualquer obra para ser original tem que ser nacional, mesmo popular, em «Bosquejo», Garrett subordina a análise da primeira época literária quase exclusivamente a este tema:

[...] porém raro se ve descripção que recorde algum d'esses sitios que ja vimos, que nos lembre os costumes, as usanças, os preconceitos mesmos populares; que d'ahi vem á poesia o aspectos e feições nacionaes, que são sua maior belleza.» (p. xij).

Bernardim Ribeiro é «original em sua simplicidade», e o seu contemporâneo — Gil Vicente — é apresentado como o fundador do teatro moderno, ideia que, de certa forma, também defende em «Esquisse»:

«Gil Vicente [...] composait [...] ses drames, ou on ne trouve pas à la verité les formes antiques et classiques des dramatiques sudernes ou des anciens Grecs, ni les beautes males et energiques, quoique moins regulières de notre Shakespeare, mais qui sont cependant des prodiges pour le tems ou ils sont contés.» (pp. 66 e 68).

¹² O «romance» de Egas Moniz seria um poema já referenciado na tradução inglesa de Bouterweck saída em 1823, e a «chanson» reproduzida por Fr. Bernardo de Brito seria a iniciada por «No figueiral figueiredo...», aliás, um apócrifo, pois o seu autor foi, com toda a probabilidade, o próprio Bernardo de Brito. V. Isabel Oliveira Martins, *Op. cit.*, p. 128, notas 81 e 83. O próprio Garrett levantava suspeitas na *Carta ao Sr. Duarte Lessa* de 14 de Agosto de 1828, que servira de prefácio à 1.^a edição de Londres da *Adozinda*: «restam-nos ainda *specimens* das Canções que não serão talvez de Gonçalo Hermigues de Egas Moniz [...] vol. I, p. 333 a, de *Obras Completas de Almeida Garrett*.

¹³ Na mesma carta citada na nota 12, Garrett afirma o seguinte: «Lançado n'uma prisão pela maior e mais patente injustiça que jamais se ouviu, voltei me, para ocupar minha solidão e distrahir as amarguras do espirito, aos meus romances populares, que sempre commigo têm andado, [...], vol. I, p. 334 b.

Kinsey, por seu turno, como se pode verificar na página 69, acrescenta alguns pormenores sobre a raridade das obras de Gil Vicente.

Em «Esquisse», Garrett aproveita ainda para mencionar alguns «historiadores», como Azurara, Resende e Barros, esquecendo-se incompreensivelmente de Fernão Lopes, que Kinsey, aliás, não deixa de referir (p. 67). Aponta ainda Garrett, em «Esquisse», o progresso das ciências (Pedro Nunes, Fernão de Magalhães e o Infante D. Henrique), assim como regista grandes progressos na pintura (p. 68).

O reinado de D. João III surge como uma época de ouro para as letras portuguesas. Sabendo que o seu trabalho iria ser lido por ingleses, Garrett não se coíbe de as engrandecer:

«Mais c'est dans le regne de Joan III [...] que les belles lettres ont vraiment fleuri en Portugal, [...] on cultiva les langues savants, et l'étude de la littérature classique donna un caractere, moins naturel et moins national, il est vrai, à la poesie portugaise, mais aussi polli beaucoup la langue, l'enrichi, la forma complètement et lui donna cette majesté et cette solemnité qu'on observe dans les Lusiades [...]» (pp. 68 e 70).

A crítica à dependência de modelos estrangeiros é bastante mais fraca do que a exposta em «Bosquejo»:

«Aperfeiçoou-se a lingua, enriqueceu-se, adquiriu então aquela solemnidade classica que a distingue de todas as outras vivas [...]. Com ellas todas medrou e cresceu a poesia na delicadeza, na harmonia, no gôsto; porê m desmereceu muito, demasiado na originalidade, no caracter proprio, que perdeu quasi todo, em a *nacionalidade*, que por mui pouco se lhe ia, [...]» (pp. xiv-xv).

É afinal a continuação mais veemente do que já dissera antes, e a análise da obra de Sá de Miranda e de António Ferreira permite-lhe tecer considerações sobre a contribuição destes dois autores para o futuro do teatro nacional:

«As comedias de Sá de Miranda sem caracter nacional, mui classicas de mais [...] e o mesmo succedeu à de Ferreira [...]. O effeito d'estas composições, aliás preciosas, foi funesto: os litteratos enjoaram-se [...] do theatro nacional [...] o público preferia (e com razão tambem) o com que fôra creado, o que interessava, o que o divertia [...]. Se houveram Sá de Miranda e Ferreira escolhido assumptos portuguezes, se houveram pintado os costumes nacionais [...] fico em que houveram reformado o theatro em vez de lhe empecer [...], (pp. xvij-xviii)

Vai ainda mais longe na crítica a Sá de Miranda, por este usar a língua espanhola:

«Não posso deixar de querer mal a tam illustre portuguez polo muito que escreveu n'essa lingua estranha [...] exemplo funesto

que nos cerceou a literatura [...] e ao cabo ia perdendo a língua,
(p. xix)

Em «Esquisse», Garrett não comenta a obra de Sá de Miranda, pois temia com certeza que, se o fizesse, o tipo de críticas anteriormente referido denegrise o panorama engrandecedor que tecia aos olhos dos ingleses. Imputa-lhe, juntamente com António Ferreira, a introdução do género clássico em Portugal, graças ao qual, «le genie et le caractere de la nation percait cependant quelquefois, et on peut dire presque toujours» [...]

(v. p. 72).

Não deixa, no entanto, de aludir a «des morceaux du plus beau romantique» (v. p. 72) na obra do mesmo.

E, nesta linha de engrandecimento segundo a qual Portugal fora o berço do romance (com Vasco de Lobeira) e da epopeia moderna (com Camões), valoriza a *Castro* de António Ferreira como sendo também responsável pela primazia no campo do renascimento da tragédia, não pondo de lado, apesar de tudo, a questão da prioridade em relação a *Sofonisba* de Trissino (v. pp. 70 e 72). Assim como também não deixa de afirmar que «Ferreira a aussi composé des comedies qui sont vraiment trop italiennes ou trop dans le gout de Terence, et par consequent tres peu nationales» (v. p. 72), no seguimento do que já dissera em «Bosquejo»:

«Cegou-se todavia o nosso bom Ferreira na imitação dos antigos; copiou-os, não os imitou; [...] (p. xx).

Aliás, em «Bosquejo», ao aludir ainda a outros autores da mesma época, como Jerónimo Corte-Real, Pero de Andrade Caminha, Diogo Bernardes, Luís Pereira Brandão e Fernão Álvares do Oriente, Garrett faz alegações mais directas:

«De todos esses poetas que então floresceram é na minha opinião o menos poeta esse Pero d'Andrade Caminha, a quem da amizade e celebridade de Ferreira e Bernardes vem talvez o maior renome» (p. xxvj) [...]

sendo a crítica atenuada em «Esquisse»:

«Caminha, [...] est l'auteur de quelques odes tres classiques mais tres froides [...] Les Portugais l'estiment beaucoup pour la pureté du language [...] (v. pp. 74 e 76).

Ainda em «Esquisse» e sobre esta época, Garrett deixa para último lugar Camões, a quem atribui um papel destacado na literatura portuguesa, e dá indicação a Kinsey para este incluir um breve resumo da vida e obra ¹⁴

¹⁴ Para tratar deste assunto, Kinsey tinha, na altura, à sua disposição o que W. J. Mickle dissera na sua tradução de *Os Lusíadas*, assim como a obra de John Adamson, *Memoirs on the Life and Writings of Luiz de Camoens*, Londres, 1820. John Adamson, aliás, correspondeu-se com Garrett e poderia conhecer o próprio Kinsey.

do conhecido poeta (v. p. 76). O conselho é seguido pelo autor inglês, que dedica ao assunto cerca de três páginas de «Brief Review» (v. pp. 77, 79, 81 e 83). Garrett dá assim a entender que a glória literária portuguesa desta altura fenece com Camões e com a perda da independência.

Em «Bosquejo», reporta-se à terceira época literária (séc. XVII) aludindo aos «symptomas do *Gongorismo e Marinismo*» (p. xxvii) que já dominavam quase toda a poesia, com alguma excepção para Vasco Mouzinho de Quevedo, cujo poema épico *Affonso Africano* lhe merece uma comparação que acabará mais à frente por, de certa forma, atenuar:

«Mas que bellezas tem esse tam mal avaliado Afonso Africano, a que a cegueira e o mau gôsto tem querido preferir a *quixotica* e sesquipedal *Ulyssea* [de Gabriel Pereira de Castro], a *hyperborea* e *campanuda Malaca!*» [de Francisco de Sá de Meneses] (p. xxix).

A «quixotica e sesquipedal *Ulyssea*» tem a seu favor «a concepção, bem distribuídas as partes, regularissimo o todo, regular e bella a acção, bem entendidos os episodios» (p. xxxij) e a «*hyperborea* e *campanuda Malaca* é «bem regular, bem concebido e a espaços se lhe encontram grandes rasgos de gentileza poética» (p. xxxiii).

Os atributos negativos quase que fazem, no entanto, esquecer estas pequenas qualidades enquanto que, em «Esquisse» a análise, com alguns apontamentos desfavoráveis, termina praticamente em consagração:

«[...] le discours de Lucifer dans le *Pandemonium* fait penser à celle de Milton et la rivalise quelque fois, et à certains egards la surpasse. C'est un morceau qui devrait etre traduit par une main habile dans la langue du *Paradise Lost*, pour illustration de la litterature anglaise» (v. p. 84).

Sem deixar de o apontar como um dos traidores que escreveram noutra língua, chega a referir Jorge de Montemayor e a sua «*Diana*» como tendo servido de modelo à Estelle de Jean-Pierre Claris de Florian. Afirmava mesmo que

«aux beautes du style, pres tout ou presque tout ce qu'il y a de beau dans le romancier francais est emprunté à l'auteur portugais (v. p. 86).

Por seu turno, Kinsey resolve suprimir esta última declaração, provavelmente porque não tinha meios para avaliar da sua veracidade (v. p. 87).

Em «Esquisse», Garrett menciona ainda Fr. Bernardo de Brito e a obra *Monarchia Lusitana*, assim como Fr. Luís de Sousa (Manuel de Sousa Coutinho) e a sua biografia do Arcebispo de Braga (*Vida de D. Fr. Bartolomeu dos Mártires*) da qual aconselha a leitura.

Totalmente esquecido em «Bosquejo», alude ainda a um género de que se sentiu obrigado a falar, dado saber onde iria ser publicado o seu manuscrito: a narrativa de viagens. Mais uma vez, Portugal tem a primazia:

«Les Portugais ont abonde à cette epoque dans un genre que ce sont eux surement qui l'ont introduit dans la litterature mo-

derne ou il occupe aujourd'hui une si grande place et si honorable. Le genre ce sont les voyages ou recits des voyageurs.» (v. p. pp. 86 e 88).

Dá como exemplo Fernão Mendes Pinto e notícia das traduções em inglês e francês e também da *História trágico-marítima*. Kinsey omite estas últimas informações (v. p. 89), talvez receoso da possível concorrência...

Em «Bosquejo», Garrett considera como quarta época literária, o período que decorre dos fins do séc. XVII até princípios do séc. XVIII. Apoda-a de «idade de ferro; aniquila-se a literatura, corrompe-se inteiramente a língua» (p. xxxij). Para modificar este panorama desolador nem a independência chegou (p. xxxiv). A situação negativa é acentuada pela contribuição de dois escritores a quem, apesar de tudo, não pode deixar de admirar — o Padre António Vieira e Jacinto Freire de Andrade:

«[...] sabiam, escreviam perfeitamente a lingua, tinham grande credito na côrte, tractavam grandes assumptos, animava-os o nobre e sincero enthusiasmo da glória e liberdade nacional: tudo foi após elles; imitaram-lhes vícios e virtudes; como não distinguiam em Vieira o grande orador, o grande philosofo do gongorista affectado (quando o era) não estremavam em Jacinto Freire o historiador, o panegyrista do academico vão; [...] (p. xxxv).

Esta divisão entre admirar os dois literatos e considerá-los reponsáveis pela derradeira ruína do bom gosto leva-o a fazer algo extremamente curioso em «Esquisse». Considera a independência como início de uma «troisième époque», plena de agitação geral em que todos participam, sobretudo Vieira, a quem não se coíbe de elogiar:

«[...] un des plus grands hommes du siecle XVII. Dans ses sermons on trouve les defauts du siecle, l'exageration et le *concetti*; mais quelles beautes, quel style, quel feu, quelles images! [...] c'est la force et l'impetuosite de Demosthene [...] (v. p. 88).

E, narcisisticamente, 'cita-se', sabendo que seria Kinsey a publicar as suas palavras:

«Le Chevalier d'Almeida Garrett, que nous sommes forcés de citer puisque il est le seul qui entre ses compatriotes ait écrit quelque chose sur l'histoire de la litterature portugaise, — attribue a Vieira e a un par de ses contemporains Jacinto Freire de Andrada la derniere ruine du bon gout dans la litterature. Il croit que le mauvais gout de ses antitheses de ses phrases empoullées a prevalu protege par le grand nom de ses auteurs, que tout le monde voullait imiter.» (v. pp. 88 e 90)

Para a posteridade ficaria como sendo de Garrett esta afirmação, mas talvez levado já por um ponto de vista diferente, permite que surja 'outra opinião' como se não fosse dele:

«Je ne suis pas de l'opinion du moderne litterateur, je pense au contraire que le gout etait deja corrompu, et que Vieira et Andrada ont plutot eté entraînés par le torrent, qu'ils ne l'ont pas entraîné eux memes.» (v. p. 90)

Kinsey, obedientemente, assume este papel e reproduz de forma fiel as palavras de Garrett, (v. p. 91) sem deixar de cortar um pouco a verborreia narcisista deste, ao referir as «Memorias da Litteratura» publicadas pela Academia Real das Ciências, como excepção à primazia do autor português na elaboração de um trabalho sobre a literatura portuguesa.¹⁵

Em «Esquise», a terceira época literária, datada, como já dissemos, a partir da independência, é salva ainda pela acção expurgadora do Marquês de Pombal:

«[...] sous ce ministre éclairé on vit alors les Jesuites eccrasés, l'inquisition contenue, la puissance papale menacée, et ..necessaire consequence de tout ceci.. les sciences et les lettres refluissant et brillant dans nouvel eclat.» (v. pp. 90 e 92 [...])

Em «Bosquejo», a restauração das letras em Portugal, iniciada pelo dito ministro, é sobretudo gerada por influência das Luzes e corresponde à quinta época.

Restringindo-se ao campo da poesia, Garrett menciona Correia Garção, cuja *Cantata de Dido* é «uma das mais sublimes concepções do ingenho humano» (p. xxxix), bem como *O Hissope* de António da Cruz e Silva, que é o «mais perfeito heroicomico do seu genero que ainda se compoz em lingua nenhuma» (pp. xl-xlj). Não esquece Domingos dos Reis Quita, que considera o «melhor bucolico», contra a opinião generalizada (pp. xlij-xliij). Refere depois outros poetas como Cláudio Manuel da Costa, Fr. José de Santa Rita Durão, José Basílio da Gama e Tomás António Gonzaga. Ao analisar a obra deste, *Marília de Dirceu*, aproveita para, mais uma vez, referir a questão da nacionalidade = originalidade:

«[...] quizera eu que em vez de nos debuxar no Brazil scenas da Arcadia, quadros inteiramente europeus, pintasse os seus paineis com as côres do paiz onde os situou» (p. xlvj).

Acaba por terminar esta época (quinta), falando de António José da Silva, cuja obra *As guerras de Alecrim e Mangerona* é a única que lhe merece um comentário favorável (p. xlviij).

¹⁵ Para fazer isto, Kinsey utilizou, aliás, uma informação que o próprio Garrett lhe fornece mais à frente (v. pp. 89, 108 e 110).

Os autores referidos em «Esquisse» são alguns dos atrás mencionados, como Correia Garção, que lhe merece igualmente elogios (v. p. 92), António Diniz da Cruz e Silva de quem, apesar de ter considerado de forma favorável *O Hissope*, dissera ser o «todo de suas odes [...] em demasia ornamentado [...]» e «pecam amiudo de monotonias e repetições» («Bosquejo», p. xl), refere agora:

«[...] auteur des Odes pindaricas ou le style lyrique de Pindare a été pour la première fois heureusement employé dans les langues modernes.» (v. p. 94).

Por outro lado, Domingos dos Reis Quita é tratado rapidamente (v. p. 94), assim como Tomás António Gonzaga, a quem apenas alude dizendo que é «le bresilien auteur de la *Marilia de Dirceu*, petite collection anacreontique qui vient d'être traduite en France et a été publiée à Paris en 1826.» (v. p. 96). Não menciona os outros autores referidos anteriormente e prefere dar notícia de Francisco José Freire, cuja obra em geral contém «bon gout et la pureté du style, et une connaissance vaste de la littérature ancienne et moderne» (v. p. 92). Alude ainda ao Padre António Pereira de Figueiredo para, no fundo, atacar a classe sacerdotal (v. p. 92).

Dos escritores gerados na Arcádia, aponta dois «Gomes». Um deles é, pela descrição da obra — «a laissé des critiques sur les bons écrivains portugais qui sont tres estimées» (v. p. 94) — Francisco Dias Gomes¹⁶. O outro «Gomes», «un dramatique de beaucoup de merit qui a laissé un theatre en 12 volumes» (v. p. 94) parece estar enganado no apelido, pois estaria a referir-se, com toda a probabilidade, a Manuel de Figueiredo¹⁷.

O início do reinado de D. Maria I e a criação da Academia Real das Ciências marcam uma época de florescimento na literatura portuguesa: recolhiam-se os frutos lançados por Pombal. O direito português tem honras de notícia com a referência a Pascoal José de Melo [Freire dos Reis] e à sua obra sobre a história do mesmo, assim como a António Ribeiro dos Santos, nas facetas de jurisconsulto e poeta (v. pp. 96 e 98).

Curioso é ver que Garrett considera o Padre Teodoro de Almeida como um dos resultados positivos da acção de Pombal, quando afinal aquele tivera que se exilar na altura das perseguições contra os oratorianos. Além de mencionar «un roman dans le genre du Thelemaque de Fenelon» (v. p. 98), do qual não refere o título,¹⁸ dá ainda conhecimento da *Re-*

¹⁶ Francisco Dias Gomes (1745-95) foi de facto autor de «Análise e Combinações Filosóficas sobre a elocução e estilo, de Sá de Miranda, Ferreira, Bernardes, Caminha e Camões [...]», inserida nas *Memorias de Litteratura Portugueza*, publicadas pela Academia Real das Ciências de Lisboa, tomo IV, Lisboa. Of. da mesma Academia, 1793, pp. 26-305.

¹⁷ A referência a um teatro em 12 volumes só poderia ser em relação a Manuel de Figueiredo, de facto, um fértil autor de peças teatrais originais ou traduzidas que foram editadas postumamente pelo seu irmão, com o título *Teatro* (Lisboa, 1804-1815). João Baptista Gomes Júnior, cujo apelido se adequava ao referido por Garrett, foi de facto autor de diversas obras dramáticas não se encontrando estas, todavia, reunidas num «theatro em 12 volumes».

¹⁸ Trata-se de *O Feliz Independente do Mundo e da Fortuna*, de 1779.

criação Filosófica, que classifica como «un des plus remarquables que le Portugal a produit» (v. p. 98).

No campo da medicina, António Ribeiro Sanches é aludido como exemplo de um homem europeu com um «savoir immense et [...] talent extraordinaire» (v. p. 98). É mais um exemplo aproveitado por Garrett para abominar a classe sacerdotal que, aliás, é também «carrasco» de José Anastácio da Cunha:

«[...] quoiqu'il ait echapé au bucher, il n'a pas echapé aux tourmens à un long imprisonment aux humiliations de tout genre [...]» (v. p. 98).

Elogia a sua contribuição no campo da matemática e, das suas poesias líricas, a crítica é neutra, aliás, idêntica à que tinha feito no «Bosquejo» (p. lxiv). Luís Caetano de Campos, autor de *Viagens de Altina*, merece ainda a atenção de Garrett, que diz ser ele um médico interessado em «restaurer le genre des Romains et nouvelles» (v. p. 100). Não pareceria justificável a referência a este autor (por menor grau de importância) e, no entanto, Garrett menciona ainda Fr. José do Coração de Jesus e D. Alexandre da Sagrada Família.

O primeiro tinha uma certa lógica e já a ele aludira em «Bosquejo» (pp. lxij-lxiii). Tratava-se de um árcade («Almeno») e o que diz sobre ele é curto e neutro. Já quanto ao segundo, D. Fr. Alexandre da Sagrada Família, também ele árcade («Silvio»), não se justificariam quase duas páginas do manuscrito (v. pp. 102 e 104) se, por 'mero acaso', este ilustre prelado não fosse seu tio e mestre. As palavras que lhe dedica são apoloéticas chegando mesmo a compará-lo com Johnson e Vieira. Kinsey transcreve integralmente o texto de Garrett inclusive o pormenor do parentesco com o autor português. Em «Bosquejo», a sua figura não aparece como é, apesar de tudo, lógico.

Antes de falar dos escritores vivos e contemporâneos, no resumo que preparou para Kinsey, Garrett ainda faz considerações sobre o Padre António Pereira de Sousa Caldas, Domingos Maximiano Torres, Nicolau Tolentino, Francisco Manuel de Melo e Bocage.

Sobre os quatro primeiros, as observações são positivas, (v. pp. 104 e 106) aliás, de acordo com o que fizera no «Bosquejo» (pp. lix-lxj, lxiii e lxiv). Neste, chegara mesmo ao máximo do elogio, no que respeita a Nicolau Tolentino:

«Confesso que de todos os poetas que meu triste mister de crítico me tem obrigado a analysar, unico é este em cuja causa me dou por suspeito: tanto é a paixão, a cegueira que tenho pelo mais verdadeiro, mais engraçado, mais *bom homem* de todos os nossos escriptores.» (p. lxiii).

Quanto a Bocage, a comparação é feita com D. Francisco Manuel de Melo, e dela sai em posição desfavorável. Garrett considera-os «les plus

fameux de la litterature moderne portugaise» (v. p. 106), mas aquele último tem obviamente a sua preferência:

«[...] c'est le genre lyrique qu'immortalise son nom. [...] Dans le genre heroique et sublime il n'a imité personne c'est une creation nouvelle, ce sont des pensées, des beautés neuves et dont on n'a pas d'idée dans aucune autre langue» (v. p. 108).

A Bocage, por outro lado, não pode negar um «talent extraordinaire» (v. p. 106), todavia o julgamento final é quase vexatório:

«Il a outré la nature et les passions: on l'a applaudi dans le premier etonement, on l'oubliera apres.» (v. p. 106)

Não ficam aqui claras as razões de Garrett, que já as explicara melhor no «Bosquejo». Admira o poeta, mas não é cego aos seus defeitos — a metrificacão é, para ele, a sua pior qualidade e, sobretudo, pensa que se perdeu no entusiasmo que suscitava nos outros:

«fina tèmpera d'esse ingenho que a aura popular estragou [...] (p. lv).

Os seus seguidores (os «elmanistas») «tyrannizavam a poesia e estragavam o gôsto» (p. lix), sendo excepção João Baptista Gomes Júnior, autor da tragédia *Nova Castro* que, embora também desvairado pelo *elmanismo*, tinha qualidades que poderiam vir a fazer dele o melhor trágico português, se a morte não o tivesse impedido (p. lvij).

E, em «Bosquejo», para além dos rasgados elogios que tece a Francisco Manuel de Melo;

«so per si Francisco Manuel valeu uma academia, e fez mais que ella [...] (p. lxj),

continua na exploração da ideia (já exposta) de que a literatura da [6.^a] época (que corresponderia a fins do século XVIII até princípios do século XIX) se encontrava numa segunda fase de decadência. Esta seria provocada pelo que apoda de «gallo-mania»:

«phrases barbaras repugnantes à indole do idioma, termos hybridos, locuções arrastadas, sem elegância, formaram a algarevia da moda [...] (p. xlix).

Aos galicismos, juntou-se a lepra das traducções:

«Mas de traducções estamos nós gafos e com traducções le vou o último golpe a litteratura portugueza; [...] (p. lvj),

levando esta mania de traduzir a que:

«a poesia, a litteratura nacional reduziu-se a monotonos sonetos, a trovinhas d'amores, a insipidas enfiadas [...] (p. lvij).

E juntando a isto os referidos «elmanistas», Garrett parece desesperar perante o panorama literário português. Não deixa, no entanto, de apontar as excepções já referidas, assim como Domingos Torres, António Ribeiro dos Santos, Fr. José do Coração de Jesus, José Anastácio da Cunha, José Maria da Costa e Silva e mesmo José Agostinho de Macedo.

A obra deste autor, *A Meditação*, merece-lhe o seguinte comentário:

«Não sei eu se ella tem defeitos; é obra humana, e de certo lhes não escapou: mas sublimidade, cópia de doutrina, phrase portugueza, e grandes ideias so lh'o negará a cegueira ou a paixão.» (pp. lxx-lxxv).

Em «Esquise», a pena imparcial já fora substituída pela «paixão». Ao referir-se a José A. de Macedo, Garrett é violento:

«Le padre José Agostinho de Macedo est un libelliste infame qui dans tout autre país serait condamne au pilocy. On ne concoit pas l'hardiesse et l'effronterie de ce charlatan effronté. Il monte en chaire et debite d'un ton emphatique et dans un style bour-sauflé les miracles de Notre Dame du Buraco; et la canaille et la petraille d'applaudir [...]. La nation le deteste en general [...] il a [...] un gout faux et depravé qui lui fait entreprendre et publier les choses les plus ridicules et les plus absurders, [...] (p. 120).

As razões para este ataque já foram apresentadas no início deste estudo.¹⁹ Kinsey, como se pode verificar, omite diplomaticamente todas as referências ao aspecto religioso e político (v. p. 121).

Até chegar à figura deste prelado, Garrett traçara o panorama do início do séc. XIX. As referências a autores são em grande número e abarcam vários ramos do saber não mencionados em «Bosquejo», o que reflecte a diferença de interesses de Garrett nos dois textos. Distinguia o trabalho da Academia Real das Ciências, patente em publicações sobre assuntos da mais variada ordem (v. pp. 108 e 110). Realçara os estudos matemáticos de Francisco de Borja Garção Stockler e os botânicos de Avelar Brotero (a quem faz um longo elogio).

Como botânico e literato, o grande louvor fora, no entanto, para o Abade Correia da Serra. Garrett apresenta-o como um perseguido cujo talento nunca fora reconhecido pelas autoridades e traça dele uma mini-biografia.

¹⁹ Francisco Gomes de Amorim, como já dissemos, explica essas razões (v. pp. 41 e 42). De facto, se José Agostinho de Macedo não contribuiu directamente para a prisão de Garrett, também não é menos verdade que tinha sido um crítico feroz do jornal *O Portuguez* dirigido por aquele. Na *Carta 1.ª de J. A. D. M. a seu amigo J. J. P. L.*, Lisboa, Impressão Régia, 1827, afirma o seguinte: «Mas em fim, meu velho amigo, quem me obrigaria com furor a apartar-me do nosso partido silenciario? Quem teria este poder? o Tom Sultanico, e a Diarréa palavrosa de hum Periodico, ou Lençol de tres Ramos, chamado em *Letras gordas*, e quadradas — o Portuguez. [...]». E ficara bastante «feliz» com o fim do mesmo: «Morreo o Portuguez? Deos lhe perdoe, bons Burros deo por cá ao dizimo! Esbravejarão á sua vontade, até que lhes chegou, como merecião, o seu S. Martinho. [...]», *Carta 26.ª de José Agostinho de Macedo a seu amigo J. J. P. L.*, Lisboa, Impressão Régia, 1827.

No campo das Ciências, Francisco Solano Constâncio fora alvo da sua atenção, e Kinsey, às informações de Garrett, avançara o título do periódico²⁰ que aquele publicara em Edimburgo — «The Ghost» — (v. p. 115).

Ainda Luís da Silva Mouzinho de Albuquerque²¹ merecera o seu reparo na área da Química, Silvestre Pinheiro Ferreira²² na Psicologia e José Joaquim Ferreira de Moura²³ na jurisprudência, mencionando também o facto de atribuírem a este autor a obra anónima *Cartas de Americus* (v. pp. 114, 115 e pp. 116, 117).

À Marquesa de Alorna (D. Leonor de Almeida) foram apontadas qualidades literárias e uma cultura requintada e Garrett não deixara de aludir às perseguições políticas de que esta dama fora alvo para, mais uma vez, denegrir D. Miguel. Kinsey, novamente, omite (v. pp. 116 e 117).

Dos «autores portugueses vivos» na altura, para além da já mencionada diatribe contra José Agostinho de Macedo, tecera as considerações sobre D. Fr. Francisco de São Luís,²⁴ mais um proscrito por D. Miguel, e António Feliciano de Castilho, que lhe merecera alguns comentários menos favoráveis em relação ao pouco que havia dito em «Bosquejo»²⁵:

«En general il manque d'originalité et de verité de pinceau: ses vers tres bien tournés quoique monotones; [...]» (v. p. 120).

O mesmo fizera em relação a J. M. da Costa e Silva e ao seu poema «O Passeio»²⁶.

²⁰ Kinsey poderia saber este pormenor através da primeira obra que a mencionou, *Essai Statistique sur le Royaume de Portugal et d'Algarve [...] et suivi d'un Coup d'oeil sur l'état actuel des sciences et des beaux arts parmi les portugais des deux hémisphères*, de Adrien Balbi, 2 vols., Paris, Rey et Gravier, 1822, vol. II, p. cxxxix.

²¹ Luís da Silva Mouzinho de Albuquerque foi autor de um *Curso Elementar de Phisica e Chimica*, Lisboa, 1824; que foi a primeira obra que apareceu neste campo. A sua faceta de poeta só é referida por Garrett no «Bosquejo» (p. lxxvj) que menciona as «Georgicas». Em Paris, 1820, Mouzinho publicara *Georgicas Portuguesas, dedicadas a sua mulher D. Anna Mascarenhas de Ataíde*.

²² Silvestre Pinheiro Ferreira publicara efectivamente em Paris a obra, *Essai sur la Psychologie, comprenant la théorie du raisonnement et du langage, l'Ontologie, l'Esthétique et la diocésyne*, Imp. de Bethune, 1826.

²³ José Joaquim Ferreira de Moura foi autor de *Reflexões criticas sobre a administração da justiça em Inglaterra, tanto no civil como no crime, em uma serie de cartas a um amigo*, Lisboa, Impressão Régia, 1827. Quanto às *Cartas Politicas de Americus*, foram publicadas, pela primeira vez, em *O Padre Amaro, ou sovella politica*, um jornal impresso em Londres, talvez a partir de 1820. Delas se fez ainda uma edição especial, de Londres, em 1825 e a autoria é atribuída por alguns a Miguel Calmon Dupin e Almeida (Marquês de Abrantes).

²⁴ D. Fr. Francisco de São Luís fora, de facto, autor de uma vasta obra sobre os mais variados assuntos; publicara o *Ensaio sobre alguns synonymos da lingua portugueza*, Academia Real das Sciencias, Parte I, Lisboa, Typ. da mesma Academia, 1821, Parte II, Lisboa, ib., 1828.

²⁵ Em «Bosquejo», Garrett observara: «Cita-se com elogio o nome de J. F. de Castilho, joven poeta que se despica da injúria da sorte que o privou da vista, com muita luz de ingenho poético» (p. lxxvj).

²⁶ Em «Bosquejo», o poema de Costa e Silva só precisava de «alguns retoques» (p. lxxv) e na «Esquise», Garrett remete mais uma vez para o «Bosquejo» acrescentando «il y a dans ce poeme de grands defauts et de grandes beautés; [...]» (p. 122).

Em «Bosquejo», antes de falar dos poetas seus contemporâneos, Garrett avisara:

«Aqui me cai a penna da mãos; o estadio livre para a crítca imparcial acabou. Nem posso continuar a exercê-la sem temor, nem o faria assim, pois não quizera ver revogadas minhas presumidas sentenças pela severa posteridade, quasi sempre anuladora de juizos contemporãos» (p. lxxv).

Talvez por esta razão, os autores que ainda aborda ²⁷, são alvo de uma análise breve e cautelosamente elogiosa. Terminava com um apontamento adequado à posição de crítico imparcial:

«A litteratura portugueza não mostra presentemente grandes symptomas de vigor; mas há muita fôrça latente sob essa apparencia; o menor sôpro animador que da administração lhe venha, ateará muitos luzeiros com que de novo brilhe e se engrandeça» (p. lxxvij).

Em «Esquisse», Garrett não estava sujeito a estes requintes diplomáticos, pelo que, além das críticas conterem alguns aspectos negativos (sobretudo no caso de J. A. de Macedo), aproveitou para fazer o auto-elogio. A «penna» continuou nas suas mãos, e a imparcialidade desapareceu quase totalmente. São nove (!) páginas dedicadas à sua própria vida e obra ²⁸, em que Garrett deseja que lhe seja reconhecido o valor literário, mas também a integridade das suas posições políticas e os serviços que prestou ao país. Kinsey omite algumas partes deste discurso, nomeadamente quando os elogios são talvez demasiado empolados ou as críticas ao regime deveras violentas (p. ex. v. pp. 125 e 129).

Importante é registar que a primeira biografia inglesa de Garrett surge nesta obra, permitindo-nos ver a evolução crítica do mesmo autor e da historiografia literária portuguesa.

Garrett não se cansa de insistir no facto de «Bosquejo» ser a primeira tentativa portuguesa de historiar a nossa literatura. É este um ponto que não deve ser esquecido, pois, apesar de alguns erros e condicionalismos era, de facto, a primeira. ²⁹

Em «Esquisse», como se pode verificar, aproveitava muito do que já fizera em «Bosquejo», acrescentava alguns autores (deve ter-se em conta que «Bosquejo» serviu de introdução a uma colectânea de poemas portugueses e, portanto, o seu campo era mais limitado) e, de certa forma, era um documento que responsabilizava menos o seu autor, pois Garrett estaria a salvo de possíveis críticas.

²⁷ Como já dissemos, fala de A. F. de Castilho, Costa e Silva, José Agostinho de Macedo, Luís da S. Mouzinho de Albuquerque e ainda de Curvo Semedo, João Vicente Pimentel Maldonado e João Evangelista de Moraes.

²⁸ Para a análise deste assunto, vidé Isabel Oliveira Martins, *Op. cit.*, pp. 122-23.

²⁹ Nas *Memórias da Litteratura Portuguesa*, publicadas pela Academia Real das Ciências de Lisboa, os trabalhos versaram os mais diversos assuntos, desde os de teor económico até aos literários, mas nenhum fazia a história da literatura.

A divisão da literatura em épocas não é totalmente semelhante. Em «Bosquejo» a grande «aurora das letras» de Portugal corresponde ao tempo de D. João I, acompanhada também de um desenvolvimento económico e científico, mantendo-se este estado de graça até à morte de D. Manuel I. Depois disso, apesar de todos os exemplos de excelentes autores, Garrett só elogia a acção de D. João III no sentido de incentivar o cultivo das línguas clássicas e a do Marquês de Pombal que, pela expulsão dos Jesuítas, logrou livrar as letras portuguesas de uma classe que as oprimia. Em «Esquisse», talvez porque pretendia, não obstante as suas convicções pessoais, apresentar um quadro grandioso de uma literatura que ele sabia ser mal conhecida ou mesmo totalmente ignorada em Inglaterra, o resultado global é mais positivo. Isto não significa que tivesse perdido o sentido crítico patenteado em «Bosquejo», mas fora modificado pelo aspecto atrás referido e até por razões de ordem pessoal.

Da crítica aberta à disfarçada, Garrett não deixou de fazer o possível para divulgar a nossa literatura e, embora o manuscrito agora publicado não pudesse fazer escola enquanto obra de Garrett, permitiu que uma outra visão aparecesse sob a forma de «Brief Review», que contribuiu para uma pequena abertura no panorama da ignorância sobre Portugal.

ESQUISSE de L'HISTOIRE LITTÉRAIRE du PORTUGAL

p.1 La littérature portugaise est très peu connue et très mal appréciée des étrangers. A l'exception du seul Camoens dont le **nom** et les ouvrages sont aujourd'hui assez répandus en Europe les **autres** poètes et prosateurs (et il y en a de très distingués) sont à peu près ignorés, et ceux qui ne le sont pas, très mal connus.

Encore, on confond généralement en Europe la littérature portugaise avec celle d'Espagne: ce qui est parfaitement absurde, les caractères, le génie, l'esprit (si on peut le dire) en étant **complètement** divers et on ne peut pas plus séparer et distinguer.

Arrivant en Portugal et avant d'avoir fait un plus mûr examen sur cet sujet, j'étais préjugé par ces opinions générales, et le seul chantre des Lusiades excepté je ne croyais pas même qu'il y eût une littérature quelconque en Portugal. Les ouvrages de Mr. Sismondi, de Mr. Bouterweck et de Mr. Denis m'ont tiré d'erreur; et la communication avec quelques littérateurs distingués du Portugal, en supplantant et rectifiant même les fautes et méprises de ces auteurs étrangers ont entièrement changé mes opinions à cet égard.

p.2 La langue portugaise n'est pas même un dialecte de la langue castillane comme on le croit généralement.

BRIEF REVIEW of the LITERARY HISTORY of PORTUGAL

p.525 The Portuguese language is not, as is generally and very erroneously supposed, a corrupted dialect of the Castilian, though their original affinity may have left many traces of resemblance between them. The two languages had in fact nearly the same origin, namely, that of the Roman conquerors of the Peninsula; but, while the Spanish combined the Latin with the dialects of the Visigoths, and with the Arabic introduced by the Moors, whence the guttural pronunciation of many of its words, the Portuguese formed an union with the idioms of the Suevi, and in the eleventh century, as is remarked by the reviewer of Mr. Denis's concise and well-arranged volume, felt the influence of the French, under Count Henry of Burgundy, the indication of these new elements engrafted on the primitive Galician being discoverable in the nasal intonation of the language. The invasion of the Romans exercised, in the opinion

of Mr. Denis, a permanent influence on the language of Lusitania, the Latin being almost everywhere adopted, and the Roman alteration remaining nearly /p. 526 / unchanged by the conquests of the Goths, and the subsequent intrusion of the Moors. Thus the Latin continued the model of the Portuguese language, and though passing through some modifications, so firmly has it maintained its ground, that many paragraphs might be cited, which would equally stand for Latin or Portuguese. The Latin corrupted by the northern invaders, and at a subsequent period by the Moors, who, to the eternal glory of Portugal were early expelled from the country, and who therefore had not time to introduce into it the guttural of the Arabic, became the language of Galicia and Portugal. This appears to be the distinctive character of the two languages, considered as proceeding from one common Roman origin, and undergoing in the process of time sundry modifications.

A rather different opinion, however, appears to be entertained on this subject by a classic writer on Portuguese literature in the Quarterly Review of 1809, and as his acquaintance with the language appears both profound and accurate, we must in strict impartiality quote his own words, leaving it to you to effect a reconciliation between these discordant judgements.

" Like the Attic and Ionic branches of the Greek, the Portuguese and Castilian dialects are two boughs of equal extent and beauty, proceeding from one trunk. It was said by a man of genius, that Spanish is just such a language as he should have expected to hear spoken by a Roman slave, sulky from the bastinado. The natives of Portugal, in a more complimentary similitude, love to speak of their language as the eldest daughter of the Latin: this daughter of Rome has been the servant of the Goths and of the Moors; still, however, the mother tongue predominates more in Portugal than in any other part of the world. the Portuguese has about the same proportion of Arabic as the Castilian; but it has escaped all

p.2

C'est ce qui a évidemment prouvé l'estimable auteur du résumé de l'histoire de la langue et de la poésie portugaise, imprimé à la tête du Parnaso Lusitano, ou choix de poésies des auteurs portugais anciens et modernes publié l'année dernière à Paris, et qui mérite des plus grands éloges.

La langue du Portugal, comme celle de la Castille s'est formé du Latin du Celtique et un peu de l'Arabe; mais l'occident de la Peninsule a plus retenu des formes et du genie de la langue des Romains, et à moins prise dans celles des Arabes tant pour la construction et le genie de la langue que pour la prononciation et les formes exterieures de l'idiome.

(Garrett acrescenta o texto que se segue em jeito de nota de rodapé às páginas 2,3 e 4)

* L'auteur de court mais interessant essai est le Chevalier de Al-

guttural sounds: how these have been introduced into the/p.527/
Castilian would form a curious inquiry, for they certainly did
not exist in the first age of Spanish literature. The longer and
more intimate connection between the Castilians and Moors, is a
cause more obvious than satisfactory; for though the Portuguese
cleared their country of the Moors at an early period, yet their
after intercourse with them in Africa and in the east was very
extensive, and they enriched their vocabulary without injuring
the euphony of their speech. There is nothing in their language
which is in the slightest degree unpleasant to the English ear,
except a nasal sound, less strongly marked, and far less dis-
agreeable, than that which so frequently recurs in French".

The difference between the Castilian and Portuguese lan-
guages is clearly proved in a short but very interesting essay,
entitled, a Review of the History of the Portuguese Language
and Poetry, prefixed to the Parnaso Lusitano, which was publish-
ed in 1826, at Paris. This work contains a selection of poems by
Portuguese writers, both ancient and modern, arranged by the edi-
tor, Mr. Aillaud; and the essay is highly creditable to the taste
and judgement of its learned author, the Chevalier de Almeida
Garrett.

The language of Portugal, observes this accomplished scholar,
like that of its rival Castile, is formed partly from the Celtic,
and partly from the Latin, and in some small degree from the Ara-
bic; but the western portion of the peninsula has retained more
of the genius and peculiarities of the Roman tongue, and has bor-
rowed less from the Arabian, both in the construction and in the
character of its language, as well as in the pronunciation and
the exterior forms of its idiom.

Aussi bien que la langue, la poesie portugaise est plus naturelle, plus naive plus douce que la Castillane. Le poete espagnol est plus outré, plus enthousiaste, il sent moins, peint moins et ave des couleurs plus exagerés, plus factices. Le portugais, au contraire plus profônd et plus reflexi, a une teinte de sensibilité, de longueur et de verité qui charme plus, quoique il soit moins eblouissante que l' Espagnol.

Il n'y a pas de langue en Europe qui conserve des vestiges litteraires et poetiques d'une si grande ancieneté. On conserve encore des fragmens lyriques du commencement même de la première enfance de la monarchie portugaise, et de plus anciens encore./p.4 / Tel est le romance de Egas Moniz compagnon et ami d'Alphonse I, et la chanson rapporté par le celebre chroniqueur Fr. Bernardo de Brito qui date du temps des premiers rois de Oviedo, quelques siecles avant la formation de la monarchie portugaise.

Outre ces monumens curieux de la vetusté de la poesie portu-

meida Garret, jeune litterateur tres estimé qui a publié divers ouvrages tout en prosé qu'en vers, qui a longtems voyagé en Angleterre et en France dont il possede les langues et les litteratures et qui connaît notre/p.3/ Shakespeare et notre Byron comme il connaît son Camoens. Il vient de publier à Londres sous le titre d'Adozinda un roman poetique dans le genre des romans poetiques de Sir Walter Scott. Nous aurons l'occasion de parler de cet ouvrage et de l'introduction tres curieuse qui le précède en parlant de l'antique poesie portugaise et de ses fameux troubadours ou menestrels (minstrels) qu'il a revivé et imité. Connaisant/p.4/ personnellement cet honorable portugais je me plais à lui rendre hommage dans cet escrit.C'est une des victimes de la fidelité qui ont cherché un asyle dans notre ille hospitaliere. Il etait chef de bureau au minis

Like its language, the poetry of Portugal is more natural, simple, and has a greater softness, than the Castilian. The Spanish poets may be more wild and enthusiastic, but still their powers of perception are inferior; they are less the artists after nature, and /p. 528 / they employ colours, which are at once more artificial and glaring. The Portuguese, on the contrary, possess greater depth of reflexion, a higher degree of sensibility, a more gentle tone of feeling, and more of the truth of nature, -- qualities, which, though less dazzling than those by which the Spaniards are distinguished, have nevertheless the greater power to charm and delight the reader.

No language, perhaps, in Europe can trace to an earlier date vestiges of its poetry and general literature, than the Portuguese. Fragments of lyric poems, coeval with the infancy of the monarchy and of still remoter date, are preserved, and regarded with peculiar interest. Such, for instance, are those by Egas Moniz, the companion and friend of Alphonso I.; and the song preserved by the celebrated chronicler, Fr. Bernardo de Brito, the date of which may be referred to the times of the first kings of Oviedo, some centuries previous to the establishment of Portuguese independence. In addition to these interesting monu-

gaise, il y a d'autres que la tradition seule a conserve, et qui prouvent une ancieneté, tout au moins, aussi grande. Ce sont les chansons populaires, ou romances qui d'un tems immemorial sont chantés par le peuple, dont le langage, quoique corrompu, et les romances eux meme tres mutilés / p. 5 / par l'ignorance d'une tradition barbare, prouvent cependant une ancieneté dont on ne peut pas retracer l'origine.

Je crois qu'on me saura gré de transcrire ici une de ces interessantes romances, que le peuple en Portugal appelle du nom bizarre de Chacras telle que l'a restitué le Chevalier de Almeida Garrett dans l'ouvrage que je viens de citer.

There is the place for inserting
this curious piece wich I will
sent you together with a french
litteral translation,or,if I can, with
an English one.

Les troubadours de la Provence ne sont pas certainement plus anciens, et durement on ne trouve pas d'aussi belles romances dans leurs recueils. Il n'y a que les poesies gaeliques de nos montagnards ecossais (Highlanders) /p.6 / qui puissent disputer l'ancieneté avec les vieux menestrels du Portugal.

tere de l'interieur (home department) à Lisbonne, et la persecution dont l'honoré D. Miguel provient de ce qu'il etait le principal ecrivain du Portuguez, ce journal qui a fait tant d'honneur au Portugal et qui a tant merité de la cause de la liberté legitime.

ments of antiquity, there are others handed down by tradition only, and which claim to be of a period equally remote. We allude to the popular songs or romances, which from time immemorial have been current among the lower orders of the people, the language of which, though corrupted, and even the romantic ballads themselves much mutilated by barbarism and ignorance, evince clearly their high antiquity; of which it would be difficult, if not impossible, to fix the exact date. One of these interesting romances, known to the common people of Portugal under the fantastic appellation of chacras, has been restored by the Chevalier de Almeida Garrett, and has been recently published by him in the introduction to his elegant poem of Adozinda. This traditional romance is entitled Bernal and Violante, and possessing, as it does, all the peculiar features which distinguish the poetical effusions of the troubadours and feudal minstrels, would certainly meet with a favourable reception in England, were it versified by some magic hand, like that of Sir Walter Scott.

Nearly all the primitive monuments of Portuguese literature, " as the foreign reviewer states ", consist of love-songs and ballads in the Galician dialect.

The troubadours of Provence cannot boast of greater antiquity, nor are these to be found in their collections romances of equal beauty and simplicity with the chacras, or xacras, of the Portuguese. With the exception of the traditional songs of the north, and the spirit-stirring effusions of the Scalds, we know of no other poetical pieces which might dispute priority of date with those of the

Quoique peu formé encore la langue portugaise commençait cependant des premiers règnes à essayer des vol plus hauts et plus longs. Le fameux litterateur Laharpe (dans son Lycée ou cour de Litterature) avoue que c'est aux Portugais que nous devons le premier roman ou roman de chevalrie qui ait été écrit dans aucune des langues vivantes. C'est le célèbre Amadiz de Gaille, traduit dans presque toutes les langues de l'Europe.

Qui aurait cru que ce soit un portugais Vasco de Lobeira que nous devons le progeniteur de tous nos romans et que c'est lui qui a le premier fraié cette route ou brille l'auteur/p.7 / de Warverley et tants d'autres! La langue portugaise marchait à pas rapides vers la perfection.

Elle avait déjà ses menestrels, ces chroniqueurs et des romanciers; bientôt sous le regne d'Emanuel au XV siecle elle eu des historiens et des poetes, -- et qui plus est, des poetes dramatiques. Gomes d'Azurara Rezende, et enfim Barros, surnomé le Tite Live portugais qui a écrit l'histoire des conquetes des Portugais aux Indes Orientales par decades, parurent l'un aprez l'autre. Plusiers autres historiens se firent remarquer à cette epoque; nous ne signalons que les plus remarquables.

Bernardim Ribeiro à la fin du XV siecle, outre un roman sous le titre de Menina e môça / p. 8 / (The young and youthful) a laissé des idiles et des poesies pastorales d'une grande et simple beauté.

Gil Vicente à cette meme epoque composait pour la court d'Emanuel

ancient minstrels of Portugal, save, perhaps, some of the Welsh poems, and some early fragments of Irish poetry.

Though but as yet little moulded into form, the Portuguese language nevertheless commenced, even in the first ages of the monarchy, to assume a vigour of character, and to give early evidence of its future capabilities. La Harpe, in his "Cours de Littérature" affirms, that the first chivalrous romance which was ever published in any of the living languages of Europe, is decidedly of Portuguese origin; namely, that of the celebrated Amadis de Gaul, by Vasco de Lobeira, which has been translated in every country of Europe, and lately into English by Mr. Southey.

Under the fostering care of the sovereigns of Portugal, the language now made rapid strides to perfection; already enumerating its minstrels, its chroniclers, and writers of romance, until at length, in the fifteenth century, during the reign of Emmanuel, it possessed its regular historians and poets, and, what is more, its dramatic poets. Gomes d'Azurara, Fernam Lopes, Rezende, and afterwards Barros, summed the Livy of Portugal, and who wrote the history of the Portuguese conquests in the East, successively challenged public attention. About the same time also many other historical and poetical writers / p. 530 / flourished, of whom it will be sufficient to mention the most remarkable. Azurara was employed by Alphonso V., who was the first to ordain a history of Portugal in Latin, in collecting materials in Africa for perfecting its chronicles; Lopes, whose writings are exact and philosophical, often, too, appealing to the heart, is considered the father of Portuguese history. Rezende and Barros have both their own peculiar merits.

Bernardim Ribeiro, who wrote towards the end of the fifteenth century, in addition to his romance, entitled "Menina e Moça" or The Young and Youthful, published idyls and pastoral pieces, distinguished for their beauty and simplicity. About the same time, Gil Vicente composed for the court of Emmanuel

ses drames, ou on ne trouve pas à la vérité les formes antiques et classiques des dramatiques sudernes ou des anciens Grecs, ni les beautés mâles et énergiques, quoique moins régulières de notre Shakespeare mais qui sont cependant des prodiges pour le tems ou ils sont contés. Il a laissé des comedies, des autos (mysterys), des farces.

Les Portugais alors etaint plus avancés dans les sciences que tout autre peuple en Europe. Le grand mathematicien Pedro Nunes, inventeur de l'instrument qui aujourd'hui encore conserve le nom de /p.9/Nonius (latinisé de celui de son inventeur) les decouvertes de Magalhães (qu'on nome generalement Magellan) la celebre academie et l'observatoire de l'infant D. Henrique à Sagres, qui date du commencement du XV siecle, en font preuve.

La peinture encore avait fait de grands progres; on admire encore à Palmella dans l'eglise des Chevaliers de St. Jacques (San'-Tiago) et à Thomar dans celle de l'ordre militaire du Christ et qui etait anciennement le chef de celle des Templiers, les tableaux de Gran'Vasco (Vasco Le Grand)dont le peinceau est rude, ou il y a peu de perspective comme dans tous les peintres de cette epoque la, mais d'un dessin tres riche. Ces monuments de la peinture portugaise font de ce qu'il y a de plus ancien en Europe.

Mais c'est dans le regne de Jean III le fils e le successeur d' Emanuel que les belles lettres ont vraiment /p. 10 / fleuri en Portugal.L'université de Coïmbre brilla alors dans toute sa splendeur, on cultiva les langues savants, et l'etude de la litterature classique donna un

some dramatic pieces, in which, though, to say the truth the ancient and classic forms of the drama are not followed, nor are the energetic and manly beauty of the Greek dramatists, nor the richness and variety of our own Shakspeare to be found, yet are they to be considered as marvellous productions for the period at which they were written. This same author gave the world comedies, likewise autos, mysteries, or representations of scriptural subjects, and also some farces. Copies of this author's works are extremely scarce. The late King of Portugal is said to have possessed one. Considering the great importance of his writings, and particularly to the history of the Portuguese and Spanish stage, it is to be hoped that a new edition of Gil Vicente will be undertaken by some one competent to the task.

However ill-appreciated for want of being more generally known, Portuguese literature and science may be at the present day, it is indisputable that the Portuguese nation, at the epoch of which we have been speaking, had made greater progress in the sciences than all the other countries of Europe. The mathematical knowledge of Pedro Nunes, the maritime discoveries of Magalhães, known generally by the name of Magellan, the celebrated Academy, and the Observatory/ p. 531 / erected by the Infante D. Henriquez on the rock of Sagres, are so many proofs to the truth of this assertion. Considerable advances were likewise made in the art of painting, specimens of which still remain to challenge admiration in the church of the knights of the order St. James at Palmella, as likewise at Thomar, in that of the military order of Christ, which was formerly the chief possession of the Portuguese Knights Templers; again, the paintings by Gran'Vasco, or Vasco the Great, whose style is rude, and whose knowledge, with that of all his cotemporaries, of perspective, is limited and imperfect, may yet claim the merit of rich and felicitous design. These early specimens of the art of painting in Portugal have the additional interest attached to them of higher antiquity than can be asserted of any other school in Europe, excepting that of Sienna.

But it was during the reign of John III., the son and successor of Emmanuel, that the belles lettres may be said to have flourished more particularly in Portugal. At that time the university of Coimbra, founded and cherished by King Denis, was in all its splendour; the learned languages were cultivated by

caractere, moins naturel et moins national, il est vrai, à la poesie portugaise, mais aussi polli beaucoup la langue, l'enrichi, la forma completement et lui donna cette majesté et cette solemnité qu'on observe dans les Lusiades et qui frapà d'admiration toute l'Europe quand on la vit chanter sur la lyre d'Homere des chants qu'on croiait ne pouvoir appartenir au modernes langages de nos peuples à demi-barbares.

Il faut remarquer que le Camoens preceda de beaucoup le Tasse, et pour que le pere de l'epopée moderne l'Homere des langues nouvelles / p. 11 / le Camoens enfin eut put enterprendre et reussir de sa nouvelle carriere, il faut que sa langue fu bien perfectioné et bien belle.

On connait assez en Angleterre ce grand poete non seulement par la belle traduction de Mickle, mais par les savants memoires de Mr. Adamson qui font autant d'honneur au chantre portugais qu'à son illustre biographe.

Contemporains du Camoens il y eu plusieurs poetes qui meritent d'etre lus, quelques uns qui devraient etre etudies, et qui occupent dans l'histoire des litteratures modernes une place trs eminente. Le Portugal a non seulement été le berceau du roman et de l'epopée, mais il l'a aussi été de la tragedie. Quelques savants philologues portugais pretend / p. 12 / que la Sophonisbe du Trissime ne soit pas plus ancienne que la Castro de Antonio Ferreira. Ils sont au moins contemporains. Mais ce qui est hors de toute doute c'est que la tragedie portugaise de Ferreira est aussi superieure à l'italienne de l'eveque Trissimo, comme les Lusia des le sont à son faible poeme de l'Italia liberata.

Je donnerai une esquisse rapide de cette tragedie ou

the Portuguese youth; and though perhaps the influence of classical literature tended to make their character less natural and less national, it still happily conduced to the polish and refinement of the vernacular tongue, enriched it with a vast acquisition of new terms, and at length terminated by perfecting its form, and imparting to it that dignified solemnity observable in the cantos of the *Lusiad*, and which excited the admiration of all Europe, when it was perceived that Camoens had seized the lyre of Homer, and that heroic subjects, hitherto considered the sacred and exclusive property of the ancient world, could be handled successfully by a modern poet, and among a people regarded as not yet completely civilised.

We must not omit to remark here that Camoens, in point /p. 532 / of time, very much preceded the Italian poet Tasso; and that for the complete success of this father of modern epic poetry in his new career, it was necessary that the language in which he wrote should have already attained to a high degree of perfection. The productions of this immortal poet have been made sufficiently known to the literati of England, not only by the classical translations of Mr. Mickle, Mr. Musgrave, and Lord Strangford, but by the interesting memoirs lately given to the public by Mr. Adanson, which are not more honourable to the fame of the Portuguese poet than they are to the biographer himself.

There are many writers nearly cotemporary with Camoens, whose poems abound with beauties which deserve the attention of persons of taste, and which indeed deservedly occupy a prominent station in the history of modern literature. Portugal boasts not only of having been the birth-place and cradle of romance, and the fountain-head of the epic poetry of the moderns, but justly claims likewise the invention of modern tragedy, -- a pretension, however, rejected by some writers. The *Sophonisba* of Trissino, and the *Castro* of Antonio Ferreira, appeared nearly at the same time; and one thing may be fairly asserted, that the Portuguese tragedy of Ferreira is as superior to the Italian of Trissino, as the *Lusiad* is to his poem of "*Italia Liberata*". There are certainly many defects to be discovered in the tragedy of *Castro*, but there are likewise beauties in sufficient number, and of character, to excite the interest of the English literati, who, less

il y a de grands défauts comme de grandes beautés, et je suis sûr d'intéresser nos litterati anglais qui (moins vains et moins selfish que nos voisins de l'autre côté de la mer) aiment à trouver le mérite et à l'applaudir partout où il est

/p. 13 / Nous laisserons cependant aux litterateurs Portugais et Italiens à discuter entr'eux la question de priorité. Il n'y en aura pas sûrement quant aux beautés inquestionables qui brillent dans la Castro de Ferreira. C'est l'ancienne tragedie grecque dans toute sa pureté, dans toute sa simplicité comme dans tous ses défauts d'action. Mais les chœurs sont d'une beauté, d'une elegance que je ne crois point égalé, pas même par ceux si renommés de l'Athalie de Racine.

Ferreira a aussi composé des comedies qui sont vraiment trop italiennes ou trop dans le goût de Terence, et par conséquent tres peu nationales; il y a cependant la comedie du Jaloux (o Cioso) que est un chef d'œuvre dans le genre classique: les caracteres en sont emminemment bien dessinés et parfaitement soutenues, et l'intrigue en est simple, vraie tres bien nouée et tres heureusement denouée.

/ p. 14 / Ferreira et Sa de Miranda, son contemporain, ont introduit le genre classique dans le Portugal, se sont mis à la tête de la nouvelle école, que même après leur mort ils ont par leurs écrits gouverné pendant des siècles.

L'ode, la satire, l'épître, l'écluse ont sous leur influence, pris possession de la poesie portugaise, qui des lors a abandonné l'ancien romantique des menestrels pour ne suivre que le classique des Vates grecs et Romains. Le genie et le caractere de la nation percait cependant quelquefois, et on peut dire presque toujours. On lit dans Sa de Miranda même des morceaux du plus beau romantique; le Camoens l'a été dans ses inimitables Canções (Chanson -- ode romantique), et beaucoup d'autres.

selfish and vain than the French critics, delight in the discovery as in the applause of merit, wherever it occurs. Leaving to the Portuguese and the Italians the task of deciding the question of priority between these two tragedies, we will venture to affirm that there can be no question as to their comparative beauties. The Castro of Ferreira partakes of the ancient tragedy of the Greeks in all its purity and simplicity, as most certainly in/ p.533 / all its defects. The choruses, however, possess an elegance and a charm which cannot be equalled, perhaps even by those celebrated lines in the " Athalie " of Racine. An English translation of this tragedy, with a memoir of its excellent and worthy author, was published in 1825, by Mr. Musgrave.

Antonio Ferreira has likewise composed two comedies, which in truth are perhaps too much after the style of Terence; the consequence of which is, that, fully asserting the excellence of the Roman comedian, they do not possess the character of nationality. However, his comedy, entitled " O Cioso ", or The Jealous Man, is considered a chef d'œuvre for the period at which it appeared. The characters are pointedly drawn and fairly sustained; the plot is simple, agreeable to truth, and happily conceived; and the development is quite natural. In short, Ferreira, and Sa de Miranda, whom he called his master, introduced into Portugal a classical taste, and so completely established themselves at the head of the new school, that the influence of their example continued to rule the public for ages after their deaths. The eclogue, the satire, the ode, and the epistle, owing to their exertions, took possession, as it were, of the Portuguese poetry, which thenceforward abandoned the narrow track marked out by its ancient minstrels, to follow the broader and more classic route adopted by the poets of the Greeks and the Romans. But notwithstanding this alteration of taste and change of style, the spirit, the genius, and the peculiar character of the nation were still to be discovered forcing their singularities through the new disguise of classic perfection. In the works of Sa de Miranda, the most decidedly beautiful specimens of the former style of romance frequently occur. The same may be asserted of Camoens in his

Mais le classique a toujours predo /p. 15 / miné.

Jeronimo Corte-Real contemporain de ces deux grands poètes-litterateurs etait un brave soldat et gentilhomme de ces temps chevaleresques, qui quoique contemporain du Camoens a composé deux epopees avant que le chantre des Lusiades eu publié la sienne.

L'action d'un de ces poemes est le fameux siege de Diu (ou Dio) soutenu par les Portugais contre toute la puissance othomane sous le commandement de Mascarenhas et puis sou celui du célèbre Jean de Castro viceroi des Indes. Ce poeme composé en vers blancs n'a rien que de tres prosaique, exceptée la description des quatre parties du monde qui rivalise peutetre avec celle du Camoens, et la peinture d'une ville incendiée et savagée por l'enemy, qui est frapaute.

/p.16 / L'autre poeme est la narration tres fastidieuse des amours et des malheurs de Leonor de Sepulveda et de son mari qui ont fait naufrage sur la côte d'Afrique. Le merveilleux de ce poeme est le plus ridicule dont je sache; il y a cependant des beautes simples et vrais dans quelques scenes de la nature, qui decouvrent une sensibilité tres esquisse sous la rudesse et les faux ornements du vieux poete-soldat du XV siecle.

Diogo Bernardes, surnomé le Theocrite et le Sarinagare portugais, a composé nombre d'idiles et de eclogues dont le principal merite est la fluidité et l'elegance du style. Il y a de belles peintures, de belles scenes: c'est un poete tres digne d'etre connu.

Caminha, dont les ouvrages n'ont/ p. 17 / été publiés que tres recemment par l'academie des sciences de Lisbonne, est l'auteur de quelques odes tres classiques mais tres froides,

" Canções," or romantic songs, as well as with respect to many others. But still, notwithstanding these apparent struggles for existence by the olden and national / p. 534 / style, the new and classical mode finally prevailed in all the compositions of Portuguese writers.

Jeronimo Cortereal, the cotemporary of Camoens, was a brave soldier and a gentleman, possessing all the chivalrous feelings of the warlike period in which he lived. Before the author of the *Lusiad* had given his immortal poem to the world, Jeronimo had composed two epic poems. The subject of one of these poems is the celebrated siege of Diu, maintained by the Portuguese under the command of Mascarenhas, and afterwards under that of the distinguished viceroy of India, John de Castro, against the whole weight of the Ottoman power. With the exception of his description of the four quarters of the world, which might enter into comparison with that of Camoens, and the magnificent picture of a city delivered to the flames, which is wonderfully effective, this poem, composed in blank verse, is upon the whole rather prosaic and uninteresting. The subject of the other poem is the tedious relation of the attachment and misfortunes of Leonor de Sepulveda and her husband, who were both shipwrecked on the coast of Africa. There is something exceedingly ridiculous in the introduction and management of the marvellous in this composition; but still it cannot be denied that there are striking beauties to be discovered in some of the scenes, which are simple, accordant with the truth of nature, and which exhibit an exquisite degree of sensibility, concealed under the rough exterior and the false ornaments employed by this old military poet of the fifteenth century.

Diogo Bernardes, surnamed the Portuguese Theocritus, is the author of numerous idyls and eclogues, the principal merit of which consists in the flowing, easy, and elegant character of their diction, not to omit some beautiful descriptions, and some instances of charming scenery, which deserve to be known and appreciated.

/ p. 535 / Caminha, whose works have only been recently published by the Academy of Sciences at Lisbon, has written some odes in the classical style, but they are dry and unimpassioned;

de nombre d'epigrammes dont il y a quelques uns tres bons, quelques epitres vraiment tournées dans le plus beau genre horatien, et quelques idiles assez beaux. Les Portugais l'estiment beaucoup pour la pureté du langage: il s'en faut de beaucoup qu'il soit de moitié si interessant pour le lecteur etranger que tout autre poète portugais des moins estimés.

Nous arrivons a l'epoque ou la litterature portugaise par l'effort d'un seul et puissant genie s'est elevée au dessus de toutes les litteratures des langues nouvelles. Le Trissimo et l'Ariosté avaient tenté l'epopee, le Dante avant eux avait essayé le merveilleux moderne dans son poeme unique: mais aucun /p. 18 / n'avait pas encore monté assez haut pour donner aux langues et aux peuples modernes une epopee a eux, un poeme national. Le Camoens paru, et ses Lusiade ont etonné l'Europe: ce n'est qu'alors qu'on a reconnu que hors de la langue d'Homere et de celle de Virgile il pouvait aussi avoir de salut pour des poetes epiques:

(Finished here ' 24)

(This is the proper place for your
sketch of the Camoens life
& writings --

-- numerous epigrams likewise, many of which are excellent as well as epistles, in the best manner of Horace; and lastly, some idyls, which are not without merit. He is much esteemed by the Portuguese for the purity of his language. After all, however, he will be found much more interesting to a native of Portugal than to a foreigner.

We have now arrived at that memorable epoch when, by the effort of one grand and powerful genius, the literature of Portugal was elevated above that of every country in the world. Trissino and Ariosto had previously attempted the style of epic poetry; and Dante, before them, had employed in his singular and admirable poem, the modern conception of the marvellous and grand; but neither of them had soared so high as to dare the arduous task of giving to the modern inhabitants of Europe, and in one of the living languages, a strictly national epic poem. To achieve this was reserved for Camoens, who at once astonished and captivated Europe by the novelty of his design, and the brilliancy of his verse; and who then proved to the admiring literati of the time, that if Homer and Virgil were the just pride of the classic ages, the spirit of epic poetry was not extinguished, but had only slumbered, to revive at a later period in the epic poet of Portugal.

It was natural, indeed, to expect that the bold spirit of adventure which had urged the Portuguese to undertake perilous enterprises, and attempt distant conquests, would awaken the spirit of heroic poetry in the nation, and produce for Gama his Homer. Animated by an ardent patriotism, and full of enthusiastic admiration of the valour and constancy by which the Portuguese had conquered their country from the Moors; had founded a monarchy, and supported its independence against / p. 536 / the superior forces of Castille; with which, after having confirmed itself at home, it passed into Africa to fix barriers to the

Moorish power; and at last traversed new seas, and established a magnificent empire in the East; -- Luiz de Camoens conceived the design of erecting a monument to his country's fame, which, transmitting these heroic deeds to posterity, should perpetuate the glory of Portugal, and attest that no other nation had ever acquired an equal degree of renown. The plan of this poem he had conceived at a very early period of life, and a portion of it was composed previously to his departure for India in 1553, where it was finished in 1570. It is material to remember these dates, because they establish for the poet most completely the glorious title of priority in the composition, in modern times, of a regular and justly esteemed epic poem.

The discovery of India, achieved by the expedition of Vasco da Gama, is the only and complete action of the poem, the plan of which is conducted according to the classical regularity laid down by the ancients. The fable is perfectly distinct. In the opening stanzas the poet explains his subject, invokes the nymphs of the Tagus, addresses himself to the youthful sovereign Sebastian in order to obtain his protection, and then enters at once upon the middle of the action. Subsequently, he introduces into the narrative, as appropriate episodes, those events in the history of Portugal which prepared the nation for so grand an undertaking, and for the foundation of their vast empire in the East, and ultimately led, through the direct opening of the navigation and commerce of Asia to the civilization and liberty of Europe, and to the extension of her knowledge and riches.

The *Lusiad* has been the subject of frequent criticisms; and Monsieur Millé, and our own Mickle and Musgrave, have all done justice to the original poem in their several translations. Madame de Stael has eulogised and pointed out the beauties / p. 537 / of the first among the epic poets of the moderns, and Lemerrier has not withheld his meed of admiration. Camoens, therefore, has been sufficiently avenged for the harsh criticisms of Rapin, the severe strictures of Adrien Baillet, and the unjust censures of Voltaire and La Harpe. Chateaubriand and Andres have concurred in assigning to the author of the *Lusiad* a high rank among poets, and have asserted his claims to priority over the moderns in restoring the heroic verse of the ancients; but among those who have published their opinions on the poem of Camoens, Manoel de Faria e Souza, Don Jozé Maria de Souza,

Mr. Adanson, and Mr. Garrett, are the most entitled to claim attention.

Like Cervantes, Alonzo d'Ercilla, and Garcilasso de la Vega, of whom the Spaniards make a boast, the poet who undertook to celebrate the first conquerors of India was likewise a warrior, and passed his life in combats or in distant expeditions of danger. Previously to his departure for India, Camoens bore arms in a naval engagement off Ceuta with the Moors, in which a splinter deprived him of his right eye. This was during the reign of João III. At length, in 1553, he sailed for India, and arrived at Goa, in the September of that year, to seek a living where his father had already found a grave. In India his life was chequered with vicissitudes, and clouded by misfortunes; and his latter years were embittered by the cruel neglect of his sovereign and by actual want. At Macao a grotto is still shown, wherein tradition reports that Camoens spent the greater part of his time in the completion of his poem. After various changes of fortune, he embarked for Europe, in order to lay the *Lusiad* before the young king, Dom Sebastian. The time of his arrival was most unpropitious, for his native city was desolated by the plague, and little attention therefore could be expected for the poet. After a period of two years, employed in the revision of his poem, the *Lusiad* was first published in 1572, and dedicated to Dom Sebastian, who conferred on the bard an annual pen- / p. 538 / sion not exceeding twenty pounds, according to the present value of money. In 1578 Sebastian invaded Africa. The fatal issue of the memorable battle of Alcaçar Kebir is well known, in which the flower of the Portuguese nation perished, and the glory of Portugal was extinguished. In a letter written by him, when expiring on a wretched bed, and at a time when the sceptre of Portugal was wavering in the imbecile hand of the Cardinal D. Henry, the poet presaged the downfall of his country, -- " At last I shall finish my life, and all shall see that I loved my country so much, that not only was I contented to die in it, but also to die with it." The monument erected to his memory in the church of Santa Anna at Lisbon, with a Latin and Portuguese inscription, disappeared at the time of the last dreadful earthquake; but posterity has done ample justice to the patriot and the poet, and, uninfluenced by the ingratitude of his country or the neglect of the powerful, has rescued his name from oblivion, and given it im-

La prospérité du Portugal declinait visiblement. D. Sebastien a été s'ensevelir avec sa nation et sa gloire dans les sables d'Afrique: l'inquisition et les moines couvraient le Portugal * as we have before remarked de ses tenebres, l'usurpation des Phillipes d'Espagne, acheva de ruiner le paiz. Les arts et les sciences devinrent peu a peu / p. 19 / silencieuses: la poesie a quelques fois essaye de monter sa lyre, mais les cordes en detonaient visiblement, l'histoire a voulu reprendre son burin; mais la tyrannie etait la pour la forcer au mensonge et a l'adulation. L'usurpation de l'etranger s'etendit jusqu'à la langue, qui, ou supplante par celle des tyrans, ou entachée de barbarismes, n'etait plus, meme quand on s'en servait, cette langue si belle, si pure, si sonore: qui dans les vers du Camens, dans les periodes de Barros avait charmé l'Europe et surpassé toutes les langues vivantes.

Cependant des poetes brillants, des prosateurs distingués parurent encore. Vasco Mousinho de Quebedo /p. 20 / a chanté dans une epopée sous le titre de Affonso, Africano (Alfonso l'Africain) la conquete de la Mauritanee par ce prince, Alfonso V. Il y a des grandes beautés dans ce poeme: quelques tableaux magnifiques, quelques morceaux descriptifs d'une rare beauté, un style orné, facile et grand; des vers on ne peut pas plus harmonieux. Il manque cependant d'originalité: on sent trop limitation du Tasse qui etait alors tres à la mode.

La Malaca conquistada de Menezes, chef d'une des plus illustrés familles de Portugal et de toute la peninsule, est aussi une imitation de la Gerusalemme Liberata, dont le style est quelques fois boursouflé, et generalement peu naturel, / p. 21 / et infecté deja des antitheses du Marinisme et Gongorisme; mais ou il y a cependant quelques morceaux excellents. La scene de l'enfer, au commen-

mortality; whilst his lyre, more durable than a tablet of stone, will continue to be heard with delight throughout the habitable world.

The prosperity of Portugal now continued visibly to decline; the monastic system, and the powers possessed by the Inquisition, were developing the country in the depths of moral degradation and darkness; and at length the usurpation of the throne by the Castilian Philips completed the annihilation of Lusitanian glory. The arts and the sciences were gradually neglected; the muses were discouraged; and every effort of the poet and historian was repressed by the chill hand of despotism, or perverted by tyranny to falsehood and base adulation. The intrusion of the Spaniard extended its injuries even to the language of Portugal.

Notwithstanding, however, the darkness of this intellectual night in Portugal, poets and other writers did, like meteors, occasionally flash across the gloom. Vasco Mausinho de Quebedo celebrated, in an epic poem, entitled " Affonso Africano," / p. 539 /or Alphonso the African the conquest of Mauritania by the prince Alphonso V. It certainly possesses considerable beauties, some painting and descriptive scenes of unusual excellence, and the style is at once ornamental, easy, and often dignified; while nothing can be more harmonious than the flow of the metre. Still, Quebedo is deficient in originality, and his imitation of Tasso, who, at the time he wrote, was in general esteem, is too evident.

The " Malaca Conquistada " of Menezes, a member of one of the most illustrious families in Portugal, is also an imitation of the Jerusalem Delivered. Its style is frequently inflated, and not often natural, and besides, is occasionally infected with extravagant antitheses; but still it has some beautie; for instance, the picture of hell at the commencement, and

cement, et le discours de Lucifer dans le Pandemonium fait penser à celle de Milton et la rivalise quelques fois, et à certains égards la surpasse. C'est un morceau qui devrait être traduit par une main habile dans la langue du Paradise Lost, pour illustration de la littérature anglaise.

Une autre époque remarquable est le Dr. Gabriel Pereira da Costa magistrat intègre, jurisconsulte transcendant qui a écrit le traité De Manu Regia très estimé des professeurs de la science du droit, dans lequel il a /p. 22 / peut-être le premier, établie cette ligne de démarcation entre le pouvoir civil et politique et celui de l'église, sur laquelle repose la plus importante garantie des libertés publiques dans les pays catholiques. Il ne faut pas espérer d'un professeur de droit, d'un magistrat du XVI. siècle les principes éclairés de l' Esprit des Loix, ni les théories transcendentales de Bentham: mais il est assez pour la gloire des lettres portugaises qu'on ait entrepris un tel ouvrage et à une telle époque.

Ce grand jurisconsulte aurait été un grand poète s'il n'eût donné tête baissée dans tous les vices des poètes de son siècle: /p. 23 / l'exagération, les cliquants, les concetti ont entièrement gâté un épique qui par son genre, le choix du sujet, la simplicité du plan, la régularité la beauté de l'ordre et de la symétrie serait, sans cela, si non la plus originale, la plus belle et la mieux finie des épiques modernes.

Il avait mis dans son poème ce qu'il y a de plus intéressant dans l'action de l'Illiade et de l'Odyssée: le titre en est Ulyssea ou Lisboa edificada, Ulissée ou la fondation de Lisbonne que les anciens historiens attribuent en effet à Ulysse. Malgré les défauts / p. 24 / qu'on vient de citer, il y a toute fois une peinture de Hellène après

the discourse of Lucifer in the Pandemonium, recall that of Milton to the memory; nay, even sometimes compete with it, and perhaps in one or two instances even surpass it. The translation of this splendid passage into the language of Milton would be well worthy the attempt of some master mind.

Another remarkable epic poem is that by Dr. Gabriel Pereira da Costa, an upright magistrate and an eminent lawyer, who has written likewise a long treatise, entitled " De Manu Regia," a work held in great estimation by professors of the legal science; in which perhaps he has been the first to establish the line of demarcation between civil and political power, and that arrogated by the church, upon which depends the most important guarantee of popular liberty in a Catholic country. We must not, however, expect to find in the works of a professor of law and a magistrate, who lived in the sixteenth century, those enlightened views of the spirit of laws, and those transcendental theories which characterise some modern writings on the subject; but still it is sufficient for the literary glory of Portugal, that such a work should have/ p. 540 /been undertaken by one of her writers, and at such a period in her history. This celebrated lawyer might also have become a distinguished poet, had he not given in to all the errors and bad taste for which the metrical writers of his age were remarkable. An exaggeration and false glitter, with numerous conceits of style, have entirely destroyed the character of an epic poem, which, from its kind, the choice of the subject, the simplicity of the plan, the regularity, the symmetrical arrangement of the whole, would have been, were it not for those defects, if not the most original, at least the most beautiful and most highly finished of all the epic poems published in modern times. The interesting subject of this poem is the foundation of Lisbon, under the title of " Ulysea, " or " Lisboa Edificada," " Lisbon founded by Ulysses," according to the assertion of ancient historians. In spite of the defects which we have pointed out, it is nevertheless but just to notice his description of Helen after the siege of Troy, and a wild-boar hunt,

la prise de Troie, une chasse de sanglier, et quelques autres morceaux ou le genie vraiment grand et poetique de l'auteur n'a pas été entierement etouffé par les faux ornements du mauvais gout de son siecle.

Le Portugais comptent à cette époque d'autres épiques en grand nombre, poètes et prosateurs de toute espèce. Il y en eut qui comme le célèbre Faria e Souza abandonnerent leur belle langue pour écrire dans le guthural castillan. Dans ce nombre il faut compter, malheureusement pour la littérature/ p. 25 / portugaise, Jorge de Montemayor, auteur du célèbre roman de Diana, que Florian a heureusement imité dans son Estelle. Il faut cependant remarquer que aux beautés du style, pres, tout ou presque tout ce qu'il y a de beau dans le romancier français est emprunté à l'auteur portugais.

Bernardo de Brito, moine de S. Bernard ou de Cister (withe friar) écrivait à cette époque son histoire générale du Portugal sous le titre de Monarchia Portugueza. Les mémoires du saint et noble Archevêque de Braga ce prelat si éclairé de l'église portugaise, qui au concile de Trente soutint avec fermeté et intelligence la nécessité du mariage/p.26/ mariage des prêtres, c'est à dire, de l'abolition du célibat ecclésiastique; ces mémoires si intéressantes, qui se rapportent à la fameuse époque du dernier concile général, so écrites avec élégance et pureté sans aucun des vices de l'époque, et méritent beaucoup d'être lues. Son auteur très estimé des Portugais se nomait Fr. Luiz de Souza.

Outre beaucoup de chroniques, de poésies de divers genres, de traités savants sur le droit, les mathématiques, la nautique les Portugais ont abondé à cette époque dans un genre que ce sont eux sûrement qui l'ont introduit dans la littérature moderne ou il occupe aujourd'hui une si/ p.27 / grande place et si honorable . Le genre ce sont les voyages

and to say, that there are many other detached pieces in the poem which evince the spirit of a great poetical genius, unshackled by the false ornaments and bad taste of the age.

A little after this period, numerous poets and prose-writers of every kind flourished in Portugal; some of whom, like the celebrated Faria e Souza, abandoned their own beautiful language for the guttural Castilian. Among these literary traitors, as they may be denominated, is to be reckoned, unluckily for the fame of Portuguese literature, J. de Monte-Mayor, the author of the celebrated romance entitled " Diana ".

Bernardo de Brito, a Cistercian, or white friar, wrote about this time his general history of Portugal under the title of " Monarchia Lusitana ". The memoirs of the saintly and noble Archbishop of Braga, the light and pride of the Portuguese church, who, at the Council of Trent, boldly and firmly / p. 541 / urged the necessity of marriage for the priesthood, and the abolition of the law enjoining sacerdotal celibacy, also appeared. These interesting memoirs, which relate the proceedings of the last general council, are written with an elegance and a purity untinged by the vicious style of the age, that have secured for their author, Fr. Luiz de Souza, the utmost degree of estimation among the Portuguese. In addition to numerous chronicles, poems of different kinds, learned treatises upon law, the mathematics, navigation, and many other subjects, the Portuguese abounded, about this time, in a class of writers who, may be fairly asserted, have set the example of, and have introduced into the modern literature of Europe, the taste for that style of writing, at once so honourable and useful, and which at present is so universally patronised by all classes in so-

ou recits des voyageurs. -- Fernam Mendes Pinto don le voyage à la Chine et autres paiz peu connus alors a été traduit en Anglais et en Francais; les divers auteur de la collection intitulée Historia tragico-maritima, et beaucoup d'autres, quelques uns meme assez connus en Europe en font preuve.

N'ecrivant pas l'histoire de la litterature portugaise, mais voulant seulement en dessiner les traits principaux, je suis force de passer en silence une foule d'auteurs remarquables en tous genres qui feraient l'admiration de l'Europe s'ils n'etaient pas ecrits dans une langue si peu repandue.

Nous arrivons donc à ce que les Portugais apellent la troisième epoque / p. 28 / de leur litterature. Elle etait presque entierement morte quand l'esprit d'indépendance qui a toujours distingué la nation, eclatá dans cette memorable revolution de 1640, qui a secoue le joug castillan et mis la courone sur la tette de Jean IV premier roi de la dynastie de Bragança.

Participant à l'etricité generale les lettres se sont aussi relevee un peu de l'assoutrissement ou les avait mis la tyrannie. On vit alors paraitre ce grand orateur Antonio Vieira un des plus grands hommes du siecle XVII. Dans ses sermons on trouve les defauts du siecle, l'exageration et le concetti; mais quelles beautes, quel style, quel feu, quelles images! Ce n'est pas / p. 29 / l'elegance de Ciceron, mais c'est la force et l'impetuosite de Demosthene. Raynal dans son histoire de l'Amerique à fai justice a ce grand orateur, et a cité un de ces plus beaux morceaux, le sermon preché à Pernambuco durant le siege que les Hollandais y avaient mis.

Le Chevalier d'Almeida Garrett, que nous sommes forcés de citer puisque il est le seul qui entre ses compatriotes ait ecrit quelque chose sur l'histoire de la litterature

ciety -- the narratives of travellers.

Since a comprehensive history of the literature of Portugal cannot possibly be contemplated in this brief sketch, and as our design is merely to supply the reader with a general notion of its principal features, we must pass in silence over the names of a crowd of remarkable authors, poets, philosophers, lawyers, and historians, who might justly challenge the admiration of Europe, had their works been written in a language more universally known. We have now, then, arrived at that period which the Portuguese designate the third epoch of their literature. It had almost expired, when the spirit of independence, which has always distinguished the nation, burst forth in the ever memorable and glorious revolution of 1640, which tore asunder the Castilian chains, and placed the Lusitanian crown upon the head of John IV., the first sovereign of the Braganza dynasty. Influenced by the general electricity of the times, the literature of Portugal in part recovered from the degraded condition in which the tyranny of the Castilian usurpers had left it.

It was then that Antonio Vieira appeared before the public, /p. 542 /a truly literary man, and one of the most powerful orators that adorned the seventeenth century. The style of his writing is always perfect, and in every page the reader will discover images, beauties, and energetic passages, which, if they do not remind him of the elegance of Cicero, will at least recall to his recollection the force and impetuosity of Demosthenes. The Abbé Raynal, in his History of America, has done ample justice to this great Christian orator, and has quoted a splendid passage from a sermo which he preached at Pernambuco, whilst the city was besieged by the Dutch.

The Chevalier de Almeida Garrett, whose name we must mention again, since he is the only Portuguese who has written any work on the literature of his country, if we except the papers which have appeared in the " Memorias da litteratura,"

portugaise, -- attribue a Vieira e a un de ses contemporains Jacinto Freire de Andrada la derniere ruine du bon gout dans la litterature. Il croit que le mauvais gout de ses antitheses de ses phrases / p. 30 / empoullées a prevalu protege par le grand nom de ces auteurs, que tout le monde voullait imiter. Je ne suis ^{there} pas de l'opinion du moderne litterateur; je pense au contraire que le gout etait deja corrompu, et que Vieira et Andrada ont plutot ete entraînés par le torrent, qu'ils ne l'ont entraîné eux memes.

Cet Andrada est l'auteur d'une histoire de D. Jean de Castro, le fameux viceroy des Indes, qui triompha à Goa comme les anciens generaux roC'est une vanité des Portugais que leur grande valeur d' alors, rend pardonnable. Cette biographie à quelques exagerations de style pres, est un modelle, surtout pour la beauté et la pureté /p. 31 / et la pureté de la langue.

Il y eut alors beaucoup de poetes tres pronés de son tems, meprises et entierement oublies aujourd'hui. Nous citerons le comte da Eryceira, l'ami et le traducteur de Boileau, dont les vers cependant ne le feraient por deviner; la Religieuse Violante do Ceo, dont les poesies sacrées dans un style purement de Gongora ou du Roman de la Rose, sont indecentes par les tableaux voluptueux ou cette none ardente et enthusiaste a voulu peindre les delices de l'ame embrasée de l'amour divin!!

Tel etait le gout bizarre du tems; qui deja cedant la place dans le reste de l'Europe aux /p. 32 / aux lumieres des sciences nouvelles a toutes leurs consequences, resistait encore en Portugal par les efforts de Jesuites tous-puissant dan ce paiz.

Un tiers apeupres du XVIII siecle etait ecoulé, Joseph premier montant sur le throne donna toute sa confiance au celebre Marquis de Pombal; et sous ce ministre eclairé on vit alors las Jesuites eccrasés,

published by the Royal Academy of Sciences at Lisbon, attributes to Vieyra and to one of his cotemporaries, Jacinto Freire de Andrada, the final destruction of all good taste in the literature of Portugal. He is of opinion that their tasteless antitheses and inflated diction succeeded in establishing themselves under the imposing authority of the names of their authors, and thence that the imitation of their faulty style became general. At the same time, we might venture to differ from this respectable literary character, and urge, on the contrary, that the national taste had already been corrupted, and that Vieyra and Andrada were rather involved themselves in the torrent, than they were the/p. 543 /means of hurrying others along in a vicious course of composition.

Andrada is the author of the Life of D. John de Castro, the celebrated vice-roy of India, who triumphed at Goa like the ancient generals of Rome. The valour exhibited about this period by the soldiers in the East, will sufficiently account for the vanity of the Portuguese nation. This piece of biography, with the exception of some occasional exaggerations, notwithstanding what has been said above, may be taken as a model of the language, both with respect to choice of expressions and the purity of the style. About the same period a galaxy of poets, who then were held in much esteem, but who are neglected or overlooked in modern times. Of this number was the Conde de Ericeira, the friend and the translator of Boileau; and Violante do Ceo, a nun, a writer of sacred poems, wherein her enthusiastic mind has pictured the delights experienced by a human soul in the embraces of divine love. She was designated the tenth muse. Such was the fantastic and extraordinary taste of those times in Portugal, and which everywhere else in Europe, yielding to the illumination of new discoveries and sciences, and their beneficial influence, nevertheless maintained there abstinately its ground owing to the intrigues and interference of the Jesuits, who were then, unfortunately for the country, all-powerful.

Nearly one-third of the eighteenth century had already passed away, when Joseph I. mounted the throne of Portugal, reposing all his confidence in the Marquess of Pombal. Then it was the time that the nation beheld the Jesuits crushed

l'inquisition contenue, la puissance papale menacée, et
nécessaire conséquence de tout ceci -- les sciences et les
lettres refluisant et brillant d'un nouvel éclat.

Il parut alors le philologue / p. 33 / Freire qui, sous
le nom supposé de Candido Lusitano publia divers ouvrages
où le bon goût et la pureté du style, et une connaissance
vaste de la littérature ancienne et moderne brillent de
tous côtés. La vie de l'infant D. Henrique -- le fameux
prince -- mathématicien au quel on doit les découvertes de
la mer Atlantique du Cap de Bonne Esperance, et qui a été
le fondateur de la navigation moderne, -- est un morceau
d'histoire les mieux écrits et les plus intéressants qu'il
ait dans aucune langue.

Le Pere Antonio Pereira a donné alors sa traduction com-
plète / p. 34 / de la Bible qui est très estimée et réputée
classique. Cet illustre champion de l'église portugaise a at-
taqué vigoureusement la puissance papale qui est aussi abhor-
rée de la partie éclairée du clergé portugais qu'elle l'est en
Angleterre. Son ouvrage intitulé Tentativa theologica, qui
a été traduit en Latin, en Espagnol et en Italien, a presque
excité une révolution à Rome: le pape et les cardinaux étaient
en alarme, et on honora le théologien portugais d'une excom-
munion qui ne fit que d'augmenter sa renommée et donner plus
de relief à sa gloire.

Le charmant poète Garção, l'Horace portugais parut dans
ce tems. La pureté, la beauté /p. 35 / classique de ses odes
n'est pas même surpassée des celles d'Horace son modèle. J'observerai
spécialement que la Cantate de Didon, l'ode à la vertu, et celle du
Suicide sont d'une beauté si sublime et si vraie que je n'en connais
pas de pareils.

by the enlightened minister, the authority of the Inquisition restrained, the power of the papal chair menaced, and, as the necessary consequences of these important events, the arts, the sciences, the belles lettres, agriculture, manufactures, and commerce, flourishing with renewed vigour. Then appeared the philologist Freire, who, under the assumed name of " Can-/p. 544 /dido Lusitano," published at the time several works eminently distinguished by their good taste, the purity of their style, and an extensive knowledge of ancient and modern literature. The life of the Infante D. Henriquez, the celebrated prince and mathematician, to whose enterprising genius Europe is indebted for the discoveries made by his navigators in the Atlantic sea, the passage to the eastern peninsula by the Cape of Good Hope, and in short for all the improvements in modern navigation, and for the extension of modern commerce, is one of the most interesting and best written pieces of biographical history in the language. Father Antonio Pereira also then completed his translation of the Bible, which was much esteemed for its fidelity and classical elegance. This illustrious champion of the Portuguese church vigorously assailed in several publications the papal predominancy in his country. His work, entitled " Tentativa Theologica," which was translated into Latin, Spanish, and Italian, nearly excited a revolution at Rome. The Pope and the Cardinals were thrown into a state of the utmost consternation; and the consequence was, that they conferred the honour of excommunication upon the Portuguese theologian, which contributed to his fame quite as much as it showed to the world the folly and the impotence of papal indignation.

About this time we find the poet Garção, considered as the Horace of the Portuguese, in the hands of everybody. The purity, the classic elegance of his odes, is not even surpassed by those of Horace, whom he chose as his model. The Cantata of Dido, the Ode to Virtue, and that on the Suicide, are characterised by a beauty of style, which is at the same time so sublime and so true to nature, that it would be difficult to discover any worthy to be put in competition

La poesie portugaise a été regenerée par Garção et par la société litteraire qu'il fonda sous le nom de Arcadia. C'est à cette société qu'on doit le Diniz -- auteur des Odes pindaricas ou le style lyrique de Pindare a été pour la première fois heureusement employé dans les langues modernes. Diniz était magistrat et très respecté: il a composé un grand nombre de poesies pastorales, de sonets /p. 36 /de pieces anacreontiques; mais son ouvrage célèbre et qui lui donne une place très distingué non seulement dans la litterature portugaise, mais dans la litterature generale europeene, c'est son poeme heroi-comique du Gouillon (O Hysope), dans le quel disputant les lauriers des auteurs du Lutrin, de la Dunciade de Hudibras et la Secchia rapita, il les a égalé et très souvent surpassé.

Cette à cette illustre société que la litterature portugaise doit les deux Gomes, un dramatique de beaucoup de merit qui a laissé un theatre en 12 volumes, ou il ny a pas certainement une piece parfait; mais on trouve des / p. 37 / comedies originales très bien traces, des caracteres neufs les manieres nationales des moeurs portugaises très bien decrits, des tragedies ou il y a des caracteres emminement dessinés; tout enfin ce qu'il faut pour un bon theatre excepté le style, l'harmonie des vers et les formes exterieures que l'auteur a meprisé: la consequence en est que ses pieces ne sont point jouées et très peu lues; mais il a surement jeté les fondemens pour un bon theatre national portugais.

L'autre Gomes plutot litterateur que poete a laissé des critiques sur les bons ecrivains portugais qui sont très estimées.

Nous passerons rapidement sur Quita qui a laissé quelques tragedies de peu de valeur, une /p. 38 / pastorale dans le genre du Pastor fido et qui est bien superieure au drame italien, et des idiles très estimés dont quelques uns ont toute la grace naïve et la beauté simple des compositions de Gesner dans le meme genre. Nous passerons

with them. The poetry of the Portuguese owes its renovation greatly to the influence and example of Garção, and to the literary society which he established under the name of Arcadia. It /p. 545 /is to this society, also, that Portugal is indebted for the powers of Antonio Dinis, who was the author of the Pindaric Odes, in which the lyric style of Pindar was for the first time successfully employed in the dress of a modern language. Dinis alleviated the duties of the magistracy, in which he was distinguished for talent and probity, by composing a great number of pastoral poems, sonnets, and Anacreontic pieces; but his principal work, and that which has entitled him to take a high rank not only in the Portuguese school of literature, but in that of Europe generally, is his heroi-comic poem entitled " O Hysope," in which he contests the pre-eminence with the authors of the Lutrin, the Dunciad, and the Secchia Rapita. This illustrious society produced likewise the two Gomes; the one a dramatic poet, who has left us a collection of pieces in twelve volumes, which, if they cannot lay claim to individual perfection, contain at least some comedies of a very original character, and in which the manners and habits of the Portuguese are admirably portrayed; and in addition to these, some tragedies, the force and spirit of which are excellent. In short, with the exception of a correct style, harmonious metre, and those exterior forms of the drama, which he held in too great contempt, he shines pre-eminently in this walk of literature. But the consequence of this peculiarity in his writings is, that his pieces are seldom brought forward on the stage, and are but little read. Still he may be fairly regarded as having laid the foundation of a good national theatre in Portugal, though he was not destined to raise the superstructure. The other Gomes, more the literary character generally than the poet, composed some criticisms on good Portuguese writers, which are much esteemed. Passing over Quita, who wrote some tragedies of little reputation; a pastoral poem in the style of the " Pastor Fido," and which certainly is very superior to the Italian dramatic piece; and some idyls, likewise /p.546 /possessing all the beauty, simplicity, and grace which characterize the compositions of Gesner of the same kind; -- we will

aussi rapidement le bresilien auteur de la Marilia de Dirceu, petite collection anacreontique qui vien d'etre traduite en Francais et a été publiée à Paris en 1826.

J'approche rapidement à l'evenement de la reine Marie I. au throne et à la creation de l'accademie des sciences de Lisbonne qui a lieu vers la fin du XVIII siecle. Les sciences et la litterature nationale /p. 39 / ont beaucoup profité de cet etablissement pendant une vingtaine d'années: dernièrement il a croupi, comme tout dans ce malheureux paiz dans la plague generale de la monachocratia qui abrutit tout et pourrit tout.

Depuis les regnes de Emanuel et Jean III c'est l'epoque la plus florissante du Portugal das les arts, les lettres et les sciences. On recolta les fruits de ce que Pombal avait ensemence, et le Portugal paraissait prendre part a la civilisation generale.

Le Droit portugais eut alors son Blackstone dans le fameux jurisconsulte P. J. de Mello professeur de l'université de Coimbra /p. 40 / dont le Traité general de Droit portugais, l'histoire du meme droit, formant 6 volumes, sont pleins de philosophie d'erudition, et des principes les plus liberaux et les plus justes que la science et la philosophie moderne ont etabli.

Antonio Ribeiro dos Sanctos jurisconsulte du premier ordre a laissé un traité sur la peine de mort que Beccaria ni Montesquieu ne desavoueraient pas. Il a publié aussi trois volumes de vers tres classiques et

briefly notice Gonzaga, the Brazilian author of the "Marilia de Dirceu," a little collection of elegiac pieces, which has been recently translated into French and published at Paris.

We now arrive at the accession of the Queen Maria I. to the throne, and the creation of the Academy of Sciences at Lisbon: events which took place towards the end of the eighteenth century. The national literature, the arts, and the sciences, received from that establishment, during the space of twenty years, every possible protection and encouragement; but since that period, owing to the blighting influence of the all-pervading power of the friars, in whose train barbarism and corruption are the invariable attendants, and to whom darkness is more profitable than the light of knowledge, this useful institution has been suffered to decline almost into a state of non-entity.

The period to which we are referring, was one of the most flourishing in Portugal, in respect of the arts, the belles-lettres, and the sciences, since the memorable reigns of Emmanuel and John III. It was then that Portugal, reaping a rich harvest from the seed sown by Pombal, took part in the general civilization of Europe. The Portuguese law could then boast its Blackstone in the celebrated lawyer P. J. de Mello, professor of this faculty in the university of Coimbra, whose General Treatise upon the Jurisprudence of Portugal, comprised in six volumes, including one of the history of the Portuguese jurisprudence, is considered as very erudite, and contains principles the most liberal and just, and which are worthy the philosophy of the modern science. Antonio Ribeiro dos Sanctos, a most distinguished lawyer of that day, wrote a treatise upon the penalty of death, which neither Beccaria nor Montesquieu would have dis-/p. 547/owned. He published likewise three volumes of poems, which are considered to be strictly

tres horatiens que les Portugais estiment beaucoup pour la pureté de la langue.

Theodore d'Almeida, outre un roman dans le genre du Thelemaque de Fenelon, a /p. 41 / dans le genre du Thelemaque de Fenelon, moins beau surement que son modelle, mais qui a cependant beaucoup de merite, a ecrit sous le titre de Recreations philosophiques un ouvrage assez long en beaucoup de volumes sur la physique experimentale dans un style à la portée de tout le monde. Cet ouvrage est un des plus remarquables que le Portugal a produit, il est tres estimé des Espagnols qui l'on traduit dans leur langue comme ils ont traduit tous les ouvrages plus estimés et plus lu en Espagne que dans sa propre patrie.

A cette meme epoque fleurissait en Russie, premier medecin de l' imperatrice Catherine le celebre Ribeiro Sanches, qui fruiant avec son genie et ses immenses connaissances son ingrate patrie ou plutot, l'inquisition et le government bigot qui opprimaient à l'envie ce malheureux paiz a ete illustrer l'empire des Czar. Des ouvrages sur la medecine sur l'hygiene sur divers autres onjets de sa professions tout en Francais qu'en Portugais sont temoins de son savoir immense et de son talent extraordinaire. C'est un homme europeen.(notas indecifráveis)

Moins heureux, mais plus vaste et plus grand genie l'infortuné José Anastacio da Cunha a été la victime de l'Inquisition: / p. 42 / quoyqu'il ait echapé au bucher, il n'a pas echapé aux tourmens à un long imprisonment aux humiliations de tout genre. Son crime impardonnable etait d'etre un des premiers mathematiciens de son siecle et un veritable et grand philosophe. Il a laissé un cours de mathematiques pures qui ont été ecrit jusqu'à present dans meme langue. Ce livre inextimable a été traduit en Francais. Je recomandrais à touts ceux qui ^{has been recommended} s'addonnent

classical and after the manner of Horace, and are much admired by the Portuguese for the elegance and purity of their diction.

Theodoro d'Almeida, besides a romance, in the style of the Telemachus of Fenelon, which, though certainly it cannot compete in beauty with its model, is nevertheless a work of considerable merit, published also under the title of "Philosophical Recreations;" a work of some length upon experimental philosophy, and in a familiar style, adapted to every one's comprehension. This work is perhaps one of the most remarkable which has appeared in Portugal. It is much esteemed in Spain, where it has been translated into the language of the country. Indeed, the Spaniards seem to hold this author in greater estimation than the Portuguese themselves.

About this period the celebrated physician, Ribeiro Sanches, whose genius and vast acquirements were rewarded with the ingratitude of his countrymen, -- or should we not rather say, with the tyrannical persecution of the Inquisition and of a bigoted government, both vying with each other in oppressing the people, -- sought refuge at the court of the Czars, where he was professionally attached to the person of the Empress Catherine. The different works which he published, both in the Portuguese and French languages, upon medicine and nosology, attest the extent of his knowledge and his extraordinary talents. He was, in short, a philosopher whom any country of Europe might have been proud to have sent forth to the world.

Less fortunate than Ribeiro Sanches, but possessing a still higher range of intellect, a still more powerful genius, the unhappy José Anastacio da Cunha fell a victim to the cruelty of the Inquisition; for though he escaped the fire and the fagot, the humiliations and the bodily torments to which he was exposed during a long imprisonment, destroyed his /p. 548 /constitution and hastened the period of his death. He left a course of lectures on mathematics, which, we are informed, is considered by competent judges as the most perfect work of the kind which has appeared in any language up to the present day. This treatise has been translated into French, and may be confidently recommended, as an elementary book,

à cette science d'examiner l'ouvrage elementaire de da Cunha et je suis sur qu'on ne trouvera pas mon eloge excessif. Il a laissé aussi quelques poesies lyriques ou il respire une philosophie douce et tolerante. Son style poetique est accusé cependant de peu chatié, et sa philosophie tachée de trop libre. Il etait grand admirateur des poetes anglais et a spécialement imité Pope, son style et son genre, et jusqu'à sa philosophie.

/ p. 43 / Un medecin Campos, homme de beaucoup de genie et d'une erudition immense a voulu restaurer le genre des Romans et nouvelles, depuis longtems perdu pour les Portugais qui ne faisaient que traduire les Romans francais, anglais, et allemands. Il a voulu introduire dans le roman les principes des sciences et de la philosophie moderne, ce qui a produit un assemblage bizarre. Ce roman, dont le titre est Viagens de Altina (voyages d'Altina) est une ouvrage extraordinaire cependant, tres curieux et qui ne marque pas d'interet et de merite. Quelquefois on se croit dans les païs alegoriques de Guliver, quelquefois on assiste aus scenes comiques de Gil Blas, une autrefois c'est le roman francais D'Alfonse et Dalinda. C'est une chose bizarre enfin mais non pas sans un grand merite. Les portugais ne paraissent pas l'estimer ce qu'il vaut: il en parlent avec peu d'interet.

/ p. 44 / Deux ecclesiastiques viennent encore grossir la liste des bons auteurs portugais. J'en dirais tres peu parce qu'ils ont publié tres peu; mais s'il faut en croire les portugais instruits, ce sont deux des hommes les plus remarquables de leur siecle. L'un c'est le moine Fr. Joseph do Coração de Jesus, qui a traduit et publié les methamorphoses d'Ovide et un volume de poesies lyriques, tous deux fort estimés des Portugais pour la pureté de la langue: ses

to the perusal of the mathematical student. No less a poet than mathematician, he published some pieces of lyric poetry, remarkable for the spirit of mildness and toleration which breathes in every line. The general style, however, of his poetry is charged with being incorrect, and his notions on certain subjects are said to be a little too much tinctured with unrestrained freedom. He was a great admirer of the English poets, and has more particularly imitated Pope, both in his style and in the choice of his subjects, and has even made his philosophy his model.

Another physician, Campos, a person of rare genius and considerable erudition, attempted the restoration in Portugal of the olden style of romances and novels, the Portuguese having, for a very long time, been contented with translations of such works from the French, English, and German languages. He endeavoured, likewise, to introduce into romance-writing the principles of the sciences and modern philosophy, in which he by no means succeeded, since the union of fable and truth is impossible, or can at best produce but a very strange assemblage. That romance, however, of his, which is entitled "Viagens de Altina," or the Travels of Altina, is certainly a very extraordinary production, and is neither deficient in interest nor in merit. The reader would sometimes imagine himself transported into the allegorical regions depicted by Gulliver; at others, that he was mixed up with the comic scenes of Gil Blas; and then again he would fancy that he was brought into the romantic scenery of the French novel of Alphonso and Dalinda. With all his merit, however, this / p. 549 / romance is altogether a strange and fanciful production; the Portuguese, however, do not sufficiently esteem its pretensions, and they speak of it with no degree of interest.

Two ecclesiastics may be included in the list of good Portuguese authors, but we shall say little about them, because they have published but little; still, however, if the general opinion of learned Portuguese in their favour is to be admitted as well founded, they were the most extraordinary men of their times. One of them was the monk, Fr. Joseph da Coração de Jesus, who translated and published the Metamorphoses of Ovid, and a volume of lyric poems, both much esteemed by the Portuguese for the elegance and purity of their diction. The literary essays of this writer, and his

ses essais litteraires, ses sermons d'une morale pure, d'une eloquence sublime, d'un gout tres exquis, sont cependant ses meilleurs ouvrages. On les conserve à la bibliotheque nationale de Lisbonne; et c'est dommage qu'ils ne soient pas imprimés. On dit cet auteur tres versé dans la litterature anglaise, écrivant dans le style et dans le genre de Hughes Blaire dont il etait grand admirateur.

Comme on compare Fr. Joseph à Blaire /p. 45 / on compare aussi a notre Johnson (le litterateur) l'evêque portugais D. Alexandre da Sagrada Familia, (*) qui apres avoir exercé les fonctions episcopales à Angola, ville et colonie portugaise en Afrique, est mort eveque des Açores, isles adjacentes au Portugal en Europe. Cet homme vraiment apostolique a eu une vie courageuse au milieu des persecutions de tout genre Il a osé disputer sur l'authorité du Pape, a eu des disputes avec le ponce à la cour sur la confirmation des eveques, a soutenue l'ancienne discipline de l'authorité des metropolitains et s'est enfin montré un veritable prelat chretien. Si l'eglise portugaise en avait une demi-douzaine de cette trempe elle ne serait pas longtems sous l'asserissement de Rome, et on la verrait bientot protester pour son independance.

Ce savant prelat a écrit beaucoup: des essaies litteraires, des traductions, des ouvrages de droit ecclesiastique, un essai remarquable sur le celibat des pretres, et une collection superbe de sermons, /p. 46 / qui rivalisent avec ceux de Vieira, et sont beaucoup dans le style de ceux de Johnson. Outre cela un dictionnaire de la langue portugaise qu'on dit tres riche * in words et tres parfait. Cet homme infatigable a écrit toute sa vie jusqu'à l'age de presque 90 ans:

(*) Son nom de famille etait da Silva Garrett: c'est l'usage au Portugal de le changer par motif de religion. Il etait oncle du jeune litterateur de Almeida Garrett.

sermons, not more distinguished even for their pure morality than for the sublimity of their eloquence and the taste with which they are composed, are among the best of his works. The manuscripts are still preserved in the national library at Lisbon and it is to be lamented that they should so long have remained concealed there, without being given to the public. It is said that the Fr. Joseph was deeply versed in English literature, and that in his writings he has endeavoured to imitate the style of Blair, of whose peculiar manner he was a great admirer.

But if we are to compare him with Blair, still more just is it, perhaps, to compare with our own mighty Johnson the Portuguese bishop, D. Alexandre da Sagrada Familia, whose family name, da Silva Garrett, according to a Portuguese custom, was thus changed from a religious motive. He was the uncle of the Chevalier de Almeida Garrett, whom we are proud to reckon among the number of our literary friends. This amiable and learned prelate, after having discharged his episcopal functions at Angola, a Portuguese colony and town in Africa, died bishop of the Azores. He was an ecclesiastic of a truly apostolical character, and passed through a stormy / p. 550 / life exposed to persecutions of every kind. He had the courage, and it is an honour to his name, to dispute the authority of the Pope; he combated likewise the pretensions of the Pope's nuncio at the Portuguese court established in Rio Janeiro, with respect to the confirmation of bishops; asserted, likewise, the ancient discipline and the authority of the metropolitans; and, in fact, showed himself altogether worthy the character and the independence of a Christian bishop. Did the Portuguese church possess bishops at this day of such elevated character, she would speedily release herself from the barbarizing thralldom of the papal court, and be no longer the slave of her spiritual and temporal despotism. D. Alexandre was the author of many literary essays, of some translations of some works likewise upon the ecclesiastical law, a very remarkable essay also on the celibacy of the priesthood, and a collection of sermons which may be justly put into comparison with those of Vieyra. They are very much in the style of those published as Dr. Johnson's by Samuel Hayes, an usher at Westminster, who won for many years the Seatonian prize. Johnson wrote them, we may observe, for his friend, Mr. Taylor. He was likewise the author of a dictionary of the Portugue-

mais tout rest enseveli dans de mains particulieres; la cen-
sure, l'abominable censure n'a pas permis la publication
de ces tresors. C'est d'un proche parent de cet grand homme
que j'ai eu ces informations tres curieuses et tres interes
santes.

Le pere Caldas ecclesiastique aussi est un poete de la
fin du dernier siecle; cet homme d'une religion pure et e-
clairée professait les idees les plus liberales et avait
cette franchise et cette liberte dans la pensée et dans le
style qui paraissent ne devoir appartenir qu'aux habitans
d'un pais libre, a des citoyens. -- Aussi ses poesies/p.47/
estimables n'ont été imprimées qu'a Paris. Ses modeles et ses
poetes favoris etaient notre Milton, l'allemand Klopstock, et
la Bible. Et apres, Milton et Klopstock je crois, je suis sur
qu'aucun poete n'a chanté dans l'harpe de David des cantiques
aussi sublimes que ceux de Caldas.

Domingos Maximiano Torres a aussi ecrit dans le genre
biblique; mais le plus estimé de ce poete ce sont les can-
zonnette dans le style italien du Metastazze qui vraiment sont
etonantes pour la beauté, le fini, la douceur, l'elegance.
Ce sont les belles melodies de Th: Moore dans une langue
plus sonore et plus pliante.

Nicolau Tolentino est à certains egards le Boileau et
le Pope des Portugais. Ses satyres, ses epigrammes, ses poe-
sies badines de societé sont tres belles et d'un gout exquis.
Le portugais les estiment beaucoup: et le chevalier de Al-
meida Garrett, dans l'ouvrage que nous avons cité au commen-

se language, which is considered to be a perfect work of its kind, and to be extremely rich in words. Indefatigable in his labours for the public advantage, he continued his laborious pursuits as author to the age of ninety: but alas! all his various productions remain concealed in the hands of individuals; the Censure, that abominable and inveterate enemy of literature, not allowing these treasures to see the light of day. These interesting particulars connected with the life and writings of this eminent and learned prelate, this distinguished ornament of the Portuguese church, were communicated to us by one of nearest relatives, and we have judged them worthy of a place in this review of the literary history of Portugal.

The Father Caldas, an ecclesiastic likewise, is a poet of the /p. 551 /end of the last century. His religious notions were pure and enlightened; he entertained and openly professed the most liberal ideas, and always uttered his sentiments with a frankness and a freedom of expression that people are accustomed to hear only in countries enjoying the blessings of a constitutional government. Thus his poems, estimable as they are, were obliged to be printed at Paris. His models and favourite poetes were the Bible, our Milton, and the German Klopstock; and we venture to affirm, upon the most credible authority; that, after Milton and Klopstock no poet has taken up the harp of David with so masterly a hand as Caldas in his imitations of the psalmist.

Domingos Maximiano Torres has likewise imitated the sublime style of the holy writings; but the most esteemed productions of this writer are his Canzonets, which are written in the manner of Metastasio. The beauty, the finish, the softness, the elegance, with which they are written, give them a very high rank on the scale of Portuguese literature. They are the beautiful melodies of a Moore, or of a Haynes Bayly, but clothed in a language still more sonorous and smooth.

In many respects, Nicolau Tolentino may be considered as the Boileau and the Pope of the Portuguese. His satires, his epigrams, and poems, quite social trifles, are nevertheless very pretty, and written with good taste. He is much esteemed by his countrymen; and our friend the Chevalier de Almeida Garrett, in his work, which we have already noticed at the commencement of

ce- / p. 48 / ment de ce chapitre en fait une peinture charmante.

Ce dernier siècle (le XVIII) finit pour l'histoire littéraire du Portugal avec deux noms très remarquables, ceux des deux poètes les plus fameux de la littérature moderne portugaise, Bocage et Francisco Manuel. Quoique le dernier ne soit mort qu'en 1818 et le premier en 1805 ils appartiennent cependant au siècle dernier, et nous commencerons le siècle XIX avec les auteurs vivants et contemporanés.

Bocage était un fameux et extraordinaire improvisateur qui a charmé et étonné ses compatriotes par la facilité de ses vers, la cadence, la beauté, la richesse de ses rymes. Son talent extraordinaire s'est toutefois perdu dans les sonnets, les poésies fugitives, et quoique ayant tenté la tragédie, le drame et autres ouvrages de plus longue haleine, il n'a jamais rien / p. 49 / fini. -- On estime beaucoup ses traductions de Delile, d'Ovide, et autres. Il a aussi traduit Gil Blas en prose, et on le dit très bien. Son style poétique cependant manque de vérité, de nature: ce sont des beautés factices, il ne peignait point d'après nature, mais d'après les autres peintres. Il a outré la nature et les passions: on l'a applaudi dans le premier étonnement, on l'oubliera après.

Sa renommée a cependant été si grande parmi les Portugais qu'elle a balancé celle du fameux lyrique Francisco Manuel, qui échappé au griffes des inquisiteurs de Lisbonne a vécu à Paris jusqu'à l'âge de 90 et quelques années, cultivant toujours les muses. On a publié à Paris dans les derniers ans de sa vie une collection complète de ses œuvres en douze volumes in 8vo. Il a essayé pres- / p. 50 / presque tous les

this sketch, has given us a captivating description of his writings, and has enabled us to comprehend their merits most fully.

The eighteenth century closes the literary history of Portugal with two very remarkable names, -- two poets the most celebrated in the modern literature of Portugal, -- Bocage and Francisco Manoel. Though the death of the last-mentioned took place so recently as in 1818, and that of the first occurred /p. 552 / in 1805, both of them seem to belong to the last age; and therefore we shall commence our review of the state of literature in Portugal early in this century, with their names, as cotemporaneous authors.

Bocage was a celebrated and extraordinary improvisatore; he charmed and astonished his countrymen by the soft cadence, the beauty, and the richness of his rhymes, and the facility with which he produced his verses. He wasted, however, his extraordinary talents in writing sonnets and fugitive pieces; and although he attempted the dramatic style and adventured upon works of still higher grade in the scale of literature, he never finished one of his literary attempts. His translations, however, of Delille, of Ovid, and of some other poetical writers, are highly esteemed, and his prose version of Gil Blas is likewise much praised by the Portuguese. Still, it must be observed that the style of his poetry is deficient in the true colouring of nature; all his beauties are of an artificial kind; he is not, in short, the faithful copyist of nature, but the imitator of other painters. He has outraged nature, and all the natural passions; and thus, though the astonishment of his reader may at first be such as to concede him a portion of applause, he will soon forget him when that impression has worn off. Notwithstanding, however, all these defects in the style of his compositions, his reputation has been sufficiently great among the Portuguese to balance that of the celebrated lyrist, Francisco Manoel, who fortunately escaped the bloody fangs of the Lisbon Inquisition, and lived at Paris to the age of more than ninety years, the constant suitor of the Muses. A complete collection of his works was published at Paris, in twelve octavo volumes, during the latter years of his life. There is scarcely a species of poetry which he has not attempted.

genres de poesie; mais c'est le genre lyrique qu'immortalise son nom. Dans le genre molle atque facetum, quoique imitant Horace il l'a presque toujours surpassé. Dans le genre heroique et sublime il n'a imité personne c'est une creation nouvelle, ce sont des pensées, des beautés neuves et dont on n'a pas d'idée dans aucune autre langue.

Je renvoie encore une autrefois le lecteur au Parnaso Lusitano du Chevalier de Almeida Garrett; il y trouvera ce que le manque d'espace on' empeche de traiter plus au long une analyse tres courte, mais tres complete de cet auteur dont la renommée, quoique contemporanée, ne serait pas moins grande que celle de Byron et d'autres poetes modernes si son merite n'etait pas confiné dans une langue peu connue. Francisco Manuel etait l'ami intime du fameux poete /p.51/ francais De la Martine, une des meditations poetiques du jeune barde lui est adressée.

Nou en sommes avec notre resummé de l'histoire litteraire du Portugal au commencement de ce siecle XIX ou nou vivons pour etre les temoins des plus extraordinaires mouvements de l'espece humaine.

Quoique forcés par un gouvernement bigot oppressif, cruel et demoralisé a se tenir en arriere des grandes notions civilisées, les Portugais ont cependant lutté contre les difficultés et les entraves qu'on leur opposaient, et le genie entrepeneur et litteraire de lovation percait malgré tout cela.

Un grand nombre de volumes des transactions, et memoires de l'Academie Royale de Lisbonne prouvent qu'elle ne

but it is his success in lyric poetry which has immortalized his name. In the style of the "molle atque facetum," he imitates and almost surpasses Horace. In the /p. 553 / heroic and sublime he follows no master, but is perfectly original; he forms a new creation of his own; the thoughts, the beauties of his style, are here all perfectly new, and are borrowed from no other language. They are the genuine inspirations of the original spirit of Portuguese poesy.

We must again refer you to the valuable work by our friend the Chevalier de Almeida Garrett, the "Parnaso Lusitano," in order that you may be able to supply the several defects and deficiencies which, from our very limited space, will be found to characterize our own feeble attempt at conveying to you a general idea of the literature of Portugal. There you will find a brief, but most complete analysis of the works of the author whom we were last noticing. The reputation of Francisco Manoel, though cotemporaneous, would, according to the Chevalier, not be inferior even to that of Byron, and that of other modern poets, had it been his good fortune to compose in a language ~~now~~ generally known in Europe. Francisco was the intimate friend of the celebrated modern French poet, De la Martine, and one of the "Poetical Meditations" of this youthful bard is addressed to the Portuguese poet.

At length we have arrived, in our review of the literary history of Portugal, at the commencement of the nineteenth century, in which we are living, and in which we have become the witnesses of the most extraordinary advances made by the whole human race in civilization, and of the rapid progress of the human mind towards perfectibility.

Although compelled by a bigoted government, at once oppressive, cruel, and demoralized, the Portuguese sees himself thrown out of the rank of civilized nations, and standing behind them all in the progress to improvement, he still struggles against the difficulties and the obstacles which the government has thrown in the way of his moral and intellectual happiness. The enterprising genius and the literary/p.554 / character of the Portuguese nation still force their way through the clouds which overhang it. A great number of volumes of memoirs and philosophical transactions,

restait pas oisive. Des investigations sur l'archeologie nationale, des essais sur une infinité d'objets litteraires des memoires / p. 52 / tres savants et tres philosophique sur divers parties du droit, de la physiques, des questions les plus delicates des mathematiques, de la botanique, la zoologie _ _ _ _ _ prouvent qu'il y avait des grands talents et beaucoup de savoir dans cette academie.

Mr. de Hockler (aulourd'hui Baron Praya) a ecrit l'histoire des mathematiques en Portugal: son ouvrage est tres estimé. Tres agé et infirme, il vit encore pendant Mr. Brotero, presque centenaire, est un botaniste du premier ordre; son nom est dans la liste de presque toutes les academies de l'Europe. Il a publié la Flora Lusitana, un ouvrage elementaire sur la Botanique, plusieurs memoirs savants sur le meme objet, et a fait beaucoup de decouvertes dans sa belle science, qui sont connues de tous les professeurs et meme de beaucoup d'amateurs. / p.53 / Ce vieillard respectable vit d'une modique pension mal payée qu'on lui donne comme directeur du Jardin Zoologique et des plantes du Roi à Belem. Il a ecrit beaucoup d'autres ouvrages outre ceux que je viens de nommer: le gouvernement s'est engagé à les publier; mais, comme dans tous ces engagements, le mepriable gouvernement de ce pais n'a pas tenu sa parole. Outre son grand savoir et son telent superieur, Mr. Brotero a le merite d'ecrire sa langue avec une purete et une beauté de style peu commune aux professeurs des sciences naturelles qui pour la plupart mepriisent ces avantages exterieures.

Mais le plus grand homme du Portugal est surement l'illustre Abbé Correa da Serra botaniste du premier ordre, litterateur distingué et patriote zelé. Ce grand homme a été, comme tous les talents dans ce malheureux pais, per-

published by the Royal Academy of Lisbon, prove that the intellectual powers of the kingdom are not yet quite extinguished, and that the taste for the useful research still survives. The investigations of the national archæology, an infinity of essays upon all sorts of literary subjects, very learned memoirs and philosophical treatises upon different questions of law, the most delicate and abstruse questions in the mathematics, botanical and zoological works, are a sufficient testimony that the Academy of Lisbon is neither deficient in industry, knowledge, or talents, well and usefully directed.

Senhor Francisco de Borja Garçaõ, now known as the Baron Praya, has written a history of the mathematics in Portugal, a work held in general estimation by his countrymen. He still lives to enjoy his fame, although oppressed by age and numerous infirmities.

Senhor Brotero, who has attained nearly the age of a hundred years, is considered a first-rate botanist, and his name will be found included in the list of almost every academy in Europe. His two productions, the "Flora Lusitana," and an elementary work on botany, are highly esteemed. He is the author, also, of many learned treatises on the same subject, and indeed it is his glory to have made several discoveries of great importance in that beautiful and popular science. This respectable literary Nestor subsists on a very moderate pension, and badly paid, to which he has been nominated by the government, as the director of the zoological garden and of the botanical garden of the king at Belem. Besides those works which we have noticed, he has written many others under an engagement given him specially by the government. In addition to his extensive knowledge and superior talents, Senhor Brotero has the merit of having employed a purity of diction in his writings, and a beauty of style, not often to be met with in the productions of the professors of natural sciences, who, for the most part, despise those exterior advantages.

The most distinguished author, however, known at present in Portugal, is without doubt the celebrated Abbé Correa de Serra, distinguished not less for his profound knowledge as a botanist, and his general literary acquirements, than for the zeal of his patriotism. Like all the other great men of his country who have desired the national renovation, he has been persecuted with the most inveterate cruelty. The various

secuté cruellement. Les volumes publiés par la Societé Royale de Lisbonne sont plein des ses travaux. Refugié d'abord en France, il a été à Paris un des collaborateurs du célèbre journal (Review) intitulé Archives litteraires de l'Europe; / p. 54 / L'Institut de France, ce corps à jamais celebre, l'a vecu en son sein comme membre de cette academie illustre. Plusiers de ses ouvrages ecrites à Paris ont été publiés en Français. Avide de connaissances et d'etendre sa sphere immense de ses lumieres, l'Abbé Correa da Serra passa en Amerique et vecu plusieurs anneés aux Etats-Unis. Il y pu-blia divers de ses ouvrages sur la botanique en Anglais, langue qui lui etait aussi tres familiere. Apres avoir sem pli le monde de son nom, il fit rougir le gouvernement de sa patrie de faut d'ingratitude: ce fut alors que le dernier Roi Jean VI. etant à Rio de Janeiro, le nomma son chargé d'Affaires à Washington, ou il resta quelques années.

La revolution du Portugal en 1820 rapella le savant patriote à son sol natal. La ville de Lisbonne rendit hom-mage à ses talents et à ses vertus en le nomant son repre-sentant / p. 55 / aux Cortes. Dans un age tres avancé et plein d'infirmités il soutint neanmoins sa place de deputé avec honneur. Il ne survecu pas a cette liberté ephemere de son païs. Il est mort en 1823 a la ville das Caldas. Ses cendres ont été deposeés sans aucune honneur funebre au ci-mittiere public, comme celles du Camoens. Comme le celebre mallai Antonio seul ami de son maitre (le chantre des Lu-siades), -- l'Abbé Correa da Serra n'eut d'autre ami por l'assister dans ses deriners moments, ni d'autre ^(anglice) mourner pour accompagner son corps à la tombe qu'un pauvre petit sacristain de la paroisse du village qui s'avait epris d'admiration et de respect pour le respectable vieillard. Une

works published by the Royal Society of Lisbon are filled with the result of his labours. Taking refuge in France, he soon became a writer in the celebrated review entitled "The Literary Archives of Europe." The Institute of France, of whose distinguishing justice and eminent liberality of feeling our own celebrated chymist, Mr. Farrady, can speak, received the Abbé as a brother, and instantly enrolled him a member of their illustrious Academy. Many of his works, written during his sojourn in Paris, were published in the French language. Desirous of extending the sphere of his knowledge, the Abbé visited America and passed several years of his life in the United States. He has published a work on botany in the English language, with which he was quite familiar. After having made his name long known to the literati of Europe, the government of Portugal began to blush for its ingratitude and neglect of so illustrious a man; and accordingly, a decree of Don John VI., who was then with his court at Rio Janeiro, appointed him the Portuguese chargé d'affaires at Washington, where he continued to reside for some years. The revolution which occurred in Portugal in the year 1820, was the means of recalling the illustrious and learned patriot to his own country. The city of Lisbon was forward to recognize his talents and his virtues, and chose /p.556/ him for her representative in the newly-constituted Cortes; and although nearly borne down with age and infirmities, he performed the duties of deputy with distinction and honour. He was not destined long to survive the ephemeral liberty of his country, for he died at Caldas da Rainha in the year 1823. Like those of the immortal Camoens, the perishable remains of the Abbé Correa da Serra were deposited in the public burial-ground, without any funereal honours; and as the illustrious author of the Lusiad found but one friend in his extremity, whose name deserves to live with that of his master, the faithful Malay, Antonio, just so our unfortunate Abbé was destitute of friends in his last moments; nor had he one other mourner to accompany his remains to the tomb, save the humble sacristan of his parish church, whose affection and admiration had been won by the greatness of his talents. A cross, rudely formed of wood,

croix rudement formée de planches de bois avec l'inscription -- Correa da Serra -- est le seul monument de tant de gloire! Et c'est le petit sacristain qui a erigé ce monument!!!

Le docteur Constancio resident à Paris ou il a été le principal redacteur d'une / p. 56 / revue portugaise intitulée -- Annaes das Sciencias e das Artes -- est encore un savant naturaliste et litterateur distingué. Il a reçu le grade de docteur à l'université d'Endimburg, et outres ses publications portugaises, il a imprimé à Paris des traductions francaises de nos economistes politiques les plus celebres ^(anglais). Ces traductions sont tres estimés en France et Mr. Constancio ecrit l'anglais et le francais comme sa langue maternelle.

La Chymie à aussi son temple en Portugal; et outre les etablissements et les chaires publiques de cette science à l'université de Coimbre, il y a des lectures publiques annuelles à Lisbonne. Le jeune savant Mr. Mouzinho d'Albuquerque y donne ces lectures dans lesquelles et dans d'autres ouvrages qu'il a publié on voit qu'on n'est pas en arriere en Portugal des plus sublimes mysteres de cette grande et toute / p.57 / nouvelle science qui a changé et entierement changé la face des choses humaines. Ces lectures sont attendues par la jeune noblesse, par tout ce qu'il y a de notable à Lisbonne-- encore des dames, et nous y avons remarqué avec plaisir la respectable et vieille marquise de Alorna, plus connue comme Contesse de Oyenhausen.

with the simple inscription on it, "Correa da Serra," (verbum nil amplius,) is the only monument which attests to the world the glory of him who bore that name. It was the last effort of the poor sacristan to rescue that name from oblivion; and simple and affecting as it is, it will speak to all posterity, and wherever Correa da Serra is revered, there will this genuine tribute of homage to a being of superior order be mentioned with applause.

Doctor Constancio, who was the principal editor of a Portuguese review published at Paris, under the title of "Annaes das Sciencias e das Artes," is still much valued as a distinguished writer and learned naturalist. The degree of doctor was conferred upon him by the university of Edinburgh, where he published a periodical paper entitled "The Ghost." In addition to his publications in the Portuguese language, he committed to the Paris press translations in French of four most celebrated English political economists, which are much esteemed in France. The French and English languages are as familiar to Dr. Constancio as the Portuguese.

/p. 557 / Chemistry has likewise been a favourite study in Portugal. Besides the public establishments and professorships of this science in Coimbra, public lectures on the subject are annually given to large classes in Lisbon. In the published lectures of the young professor, Mr. Mouzinho d'Albuquerque, and in the other works which he has given to the world, sufficient proof is afforded of the advances made by the Portuguese in the mysteries of this science, which has produced such revolutions and changes in the world. His lectures are attended by many of the young nobility, and, in fact, by most of the respectable youth in Lisbon, and even by many ladies, among whom is frequently seen the aged Marchioness Alorna, better known, perhaps, as the Countess Oyenhausen.

Cette dame, chef d'une des plus nobles maisons de l'Europe à cultiver les sciences et les lettres avec un talent et un gout que l'on fait remarquer et honorer dans les principales cours du Continent où elle a voyagé. Elle a publié une traduction de l'art poétique d'Horace et une autre de l'Essay sur la Critique de Pope qui sont très estimés.

Elle était l'amie de la célèbre M^{me} de Staël et du philosophe allemand Kant, qui tous deux l'honoraient beaucoup. Cette dame / p. 58 / presque nonagenaire et infirme retient encore tous les charmes de l'esprit: sa conversation est la plus agréable et instructive, et elle la maintient dans presque toutes les langues civilisées de l'Europe. Sans tomber dans le ridicule des bluestockings ou des femmes savantes, elle a des connaissances si variées et un tact si fin et si exquis qu'on est forcé de l'admirer.

D. Miguel n'a pas oublié de persécuter les talents, l'amour de la liberté constitutionnelle, et la loyauté de cette véritable matrone portugaise.

Mr. Silvestre Pinheiro, diplomate portugais assez connu, est l'auteur d'un Essay sur la Psychologie dernièrement publié en Français à Paris et très bien accueilli des savants. Cet ouvrage avait déjà paru en Portugais, quoique un peu différent de l'édition française.

On doit faire honorable mention de Mr. Moira LL. D. qui a beaucoup voyagé en Angleterre et beaucoup étudié nos jurisconsultes anglais, notre /p. 59 / procédure judiciaire, et qui a dernièrement publié à Lisbonne un ouvrage très intéressant sur les Loix, les magistrats et les jugements en Angleterre. Cet ouvrage estimable est écrit avec beaucoup d'impartialité, et paraît être très populaire au Portugal.

On attribue aussi au Dr. Moira un ouvrage anonyme intitulé Cartas

This distinguished female, the head of one of the most illustrious families in Europe, has during a long life cultivated the sciences and the belles-lettres, with a talent, an ardour, and a taste, which have procured for her honourable reception at the different courts which she has visited on the continent. She has published a translation of the *Ars Poetica* of Horace, as likewise of Pope's essay on criticism, both of which are much esteemed in Portugal. She was the intimate friend of Madam de Staël, and of the German philosopher Kant, and was highly valued by both. Though arrived at the age of ninety, and borne down by numerous infirmities, she still retains all the charm and the powers of her mind; her conversation is at once brilliant, instructive and agreeable; she is able to converse in almost all the languages of civilized Europe; and she displays her varied acquirements with exquisite taste and tact, and without a trace of blue-stocking pedantry.

Mr. Sivestre Pinheiro, a Portuguese diplomatist of considerable reputation, is the author of an essay on Psychology, which has been lately published at Paris, and has been well received by the French literati. This work had already appeared in the Portuguese language, and in a somewhat different form from the French edition. Honourable mention should /p. 558 /here likewise be made of Mr. Moira, LL. D., who has travelled much in this country, and has devoted the greater portion of his time in England to the study of our judiciary system, and the pleadings in our courts of law. He has lately published at Lisbon a very interesting work on the state of the law, the magistracy and legal decisions in England, which is written with great impartiality, and promises to become very popular in Portugal. An anonymous publication, entitled " *Cartas de Americus*," is also attri-

de Americus publié à Londres sur la politique les loix et la constitution britannique.

Parmi les auteurs portugais vivants on doit mettre au premier rang le savant et l'aimable éveque de Coimbra D. Francisco de St. Lewis. Il a reçu ses grades de Docteur à l'université de Coimbra tres jeune, y a été professeur, puis fait eveque, a été nommé Recteur de l'université. Tres zélé, quoique tres moderé, patriote il a pris part aux evenements de 1820. A la reaction du despotisme en 1823, on l'a persecuté, on l'a relegué au fond d'un convent. Il /p. 60 / en est sorti en 1826 appellé par le peuple aux fonctions de de puté. La regencie l'a choisi pour president de la chambre des deputés. Emploi honorable qu'ila exercé on ne peu pas plus noblement.

C'est un homme d'une figure insinuante et qui revient, dans la force de l'age, d'une conversation attraiante, d'une douceur et d'une affabilité qui enchantent. C'est un savant et un litterateur tres respecté, et le plus respecté de touts en Portugal; on n'en parle qu'avec un respect et un attache ment sincere et profond: on le revere par tout. Il a publie un dictionnaire de synonimes de la langue portugaise, un essay sur les antiquités de la celebre abbayé de Batalha, divers memoires litteraires tres estimeés et tres utiles. On le dit le plus pur et le plus correct ecrivain de sa langue. Tant qu'un etranger peut en juger il y a vraiment un charme particulier dans sa diction.

/ p. 61 / Comme de raison, D. Miguel a honoré ce vertueux prelat des honneurs de la proscription. On l'arracha de sa paisible maison à Lisbonne, et conduit entre des soldats il a été felegué comme um scelerat aux montagnes horribles de la sierra d'Ossa en Alentejo.

buted to his pen, in which he treats of the polity and constitution of Great Britain.

Among the modern literati of Portugal, it is but just that we should place in the first rank the learned and amiable bishop of Coimbra, Francisco de St. Luis. He took the degree of doctor in his university at an early period of life, and then became professor. Subsequently he was advanced to episcopal rank, and in process of time became rector of the university. A zealous, but yet temperate patriot, he took a decided part in the events of 1820. When the re-action took place in 1823, he became the immediate object of persecution, and at length was immured in the cell of a convert, in which he was confined a close prisoner until the year 1826, when the nation called him to perform the duties of deputy, and the regency appointed him president of the lower chamber, where the integrity of his principles and the firmness of his character excited the public admiration. Those who are personally acquainted with the learned bishop describe him as possessing an imposing figure, attractive powers of conversation, a mildness of temper, and an affability of manner, which enchant all who approach him. No literary character in Portugal at present is so much respected as himself, and his name is never mentioned in the literary circles of Lisbon but with reverence and affection; in fact, he is the idol of the Portuguese nation. He is the author of a dictionary of synonyms in the Portuguese language; of an essay on the antiquities of the celebrated abbey of Batalha, as well as of several literary/p.559/ dissertations, which are in considerable repute. His style of writing is said to be quite an example of purity and correctness; at least, as far as a stranger may offer an opinion, his diction appears to possess a peculiar charm. It was natural to expect that the learning and the virtues of this excellent prelate would entitle him to the honour of proscription at the hands of D. Miguel; and, in truth, he has been dragged from his peaceable residence and the scene of his useful labours in Lisbon, and conducted by an armed band into banishment, like a criminal and placed amid horrid fastnesses in the mountains of the Serra d'Ossa, in the Alenteio.

Parmi les poètes vivants on remarque Mr. Castilho qui quoique aveugle presque du berceau a cependant cultivé les lettres, et a été favori des Muses. -- Ses heroides dans le genre d'Ovide est ce qu'il a publié de plus remarquable. Quelques poésies peu estimées généralement montrent du talent dans le jeune poète. En général il manque d'originalité et de vérité de pinceau: ses vers sont très bien tournés quoique monotones; et c'est à l'harmonie de ses vers qu'il doit sa renommée.

Le padre José Agostinho de Macedo est un libelliste infame qui dans /p.62 / tout autre pays serait condamné au pilori. C'est un vrai moine defroqué. On ne conçoit pas l'hardiesse et l'effronterie de ce charlatan effronté. Il monte en chaire et débite d'un ton emphatique et dans un style boursoufflé les miracles de Notre Dame du Buraco; et la cannaille et la petraillie d'applaudir; il crie contre les Franc-maçons et les constitutionnels, compare D. Miguel à N. S. Jésus Christ, la vieille Reine Messaline à la Sainte Vierge; et quand on devait punir par les verges des profanations et des blasphèmes si horribles, la faction apostolique proclame le padre Agostinho le grand homme, le savant et le saint du Portugal!

La nation le déteste en général et les gens sages de tous les partis/p. 63 / le méprisent: mais il faut avouer qu'il a du talent et des connaissances en littérature, mais un goût faux et dépravé qui lui fait entreprendre et publier les choses les plus ridicules et les plus absurdes.

Comment croira-t-on que ce moine effronté a osé décrier le Camoens toutes les beautés des Lusiades, et pour prouver que lui même était plus grand poète que le Camoens, a publié une épopée sur le même sujet qu'il intitula d'abord Gama et puis Oriente ? -- Ce grand poème monachal qui devait surpasser et anéantir les Lusiades, est l'assemblage le plus monstrueux du boursoufflé du ridicule, du bas, de l'absurde qu'on puisse imaginer. -- On le méprisait comme il méritait, malgré tous les efforts du parti apostolique et monachal.

Cet atrabilaire écrit toujours, c'est à dire griffonné du papier en /p. 64 / insul-

Among the living poets of Portugal may be remarked Castilho, who, though blind from his cradle, has nevertheless incessantly applied himself to the belles-lettres and the cultivation of the Muses. His " Heroides," in the style of Ovid, is one among the most remarkable of his works. He displays considerable talent in some other pieces of poetry, which, however, are not generally regarded as good; in fact he is very deficient in originality, and his mode of colouring is not after the truth of nature; his lines, though they are happily turned, perhaps, are monotonous, and it is only to the harmony of his verses that he is indebted for his poetical fame.

Among the modern writers of Portugal, we must not forget to mention Padre Jose Augustinho de Macedo; but at the same time we shall avoid all allusion to his religious and political fanaticism. He has presumed to decry the merits of Camoens, and to deny the beauties of the Lusiad; and has even gone so far, as to venture to publish a rival epic poem on the discovery of India, which he at first entitled " Gama," and subsequently " Oriente." This poem has been represented to us as not possessing any merit, and in fact to have been treated with almost universal neglect.

tant tout le monde, invectivant tous les auteurs morts et vivants, se disant soi même supérieur à tous en tout genre et à tous égards. -- C'est le favori des apostoliques et le poeta laureatus de l'usurpateur.

Il faut dire en honneur de la vérité que son poème intitulé La Méditation (A Meditação) a des morceaux très beaux et qui paraissent d'une autre plume.

Dans l'essai de Mr. le Chevalier d'Almeida Garrett (que nous avons souvent cité) sur l'histoire littéraire du Portugal il est fait mention d'un petit poème intitulé la promenade (o Passeio) dans le genre de Saisons de notre Thompson et des poèmes de Delile. L'auteur est Mr. da Costa e Silva qui vit très retiré, et est une espèce de philosophe qui fuit le monde. Il y a dans ce poème de grands défauts et de grandes beautés; de l'imagination et des pensées nouvelles.

/ p. 65 / Mais l'écrivain le plus remarquable et dont les ouvrages sont calculés pour exciter plus d'intérêt pour nous autres étrangers, c'est l'auteur de cet essai sur l'histoire littéraire du Portugal que je viens de citer, Mr. de Almeida Garrett. Encore étudiant à l'université de Coimbra, où il reçut les degrés de Docteur en droit (LL. D.), il a publié un poème didactique sur la peinture intitulé O Retrato de Venus (le portrait de Venus) accompagné d'un essai sur l'histoire de la peinture particulièrement en Portugal. Ce petit livre a fait plus de bruit dans le pays qu'aucun autre livre depuis près de cent ans. C'était au commencement de la révolution et du gouvernement représentatif qui a duré en Portugal jusqu'à 1823. Il y était parlé librement du pape et de la cour de Rome; on y exaltait le Christianisme pur et véritable, l'Évangile cette source sacrée de la morale et de la vertu: c'était après que toute la petraie apostolique cria au blasphème à l'hérésie on fit un apage, on écrivit des libelles, / p. 66 / on imprima des infamies; -- enfin on somma l'auteur, qui n'avait alors que 20 à 21 ans, pour comparaître devant le Jury (qu'on avait institué alors en Portugal seulement pour les crimes de la presse). L'accusation était contradi-

He is the author of another poem, entitled "A Meditação," to which, in point of ability, another character is assigned.

/p.560/ In the essay of the Chevalier de Almeida Garrett, which we have frequently quoted in this historical review of the literature of Portugal, we find a notice giving of a little poem, entitled "O Passeio," or the promenade, written in the style of our Thomson's Seasons, and somewhat in the manner of Delille. The author of this production is a Mr. Da Costa e Silva, who lives in profound retirement, as a true philosopher loves to do, avoids the toil and the turmoil of the world. The poem of which we are speaking is remarkable for great defects, as well as for great beauties; for splendid displays of the imaginative powers of the author's mind, and for novelties of conception.

It now only remains for us, in conclusion, to give a brief notice of the works published by the Chevalier de Almeida Garrett, to whose essay on the literary history of Portugal, prefixed to the collection of specimens of Portuguese poetry, printed at Paris in five volumes, we have already alluded.

His didactic poem, entitled "O Retrato de Venus," (the portrait of Venus,) preceded by a discussion on the art, more particularly as practised in Portugal, gained him considerable distinction whilst a student on the University of Coimbra.

It was published at the commencement of the revolution in 1820, when a representative government, as we have seen, was established in Portugal, and which continued in force down to the year 1823, when the sovereign resumed possession of despotic authority. The unmeasured freedom with which the young academic had animadverted in his work on the character of the Pope and the court of Rome, excited against him the hatred and vengeance of the apostolical party; and accordingly, he was cited before a tribunal, purposely established to punish offences of the press, to make answer to the contradictory charges of Deism and Atheism.

ctoïre en elle même puisqu'on l'accusait de deïste e d'athée au même tems. Le grand Jury en la faiblesse de trouver matière a proces; mais le petit jury, devant le quel l'auteur fut en personne défendre sa cause l'aquitta absolument. La défense de l'auteur est, diton, un plus bel ouvrage que le poëme accusé.

Le portrait de Venus courait de moins en moins, on se l'arrachait, on le vendait un prix énorme, le libraire profitant de l'occasion, et les dames surtout ne parlaient que du nouveau livre. Tel est le fruit de la persecution!

Il y a dans ce poëme des beaux vers, des pensées fortes, des tableaux bien dessinés: mais l'ensemble est bien loin de la perfection; c'est, on le voit bien, un ouvrage d'a /p. 67 / apprentis. L'auteur veut faire pompe de son erudition, de ses lectures; ça gâte l'ouvrage. L'idée du poëme est heureuse; mais il s'en faut de beaucoup qu'elle soit bien exécutée. -- Cependant c'est un ouvrage vraiment original et qui a donné quelque chose à la littérature du Portugal.

En sortant de l'université le jeune litterateur fut employé comme Chef de bureau au Ministère de l'interieur (something like senior clerk in the home departement); et, quoique tout adonné a ses hautes et importants fonctions, puisqu'on le chargea de la direction du bureau de l'instruction et education publique, il trouva du loisir pour publier sa tragedie Caton. C'est le même sujet que notre Adisson a traité. L'auteur avoue dans la preface qu'il a profité de quelques endroits du poete anglais. Mais surement la tragedie est absolument différente. Le plan, (the plot) est entierement divers; comme da-- les belles tragedies Romaines d'Alfieri, il n'y a pas /p. 68 / de femmes ni d'amouretes. Il n'y entre de passions humaines que l'amour paternel, l'amour de la patrie, celui de la gloire, l'ambition et rien de plus. Le plan de la piece est bien tracé dans les regles d'Aristotele, on voit que l'auteur a voulu imiter le genre et la maniere d'Alfieri.

The consequence of this priestly persecution was, as might well be imagined, the giving a greater degree of publicity and popularity to the " Retrato de Venus." With respect

to the poem itself, it /p.561 /contains without doubt some original conceptions, some beautiful imagery, with nervous diction and striking representations; but still, taken as a whole, it has little claim to the consideration of a perfect poem, and through all the author's display of reading and general erudition the faults of an inexperienced writer are discoverable.

Upon his removal from the university, Mr. Garrett was entrusted with a responsible situation in the home office, and during the intervals of leisure allowed from his important duties he composed his tragedy of " Cato." In the preface he admits that Addison furnished him with many of his happier ideas; but still his plan is totally different from that of our tragedian; and, like Alfieri in his beautiful tragedies, he employs in the composition of his drama neither female personages nor love-tales. The human passions which he makes subservient to his design, are those of the more exalted character of paternal love, patriotism, ambition and a thirst for glory. If the author may be said to have followed in this piece the classical rules of the Greek drama, it is equally evident that he has imitated the style of Alfieri. Among the native Portuguese the versi-

Les Portugais vantent beaucoup la versification; c'est à eux à en juger. L'auteur a mis en scène et en contraste les deux caractères de Caton et de Brutus. C'est la pensée la plus heureuse de son drame: les deux personnages sont bien dessinés et se soutiennent bien. Le dernier acte est faible comme dans Addison: il y a quelques défauts considérables, on tombe dans la déclamation quelquefois: il y a un personnage assez inutile, le fils de Caton Portus qui ne fait que débiter quelques lieux communs de très bonne morale, il est vrai, mais très fade, et très inutile! Je crois cependant que c'est la meilleure tragédie que les Portugais /p. 69 / possèdent, et qu'elle peut se mettre à la paire des bonnes tragédies qu'il y a en Europe.

Persecuté en 1823 l'auteur se réfugia à Paris et y publia son poème O Camões le Camoens, dont le sujet et le héros est le grand chantre des Lusiades le malheureux et le noble barde de la Lusitanie.

Ce poème assez extraordinaire est jeté dans un moule entièrement nouveau. L'auteur a chagré d'école: ce n'est plus le poète classique, le disciple des Grecs et des Romains; c'est le romantique, c'est le amateur de Shakespeare de Byron et de Scott, qui, sans les imiter, puisqu'il est parfaitement la manière. C'est un poète chantant un autre La vie aventureuse du Camoens, ses voyages, ses amours, son poème immortel, tout a servi à l'auteur pour en tirer des beaux tableaux. Il en a tissé un roman historique très simple, mais très intéressant, brodé des ornements poétiques / p. 70 / qui convenaient au sujet. Les Portugais estiment assez ce poème; mais je crois que s'il était traduit en anglais, quoique le sujet ne soit étranger, on lui ferait bien plus de justice.

Quelques temps après l'auteur publia à Paris aussi le roman poétique de D. Branca ou la Conquista dos Algarves (D. Branca ou la conquête des Algarves).

Je ne crois pas qu'on puisse comparer ce roman ou ce poème à aucune autre chose du même genre qu'on aie publié dans les langues connues,

fiction of the poem is much praised, and of course they must be the best judges of the harmony and euphony of which their language is capable. Perhaps the happiest idea of our poet is the contrast which he draws between the two characters of Cato and Brutus, both of which are well sustained. The last act is feeble, and is characterised by other considerable faults; sometimes he falls into useless declamation; and then he introduces a character perfectly uncalled for, the son of Cato, Portius, who does nothing more than utter some very common-place expressions about morality. Still, however, this tragedy has been favourably received in Portugal.

Driven from his country by the unrelenting persecution of the Absolutist faction in 1823, he took refuge at Paris, where/p.562/he published his poem, entitled " O Camões (Camoens,) the subject and hero of which is the immortal author of the Lusiad, the unfortunate bard of Lusitania. There is a novelty in the plan of this poem. Forgetting his old Greek and Roman masters, the author, without becoming the copyist, for he is perfectly Portuguese throughout, catches the manner of Shakspeare, and sometimes reminds us of the flexibility of Scott; at others, of the force of Byron. The adventurous life of Camoens, his voyages, his attachments, his misfortunes, and his immortal poem, have furnished some splendid pictures; the narrative is romantic, simple, and interesting; and the poetical ornaments are numerous and happily chosen. Admired as this poem is by the Portuguese, we might venture to promise success if introduced to us in an English dress.

The Chevalier's next publication was a poetical romance, entitled " D. Branca, ou Conquista de Algarve," (D. Branca, or the Conquest of Algarve,) a poem perfectly singular in its kind, and perhaps without example in any modern language. Though resembling in some slight degree the Orlando Furioso of

C'est bien quelque chose comme l'Orlando d'Arioste, c'est un peu aussi comme l'Oberon de Wieland: mais ce n'est nullement la meme chose ni le meme style, ni le meme genre. C'est du serieux, c'est du sentimental, c'est du burlesque, c'est du philosophique -- encore du merveilleux: puis des fées, des enchantements, des moines, des princes -- sans etre licentieux ni impie comme le D. Juan de Byron, c'est aussi extravagant mais D. Juan /p. 71 / est un tableau des moeurs modernes; D. Branca est une peinture antique: c'est du tems des guerres des Portugais avec les Maures qui s'etaient etablis en Espagne.

Je ne saurais porter de jugement sur un ouvrage si extraordinaire et si bizarre: j'y ai trouver des choses tres belles, les Portugais en disent les uns des merveilles, les autres de horreurs: le motif en es clair, on n'y a pas epargué les moines, ni le pape.

Rentrant en Portugal en 1826 l'auteur de Camoens et de Branca a abandonné les Muses, et s'addonara entierement à la politique, et à la defense et à la consolidation de la charte. Le Portugal doit surement plus aux efforts du Portuguez et du Chronista, deux journaux que Mr. Garrett etablit à Lisbonne et dont il etait le principal redacteur, qu'a toute autre chose l'esprit constitutionnel qui s'est propagé dans cette année et demie de gouvernement representatif / p. 72 / que les Portugias ont eu. D. Pedro et D. Maria da Gloria lui doivent surement davantage que à tous ses pairs du Royaume et à ses deputés pusilanimés.

Ces deux journaux. dont l'un paraissait tous les jours, l'outre tous les dimanches, etaient tres bien ecrits, le langage en etait simple, polli, mais ferme. On s'etonnait tant nationaux qu'etrangers de voir ecrire en Portugal avec tant de prudence et en metre tant de courage.

Le parti apostolique vit bien l'enemi qu'il avait à combatre, et comme il n'y avait pas moyen de l'intimider ou de le corrompre, on le mit en prison; et le Portuguez ; qui avait plus de deux mille sous-

of Ariosto, and in a little also the Oberon of Wieland, it possesses on decided character in common with neither. It is a curious combination of the serious, the sentimental, the burlesque, the philosophical, and the marvellous; and is aided by the introduction of fairies and enchantments, princes and monks. Without the license and impiety of the Don Juan of Byron, it is still equally extravagant; but Don Juan we should remark, is a picture of modern manners, while the D. Branca of Mr. Garrett is a representation of the ancient state of society. Its period of time is that of the Portuguese wars with the Moors who had established themselves in Spain. Since the Portuguese are divided in opinion about the merits of this poem, it would be hazardous for a foreigner to pass any positive judgement on its pretensions; but in one point we must be allowed to give our author unlimited praise, and that is for the bold reprehension of papal and monastic enormities.

/p. 563 / Restored to his country in 1826, by the establishment of the constitutional charter, the author of " Camões " and of " D. Branca " abandoned the Muses for the career of politics; and for the defence and consolidation of the charter, established the two public journals at Lisbon entitled " 'O Portuguez " and the " Chronista," both of which were written with great moderation of spirit, and in a

style simple, polished, and firm. They both met with a success unprecedented in the annals of public journals.

The apostolical faction, aware of the vigilant and powerful enemy with whom they had to deal, -- an enemy of their hateful principles, whom no force could intimidate, no proffered advantages corrupt, -- procured the suppression

cripteurs (chose etonante dans un pais de 3 millions d'hommes) cessa de paraitre . Ce fut un des premiers pas de la trahison pour preparer le chemin de l'usurpation à D. Miguel.

/p. 73 / Nous avons fait mention dans le cours de ce chapitre de l'Essay du meme auteur sur l'histoire de la litterature portugaise. Je pense que c'est ce qu'il y a de mieux ecrit sur le sujet. Il a ete imprimé à la tete d'une collection des chefs d'oeuvres, de la poesie portugaise imprimée à Paris en 5 volumes. Cette collection a été d'abord faite et dirigée par le meme auteur: il a cependant dernièrement declare qu'il n'en voullait l'honneur ni le blame, son plan ayant été alteré et changé en son absence de Paris.

Dernierement refugié à Londres, le Chev. de Almeida Garrett a publié un petit roman poetique intitulé Adozinda, precedé d'un essay sur l'ancienne poesie nationale et romantique du Portugal. Cet ouvrage doit etre precieux pour tous les litterateurs et archeologues.-- Ce sont exactement nos poemes de W. Scott, nos ballads et chansons de menestrels. -- C'est assez curieux pour un habitant du / p. 74 / nord de comparer les traditions, les superstitions, les croyances populaires des peuples du Sud. Je crois que cet ouvrage est le premier qu'on ait publié de ce genre dans les langues du Sud de l'Europe.

of these two gazettes, and effected the imprisonment of their editor; the first step taken by monkish treason to prepare the way for future commotions!

Latterly a refugee in London, the Chevalier de Almeida Garrett has published a little poem, entitled " Adozinda," preceded by an essay on the ancient national and romantic poetry of Portugal. It is singularly interesting for an inhabitant of northern Europe to compare with those of his own region the traditions, the superstitions, the popular persuasions, and creeds, of the nations of the south; and hence the value of this archæological treatise. It is, perhaps, the first work of the kind published in this country in one of the languages of the south of Europe.

The writer in the Quarterly Review, from whom we have quoted at the commencement of this essay, has remarked that the popular ballads of the Portuguese have perished. What a debt, therefore, shall we owe to Mr. Almeida Garrett, if by his assiduity they can be recovered! Perhaps he is also destined to effect a revolution in the poetry of Portugal, which stands as much in need of it as its actual constitution. It is true that the Portuguese have produced the best romance of chivalry in Vasco de Lobeira's " Amadis de Gaul;" the best chronicler in Fernam Lopez; one of the best historians in Bar- /p. 564 / ros, and one of the most eloquent writers in Vieyra; but they are behind all other nations in poetry: there have been, as we have seen, poets in abundance among them; but from the national taste and other causes, the Portuguese productions in this are inferior to those in the other departments of literature.

Tel est l'etat actuel de la litterature portugaise; il n'est pas florissant sans doute; mais on y voit des signes de force et de vie. Comme tout ce qui appartient a ce malheureux païs, elle gemit et souffre sous les poids de la tyrannie, du monachisme et ne vit que de ses glorieuses recordations du passé, et de ses esperances dans un avenir que surement la nation portugaise merite et qu'elle abtiendra tot ou tard.

Such, then, generally and briefly is the actual state of the literature of Portugal. Its condition, most assuredly, cannot be said to be flourishing; but still it gives evidence of inherent force and life. In the same way with every thing else connected with that unhappy country, it is borne down and overwhelmed at present by the grievous weight, the iron-handed tyranny of monachism and priestly despotism. Still the contemplation of its past glories must be cheering to those who take an interest in the destinies of the land that produced a Henry, a Gama, and a Camoens; and to them may light up the hopes of another era of glory for the nation, -- of brighter fortunes, deserved by the Portuguese people, and which we predict they will sooner or later obtain.

NOTA: Constan desta bibliografia as obras cuja indicação bibliográfica não foi referida por completo nas notas.

BIBLIOGRAFIA

I — OBRAS E MANUSCRITOS de Garrett consultados:

1. «Bosquejo da historia da poesia e língua portuguesa» in *Parnaso Lusitano, ou Poesias Selectas dos Auctores portuguezes antigos e modernos, illustrados com notas. Precedido de uma historia abreviada da lingua e poesia portuguesa*, Paris, em casa de J. P. Aillaud, 1826-27, 5 tomos [Tomo I, 1826].
2. «Esquisse d'une histoire littéraire du Portugal», manuscrito 82 do *Espólio*.
3. *Obras Completas*, grande edição popular, ilustrada, Prefaciada, Revista, Coordenada e Dirigida por Theophilo Braga, 2 vols., Lisboa, Empreza da Historia de Portugal, 1904.

II — OBRAS CONSULTADAS:

1. ADAMSON, John, *Memoirs of the Life and Writings of Luis de Camoens*, 2 vols., Londres, Longman, Hurst, Rees, Orme, and Brown, 1820.
2. AMORIM, Francisco Gomes de, *Garrett, Memórias biographicas*, 3 tomos, Lisboa, Imprensa Nacional, 1881-84.
3. BOUTERWECK, Friedrich, *History of Spanish and Portuguese Literature*. Translated from the original German by Thomasina Ross. vol II, Londres, Boasey and Sons, 1823.
4. CASTRO, P^oJoão Baptista de, *Mappa de Portugal antigo e Moderno*, pelo padre [...], tomo I, parte I e II, 3^a edição revista e acrescentada por Manuel Bernardes Branco, Lisboa, Typographia do Panorama, 1870 (1^a ed., 1742).
5. COELHO, A. do Prado, *O «Romanceiro» de Garrett*, Introdução, selecção de textos e notas de [...], Clássicos Portugueses, Lisboa, Livraria Clássica Editora, 1943.
6. DENIS, Ferdinand, *Résumé de l'Histoire Littéraire du Portugal, suivi du résumé de l'Histoire Littéraire du Bresil*, Paris, Le Cointe et Durey, Libraires, 1826.
7. ESTORNINHO, Carlos, «Garrett e a Inglaterra. Reminiscências inglesas na vida e obra de Almeida Garrett» in *Revista da Faculdade de Letras*, tomo XXI, 2.^a série, N.º 1, Lisboa, 1955.
8. KINSEY, W. Morgan, *Portugal Illustrated*, Londres, Treuttel, Würtz, and Richter, 1829 (1.^a ed. 1828).
9. LAWTON, R. A., *Almeida Garrett, L'intime contrainte*, Paris, Didier, 1966.
10. LIMA, Henrique de C. Ferreira, *Inventário do Espólio Literário de Garrett*, Coimbra, Publicações da Bibliotheca Geral da Universidade, 1948.

11. MALPIQUE, Cruz, *História de um Elegante do Romantismo*. «Uma Biografia de Garrett), 1799-1854, Porto, Livraria Progredior, 1954.
12. MARTINS, Isabel Oliveira, *William Morgan Kinsey: Uma Ilustração de Portugal*, Lisboa, Edições 70, 1987.
13. MONTEIRO, Ofélia Paiva Monteiro, *A Formação de Almeida Garrett, Experiência e Criação*, 2 vols., Coimbra, Centro de Estudos Românicos, 1971.
14. OSÓRIO, João de Castro, *Almeida Garrett, Doutrina Restauradora Nacional*, Selecção, prefácio e notas de [...], Lisboa, Edições Panorama, 1959.
15. RAITT, Lia Noémia Rodrigues Correia, *Garrett and the English Muse*, Londres, Tamesis Books Limited, 1983.
16. SILVA, Agostinho da, *Doutrinas de Estética Literária por Almeida Garrett*, Prefácio e notas de [...], Lisboa, 1938.
17. SISMONDI, J. C. L. Simonde de, *De la littérature du Midi de l'Europe*, 4 tomos, Paris, Treuttel et Würtz, 1813.
18. SOUTHEY, Robert, «Extractos em Portuguez e em Inglez com as Palavras Portuguezas propriamente accentuadas para facilitar o Estudo d'aquella Lingoa», in *The Quarterly Review*, vol I, n.º 2, Londres, W. Gifford, 1809.
19. WALTER, Félix, *La Littérature Portugaise en Angleterre à l'époque romantique*, Paris, Librairie Ancienne Honoré Champion, 1927.