

elegiac idyllic element unfortunately predominated too long in the literature of the Spaniards and Italians. It required all the freshness of delineation which characterized the adventures of Cervantes's Knight of La Mancha to atone for the Galatea of the same author. Pastoral romance, however it may be ennobled by the beauty of language and tenderness of sentiment manifested in the works of the above-named great writers, must, from its very nature, remain cold and wearisome, like the allegorical and artificial productions of the Middle Ages. Individuality of observation can alone lead to a truthful representation of nature; thus it is supposed that the finest descriptive stanzas in the *Gerusalemme Liberata** may be traced to impressions derived from the poet's recollection of the beautiful scenery of Sorrento by which he was surrounded.

The power of stamping descriptions of nature with the impress of faithful individuality, which springs from actual observation, is most richly displayed in the great national epic of Portuguese literature. It seems as if a perfumed Eastern air breathed throughout this poem, which was written under a tropical sky in the rocky grotto near Macao, and in the Moluccas. Although I would not venture to assume that my opinion could serve as a confirmation of the bold expression of Friedrich Schlegel, that "the *Lusiad* of Camoens far surpasses Ariosto in richness of color and luxuriance of fancy,"† I may be permitted to add, as an observer of nature, that in the descriptive portions of the work, the enthusiasm of the poet, the ornaments of diction, and the sweet tones of melancholy never impede the accurate representation of physical phenomena, but rather, as is always the case where art draws from a pure source, heighten the animated impression of the greatness and truth of the delineations. Camoens abounds in inimitable descriptions of the never-ceasing connection between the air and sea—between the varying form of the cloudy canopy, its meteorological processes, and the different conditions

* Tasso, canto xvi., stanze 9-16.

† See Friedrich Schlegel's *Sämmtl. Werke*, bd. ii., s. 96; and on the disturbing mythological dualism, and the mixture of antique fable with Christian contemplations, see bd. x., s. 54. Camoens has tried, in stanzas 82-84, which have not met with sufficient admiration, to justify this mythological dualism. Tethys avows, in a naïve manner, but in verses inspired by the noblest conception of poetry, "that she herself, Saturn, Jupiter, and all the host of gods, are vain fables, created by the blind delusion of mortals, and serving only to lend a charm to song—*A Sancta Providencia que em Jupiter aqui se representa.*"