

of Europe,\* from the coldest north to "the Lusitanian realm and the strait where Hercules achieved his last labor." Allusion is constantly made to the manners and civilization of the nations who inhabit this diversified portion of the earth. From the Prussians, Muscovites, and the races "*que o Rhe no frio lava,*" he hastens to the glorious plains of Hellas "*que creastes os peitos eloquentes, e os juizos de alta phantasia.*" In the tenth book he takes a more extended view. Tethys leads Gama to a high mountain, to reveal to him the secrets of the mechanism of the earth (*machina do mundo*), and to disclose the course of the planets (according to the Ptolemaic hypothesis).† It is a vision in the style of Dante, and as the earth forms the center of the moving universe, all the knowledge then acquired concerning the countries already discovered, and their produce, is included in the description of the globe.‡ Europe is no longer, as in the third book, the sole object of attention, but all portions of the earth are in turns passed in review; even "the land of the Holy Cross" (Brazil) is named, and the coasts discovered by Magellan, "by birth but not by loyalty a son of Lusitania."

If I have specially extolled Camoens as a sea painter, it was in order to indicate that the aspect of a terrestrial life appears to have attracted his attention less powerfully. Sismondi has justly remarked that the whole poem bears no trace of graphical description of tropical vegetation, and its peculiar physiognomy. Spices and other aromatic substances,

\* Canto iii., est. 7-21. In my references I have always followed the text of Camoens according to the editio princeps of 1572, which has been given afresh in the excellent and splendid editions of Dom Joze Maria de Souza-Botelho (Paris, 1818). In the German quotations I have generally used the translation of Donner (1833). The principal aim of the *Lusiad* of Camoens is to do honor to his nation. It would be a monument well worthy of his fame, and of the nation whom he extols, if a hall were constructed in Lisbon, after the noble examples of the halls of Schiller and Göthe in the Grand Ducal Palace of Weimar, and if the twelve grand compositions of my talented and deceased friend Gérard, which adorn the Souza edition, were executed in large dimensions, in fresco, on well-lighted walls. The dream of the King Dom Manoel, in which the rivers Indus and Ganges appear to him; the Giant Adamastor hovering over the Cape of Good Hope ("*Eu sou aquella occulto e grande Cabo, a quem chamais vós outros Tormentorio*"); the murder of Ignes de Castro, and the lovely Ilha de Venus, would all produce the most admirable effect.

† Canto x., est. 79-90. Camoens, like Vespucci, speaks of the part of the heavens nearest to the southern pole as poor in stars (canto v., est. 14). He is also acquainted with the ice of the southern seas (canto v., est. 27).

‡ Canto x., est. 91-141.