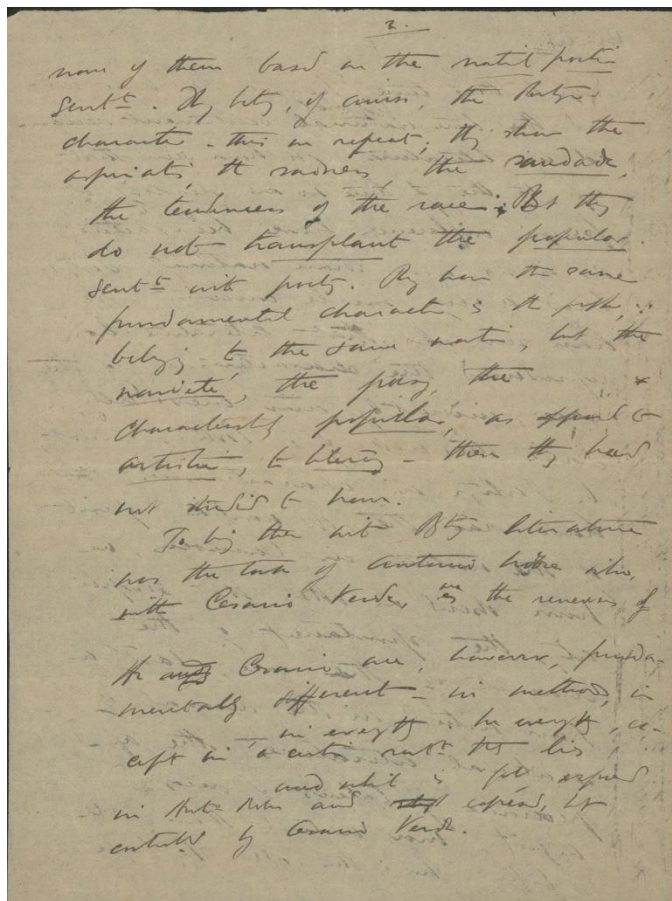


Portuguese Literature:

1.

Up to this time however, we have not had the true national ^{/popular\} sentiment rendered in literature. We have seen that up to the ~~p~~ time we are speaking of foreign influences have been more or less active, as in no more than natural, Portugal being a very small country. We have seen also that literature has reproduced the characteristic of the race, indirectly and inevitably, since the original work of a Portuguese must be Portuguese in characteristics. ~~But~~ We have had the old warlike spirit of the nation in Camoens, we have observed in others the simplicity, the spontaneity of character of the race, lastly we have noticed in the survival of national literature the appearance of talents of recognised originality, more national than all before. Nor is this all. We have formed in Anthero de Quental, in Junqueiro the ~~spirit~~ characteristics of the Portuguese in a literature eminently ~~ardent~~ and superior. But all these authors, from Camoens to Anthero, from Bernardim to Molarinho, are



none of them based on the *national poetic* sentiment. By poetry, of course, the Portuguese character - this we repeat; they show the aspiration, the sadness, the *saudade*, the tenderness of the race. But they do not transplant the popular sentiment into poetry. They have the same fundamental character as popular, because belonging to the same nation, but the *naiveté*, the poesy, the {...} characteristically *popular*, as opposed to artistic, to literary - this they had not strived to have.

To bring these into Portuguese literature was the task of Antonio Nobre who, with Cesario Verde, is ^{are} the reverses of {...}

He and Cesario are, however, fundamentally different - in method, in {...}, in everything. In everything, except in a certain sentiment that lies {...} and which is fully expressed in Antonio Nobre and ~~styl~~ expressed, but controlled by Cesario Verde.

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