

Antero de Quental in English

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Abstract. “Antero Quental in English” makes two contributions. First, it provides a selection of assessments and commentaries in English by critics and translators beginning with Edgar Prestage in 1893 and ending with Ana Maria Almeida Martins in 2003. Secondly, it offers a comprehensive list of translations of Antero’s work (mainly poetry) into English.

Sonnet to Antero de Quental

*Chaque suicide est un poème
sublime de mélancolie.*
Balzac

He did not find the Unknown God he sought;
The pure Ideal escaped him to the end,
And bold to champion Truth, hot to defend
Freedom and Right, he fell where he had fought.
Rebel to all but that which Beauty taught,
He served her cause in every line he penned;
To her laws only did his proud heart bend
To render homage in his work and thought.
Serving the Beautiful, he never knew

That Beauty is Truth, that he had found the True,
 But sought his Unknown God till his last breath,
 And only found the Ideal in his breast
 In that proud poem which ends his hopeless quest,
 The melancholy epic of his death.
 —Leonard S. Downes, 1947¹

This two-part collection of English-language materials relating to Antero's work offers a selection of assessments and commentaries in English by critics and translators, ranging from Edgar Prestage and Aubrey Bell to S. Griswold Morley and Ana Maria Almeida Martins, followed by a checklist of English-language translations of Antero's work.

I. Commentary

Anonymous (1888)

To be sure, every one talks about Russia; all the French magazines are full of her literature, but he [Don Juan Valera] believes it would be time much better spent if Quintana, Espronceda, Alarcon, the Duque del Rivas, Tamayo and many other of the Spanish writers were to replace Turgeniéf, Dostoyevsky[,] Puschin [*sic*], and Tolstoï, or the lyric poets, the novelists and historians, of Portugal, Teófilo Braga, Latio Coelho, Oliveira Martins, Antero de Quental, Tomás Ribeiro, and many others both living and dead *de no menor nota que los rusos*.

—"Present Literary Currents in Spain." *The Literary World* 19 (1888): 9.

Anonymous (1893)

Mr. Edgar Prestage writes to the London Academy to complain of the neglect of Portuguese literature by English students. To say that Portugal has produced but one author of the first rank—Camoëns—is a statement as absurd, in his opinion, as "that England has produced no great poet with the exception of Shakespeare." He calls particular attention to three great writers of the present century—Almeida Garrett, Anthero de Quental, and João de Deus—saying of the latter that he is "without doubt, the greatest lyric poet now living."

—"Chronicles and Comment." *The Dial* 15 (1893): 7.

Edgar Prestage (1893, 1894)

Of Quental the philosopher mystic, Dr. Storck, his German translator, has much to say, and no doubt our critics will in time, with their usual submissiveness to the dicta of their cousins, accept his verdict.

“English Neglect of Portuguese Literature.” *The Academy* 27 (1893): 506. [Reprinted as “O Desprezo inglês pela Literatura portuguesa.” Trans. Ana Maria Almeida Martins. *Estudos Anterianos* 5 (2000): 37-38.]

Anthero de Quental, the Philosopher-Mystic, is one of the three distinguished poets that Portugal has produced in this century—the others being Almeida Garrett and João de Deus—and his Sonnets are, excepting those of Camoens, the finest in the language... The time has not yet arrived, nor is this the place, for a critical estimate of the value of his work, but it may safely be said that he will rank with the foremost poets of the nineteenth century, of Heine and Leopardi.

—*Anthero de Quental. Sixty-four Sonnets.* Englished by Edgar Prestage. London: David Nutt, 1894. viii-20.

Anonymous (1911)

Anthero stands at the head of modern Portuguese poetry after João de Deus. His principal defect is monotony—his own self is his solitary theme, and he seldom attempts any other form of composition than the sonnet. On the other hand, few poets who have chiefly devoted themselves to this form have produced so large a proportion of really exquisite work. The comparatively few pieces in which he either forgets his doubts and inward conflicts, or succeeds in giving them an objective form, are among the most beautiful in any literature. The purely introspective sonnets are less attractive, but equally finely wrought, interesting as psychological studies, and impressive from their sincerity. His mental attitude is well described by himself as “the effect of Germanism on the unprepared mind of a Southerner.” He had learned much, and half-learned more, which he was unable to assimilate, and his mind became a chaos of conflicting ideas, settling down into a condition of gloomy negation, save for the one conviction of the vanity of existence,

which ultimately destroyed him. A healthy participation in public affairs might have saved him, but he seemed incapable of entering upon any course that did not lead to delusion and disappointment. The great popularity acquired, notwithstanding, by poetry so metaphysical and egotistic is a testimony to the artistic instinct of the Portuguese.

—*The Encyclopædia Britannica*. Vol. 22. Cambridge, England: University Press, 1911. 741.

Aubrey F. G. Bell (1914, 1915, 1922, 1925, 1953)

Of all modern Portuguese writers, with the exception of Almeida-Garrett, the name best known abroad is probably that of Anthero de Quental (1842-1891)... He was essentially a man of action. Had he lived in the thirteenth century, says the critic and historian Oliveira Martins (1835-1894), he would have been a follower of St. Francis of Assisi. Perhaps he might have found even this too peaceful. He wished to “fall radiantly, shrouded in the gleam of swords”:

“Cahira radioso, amortalhado
Na fulva luz dos gladios reluzentes.”
(*Enquanto outros combatem*)

And indeed his famous sonnets are as gleaming swords. They are written *em letra ardente*, and reveal a spirit intense as that of Dante... In other words, his poems were the almost serene and effortless products of a spirit extraordinarily intense, tortured in a vain search after truth—sparks from an inner fire... In their thought and revelation of suffering his sonnets are as those of Baudelaire, but in execution they are less grey, more full of sound and light, and resemble, rather, those of José Maria de Hérédia, although Quental's are less coloured (for he had a horror of picturesque description) and more intense... The life of this man of action was spent for the most part in a mystic forest of dreams... Certainly his life of dreams was not ineffectual, not a life of inaction, but of striving, and striving to some purpose. He can never lose his place among the greater European poets of the nineteenth century.

—*Studies in Portuguese Literature*. Oxford: B. H. Blackwell, 1914. 191-97.

The sonnets of Anthero (many of which have been translated into English by Mr. Edgar Prestage) have nothing to fear from comparison with those of any other nineteenth-century poet. Portuguese in his hands became adamant and sonorous, and the sonnet a trumpet-call.

—*Portugal of the Portuguese*. New York: Scribners, 1915. 144.

Anthero de Quental (1842-91), the Coimbra student who waved the banner of revolt against a too complacent romanticism in 1865, was that rare thing in Portuguese literature, a poet who thinks. Powerfully influenced by German philosophy and literature, his was a tortured spirit, and when in his sincerity he attempted to translate his philosophy into action the result was too often failure... If his life was ineffectual in the series of broken, noble impulses, there is nothing vague or uncertain about the splendid sonnets of *Odes Modernas* (1865) and *Sonetos* (1881). They are the effect, often perfectly tranquil, of a previous agony of thought, like brimmed furrows reflecting clear skies after rain. His search was for truth, not for words to express it, far less for words to describe his own sensations. Indeed, he was far from considering poetry as an end in itself and destroyed more of his poems than his friends published... Quental's poems owe their strength and intensity to the fact that they had passed through the fire of *tanta luta*.

—*Portuguese Literature*. Oxford: Clarendon, 1922. 328-29.

The agitated thinker Anthero de Quental, the greatest poet of the Coimbra group, although an inspired sonneteer, was not a lyrical poet.

The Oxford Book of Portuguese Verse. Ed. Aubrey F. G. Bell. Oxford: Clarendon, 1925; 2nd ed. by B. Vidigal. Oxford: Clarendon, 1952. xxviii-xxix.

[T]he revolt against Romanticism ... was organized by Anthero de Quental, a native of Ponta Delgada in the Azores and a student at Coimbra, whose life as socialist and philosopher was never serene and ended in suicide at the age of thirty-nine. His tortured spirit is reflected in the sonnets of *Odes Modernas* and

Sonetos which rank high in the nineteenth-century literature of Europe. Their clearness of vision, agonized strivings, and occasional serene tranquility are conveyed in masterly verse of sure, strong workmanship. Nothing could be in greater contrast to his poetry [the golden sonnets] than the delicate, exquisite spider's web spun by the most lyrical poet of the later time, João de Deus.

—"Portuguese Literature (1) Perspectives of Portuguese Literature." *Portugal and Brazil: An Introduction*. Ed. H. V. Livermore and W. J. Entwistle. Oxford: Clarendon, 1953. 120-21.

George Young (1916)

The unhappy life of this poet of Young Portugal has in it much that is symbolical. It is the story of genius struggling against a *damnosa hereditas* from the past; the genius of Young Portugal oppressed—and in his case—overwhelmed by inherited and incidental ills.

The failure of the Portuguese gentry and upper bourgeoisie to contribute to the development of Portugal as have the upper classes of other countries, can be attributed to their small numbers compared to the claims made on them by the wars of conquest and by colonial adventure. These drained away the fittest and left a depleted stock behind, which degenerated further by inter-breeding. The landed gentry of the Azores were an exaggerated example of this on a small scale. The family of Quental was indeed tainted with lunacy. At the University of Coimbra he associated with other young men of as morbid tendencies as himself; some of whom, like himself, ended in suicide or madness... After the death of several less worthy associates and the defection to monarchical principles of his friend Oliveira Martins, he went into retirement at Villa Conde, where he posed as an oracle and became the object of pilgrimages by Young Portugal. But, though his real poetical genius was only partly clouded by his moral and physical infirmities, and by his ridiculous self-conceit, he was quite incapable of any useful participation in public affairs... His want of instinctive insight and of moral judgment concerning his country is shown, not so much in a cosmopolitanism, which is manifestly cultivated, as in his adoption of the Pan-Iberian ideas to which at this time Portuguese republicans were attracted by the temporary republican régime in Spain... Quental was, after all, enough of a Portuguese poet to be unable to give poetic expression to a Union between Portugal and Spain.

—*Portugal: An Anthology*. Oxford: Clarendon, 1916. 142-43.

S. Griswold Morley (1922)

Connoisseurs are well aware of the high rank attained by Portuguese lyric poetry in the nineteenth century... The poems of João de Deus, Anthero de Quental, and Guerra Junqueiro stand on a level with the very best produced in England, France, and Italy. The Portuguese are endowed with an intensity and profundity of emotion denied to many other peoples and, in addition, they possess the sure sense of form which one usually associates with the French race. Both of these gifts, together with a Germanic penchant for metaphysical speculation, are found in the extraordinary *Sonnets* of Anthero de Quental... The *Sonnets* are conceded to be Anthero de Quental's most enduring work... [They] are nothing else than a diary of Anthero's spiritual progress. Their absolute sincerity is self-evident, and we do not need the writer's testimony that "they follow, as exactly as the notes in a diary, the successive phases of my intellectual and emotional life." [... In] his *Sonnets* may be read "the evolution of European thought in the second half of the nineteenth century." [...] He is worthy to be mentioned in the same breath with Leopardi. Both may be ranked as pessimists, but with how great a difference! The great Italian impresses one as all of a piece, consistent, sure of himself, proudly, incisively, and intellectually firm in unbelief, he flaunts his despair like a banner. Anthero is infinitely contradictory, never quite the same on two successive days, humble, friendly, now dejected, now trusting, sometimes a coward, sometimes brave, but always seeking an ideal which eludes him. So, if the bold spirit of Leopardi defies the world and challenges the hereafter, rising above common humanity, Anthero de Quental, despite his superior intelligence, places himself on a level with the humblest.

"Safe in the faith of humble generations,

In the communion of our ancient race."

That is why his friends called him an involuntary Christian, and spoke of him among themselves as "Saint Anthero." [...] In this marvelous diary of a profound and sensitive soul, one may say that there is a sonnet for every mood of the intellectual man... Technically, Anthero's *Sonnets* approach perfection. The absolute sincerity of the writer's expression is equaled only by his technical mastery. The form is strictly Petrarchan, and the division into quatrains and tercets is preserved with care. The single-moulded line, natural to the Latin tongues, is much in evidence, and, carried over as it necessarily is to some extent into the translations, will appear there rather as a blemish than

as a beauty; I fear, for English readers are accustomed to a sonnet of broken rhythms, declamatory in style, like blank verse. . . . In his own words, Antero considered the sonnet a virginal lyric form, especially suited to the expression of the soul's purest, timidest yearnings. To employ it for objective description is, he says, as unfitting as to wear a maiden's dress in a revelry.

—*Sonnets and Poems of Antero de Quental*. Trans. S. Griswold Morley. Berkeley: U of California P. 1922. vii *et passim*.

D. N. Lehmer (1923)

They [Antero's sonnets] are something more than a self-picture of a secondary, sensitive soul out of harmony with itself. It is a grim picture of the struggle of a creature caught in a net. One by one he breaks the cords of superstition only to find himself enmeshed with a thousand others. . . . Even the last sonnet, "In God's Hand," is like a long shaft of light through the stormy clouds at sunset which only reminds us that the night is at hand.⁵

—Review of *Sonnets and Poems of Antero de Quental*. Trans. S. Griswold Morley. *University of California Chronicle* 25 (1923): 276.

Anonymous (1923)

Guerra Junqueiro, whose body was recently deposited in the Basilica da Estrela in Lisbon, had become an historical figure even before he died. He was the last of a group called "the defeated by life," a constellation of five—the other four being Ramalho Ortigão, Eça de Queiroz, Oliveira Martins, and Antero de Quental—who were the spiritual guides of a generation of Portuguese, a sort of intellectual government of the nation.

—"Life, Letters, and the Arts." *The Living Age* 318 (1923): 476-77.

Richard Franko Goldman (1962)

Antero de Quental (1842-1892), one of Portugal's great men of letters (unknown outside the Peninsula), wrote in a volume significantly entitled *Causes of the Decadence of the Peninsular Peoples* (Porto, 1871):

[...] this moral death conquered not only feeling, imagination and taste—but, above all, intelligence. In the past two centuries the Peninsula did not produce a single superior man whom one could place alongside the great creators of modern science; there did not issue from the Peninsula a single one of the great intellectual discoveries that are the greatest accomplishment and the greatest honor of the modern spirit. During 200 years of fruitful inventiveness, learned Europe reformed the ancient sciences, and created six or seven new sciences—anatomy, physiology, chemistry, celestial geology. Newton appeared, and Descartes, Bacon, Leibnitz, Harvey, Buffon, Ducange, Lavoisier, Vico—where among these names, and those of the other real heroes of the epic of thought, is a Portuguese or Spanish name! What Spanish or Portuguese name is associated with the discovery of a great scientific law, of a system, of a *facto capital*? Antero de Quental was bitter, and like many Portuguese artists, was a suicide.

—“Another View of Lusitania: Portugal and the Twentieth Century.” *Columbia University Forum* 5 (1962): 13.

A. J. Pryor (1969)

Portuguese poet and left-wing intellectual. Born of aristocratic parents, he received a Catholic education, but as a student in Coimbra reacted against his background, becoming a prominent radical, later a Socialist. Rejecting the effete Romanticism of the literary schools then fashionable, he proclaimed the social function of literature and gave vent to his own revolutionary enthusiasm in his *Odes Modernas* (1865). He was also the moving spirit behind the progressive intellectuals known as the Generation of 1870 (or the Coimbra Generation), who attempted to remedy the intellectual stagnation in which Portugal was sunk. The group included Teófilo Braga, Eça de Queirós, Oliveira Martins and Ramalho Ortigão; they organized a series of “democratic lectures” at the “Casino” in Lisbon, to enlighten Portugal about the radical trends in European thinking. Quental gave the first lecture significantly entitled “The Causes of the Decadence of the Peninsular Peoples.” He was also associated at this time with the foundation of the Lisbon branch of the First International, and with a vague “iberismo” involving proposals for federating Portugal with Spain. However, amidst this welter of political activity, Quental began to feel intensely disillusioned. The Portuguese working class did not correspond to his idealized concept of the proletariat. He was haunted by a consciousness of his own class ori-

gins, and found himself temperamentally in need of some transcendental justification for the phenomenon of life; after his rejection of the Christian God, he became enmeshed in the pseudo-rationalist verbiage of German metaphysics. Even here he could find no lasting escape from his persistent doubts, and his various collections of *Sonnets* document the suffering caused by his striving for a permanent reality. Philosophically, he shows no great originality in his dallying with nihilism, Buddhism, etc., but of his moral nobility there can be no doubt. After gradually withdrawing from public life, he committed suicide.

—*The Penguin Companion to European Literature*. Ed. Anthony Thorlby. New York: McGraw-Hill, 1969. 633-34.²

Martin Seymour-Smith (1973)

In 1871 a number of leading members of the Coimbra group—including the poet Antero de Quental (1842-92) and Eça de Queirós—gave a series of lectures. It is symptomatic that the government suspended these as a threat to state religion. It is also symptomatic that Quental, associated with the foundation of the First International in Lisbon, became disillusioned—he could not reconcile Portuguese workers with his notion of an ideal proletariat—and finally committed suicide.

—“Portuguese Literature.” *Funk & Wagnalls Guide to Modern World Literature*. New York: Funk & Wagnalls, 1973. 915-16.

William B. Edgerton (1976)

On March 15, 1889, Leo Tolstoy noted in his diary:

Got up early again, worked a lot. Read Quental. Good. He says he has found out that regardless of any irrefutable proofs (determinism) of the dependence of life upon external causes, freedom does exist—but it exists only for the saint. For the saint the world ceases to be a prison. On the contrary, he (the saint) becomes the master of the world, because he is its supreme interpreter. “Only through him does the world know why it exists. Only he fulfills the purpose of the world.” Good.

—“Tolstoy and Magalhães Lima.” *Comparative Literature* 28 (1976): 51.

Onésimo T. Almeida (1983)

Antero de Quental (1842-1891) was a great poet of sonnets, deeply concerned with the metaphysical questions of suffering, death, and infinity, where the inheritance of a Romantic tradition and a philosophical pessimism struggle in his mind and life with the fresh air of socialism. With the straightforward look at the bourgeois ideology that the readings of and contacts with Proudhon and Saint-Simon in France had awakened in him, Antero became the ideologue of the literary group known as *O Cenáculo* to which Eça de Queirós belonged.

The Azores were present in his life—he received his elementary and high school education in S. Miguel and returned there at various times to rest and recover from his serious psychological depressions. However, Antero was a universalist. Deeply affected by a prolonged illness of unknown sources, he died in S. Miguel by committing suicide. Although Antero was very Azorean, the Azores themselves are not present in his literature. His poems deal with metaphysical questions and obsessions, and, in his writings, he “posits” Portugal in the wider context of Western Civilization.

—“The New Outlook in Azorean Literature.” *Roads to Today’s Portugal: Essays on Contemporary Portuguese Literature, Art and Culture*. Ed. Nelson H. Vieira. Providence, RI: Gávea-Brown, 1983. 99-100.

Nuno Júdice (1998)

The conflict between the poet who wanted to be a philosopher and the philosopher who was condemned to being a poet is no doubt a key to the complexity of Antero’s thinking.

—“Afterword.” *The Feeling of Immortality*. Trans. Richard Zenith. Dublin, Ireland: Mermaid Turbulence, 1998. 167.

Maria Leonor Machado De Sousa (1999)

Antero de Quental (1842-1891), the greatest poet of his generation, translated “The Assigination,” which appeared as an anonymous piece in a country newspaper [“A Entrevista” *O Século XIX* (Penafiel, Portugal), Dec. 1864] under the heading “Contos (inéditos) d’Edgar Poe” [“Unpublished stories by Edgar Poe”]... “The Assigination” is the first typical Poe tale to appear in

Portugal, typical in the sense that it combines mystery with the decadence that would mark literature at the end of the nineteenth century. Antero's translation of the poem included in the tale—later printed as a separate poem, "To One in Paradise" (with some modifications)—shows a variation from the original version, which was not included among Baudelaire's translations. Instead of addressing a dead woman, Antero refers to a married woman whose love he had lost, suggesting an episode from his own youth. In addition to this change, he was quite free in rendering the text while keeping some images connected with the sea and Poe's repetition of "no more." This poem, untitled but with the heading "From the English of Edgar Poe," appeared again in Antero's volume of poetry *Primaveras românticas* [*Romantic springtimes*] in 1872.

—"Poet in Portugal." *Poe Abroad: Influence, Reputation, Affinities*. Ed. Lois Davis Vines. Iowa City: U of Iowa P, 1999. 116.⁴

Ana Maria Almeida Martins (2004)

In Vila do Conde, Quental wrote his last sonnets, in which he reflects on the spiritual nature of his life and how it helped him overcome his pessimism. When he wrote poetry, it consisted mainly of sonnets, for which—according to Quental himself—he had an unexplainable affinity. The influence of the Portuguese poets of the sixteenth century, however, especially of Luiz de Camões, was paramount. Quental also read the sonnets of Byron, William Shakespeare, and, most important, Gérard de Nerval. These authors completed what he considered to be his poetic formation.

Around 1886 Antero was pressured by his closest friends to publish a collection of his complete sonnets. He had written close to a hundred by that time, many of which remained unpublished. He finally assented... Quental structured the collection as a poetic autobiography, or a moral and psychological memoir. As stated in a letter to his friends, the book "contains a portrait of my true intellectual and sentimental evolution. If anything of mine remains to be read in Portuguese literature, it will be this little book."

—"Antero de Quental." *Dictionary of Literary Biography*. Ed. Monica Rector and Fred M. Clark. Vol. 287. Detroit: Thomson/Gale, 2004. 246.

II. Translations

Poems

1.

Edgar Prestage. "Translation from the Portuguese: Two Sonnets of Anthero de Quental." *The Academy* 1104 (1893): 31.

"O Palácio da Ventura" ["The Palace of Happiness"]: 31. Reprinted in "Current Notes," *Lippincott's Monthly Magazine* (Feb. 1894): 291, and in Anthero de Quental, *Sixty-four Sonnets*, trans. Edgar Prestage (London: David Nutt, 1894): 79.

"Mors-Amor" ["Mors-Amor"]: 31. Reprinted in Quental, *Sixty-four Sonnets*: 98.

2.

Edgar Prestage. "Two Sonnets of Anthero de Quental." *The Academy* 1120 (1893): 340.

"A Germano Meireles" ["To Germano Meyrelles"]: 340. Reprinted in Quental, *Sixty-four Sonnets*: 12.

"Quia Aeternus" ["Guia Aeternus"]: 340. Reprinted in Quental, *Sixty-four Sonnets*: 103.

3.

Edgar Prestage. "Translation: Two Sonnets of Anthero de Quental." *The Academy* 1130 (1893): 587.

"Nocturno" ["The Nocturnal One"]: 587. Reprinted in Quental, *Sixty-four Sonnets*: 74.

"Sepultura Romântica" ["A Romantic Burying-Place"]: 587. Reprinted in Quental, *Sixty-four Sonnets*: 86.

4.

Anthero de Quental. *Sixty-four Sonnets*. Trans. Edgar Prestage. London: David Nutt, 1894.

- "Ignoto Deo" ["Ignoto Deo"]: 57.
 "Lamento" ["A Lament"]: 58.
 "A Santos Valente" ["To Santos Valente"]: 59.
 "Tormento do Ideal" ["The Torment of the Ideal"]: 60.
 "A Flórido Teles" ["To Florido Telles"]: 61.
 "A João de Deus" ["To João de Deus"]: 62.
 "A Alberto Telles" ["To Alberto Telles"]: 63.
 "A J. Félix dos Santos" ["To J. Felix dos Santos"]: 64.
 "A Germano Meireles" ["To Germano Meyrelles"]: 65.
 "Ad Amicos" ["Ad Amicos"]: 66.
 "Amor Vivo" ["Living Love"]: 69.
 "Visita" ["A Visit"]: 70.
 "Pequenina" ["Little One"]: 71.
 "Sonho Oriental" ["An Eastern Dream"]: 72.
 "Idílio" ["An Idyll"]: 73.
 "Nocturno" ["The Spirit of Night"]: 74.
 "Sonho" ["A Dream"]: 75.
 "Abnegação" ["Self-Denial"]: 76.
 "Aparição" ["A Spectre"]: 77.
 "Mãe..." ["A Mother"]: 78.
 "O Palácio da Ventura" ["The Palace of Happiness"]: 79.
 "Jura" ["An Oath"]: 80.
 "Enquanto Outros Combatem" ["Whilst Others Fight"]: 81.
 "Despondency" ["Despondency"]: 82.
 "Das Unnenbare" ["Das Unnenbare"]: 83.
 "Uma Amiga" ["A Woman Friend"]: 84.
 "Voz do Outono" ["The Voice of Autumn"]: 85.
 "Sepultura Romântica" ["A Romantic Burying-Place"]: 86.
 "A Ideia, V" ["The Ideal, V"]: 89.
 "A Ideia, VI" ["The Ideal, VI"]: 90.
 "A Ideia, VII" ["The Ideal, VII"]: 91.
 "A Ideia, VIII" ["The Ideal, VIII"]: 92.
 "Palavras dum Certo Morto" ["Words of One of the Dead"]: 93.
 "A Um Poeta" ["To a Poet"]: 94.
 "Mors Liberatrix" ["Mors Liberatrix"]: 97.
 "Mors-Amor" ["Mors-Amor"]: 98.
 "Anima Mea" ["My Soul"]: 99.

- “Divina Comédia” [“The Divine Comedy”]: 100.
 “Nox” [“Nox”]: 101.
 “Em viagem” [“On the Journey”]: 102.
 “Quia Aeternus” [“Quia Aeternus”]: 103.
 “No Turbilhão” [“In the Whirlwind”]: 104.
 “Ignotus” [“Ignotus”]: 105.
 “No Circo” [“In the Circus”]: 106.
 “Nirvana” [“Nirvana”]: 107.
 “Transcendentalismo” [“Transcendentalism”]: 111.
 “Evolução” [“Evolution”]: 112.
 “Elogio da Morte, I” [“In Praise of Death, I”]: 113.
 “Elogio da Morte, II” [“In Praise of Death, II”]: 114.
 “Elogio da Morte, III” [“In Praise of Death, III”]: 115.
 “Elogio da Morte, IV” [“In Praise of Death, IV”]: 116.
 “Elogio da Morte, V” [“In Praise of Death, V”]: 117.
 “Elogio da Morte, VI” [“In Praise of Death, VI”]: 118.
 “Lacrimae Rerum” [“Lacrymae Rerum”]: 119.
 “Redenção, I” [“Redemption, I”]: 120.
 “Redenção, II” [“Redemption, II”]: 121.
 “Luta” [“Strife”]: 122.
 “Logos” [“Logos”]: 123.
 “Com os Mortos” [“With the Dead”]: 124.
 “Oceano Nox” [“Oceano Nox”]: 125.
 “Comunhão” [“Communion”]: 126.
 “Solemnia Verba” [“Solemnia Verba”]: 127.
 “O que diz a Morte” [“Death’s Message”]: 128.
 “Na Mão de Deus” [“In the Hand of God”]: 129.⁵

5.

Poems from the Portuguese (with the Portuguese Text). Trans. Aubrey F. G. Bell. Oxford: B. H. Blackwell, 1913.

- “Entre Sombras” [“Shadows”]: 105-107.
 “Solemnia Verba” [“Solemnia Verba”]: 109.
 “Accordando” [“Awakening”]: 111.
 “O Palácio da Ventura” [“The Palace of Delight”]: 113.

6.

Aubrey F. G. Bell. *Studies in Portuguese Literature*. Oxford: B. H. Blackwell, 1914. [Untitled *excerpts* from poems.]

“Enquanto Outros Combatem” [ll. 7-8]: 193.

“Transcendentalismo” [ll. 1-2]: 194.

“Solemnia Verba” [ll. 12-14]: 194.

“Ad Amicos” [ll. 1-4]: 194-95.

“Entre Sombras” [ll. 17, 19-20]: 195.

“Tentanda Via, III” [ll. 1-4]: 195-96.

“Sonho Oriental” [ll. 1-4]: 196.

“A Ideia, VII” [ll. 9-11]: 196.

7.

A. F. Gerald. “A Voice from the Dead.” *Portugal* 6 (1915): 171.

The final stanza of “À Europa.”

8.

Maria Sophia Machado. “Entre Sombras.” *Portugal* 4 (1915): 104.

Untitled, final two stanzas of “Entre Sombras.”

9.

Portugal: An Anthology. Ed. and trans. George Young. Oxford: Clarendon, 1916.

“Iberia” [“Iberia”]: 143.

“Decomposição” [“Decay”]: 145.

“Como o vento às sementes do pinheiro” (*Odes modernas*, Livro Segundo, III) [“Growth”]: 145.

10.

George Young. *Portugal: Old and Young*. Oxford: Clarendon, 1917. [*Excerpt.*]

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"Lacrimae Rerum" ["Lacrimae Rerum"]: 627. Reprinted in Morley, *Sonnets and Poems of Anthero de Quental*: 100.

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"Ignoto Deo" ["Ignoto Deo"]: 3.

"Lamento" ["Lament"]: 4.

"A Santos Valente" ["To Santos Valente"]: 5.

"Tormento do Ideal" ["The Torment of the Ideal"]: 6.

"A Flórido Teles" ["To Florido Telles"]: 7.

"Salmo" ["Psalm"]: 8.

"A João de Deus" ["To João de Deus"]: 9.

"A Alberto Teles" ["To Alberto Telles"]: 10.

"A Alberto Sampaio" ["To Alberto Sampaio"]: 11.

"A Germano Meireles" ["To Germano Meyrelles"]: 12.

"Ad Amicos" ["Ad Amicos"]: 13.

- "A Um Crucifixo" ["To a Crucifix"]: 14.
 "Desesperança" ["Despair"]: 15.
 "Amor Vivo" ["A Living Love"]: 19.
 "Visita" ["The Visit"]: 20.
 "A Sulamita" ["The Shulamite"]: 21.
 "Sonho Oriental" ["A Dream of the Orient"]: 22.
 "Quinze Anos" ["At Fifteen Years"]: 23.
 "Idílio" ["Idyll"]: 24.
 "Nocturno" ["Nocturne"]: 25.
 "Sonho" ["Dream"]: 26.
 "Aparição" ["Apparition"]: 27.
 "Acordando" ["Awakening"]: 28.
 "Mãe ..." ["Mother"]: 29.
 "Na Capela" ["In the Chapel"]: 30.
 "Velut Umbra" ["Velut Umbra"]: 31.
 "Mea Culpa" ["Mea Culpa"]: 32.
 "O Palácio da Ventura" ["The Palace of Delight"]: 33.
 "Ideal" ["Ideal"]: 34.
 "Enquanto Outros Combatem" ["While Others Fight"]: 35.
 "Despondency" ["Despondency"]: 36.
 "Das Unnennbare" ["Das Unnennbare"]: 37.
 "Metempsicose" ["Metempsychosis"]: 38.
 "A Uma Mulher" ["To a Woman"]: 39.
 "Voz do Outono" ["A Voice in Autumn"]: 40.
 "Sepultura Romântica" ["Romantic Sepulcher"]: 41.
 "A Ideia, I-VIII" ["The Ideal, I-VIII"]: 45-52.
 "A Um Crucifixo" ["To a Crucifix"]: 53.
 "Diálogo" ["A Dialogue"]: 54.
 "Mais Luz!" ["More Light"]: 55.
 "Tese e Antítese" ["Thesis and Antithesis, I-II"]: 56-57.
 "Justitia Mater" ["Justitia Mater"]: 58.
 "Palavras dum Certo Morto" ["Words of a Certain Dead Man"]: 59.
 "A Um Poeta" ["To a Poet"]: 60.
 "Hino à Razão" ["Hymn to Reason"]: 61.
 "Homo" ["Homo"]: 65.
 "Disputa em família, I-II" ["A Family Dispute, I-II"]: 66-67.
 "Mors Liberatrix" ["Mors Liberatrix"]: 68.

- “O Inconsciente” [“The Unconscious One”]: 69.
 “Mors-Amor” [“Mors-Amor”]: 70.
 “Estoicismo” [“Stoicism”]: 71.
 “Anima Mea” [“Anima Mea”]: 72.
 “Divina Comédia” [“Divine Comedy”]: 73.
 “Espiritualismo, I-II” [“Spirituality, I-II”]: 74-75.
 “O Convertido” [“The Convert”]: 76.
 “Espectros” [“Specters”]: 77.
 “À Virgem Santíssima” [“To the Most Holy Virgin”]: 78.
 “Nox” [“Nox”]: 79.
 “Em Viagem” [“The Journey”]: 80.
 “Quia Aeternus” [“Quia Aeternus”]: 81.
 “No Turbilhão” [“Upon the Whirlwind”]: 82.
 “Ignotus” [“Ignotus”]: 83.
 “No Circo” [“In the Arena”]: 84.
 “Nirvana” [“Nirvana”]: 85.
 “Consulta” [“Consultation”]: 86.
 “Visão” [“Vision”]: 87.
 “Transcendentalismo” [“Transcendentalism”]: 91.
 “Evolução” [“Evolution”]: 92.
 “Elogio da Morte, I-VI” [“In Praise of Death, I-VI”]: 93-98.
 “Contemplação” [“Contemplation”]: 99.
 “Lacrimae Rerum” [“Lacrymae Rerum”]: 100.
 “Redenção, I-II” [“Redemption, I-II”]: 101-02.
 “Voz Interior” [“The Inner Voice”]: 103.
 “Luta” [“Struggle”]: 104.
 “Logos” [“Logos”]: 105.
 “Com os Mortos” [“With the Dead”]: 106.
 “Oceano Nox” [“Oceano Nox”]: 107.
 “Comunhão” [“Communion”]: 108.
 “Solemnia Verba” [“Solemnia Verba”]: 109.
 “O Que Diz a Morte” [“Death’s Message”]: 110.
 “Na Mão de Deus” [“In God’s Hand”]: 111.
 “Os Cativos” [“The Prisoners”]: 116-18.
 “Os Vencidos” [“The Vanquished”]: 119-22.
 “Entre Sombras” [“Amid the Shadows”]: 123-24.
 “Hino da Manhã” [“Hymn to Morning”]: 125-30.

"A Fada Negra" ["The Black Fairy"]: 131-32.

13a.

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"Idílio" ["Idyll"]: 52.

"Sonho" ["Dream"]: 53.

"Despondency" ["Despondency"]: 54.

"Metempsicose" ["Metempsychosis"]: 55.

"Mais Luz!" ["More Light"]: 56.

"A Um Poeta" ["To a Poet"]: 57.

"Divina Comédia" ["Divine Comedy"]: 58.

"O Convertido" ["The Convert"]: 59.

"Ignotus" ["Ignotus"]: 60.

"Transcendentalismo" ["Transcendentalism"]: 61.

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14.

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15.

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"Tormento do Ideal" ["The Torment of the Ideal"]: 38.

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16.

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"Hino da Manhã" ["Hymn of the Morning"]: 150-54.

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16a.

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"Hino da Manhã" ["Hymn of the Morning"]: 319-22.
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17.

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18.

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19.

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“Despondency” [“Let her go—her, the little bird whose nest”]: 225.

21.

[5 sonnets, translated by Richard Zenith] *Metre* (Ireland) 5 (Autumn/Winter 1998): 33-36.

“Ignoto Deo” [“Ignoto Deo”].

“Despondency” [“Despondency”].

“Palavras dum Certo Morto” [“Words of a Certain Dead Man”].

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22.

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“O Palácio da Ventura” [“Fortune’s Palaces”].

“Lamento” [“Lament”].

“A Flórido Teles” [“To Florido Teles”].

“A Alberto Teles” [“Alone! But Hermits on the Mountain’s Height—”].

“Amor Vivo” [“Lively Love”].

23.

Eight sonnets, translated by Richard Garnett. Untraced.

[“Some of Quental’s sonnets have been translated into English by ... the late Dr. Richard Garnett” (Bell, *Studies in Portuguese Literature*: 13, note 2). S. Griswold Morley asserts, however, that these eight translations were “never publicly printed” (*Sonnets and Poems* xix). To the best of my knowledge, these translations have not yet been identified.⁷

Prose

24.

Letter, Antero to William Storck (14 May 1887) [“Autobiography,” in Prestage, *Sixty-four Sonnets*. 23-52; reprinted as “A Short Autobiography,”

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25.

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Letter, Antero to William Storck (14 May 1887) ["A Short Autobiography"]: 1-11.

"Arte e Verdade" ["Art and Truth"]: 13-19.

"O sentimento de imortalidade" ["The Feeling of Immortality"]: 21-32.

"Espontaneidade" ["Spontaneity"]: 33-41.

"Bom Senso e Bom Gosto" ["Good Sense and Good Taste"]: 43-56.

"A Dignidade das Letras e as Literaturas Oficiais" ["Official Literatures and the Dignity of Letters"]: 57-76.

"Causas da Decadência dos Povos Peninsulares" ["Causes of the Decadence of the Peninsular Peoples in the Last Three Centuries"]: 77-117.

"Tendências Gerais da Filosofia na Segunda Metade do Séc. XIX" ["General Trends in Philosophy in the Second Half of the Nineteenth Century"]: 119-46.

"O Futuro da Música" ["The Future of Music"]: 147-62.

Notes

¹ Downes 22.

² This item appears in a standard reference work of the late 1960s, a date that explains, perhaps, its take on Antero as a failed leftist. A politically neutral entry appears in the *New Columbia Encyclopedia*, ed. William H. Harris and Judith S. Levey (New York and London: Columbia UP, 1975) 2258.

³ For Unamuno's and Ernest Guerra da Cal's poetic responses to Antero's "Na Mão de Deus," see Monteiro "Final Poems, Final Things." A book-length study of Antero in English is Fernando M. S. Silva's *Antero de Quental, The Existentialist Poet-Philosopher* (published as well in translation as *Antero de Quental: Evolução da sua filosofia existencialista e do seu pensamento pedagógico*). See also Almeida, "Antero de Quental."

⁴ On Poe and Antero, see Alves 132-38; and George Monteiro, "Review of *A Poesia na Actualidade*."

⁵ Prestage writes that nearly all of the sixty-four sonnets he has translated "are here published for the first time, the only exceptions being six reprinted from the 'Academy' and a few others that have already appeared in Portuguese newspapers" ("Preface," *Sixty-four Sonnets* xiii.) I have not attempted to trace those translations published in Portuguese newspapers. It is said that there are additional, unpublished translations of Antero's poems among Prestage's papers at the University of London. On *the Death of Anthero de Quental*, Prestage's translation of Joaquim de Araujo's piece "Na morte de Anthero," was privately printed in 1893.

⁶ "Many of these poems and translations have already appeared in 'The Anglo-Portuguese News,'" Downes tells us (8). I am unaware of any attempts to trace these appearances.

⁷ In Aubrey F. G. Bell's edition of *The Oxford Book of Portuguese Verse* (Oxford: Clarendon, 1925); 2nd ed., ed. B. Vidgal (Oxford: Clarendon, 1952) 268-73, Antero is represented by the poems (in the original only): "Nocturno," "Sollemnia verba," "O Palácio da Ventura," "Acordando," "Transcendentalismo," "Na mão de Deus," "Redenção," and "Entre sombras."

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George Monteiro continues to teach Portuguese at Brown University. Among his numerous books are translations of works by Portuguese writers, such as Jorge de Sena, Fernando Pessoa, José Rodrigues Miguéis, and Pedro da Silveira. His translation of Miguel Torga's *Poemas Ibéricos* will be published this year by Gávea-Brown. The author of the essay titled "Final Poems, Final Things, in Antero de Quental and Some Others," in *Ecos de uma viagem: em honra de Eduardo Mayone Dias*, edited by Francisco C. Fagundes in 1999, he is also the translator of the poems in *The Sea Within: A Selection of Azorean Poems*, a pioneering volume organized by Onésimo T. Almeida. E-mail: georgemonteiro23@yahoo.com