IMAGES IN THE LYRIC POETRY OF ALMEIDA GARRETT

KIMBERLEY S. ROBERTS *

The study of the imagery of the Portuguese poets has received comparatively little attention from students of Portuguese literature, either in Portugal or elsewhere. This omission is all the more surprising when one considers the richness and variety of Lusitanian poetry and the hold which it has had on the Portuguese creative imagination from the time of the medieval court-poets and minstrels down to the present-day Coimbra or Lisbon student who may be studying mathematics or medicine but who writes verses in his free time and discusses poetry with his friends as naturally as a young American would talk about sports. The Portuguese scholar Manuel de Paiva Boléo, in listing important subjects for study in Portuguese literature, suggests that the study of the metaphors of a poet would be an attractive one, but his bibliography of this subject contains no work on a Portuguese poet, although studies have been made on the imagery of Victor Hugo, Corneille, Mallarmé and others. A complete survey of the imagery in Portuguese poetry would, of course, have to be the task of many researchers. The purpose of the present article is to make a contribution to this work by a study of the images in the lyric poetry of one who is probably the outstanding Portuguese writer of the first half of the nineteenth century: João Baptista da Silva Leitão Almeida Garrett (1799-1854).

Although Garrett took an active part in Portuguese political life and worked at nearly every conceivable literary genre—novel, drama, autobiography, epic and patriotic poetry, political writings, a travel journal—he never abandoned the lyric and kept on turning out lyric poems from his boyhood almost until his death. These lyrics are contained in four collections: 1

* Department of Modern Languages and Literatures.
1 The following abbreviations for the collections of Garrett's verse are used: LJM, Lyrica de João Mínimo; S, Sonetos; FSF, Flores sem Fructo; FC, Folhas Cahidas. Roman numerals refer to sections in LJM, FSF and FC; Arabic numerals refer to individual poems.

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1. *Lyria de João Minimo* ("Lyrics of John the Least"), written between 1815 and 1824; published in 1829.

2. *Sonetos* ("Sonnets"), written between 1814 and 1828; published in 1853.

3. *Flores sem Fructo* ("Flowers without Fruit"), published in 1845. Many of the poems in this collection were written in the 1820's and 1830's, while others were written in the early 1840's.

4. *Folhas Cahidas* (" Fallen Leaves"), written between 1846 and 1851; published in 1853.

For this study, 140 poems were examined, 52 in LJMJ, 12 in S, 34 in FSF, and 42 in FC. Several mere imitations of Anacreon, Horace and other classical poets, as well as some translations and imitations of more modern verse, were omitted. A classification of these 140 poems according to subject reveals that 67 poems, almost half the total, are love-poems. Twenty are patriotic in their inspiration, thirteen philosophical, nine deal with nature, six are religious. Four poems are addressed to men, two to women. There are four satirical poems, two in memoriam, and thirteen that fit into no special classification. If we eliminate the minor categories, we find that the greater part of Garrett’s lyrical production treats of love, the poet’s native land, philosophical ideas (generally dealing with the poet’s own problems) and nature. It is interesting to note that the proportion of love-poems increases as the poet matures, while the patriotic poetry decreases. In LJMJ, there are 15 love-poems out of a total of 52 examined, in FSF, 14 out of 34, and in FC, 31 out of 42. Twelve of the 52 poems in LJMJ are patriotic; in FSF one finds four patriotic poems out of 34, and in FC only two out of 42.

In studying Garrett’s imagery, the most effective method, and the one which gave the greatest promise of revealing the direction of the poet’s thoughts, was to classify the images according to the subject with which they are connected. In Garrett’s lyrics, as we have seen, the most popular subjects are Woman and Love, Portugal, God and Nature. Throughout all the poems, Garrett makes very frequent use of apostrophe and personification, endowing supernatural and non-human entities with human attributes to the greatest possible degree. Whether he is dealing with a manifestation of nature, the pangs of love, a philosophical problem or his country’s woes, Garrett feels impelled to endow his creations with
human form. Garrett’s concern with the feminine attributes of his poetic concepts is strikingly revealed by his frequent use of the word “seio,” “breast.” The poet’s rural retreat is a “seio de paz,” “breast of peace.” The Portuguese recline on the “seio” of their country. A kiss goes from breast to breast of Cupid’s victims. The rose is born in the white breast of Venus. Garrett invites his lady to join him in the “seio da alegria,” “breast of happiness.” A tempest is stirred up in the breast of the sea. During a storm, the breasts of the clouds are torn apart. One remembers love among the breasts of the flowers, while perfume arises from the breast of the rose. Spring in April is described as scarcely revealing her virginal breast.

Turning now to Woman and Love, Garrett’s favorite lyrical inspiration, the poet’s frequent comparison of women and flowers, especially roses, makes it impossible at times to put images of women and nature-images into separate categories. The image of the rose occurs in many forms. In the beautiful poem _A cór da rosa_ (“The Color of the Rose”; LJM I, 19) the white rose turns red when Cupid is wounded by a thorn and his blood drops on the flower; the poet, addressing lovers who seek the roses in the gardens of pleasure, tells them that the pain from the thorns is converted into pleasure by love. In _Consolações a um namorado_ (“Consolation to a Lover”; LJM II 9), Garrett compares the many beautiful women in the world to a field full of flowers. In _A Rosa_ (“The Rose”; LJM III 6), dedicated to Délia, one of Garrett’s lady-loves, the poet, although praising the rose which is consecrated to the fair sex, says that his Délia is even more beautiful than the flower. _A minha Rosa_ (“My Rose”; FSF II 9) compares the coloring of the lady’s face to the unfolding of the petals of a rose, whom the other flowers envy. _Pallida_ (“Pale One”; FC I 13) describes a rose who has lost her color after she has loved. The poet consoles her, assuring her that she is as beautiful as ever and that he loves her all the more now that he has made her turn pale. _Perfume da Rosa_ (“The Perfume of the Rose”; FC I 11) describes a rose whose every action betrays the fact that, despite her denials, she is in love. _Rosa sem Espinhos_ (“Rose without Thorns”; FC I 12) tells of a rose who shows affection to all and cruelty to none. No butterfly or bee is turned away. _Rosa e Lirio_ (“Rose and Lily”; FC I 17) tells of the rose and lily, both flowers of love. _Coquette dos Prados_ (“Flirt of the Fields”; FC I 18)
describes a rose who does not feel love but who inspires it in others. The lady described in Não é tu (“It is not you”; FC I 22) smells of pure, fine, white roses. A Délia (“To Délia”; FC II 11) tells of the rose whose ardent lover, the sun, devours her with kisses. In Lucinda (the name of one of Garrett’s loves; FC II 7) the lady is, for a change, not a rose but a lily, while the graceful woman in Bella d’Amor (“The Belle of Love”; FC I 15) is compared to an unspecified flower that sways on her stalk in the springtime. In A Morte (“Death”; LJII I 9) the dead Isabel Maria van Zeller,² to whose memory the poem is dedicated, is called a “plant of blessings and virtue.”

It is this same Isabel who is referred to as an “Anjo consolador, alma celeste” (“Consoling angel, heavenly soul”). The symbol of the angel, though less frequent than that of the rose, appears several times. In Nunca Mais (“Nevermore”; FSF II 8), in which Garrett grieves because his love has turned away from him, the lady is referred to an “anjo do céu” (“angel from heaven”). Adeus (“Farewell”; FC I 2) describes another unhappy love-affair, in which Garrett blames himself for enjoying the lady’s favors without really loving her. He calls himself base and cowardly, in contrast with the angel which she was. O Anjo Caido (“The Fallen Angel”; FC I 5) employs a somewhat different metaphor; the woman who has loved unwisely is a fallen angel. In Anjo és (“You are an Angel”; FC I 24) Garrett is not sure whether his angel comes from God or from the Devil, but he is completely in her power, captivated by her fatal, strange being. Preito (“Oath of Fealty”; FC II 16) tells of the poet-vassal submitting, not to a temporal lady-ruler, but to an angelic one.

Woman occasionally is compared to a star; sometimes, she is a queen. In A minha Rosa (FSF II 9) Garrett says that whoever sees his lady’s face sees there his star and the queen of his love. A Estrella (“The Star”; FC II 12) describes a star which only the poet can see and whose light is not like that of the other stars. The poet will not even tell in what part of the heavens she may be found. Stars are not always favorable, however. In Não te amo (“I do not love”; FC I 21) Garrett describes a girl who is indeed

² A beautiful English girl much admired by the distinguished Portuguese circle in which she lived, and who died young.

³ The theme of the poet as his lady’s vassal is not new in Portuguese poetry. Many of the medieval court-poets developed this idea.
beautiful, but whom he does not love, since she is the unlucky star that shines at the hour of one’s destruction. The queen and vassal theme occurs again in _A Corôa_ (“The Crown”; FC II 2). Vassals, says the poet, are in these days likely to revolt and to give laws to their rulers. The only remedy for the beautiful queen is to have only one vassal: Garrett.

Images of women other than that of the rose, queen and star scarcely exist in Garrett’s lyrics. In _O Exílio_ (“Exile”; LJM III 13) the woman who will comfort the poet’s exile provides a homeland for Garrett in her arms. In her smile, he will find home and friends. _As Férias_ (“The Holidays”; LJM I 16) is the only poem studied in which Garrett is satirical at the expense of women. Here, he attacks the Portuguese girls who affect English manners as “desairosas bonecas,” “awkward dolls.”

The cruelty and tyranny of love are referred to a number of times. In _A Infancia_ (“Childhood”; LJM I 10) love is a cruel despot, a monster, who can however by the influence of virtue be turned into something delightful. _A Julia_ (“To Julia”; LJM I 18) presents love in the familiar disguise of the blind god who rules the world. It was love who, together with nature, formed the woman who tormented the poet in _A Saudade_ (“Longing”; LJM II 6). In _Porfia de Amor_ (“Love’s Quarrel”; S 1) Garrett, although scorned by his lady, continues to give himself over to the torment of love. The sonnet _Suffoque as iras, cale e sinta e gema_ (“Stifle your anger, be still and suffer and groan”; S 4) describes the poet as a fettered martyr. While listening to the nightingale in _O Rouxinol_ (“The Nightingale”; LJM III 9), the poet undergoes the torments of love. In _Nunca Mais_ (FSF II 8), love proved for the poet worse than death, since it drove him mad, and inflicted hours of torture on him after he was abandoned by his lady. _As minhas Azas_ (“My Wings”; FSF II 19) tells of the fatal quality of the light shed by bewitched love. _Adeus_ (FC I 2) describes the fatal fire of love, as black and ugly as the fires of Hell. The same theme is developed in _Este Inferno de Amar_ (“This Hell of Loving”: FC I 8), where the flame of love destroys life. The fire of love can be delightful, but, as Garrett warns in _Ai Helena_ (“Ah,

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4 Garrett twice was driven into exile in England because of his liberal political views.
5 The influence of England, always considerable in Portugal, was extremely strong in the early nineteenth century.
Helen”; FC II 4), love deceives and lies and will end up by killing its victim, for whom the angels of Hell lie in wait. In *Vibora* (“Viper”; FC I 25) love is compared to a poisonous snake.

At times, the images of love are pleasant rather than sinister. Love in *A Délia* (LJM II 16) is a tender infant, who grew bolder as the poet’s intimacy with his lady increased. It is love who, in *A Rosa* (LJM III 6), removes thorns from roses. *Faz hoje um Anno* (“A Year ago Today”; LJM III 7) portrays love, which once was bitter, as a delicious honeycomb. It is again a honeycomb in *O Mar* (“The Sea”; FSF I 3). In a more unusual image, love in *O Pharol e o Baixel* (“The Lighthouse and the Vessel”; FSF II 14) is a lighthouse of salvation. *Ella* (“She”; FSF II 23) presents one of Garrett’s favorite images; the loves of the poet’s youth are described as having been as sweet and gentle as flowers. *Adeus* (FC I 2), which tells of an unhappy affair, calls love an enchanted golden dream, undoubtedly to stress its illusory quality. *Nunca Mais* (FSF II 8) compares love to a dream from which Garrett awoke. In comparing the figures used to describe women and those which deal with love, one is struck by the preponderance of the sinister, fatal images used to describe the more or less abstract quality of love, in contrast with the charming portrayal of women in the pleasant disguises of flowers, stars and angels.

Garrett’s patriotic poems are largely the products of his earlier years, when Portugal was going through political turmoil and when Garrett was forced into exile in England. Portugal, usually referred to as “Lysia” or “Elysia,” is a feminine figure. *Sonho Prophetico* (“Prophetic Dream”; LJM I 11) portrays her as a woman in fetters, prostrate at the feet of the armored giant Despotism. *A Patria* (“The Homeland”; LJM II 2) again shows her in chains. She is referred to as “pobre, malfadada” (“poor, ill-fated”) in *O Anno Novo* (“The New Year”; LJM III 17), while in *A Domingo Sequeira* (“To Domingo Sequeira”; FSF I 16) she is a “terra maldita” (“cursed land”) where Liberty is crucified by a people of ungrateful slaves. In *A Caverna de Viriatho* (“The Cavern of Viriathus”; FSF I 17) the Portuguese people no longer have a homeland, but are a nation of slaves and jailers, who have

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6 Domingos Sequeira (1768-1837), one of the outstanding Portuguese painters, is best known for his religious and historical scenes.

7 Viriathus led an insurrection of Celtiberian tribes against Roman rule in 149 B.C. Garrett uses him as a symbol of those elements in Portugal who were struggling against despotism.
nothing but fetters and prisons. Both Ao Rei ("To the King"); LJM III 5) and A Liberdade da Imprensa ("The Freedom of the Press"); LJM II 11) describe the Portuguese people as wretched. The very Tagus river in A Lyra do Proscripto ("The Lyre of the Exile"); LJM III 14) is "desditoso" ("unfortunate"), its waters full of blood and tears, while Lisbon is a ruin and the nation is dead. The golden bed of the Tagus has turned to iron. The poem Filinto (LJM I 14), in memory of Filinto Elysio, a well-known poet who died in exile in Paris, calls Portugal ungrateful, since she was a "desamorada mãe" ("unloving mother") to Filinto. Ao Corpo Academico ("To the Members of the Academy"); LJM II 4) shows Garrett in a less severe attitude toward his countrymen. Here, not all the Portuguese are slaves; only those who support despotism are vile, and these are no longer to be considered Portuguese. In a more optimistic mood, Garrett in Filinto (LJM I 14) recalls the days of Portugal's glory, when her conquering hand raised the Portuguese banner over distant lands. In Anniversario da Revolução de 24 de Agosto ("Anniversary of the Revolution of August 24th"); LJM III 4) the river Douro breaks its chains and Portugal, mistress of the trident, regains her sway over the waves and will give laws to the world of the seas. The preponderance of unfavorable images of Portugal and the Portuguese is no doubt due to a sensitive youth's reactions to exile and to the lamentable political situation of his native land.

In spite of the comparatively small number of Garrett's religious poems, anthropomorphic images of God appear throughout his lyrical poetry. A Primavera ("Spring"); LJM I 1), one of Garrett's earliest creations, mentions the voice of God, which thunders. In A Morte (LJM I 9) the voice of God again is heard amid the thunder and lightning, while in A Victoria na Praia ("Victory on the Beach"); FSF II 1) it was God's voice that stopped the Biblical flood. In Ella (FSF II 23) it was from the mouth of the Lord that came the word which gave to the poet his soul and his being. Flor de Ventura ("Flower of Good Luck"); FC I 14) describes the divine seed of love, which germinates in the soul only when God breathes upon it. A Morte (LJM I 9) describes the breath and the hand of God. Other allusions to the hand of God occur in Consolações a um Namorado (LJM II 9), in O Juramento ("The Oath"); FSF II 2), in Sina ("Destiny"); FC II 3) and in No Lumiár ("On the Threshold"); FC II 17). In A Caverna de Viriatho (FSF I 17),
God extends his right arm to restore freedom and reason to mankind, while in *O Juramento* (FSF II 2) Garrett asks God to disarm traitors with His eternal arm.

Garrett never loses sight of God's characteristic role as ruler, father, judge and creator. In *Filinto* He is the Being who rules over Beings. *Ao Corpo Academico* (LJM II 7) represents Him as the "Being of Beings" and the "Judge of the Worlds." In *Ao Rei* (LJM III 5) He is the First Being, in *O Mar* (FSF I 3) He is the Father of the Universe. *Adeus Mãe* ("Farewell, mother"; FC II 13) calls Him the "Mild Judge." He is the "Father of the Heavens" in *Ave, Maria* (FC II 14) and the "Creator of all" in *A Patria* (LJM II 2). *A Caverna de Viriatho* (FSF I 17) characterizes Him as a "God of truth, immense majesty" whose justice will punish traitors to Portugal. In *A Morte de Riego* ("The Death of Riego"; LJM III 15) God's punishment will deal with the reactionaries who had the Spanish patriot executed. In only a couple of images does Garrett stress the idea of a God of love rather than a powerful ruler. *O Amor Paternal* ("Fatherly Love"; LJM III 3) speaks of the love that burns in God's heart for the benefit of the human race. And in attacking religious hypocrisies, Garrett in *O Campo de Sant' Anna* ("Saint Anne's Field"; S 7) states that a God of love, our merciful God, hates the horrible deeds that hypocrites have done. God imposes reasonable laws, as the poet points out in *Ao Corpo Academico* (LJM II 7); the worship of God consists of virtue, and the divine laws are those of nature.

Although the images used in connection with the idea of God seem to give proof of Garrett's orthodox religious thinking, there is very little mention in his poetry of Christ, the Virgin Mary and the saints. Two poems, *O Natal de Christo* ("The Birth of Christ"; FSF II 25) and *O Redemptor* ("The Redeemer"; FSF II 26) deal with the birth and crucifixion of Christ, who is referred to in completely conventional and orthodox fashion as the "Son of God" and as the "true God." In *Ave, Maria* (FC II 14) a father prays to the Virgin for the recovery of his sick daughter. Here, the Virgin is described as the "mãe dos desvalidos" ("mother of the forsaken") and as the "mãe de piedade" ("mother of pity"). These three poems are not merely the only lyrics which have as their subject Christ and the Virgin, but are the only poems in which they are

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*Rafael del Riego Nuñez* (1784-1823), Spanish liberal leader and army officer, executed by royalists during a civil war.
mentioned at all. No saint is invoked by name, while the clergy
and nuns are dealt with satirically in the two poems in which they
are mentioned. As Férias (LJM I 15) speaks of “frades ignorant-
es” (“ignorant monks”) and Garrett expresses his desire to see
his country rid of convents, while O Anno Velho (“The Old Year”;
FSF I 18) refers to the un lamented old year as “Inutil como un
cônego” (“as useless as a canon”).

In connection with religion, it is interesting to note that allusions
to Graeco-Roman mythology, very frequent in the earlier poems of
Garrett, are rare in the later lyrics. In LJM, 31 out of 52 poems
have at least one reference to the Greek and Roman divinities. In
FSF, 5 poems out of 34 mention these gods and goddesses, while in
FC they occur in only three out of 42.

The question of nature images presents a curious situation.
Figures of speech involving some manifestation of nature occur in
98 out of the 140 poems examined, yet only nine of these poems
can be considered as being primarily devoted to nature. It is hard
to escape the conclusion that Garrett, although fond of bringing
nature into his poems and using it as a setting for his love-lyrics
or even for his patriotic verse, was not really in deep communion
with nature as were Romantic poets such as Wordsworth or Lamart-
tine. Garrett likes to personify nature, to turn her into Mother
Nature—more Mother, one cannot help feeling, than Nature. In
A Primavera (LJM I 1) Garrett invites his friends to come to the
“seio da risonha natureza” (“breast of smiling nature”). He
enjoys hours of pleasure in “seio da paz” (“breast of peace”) of
solitude, which here as elsewhere is often equal to nature, in Despe-
didas do Campo (“Farewell to the Country”; LJM I 2). In
A Soledade (“Solitude”; LJM I 3) he rests in the lap of “cara
Soledade” (“dear Solitude”), whose role is to protect unhappy
ones and from whose breast arises a sweet melancholy sadness. In
O Mar (FSF I 3) he who has a pure, simple heart may rest on
nature’s breast. Nature in A Morte (LJM I 9) is described as living
and growing; in Madrugada (“Dawn”; LJM II 10) she is repre-
sented as a creator, who made man great. It was nature in O Amor
Paternal (LJM III 3) who distributed appropriate gifts to men
and women. She gives a pleasant laugh to a lover in Sapho (“Sap-
pho”; LJM III 8) and smiles in Melancholia (“Melancholy”; LJM
III 11) when she beholds Garrett’s lady-love. The poet in the
sonnet Nas froixas, debeis azas da saudade (“On the feeble wings
of longing”; S 6) asks his lady to listen to the voice of nature, while the hand of nature is mentioned in the sonnet *Virtude sem prazer não é virtude* (“Virtue without Pleasure is not Virtue”; S 8), in *O Mar* (FSF I 3) and in *Nunca Mais* (FSF II 8). In *No Lumiar* (FC II 17) she is all fire and light, constantly pouring forth her love, but in *Ramo Secco* (“Bare Branch”; FSF II 7), with its northern winter setting, she is slow and old.

Although it is difficult in Garrett’s lyrics to disentangle the women from the flowers, flower images unconnected with women do appear. In *A Infancia* (LJM I 10), both childhood and life are compared to flowers. *O Brasil Libertado* (“Brazil Freed”; LJM II 8) introduces the flower of liberty, while the lilies in *Madrugada* (LJM II 10) play a more erotic role, smiling at the breeze that brings the pledge of love. *No Album de um Amigo* (“In a Friend’s Album”; FSF II 3) tells of the simple flowers picked in the valley of exile which have sharp thorns of grief. *Flor Singela* (“Simple Flower”; FSF II 6) describes the simple flower which the bee prefers to the more elaborate varieties, just as love seeks a simple heart. In *Nunca Mais* (FSF II 8) the flowers represent the poet’s hopes. These sad flowers, lashed by the hail, perish. In *Livro da Vida* (“Book of Life”; FSF II 18), flowers are the poet’s memories. *Saudades* (“Longings”; FC I 7) describes a branch of “saudades portuguesas” (“longings for Portugal”). The flower on this branch will not lose its freshness even if uprooted, but if planted in the heart will cause every other flower there to die. In *Sapho* (LJM III 8) inconstancy is guilty of poisoning the flower of the pleasures of love. The sonnet *E dos olhos gentis da minha amada* (“From my lady’s gentle eyes”; S 5) mentions the snowy flowers of innocence, the gift of virtue. In *Solidão* (“Solitude”; FSF I 21) Garrett compares himself to a plant watered by tears, whose flowers did not bloom, since they were damaged by the hail. *Ramo Secco* (FSF II 7) mentions the bare branch of longing, without flowers and leaves, all its beauty spoiled by the winter in the poet’s soul. *A Victoria na Praia* (FSF II 1) speaks of the flower of happiness which will appear on the olive-branch which the dove will bring to the Ark. *A um Amigo* (“To a Friend”; FC II 18) expresses the wish that the wind of disappointment will never blow on the flowers of the years of Garrett’s friend. Only in *O Ano Novo* (LJM III 17) is vegetation symbolic of something undesirable. The old year, complains the poet, produced only a harvest
of trouble, weeds sowed among the wheat by treacherous hands. The fall of leaves as a symbol of sorrow, a figure so familiar to northern poets, appears only once in Garrett's lyrics. In O Exílio (LJM III 13), written in England in November 1823, Garrett complains that the land of exile is as sad as the sands of the desert, sad as the falling of leaves in faded autumn.

Garrett does not use trees in his images as frequently as he does flowers. A Morte (LJM I 9) compares Maria Isabel van Zeller to a tree that shed its pleasant shade protectively over its adopted home. The ash-tree in A Sesta (“The Nap”; LJM I 4) is personified and is represented as being proud of the shade that it provides. The palm-tree in Madrugada (LJM II 10) proudly lifts her head over the other plants. She is the tall, noble queen of the vegetable kingdom, but she is sad, since she is far from home and in need of a companion for her love. In O Ananaz (“The Pineapple Tree”; LJM II 14), one of the few poems devoted exclusively to a work of nature, the pineapple tree is “rei dos filhos de Pomôna” (“king of the children of Pomona”)—one of the rare masculine personifications found in Garrett's poetry. A Guerra Civil (“The Civil War”; LJM III 10) introduces the tree of liberty, along with the laurel and cypress, conventional symbols of glory and of mourning, which turn up in various other poems as well. In Tronco Despido (“Bare Trunk”; FSF I 20), Garrett compares himself to a bare tree-trunk, leafless and flowerless, battered by the winds and tormented by the heat and the cold. The pine-tree, so common in Portugal and often found in the medieval lyrics, gets very little attention from Garrett. He mentions in Cascaes (FC I 19) 9 and in Estes Sitios (“These Places”; FC I 20) the “triste pinheiro” (“sad pine-tree”), but these are rare cases. Images involving fruit are scarce. One finds in Sapho (LJM III 8) the bitter fruit caused by the poison of inconstancy, and in Já não sou poeta (“I am no longer a poet”; FSF II 17) Garrett tastes the bitter fruit of knowledge. Os Cinco Sentidos (“The Five Senses”; FC I 16) describes the poet as hungry and thirsty, not for delicious fruit, but for his lady’s kisses.

Birds and animals, especially the latter, are rare and furnish no particularly striking images. A Sesta (LJM I 3) introduces some conventional doves who are making love at the feet of a sleeping shepherdess. In three early poems, A Primavera (LJM I 1), A

9 Cascaes, or Cascais, a town near Lisbon.
Sesta (LJM I 3) and A Morte (LJM I 9) the bird is described as a “cantor plumoso” or “plumoso cantor” (“feathered songster”). Poets in Filinto (LJM I 14) are “cysnes” (“swans”), while in Os Meus Desejos (“My Desires”; LJII I 5) Petrarch is the “sysne de Vauclusa.” O Rouxinol (LJM III 9) is the only poem addressed to a bird. He is the “fiel companheiro” (“faithful companion”) whose song, the lovesick poet hopes, will relieve his torments. Even here the bird, who seems to sing “Délia” and “amor,” seems almost more a human companion than a real nightingale. The poet in A uma Viajante (“To a Traveler”; FSF II 22) compares himself to a nightingale, who sings without knowing what he is doing. The lady’s voice in Os Cinco Sentidos (FC I 16) keeps the poet from hearing the nightingale’s beautiful song, while in Coquette dos Prados (FC I 18) the nightingale sighs for the rose. The crow appears twice. In Solidão (FSF I 21) he is the bearer of ill-tidings, while in A Victoria na Praia (FSF II 1) he is the symbol of war. The same poem introduces the dove as the symbol of hope. Bustling city-dwellers are described in A Primavera (LJM I 1) as a crowd of stupid peacocks.

Tigers appear several times. In Filinto (LJM I 4) they represent the enemies of the poet Filinto and also hypocrites and fanatics. In A Morte de Riego (LJM III 15) the tiger is a despot responsible for the Spanish patriot’s death. In O Campo de Sant’ Anna (S 7) the tigers are bloodthirsty judges. The only lion image occurs in A Victoria na Praia (FSF II 1), where the leaders of the army of the tyrant King Miguel are compared to wounded lions as they attack the forces of Dona Maria.10 Garrett uses in Adeus (FC I 2) the Biblical figure of casting pearls (his lady’s forgiveness) before swine (Garrett himself). The old Duke of Palmela,11 central figure of No Lumião (FC II 17), is called a noble war-horse. People in O Natal de Christo (FSF II 25) are lined up like cattle to be counted by the Roman authorities. In O Redemptor (FSF II 26) the familiar figure of the innocent lamb is used to represent Christ. Jealousy, personified in Sapho (LJM III 8), has hair made of snakes. Adeus (FC I 2) introduces a viper, generated in the poison of Garrett’s wounded heart. A

10 Dom Miguel in 1828 usurped the throne of Portugal which belonged by right to his niece, Dona Maria. A revolt against Dom Miguel in 1832 restored Dona Maria to her throne.
11 Portuguese statesman and diplomat.
similar viper is the subject of the poem *Vibora* (FC I 25). Bees and butterflies occasionally appear in the company of the flowers, as in *Rosa sem Espinhos* (FC I 12). In *No Lumiar* (FC II 17) the voices of guests at a party are compared to the buzzing of bees. Hope in *Solidão* (FSF I 21) is described as thinner than the thread of a spider.

Of the heavenly bodies, the stars get the greatest attention from Garrett’s poetic imagination. There are some allusions to the sun, but the moon, the inspiration of so many poets, gets strangely enough very little attention. *O Monumento* (“The Monument”; LJM I 8) places the soul of Dr. Fortuna, to whose memory the poem was dedicated, in the “estellifera morada” (“starry dwelling”), from which one can see the rotation of millions of worlds. In *A Infancia* (LJM I 10), passion is described as an “astro sem orbota, / Tumultario planeta” (“star without an orbit, / disordered planet”). In *Longa Viagem de Mar* (“Long Sea-Voyage”; LJM II 12), the poet asks the stars to witness the suffering in his heart. In *A Caverna de Viriatho* (FSF I 17) the fading light of the morning star is compared to the closing of the eyes of a girl in her lover’s arms. A lover sees his star when he gazes into his lady’s face in *A minha Rosa* (FSF II 9), while in the beautiful little poem *A Estrela* (FSF II 12) Garrett’s lady-love is the star that only he can see. The poet in *As minhas Azas* (FSF II 19) contemplates the stars and wishes to fly toward them, the symbols of his ambitions, but he turns his eyes away from the sky and stars and sees a more beautiful light on earth: love. In *Ella* (FSF II 23) the poet wandering in the desert of life finds no star to guide him. In the same poem, he tries to find the stars in order to question them about his fate and sees a great light, symbolic of beauty, that fills his soul. *Adeus* (FC I 2) characterizes the lady’s love which Garrett is about to lose as a star whose brightness is to disappear forever from his eyes. *Aquella Noite* (“That Night”; FC I 4) tells of the poet’s visit to a ball. On the way, he is unable to see the star which he was always accustomed to see in the sky. Here the star may be his lady, or perhaps one of his ideals. *Barca Bella* (“Beautiful Boat”; FC II 11) shows the poet warning a fisherman of an impending storm; the last star in the sky (symbol of pure love) is now concealed.

The sun is personified in *A Noiva* (“The Bride”; LJM I 7), where he awakens the grasses and flowers. In *A Guerra Civil* (LJM
III 10) the sun represents freedom, whose light is cut off by the dark wings of the night of deceit. *A Julia* (FSF I 2) shows the sun in his characteristic occupation of darting rays of fire. In *O Mar* (FSF I 3) the sun is addressed by Garrett as the Image of the Eternal, the Eye of the World, who gives life to the universe. In *Longa Viagem de Mar* (LJM II 12) the sun is again personified, this time as the Father of Light. The moon appears in Garrett’s lyrics only five times. *A Morte* (LJM I 9) tells of the “luz tremente da froixa lua” (“trembling light of the feeble moon”), while *O Emprazado* (“The Summoned One”; FSF II 10) has another mere description of the moon quietly gliding through the sky. In *Nunca Mais* (FSF II 8) the passing of six months is expressed by six “lentos giros” (“slow turns”) which the moon has made through the heavens. *Ella* (FSF II 28) speaks of the “morte luz da lua” (“dead light of the moon”) which the poet in his depressed mood compares to a shroud. In *Lucinda* (FC II 7) the rising moon is the “astro do delírio” (“star of madness”), a phrase suggestive of the moon’s magic characteristics.

The dawn, that faithful companion of lyric poets, is not neglected by Garrett, who likes to consider her in her mythological aspects. She sheds the leaves of her roses and unfolds her cloak of mist in *A Noiva* (LJM I 7). In *Sonho Prophetico* (LJM I 11) she is the messenger of the new day and mounts onto the balconies of the east, where she lets her golden hair fly in the wind. In *Anniversario da Revolucão de 24 de Agosto* (LJM III 4) Garrett addresses her as “linda aurora” (“lovely dawn”) who unfolds her rosy cloak over the sky and ushers in the new day. In *O Mar* (FSF I 3) she is the familiar rosy-fingered maiden who scatters the flowers sprinkled with dew. She combs her hair in *A Caverna de Víriatho* (FSF I 17) and the winds blow gently through the flowers which night had picked to adorn her tresses. The same poem alludes to the dawn of liberty, which is soon to appear over the mountains of Portugal. In *Nunca Mais* (FSF II 8) Garrett sees the dawn on his lady’s face, a dawn which promises many delights to the lover.

Allusions to the sea are not infrequent, yet one might expect a greater number of sea-images, and more original ones, from a poet who spent a large part of his youth on an island in the Azores and who made several sea-voyages. *A um Jovem Poeta* (“To a Young Poet”; LJM I 6) describes the sea as “vitreo” (“glassy”). In *Longa Viagem de Mar* (LJM II 12) the sea is an “insondavel
abysmo” ("unfathomable abyss") and a "soledade infinda" ("endless solitude"). The world in *Melancholia* (LJM III 11) revolves in the uneasy turbulence of a bottomless sea. In *O Carcere* ("The Prison"; LJM III 12) the poet compares himself to one who wanders aimlessly over the seas in the voyage of life. *O Mar* (FSF I 3), in spite of its title, is not really a sea-poem. Like most of Garrett’s longer lyrics, it does not confine itself to one subject, but touches upon such varied topics as Hope, the river Mondego, the dawn, the earth, the sun, God and love. In this poem the sea is the image of the infinite, a series of vast plains. Once again the reader is left with the impression that Garrett has made use of nature not as a subject for lyrical description alone, but as a background for philosophizing. He even manages to introduce Hobbes into this poem. In *A Caverna de Viriathos* (FSF I 17) the rather familiar figures of the sea of blood and the sea of evils as punishments for the wicked appear. *A Tempestade* ("The Storm"; FSF I 19), which paints a storm at sea, compares this tempest with the violent agitation in a lover’s heart. One smile, one ray of hope from the lady will calm the storm-tossed heart as the sun will drive the clouds away. *A Victoria na Praia* (FSF II 1) introduces a more original figure: the tide which withdraws from and returns to the beach is compared to a lover unable to say goodbye to his sweetheart. *O Farol e o Baixel* (FSF II 14) features a dialogue between the sturdy old lighthouse and the pretty little ship that is anxious to venture on the sea of life. In *Aquella Noite* (FC I 4) the voices of guests at a ball are compared to the sound of the sea striking the beach.

Winds are generally personified as Zephyrs, who pick flowers in *O Mar* (FSF I 3) or steal kisses from the rose in *A Rosa* (LJM III 6). In *Madrugada* (LJM II 10) Garrett asks the destructive winds to stay away from the flowers and calls on Zephyr to help fertilize them. The gentle Zephyr is so timid and respectful that he does not dare disturb the sleeping shepherdess in *A Sesta* (LJM I 4).

Figures involving food and drink are seldom found. The honey of delight turns up in *O Beijo* ("The Kiss"; LJM II 15) and in *Faz hoje um Anno* (LJM III 7), while in *Melancholia* (LJM III 11) Garrett expresses the desire to enjoy nature while others drink from the gold cup of pleasure. In *Cascaes* (FC I 19) the cup of pleasure again is mentioned.

In reading Garrett’s lyrics and in observing his figures of speech,
two aspects of his imagery stand out as most characteristic: 1. Garrett provides many instances of apostrophe and personification, which at times give a dramatic quality to his poems and which leave the reader with the impression that the poet was interested in people rather than in scenery or in abstract ideas. 2. Garrett makes frequent use of images involving nature, often conventional in character, and generally associated with people. The rose is practically never a flower; she is one of the Délías or Julias to whom the poems are addressed. Flowers, indeed, provide Garrett with his favorite nature-images; he also likes to make use of the stars. The sea, sun and moon, trees, birds and animals play a comparatively minor role. Other less important characteristics of Garrett’s figures of speech are an almost excessive number of allusions in his earlier poems to Classical mythology, few images taken from any profession or trade, very little humor or irony, very few symbols of Christianity.

To what extent Garrett’s concern with people, together with a relative lack of feeling for nature per se, is a characteristic of Portuguese poetry in general, is a fascinating subject which would require thorough investigation. The medieval poets of Portugal’s great school of court- and minstrel-poetry indeed make frequent use of apostrophe and dialogue and seldom mention nature, except when a girl in love asks the waves of the sea, the deer of the hills, or the flowers of the pine-tree for news of her lover. Is this tendency toward personification and toward a comparative neglect of nature as typical of other Portuguese poets as it is of Garrett? This question could be the starting point for many interesting studies that would help gain a better understanding of the Portuguese poetic temperament.