

ADAMASTOR

O.J.O. FERREIRA

ADAMASTOR

Spirit of the Cape of Storms
Espírito do Cabo das Tormentas
Gees van die Stormkaap

O.J.O. FERREIRA

translated into the English by
Roger C. Fisher

traduzido para Português por
Edna Peres, Giulia Picard-Boswel & Christina E. F. von Reiche

with translations from *com traduções de met vertalings uit*
Os Lusíadas – Luís Vaz de Camões
D.P.M. Botes, Roger C. Fisher & Schalk W. le Roux

100
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ADAMASTOR
GORDONSBAAI & JEFFREYSBAAI
2008



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AGTERGROND ANTECEDENTES BACKGROUND

Nadat *Adamastor* in 1995 gepubliseer is, het ek en Roger besluit om dit vir [Cobus \(OJO Ferreira\)](#) se sestigste verjaardag in drie tale uit te gee – enersyds as 'n eiesoortige *festschrift* vir 'n gerekende historikus en andersyds as geskenk aan 'n geliefde vriend wat vir ons die geskiedenis as vakgebied oopgemaak het.

When Cobus came to know that I'd been doing translations of Schalk's writings of the development of the mosque as building type in South Africa, he suggested I translate his Afrikaans edition of *Adamastor* into English. In 1996, while briefly back in the 'real' world, I undertook this as a project. I translated the stanzas on *Adamastor* into free form poetry for my own amusement. The translation of the stanzas was a back-translation from the Afrikaans version by D.P.M. Botes. Cobus claims to have liked the result and had me do an illustrated presentation of it at the Conference on Portuguese Maritime Archaeology and History (Mossel Bay, 6-8 August 2006) of the Centre for Portuguese Nautical Studies. Since I have no inkling of the Portuguese language it cannot be claimed to be an accurate reflection of the original.

Die projek het veel langer geneem as wat ons beplan het alhoewel Roger se Engelse teks gereed was. Hierna het die manuskripte met, meestal gemaakte en soms werklike, verskonings tot 2005 stof gegaar toe die teks gedeeltelik in Portugees vertaal is. In 2007 het ek en Cobus saam 'n artikel publiseer waarvoor ek die *Adamastor*-verhaal in Afrikaans oorgesit het. Dit het weer lewe in die poging geblaas.

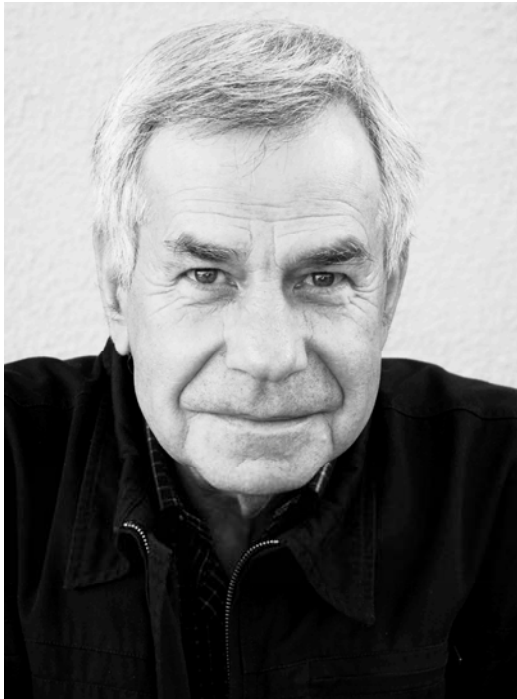
Die eerste Portugese vertaling is deur Giulia Picard-Boswel en Christina E. F. von Reiche gedoen. Die finale Portugese teks is geredigeer deur [Edna Peres](#), een van ons oud-studente by die [Universiteit van Pretoria](#). Sy het ook baie bykomende vertaalwerk gedoen. Ons bedank hulle en ook twee ander vriende van Cobus graag. Johan Bergh het 'n waardering geskryf en Elize Labuschagne was bereid om ook finansiële tot die poging by te dra. [Nico Botes](#) het die omslag ontwerp en die boek met sy gewone noukeurigheid persklaar gemaak.

I have learned much and deepened friendships through this engagement. I offer it as a token of appreciation for this. We are also appreciative of the financial support given by the [University of Pretoria](#) in recognition of this publication as part of the official centenary celebrations of the University.

Dit was 'n aangename ondervinding om hierdie boek te maak en om ou vriendskappe oor lang afstande geknoop te hou; tog is mens diep dankbaar dat jy gelukkig is om min vriende te hê vir wie jy so 'n taak sal aanpak.

Schalk W. le Roux & Roger C. Fisher, Gordonsbaai & White River, September 2008

COBUS FERREIRA



i Erina Niemand 2007

Ockert Jacobus Olivier Ferreira (*1940), a retired and now honorary professor in the [Department of Historical and Heritage Studies](#) at the [University of Pretoria](#), is the author/editor of 20 books and 90 articles, of which 11 and 35 respectively deal with the relationship between Portugal and South Africa. In this connection he has visited Portugal no less than 15 times. Editorial work includes editorship of the *S.A. Journal of Cultural History* (1983-1988 & 1996-1997) and *Historia* (1990-1993). He received from [UNISA](#) a D.Litt. et Phil. (History); and from the [University of Pretoria](#) a D.Phil. (Cultural History). **Cobus Ferreira** served as an executive member of the Historical Association of S.A. (1990-1994); secretary of the S.A. Historical Society (1995-1997); chairman of the S.A. Society for Cultural History (1988-1990); member of the Boards of Control of the National Cultural History Museum, Pretoria (1988-1996); and the S.A. Council of Heraldry (1989-1997). He was awarded the Prestige Prize for the Advancement of History by the *Federasie van Afrikaanse Kultuurvereniginge* (1994); and three medals of honour for his contribution to Cultural History from the S.A. Academy for Science and Art (1994), the *Genootskap vir Afrikaanse*

Volkskunde (1998), and the S.A. Society for Cultural History (1999). In 2004 he was awarded a second medal of honour by the S.A. Academy for Science and Art for his contribution to the recording of the history of the connection between South Africa and Portugal.

Ockert Jacobus Olivier Ferreira (*1940), professor aposentado e agora honorário no [Departamento de História e dos Estudos dos Costumes](#) da [Universidade de Pretoria](#), é o autor/editor de 20 livros e de 90 artigos, em que 11 e 35 respectivamente, tratam do relacionamento entre Portugal e a África do Sul. Com respeito a isto, visitou Portugal 15 vezes. O seu trabalho editorial inclui a direcção editorial do jornal *S.A. Journal of Cultural History* (1983-1988 & 1996-1997) e *Historia* (1990-1993). Recebeu da [UNISA](#) um Doutoramento em Literatura e Filosofia (História); e da [Universidade de Pretoria](#) um Doutoramento em Filosofia (História Cultural). **Cobus Ferreira** serviu como um membro executivo da Associação Histórica da África do Sul. (1990-1994); Secretário da Sociedade Histórica da África do Sul. (1995-1997); Presidente da sociedade da História Cultural da África do Sul. (1988-1990); membro da direcção do Museu Nacional da Cultura e História, Pretoria (1988-1996); e do Conselho de Heráldica da África do Sul. (1989-1997). Foi-lhe outorgado o prestigioso prémio para o avanço da história pela Federação da Cultura Afrikaans (1994); e três medalhas de honra pela sua contribuição à História Cultural, da academia de Ciências e Arte da África do Sul (1994), a Sociedade dos estudos Folclóricos Afrikaans (1998), e a sociedade da História Cultural da África do Sul (1999). Em 2004 foi-lhe concedida uma segunda medalha de honra pela Academia de Ciências e Arte da África do Sul pela sua contribuição no registo da ligação histórica entre a África do Sul e Portugal.

Ockert Jacobus Olivier Ferreira (*1940), 'n afgetrede en nou ereprofessor in die [Departement Historiese en Erfenisstudies](#) aan die [Universiteit van Pretoria](#), is die outeur/redakteur van 20 boeke en 90 artikels, waarvan onderskeidelik 11 en 35 oor die verhoudinge tussen Portugal en Suid-Afrika handel. In hierdie verband het hy Portugal 15 keer besoek. Redakteurskappe sluit dié van die *Suid-Afrikaanse Tydskrif vir Kultuurgeskiedenis* (1983-1988 & 1996-1997) en *Historia* (1990-1993) in. Van [UNISA](#) het hy die graad D.Litt. et Phil. (Geskiedenis) en van die [Universiteit van Pretoria](#) 'n D.Phil. (Kultuurgeskiedenis) ontvang. **Cobus Ferreira** was 'n lid van die bestuur van die Historiese Genootskap van Suid-Afrika (1990-1994); sekretaris van die Suid-Afrikaanse Historiese Vereniging (1995-1997); voorsitter van die S.A. Vereniging vir Kultuurgeskiedenis (1988-1990); lid van die beheerrade van die Nasionale Kultuurhistoriese Museum, Pretoria (1988-1996) en die Suid-Afrikaanse Raad vir Heraldiek (1989-1997). Die Prestigeprys vir die bevordering van Geskiedenis is in 1994 deur die Federasie van Afrikaanse Kultuurvereniginge aan hom toegeken en hy het verder drie erepenninge van die Suid-Afrikaanse Akademie vir Wetenskap en Kuns (1994), die Genootskap vir Afrikaanse Volkskunde (1998) en die Suid-Afrikaanse Vereniging vir Kultuurgeskiedenis (1999) vir sy bydrae tot Kultuurgeskiedenis ontvang. In 2004 het hy 'n tweede erepenning van die Suid-Afrikaanse Akademie vir Wetenskap en Kuns ontvang, hierdie keer spesifiek vir sy bydrae tot die opskrifstelling van die geskiedenis van die verhoudinge tussen Portugal en Suid-Afrika.

OJO FERREIRA

Ockert Jacobus Olivier Ferreira was born in 1940 in the Lower-Kouga of the Eastern Cape. He studied at various tertiary institutions, having degrees awarded by the [University of Pretoria](#), University of the Free State and the [University of South Africa](#). He has obtained two doctoral degrees, in History and Cultural History respectively. After appointments in teaching, museology, and the Institute for Historical Research at the Human Sciences Research Council, he was appointed as senior lecturer at the [University of Pretoria](#) in 1980, thereafter associate professor in 1987 and professor in 1995. Since his retirement in 1987 he has been honorary professor in the [Department of History and Cultural History](#) (now the [Department of History and Heritage Studies](#)) at the same institution.

Ferreira is one of the most prolific of South African historians. He has authored or edited twenty books and written ninety journal articles. While he has written on various topics, his special interest lies in the “contacts between South Africa and Portugal”. The main body of his work of the past ten years covers this theme. Ferreira’s work in this field is an exemplary continuation of the work of the renowned historian Eric Axelson (1913-1998) on the history of Portugal in Africa. Just as Axelson, Ferreira does painstakingly accurate archival research in combination with extensive field work. And just as with Axelson, his reading skills in Portuguese have given him access to archival repositories and libraries in Portugal. It is remarkable that, like Axelson, he is experiencing an exceptionally fruitful period of research and publishing after his retirement. He has proven himself as an historian that has a grasp of both detail and context which he synthesises skilfully in a concise and meaningful fashion. He seems equally at home with, on the one hand, small episodes requiring incisive attention, such as *Stranding van die São João, 1552-1553 (The stranding of the São João, 1552-1553)* (Pretoria, 2002) or on the other hand, research topics of broad scope, for example the history of the relations and cultural exchanges between Portugal and South Africa, 1488-1975. A further outstanding mark of his compositions is the precise use of language and flowing style. Meritorious of his work is his making available of otherwise inaccessible historical information in well edited publications in Afrikaans. Publications such as *Montanha in Zoutpansberg, 1855-1856* (Pretoria, 2002) and *De Costa Leal in die Zuid-Afrikaansche Republiek, 1869-1870 (De Costa Leal in the South African Republic, in press)* contain historical information of the period and region of which historians must, most certainly, take note.

Ferreira has received accolades from the foremost of South African organisations. Amongst these are two medals of honour from the South African Academy for Science and Art – the most recent of these awards made specifically for his contribution to the writing of the history of the relations between South Africa and Portugal. Amongst other organisations that have honoured him are the Historical Association of South Africa, the Federasie van Afrikaanse Kultuurvereniginge and the Association for Afrikaans Folklore. His prominent position on the management and editorial boards of the most renowned national history and cultural history organisations and journals is further testimony to the recognition of his standing by peers.

Johan Bergh, [University of Pretoria](#), June 2008

OJO FERREIRA

[Ockert Jacobus Olivier Ferreira](#) nasceu em 1940 no Baixo-Kouga, Cabo oriental. Estudou em várias instituições terciárias, com graus concedidos pelas [universidade de Pretoria](#), universidade do Free State e pela [universidade da África do Sul](#). Obteve dois doutoramentos em história e história cultural respectivamente. Após nomeações no ensino, em museologia, e no instituto para a pesquisa histórica no Conselho de Pesquisa das Ciências Humanas, foi nomeado como lente sénior na [universidade de Pretoria](#) em 1980, seguidamente professor adjunto em 1987 e professor catedrático em 1995. Desde sua aposentação em 1987, foi nomeado professor honorário no [departamento de história e da história cultural](#) (agora [departamento de estudos de história e dos costumes](#)) na mesma instituição.

[Ferreira](#) é um dos historiadores Sul-Africanos mais prolíficos. Foi o autor ou editor de vinte livros e escreveu noventa artigos. Enquanto tem escrito sobre vários tópicos, seu interesse encontra-se nos “contactos entre a África do Sul e Portugal”. O corpo principal do seu trabalho dos últimos dez anos inclui este tema. O trabalho de [Ferreira](#) neste campo é uma continuação exemplar do trabalho do historiador ilustre Eric Axelson (1913-1998) na história de Portugal em África. Tal como Axelson, [Ferreira](#) faz pesquisa arquivística cuidadosa e exacta em combinação com trabalho de campo extensivo. E assim como Axelson, suas habilidades de leitura na língua portuguesa deram-lhe o acesso aos repositórios de arquivos e às bibliotecas em Portugal. É notável que, como Axelson, tem tido um período excepcionalmente frutuoso de pesquisa e de publicações após sua aposentação. Prova-se como um historiador que tem uma compreensão de pormenor e contexto que ele sintetiza numa forma concisa e significativa. Parece igualmente à vontade com episódios pequenos que exigem atenção precisa, tal como o encalhamento da São João, 1552-1553 (Pretoria, 2002) ou tópicos de pesquisa grandes como por exemplo, a história das relações e dos intercâmbios culturais entre Portugal e África do Sul, 1488-1975. Uma marca prominente das suas composições é o seu uso preciso da língua e do estilo fluente. Um dos méritos do seu trabalho, é tornar acessível em Afrikaans, informação histórica de outro modo inacessível em publicações bem editadas. As publicações tais como Montanha em Zoutpansberg, em 1855-1856 (Pretoria, 2002) e em De Costa Leal na república Zuid-Afrikaansch, 1869-1870 (na imprensa) contêm informação histórica do período e da região de que os historiadores devem tomar nota.

[Ferreira](#) recebeu elogios das melhores organizações Sul-Africanas. Entre estas, duas medalhas de honra da academia da ciência e arte da África do Sul – a mais recente destas distinções, foi-lhe concedida especificamente pela sua contribuição escrita sobre as relações históricas entre a África do Sul e Portugal. Outras organizações que o honraram são a Associação Histórica da África do Sul, a federação de Cultura Afrikaans e a Associação de folclore Afrikaans. Sua posição prominente na gerência e nos corpos editoriais de história cultural nacionais mais ilustres, são um testemunho adicional ao reconhecimento da sua posição por seus pares.

Johan Bergh, [Universidade de Pretoria](#), Junho 2008

OJO FERREIRA

Ockert Jacobus Olivier Ferreira is in 1940 in die Onder-Kouga in die Oos-Kaap gebore. Hy het aan verskeie tersiëre instansies studeer en die [Universiteit van Pretoria](#), Universiteit van die Vrystaat en die [Universiteit van Suid-Afrika](#) het grade aan hom toegeken. Hy beskik oor twee doktorsgrade, in onderskeidelik Geskiedenis en Kultuurgeskiedenis. Nadat hy betrekings in die onderwys, museumwese en by die Instituut vir Geskiedenisnavorsing van die Raad vir Geesteswetenskaplike Navorsing beklee het, is hy in 1980 as senior lektor aan die [Universiteit van Pretoria](#) aangestel en in 1987 tot medeprofessor en in 1995 tot volprofessor bevorder. Hy is sedert sy affrede in 1987 ereprofessor in die [Departement Geskiedenis en Kultuurgeskiedenis](#) (nou die [Departement Historiese en Erfenisstudies](#)) aan dieselfde inrigting.

Ferreira is een van die mees produktiewe Suid-Afrikaanse historici. Hy is die outeur of redakteur van twintig boeke en die outeur van negentig tydskriftartikels. Hoewel hy oor verskillende onderwerpe geskryf het, het hy 'n spesiale belangstelling in die tema "kontak tussen Suid-Afrika en Portugal". Die meeste van sy publikasies van die afgelope 10 jaar handel dan ook hieroor. Ferreira se werk in hierdie veld vul trouens die werk van die bekende historikus Eric Axelson (1913-1998) oor die geskiedenis van Portugal in Afrika, uitstekend aan. Net soos Axelson doen Ferreira ook pynlik noukeurige en uitputtende argivale navorsing en kombineer dit met uitgebreide veldwerk. Omdat hy oor 'n leeskennis van Portugees beskik, kon hy, soos Axelson, ook deeglik van argiefbewaarplekke en biblioteke in Portugal gebruik maak. 'n Interessantheid is dat hy, soos Axelson, na sy affrede 'n besondere vrugbare navorsings- en publikasietydperk beleef. Hy het homself as 'n historikus met 'n sterk aanvoeling vir beide detail en die breër konteks bewys, sowel as 'n vermoë om inligting op 'n knap wyse in sinvolle sinteses te integreer. Hy skyn ewe tuis te wees met enersyds kleiner onderwerpe wat indringende aandag vereis, soos die *Stranding van die São João, 1552-1553* (Pretoria, 2002) en andersyds 'n oorsigtelike navorsingstema oor die "geskiedenis van die betrekkinge en kulturele wisselwerking tussen Portugal en Suid-Afrika, 1488-1975". 'n Verdere uitstaande kenmerk van sy uiteensettings is sy suiwer taalgebruik en vloeiende skryfstyl. 'n Belangrike meriete van Ferreira se werk is sy beskikbaarstelling van historiese inligting in goedversorgde publikasies in Afrikaans wat andersyds moeilik vir Suid-Afrikaners toeganklik sou wees. Publikasies soos *Montanha in Zoutpansberg, 1855-1856* (Pretoria, 2002) en *De Costa Leal in die Zuid-Afrikaansche Republiek, 1869-1870* (in die pers), bevat boonop historiese inligting oor die betrokke tydperke en streke waarvan historici en kultuurhistorici beslis kennis moet neem.

Ferreira het van verskillende prominente instansies erkenning vir sy werk ontvang. Hieronder is twee erepennings van die Suid-Afrikaanse Akademie vir Wetenskap en Kuns – die mees onlangse van hierdie erepennings is spesifiek vir sy bydrae tot die geskiedskrywing oor die verhoudinge tussen Suid-Afrika en Portugal. Onder die ander instansies wat hom vereer het, tel die Historiese Genootskap van Suid-Afrika, die Federasie van Afrikaanse Kultuurvereniginge en die Genootskap vir Afrikaanse Volkskunde. Die prominente posisies wat hy in die besture en redaksies van feitlik al die vernaamste nasionale historiese en kultuurhistoriese vakverenigings en -tydskrifte beklee het, is 'n verdere bewys van die aansien wat hy onder eweknieë geniet.

Johan Bergh, [Universiteit van Pretoria](#), Junie 2008

PREFACE

I was invited by the management of the *Genootskap vir Afrikaanse Volkskunde* [Society for Afrikaans Folklore] to present a paper at their symposium to be held in Genadendal, Cape, in August of 1992. While the choice of subject was to be my own, the directive was that it should pertain to the supernatural in folklore.

My mind went back to the Lower Kouga of my boyhood, where there was an omnipresent sense of the supernatural, and where such beliefs were natural. I was later to discover that conviction in the power of the supernatural was pervasive amongst the peoples of my ancestors, the Ferreiras, and that in their ancestral home, Portugal, such belief impinged directly on their daily lives.

South Africa and Portugal share unbreakable bonds, tied through the discovery by [Bartolomeu Dias](#) of the Cape of Storms in 1488, thereafter the rounding of the Cape of Good Hope by [Vasco da Gama](#) in 1497. The memory of an imposing statue seen in Lisbon during one of my visits there, Adamastor, that mythological figure from the time of the Portuguese voyages of discovery, decided me upon the topic of my address. The degree of ignorance South Africans have of the Adamastor [myth](#) has lent further impetus to this research.

In this the following persons and institutions have been of great help. In the course of my research into the Adamastor [myth](#) in Portugal the Biblioteca Nacional and the Museu da Marinha have been particularly helpful. Luit. José Vale, of the Museum, went out of his way to be of assistance. Back in South Africa, Adv. C. E. F. van Reiche of Pretoria has translated with great thoroughness all the relevant documents, articles and extracts from texts from Portuguese into Afrikaans.

The address delivered in Genadendal was published in its original form as “Adamastor, gees van die Stormkaap” in the *Tydskrif vir Volkskunde en Volkstaal*, 49 (1), April 1993, pp. 20-47. The first edition of this publication was a reworked and expanded version of that article. I penned a short article in English and Portuguese entitled “Adamastor, Espírito do Cabo das Tormentas / Spirit of the Cape of Storms” in *Atlantis*, 14(2), March/April 1994, pp. 56-63, published in Portugal.

The appearance of *Adamastor, spirit of the Cape of Storms* in this version is the work of my good friends [Schalk W. le Roux](#) en [Roger C. Fisher](#). Not only have they acted as editors but Roger has done the English translation while Schalk has translated for the first time into Afrikaans verse the episode related to Adamastor in Camoen’s [Os Lusíadas](#). Together they have thoroughly edited the text and made suggestions for improvements and additions. Schalk has taken responsibility for the setting of text and appealing typography. To them my heartfelt thanks.

O.J.O. Ferreira, Jeffreys Bay, May 2008

PREFÁCIO

Eu fui convidado pela direcção da sociedade de folclore dos indígenas brancos da África do Sul, para fazer uma palestra no simpósio que teria lugar em Genadendal, no Cabo, em Agosto de 1992. A escolha do assunto seria minha, mas tinha que ser acerca do sobrenatural no folclore.

Na minha imaginação regresssei ao Lower Kouga da minha juventude, onde se sentia uma omnipresença do sobrenatural, onde era natural crer ou acreditar em tais coisas. Mais tarde vim a descobrir que acreditar no poder sobrenatural era muito comum entre os meus antepassados, os Ferreiras, e que na sua terra ancestral, Portugal, tal crença influenciava a vida de todos os dias.

Entre Portugal e a África do Sul, há laços que não se podem quebrar, ligados pela descoberta em 1488 do Cabo Tormentoso por [Bartolomeu Dias](#) e mais tarde em 1497, quando [Vasco da Gama](#) dobrou o Cabo. A memória da imponente estátua que eu vi quando estive em Lisboa, durante uma das vezes que visitei Portugal, O Adamastor, essa figura mitológica do tempo das descobertas, levou-me a decidir sobre o assunto do meu discurso. Um outro factor que me levou a decidir a basear o meu discurso sobre o [mito](#) do Adamastor, foi a ignorância extrema dos Sul-africanos sobre este assunto e isto também me levou à investigação mais profunda do assunto.

As seguintes pessoas e institutos ajudaram-me muito. Durante as minhas investigações acerca do [mito](#) do Adamastor em Portugal a Biblioteca Nacional e o Museu da Marinha foram de imensa ajuda especialmente o Luit. José Vale, do museu, fez todos os possíveis para me ajudar. De regresso à África do Sul, a advogada C.E.F. von Reiche de Pretoria traduziu com muita perfeição todos os ditos documentos, artigos e extractos de textos de Português para Afrikaans.

O discurso que fiz em Genadendal foi publicado na revista *Tydskrif vir Volkskunde en Volkstaal*, 49 (1), de Abril de 1993, páginas 20-47. Este documento é uma versão modificada e mais extensiva desse artigo. Escrevi um curto artigo em inglês e português com o título “Adamastor, Espírito do Cabo das Tormentas / Spirit of the Cape of Storms” na revista *Atlantis*, 14 (2) Março/Abril 1994, páginas 56-63, publicada em Portugal. O sumário em português foi usado nela, pela primeira vez.

A aparência do *Adamastor, espírito do Cabo das Tormentas*, nesta versão, é o trabalho dos meus grandes amigos [Schalk W. le Roux](#) e [Roger C. Fisher](#). Não só actuaram eles como editores, mas o Roger, fez a tradução Inglesa, enquanto que o Schalk traduziu pela primeira vez para Afrikaans em verso, o episódio relativo ao Adamastor nos [Lusíadas](#) de Camões. Juntos, editaram minuciosamente o texto e fizeram sugestões para melhoramentos e adições. Schalk tomou a responsabilidade pelo formato do texto e a atraente tipografia. Agradeço-lhes do fundo do coração.

O.J.O.Ferreira, Jeffreys Bay, Maio 2008

VOORWOORD

In 1992 het die bestuur van die Genootskap vir Afrikaanse Volkskunde my genooi om tydens die Genootskap se simposium in Augustus van daardie jaar op Genadendal 'n referaat te lewer. Die keuse van 'n onderwerp is aan my oorgelaat, maar die riglyn was dat dit met die volksgeloof in die bonatuurlike in verband moes staan.

In my geboortewêreld, die Onder-Kouga, was die geloof in die bonatuurlike tydens my seuntjiejare besonder sterk. Later sou ek leer dat die geloof in die bonatuurlike ook in Portugal, die land waarvandaan die stamvader van Onder-Kouga se Ferreiras gekom het, 'n integrale deel van die Portugese se daaglikse lewe was. My eie, in die lig van die bostaande, byna onafwendbare belangstelling in die bonatuurlike, asook in die betrekkinge tussen Suid-Afrika en Portugal, het my laat besluit om 'n tema te kies wat hierdie twee belangstellings sou kombineer.

Die Portugese seevaarder [Bartolomeu Dias](#) se ontdekking van die Kaap van Storms in 1488 en sy landgenoot [Vasco da Gama](#) se omseiling van die Kaap die Goeie Hoop in 1497 het 'n onverbreekbare historiese band tussen Portugal en Suid-Afrika gelê. 'n Indrukwekkende beeld van Adamastor, 'n mitologiese figuur uit die tydperk van die Portugese ontdekkingstogte, wat ek tydens 'n besoek aan Lissabon gesien het, het my laat besluit dat dit die figuur is waaroor ek wou praat. Ons Suid-Afrikaners se betreklike onkunde aangaande die aangrypende Adamastor-[mite](#) het my verder tot hierdie stukkie navorsing geïnspireer.

Tydens my navorsing in Portugal oor die Adamastor-[mite](#) was die personeel van die Biblioteca Nacional en die Museu da Marinha in Lissabon besonder hulpvaardig. Veral lt. José Vale, verbonde aan laasgenoemde museum, het uit sy pad gegaan om my te help. Terug in Suid-Afrika, het adv. C.E.F. von Reiche van Pretoria met groot deeglikheid alle tersaaklike Portugese dokumente, artikels en gedeeltes uit boeke in Afrikaans vertaal.

Die Genadendal-referaat, "Adamastor, gees van die Stormkaap", is in sy oorspronklike vorm in die *Tydskrif vir Volkskunde en Volkstaal* 49(1), April 1993, pp. 20-47, gepubliseer. Die eerste uitgawe van hierdie publikasie was 'n verwerkte en bygewerkte weergawe van daardie artikel. 'n Kort artikel uit my pen het in Portugees en Engels onder die titel "Adamastor, Espírito do Cabo das Tormentas / Spirit of the Cape of Storms" in *Atlantis* 14(2), Maart/April 1994, pp. 56-63, in Portugal verskyn.

Dat *Adamastor, gees van die Stormkaap* in hierdie nuwe gedaante verskyn, het ek aan my goeie vriende [Schalk W. le Roux](#) en [Roger C. Fisher](#) te danke. Hulle het nie slegs as redakteurs van die publikasie opgetree nie, maar Roger het ook die teks in Engels vertaal, terwyl Schalk die gedeelte uit Camões se [Os Lusíadas](#) wat oor Adamastor handel vir die eerste keer in versvorm in Afrikaans vertaal het. Saam-saam het hulle die teks behoorlik geredigeer en sinvolle voorstelle en toevoegings gemaak. Schalk was ook vir die keurige tipografiese versorging verantwoordelik. Aan hulle my hartgrondige dank.

O.J.O. Ferreira, Jeffreysbaai, Mei 2008

O *mito* é o nada que é tudo - Fernando Pessoa, *Mensagem*, 1934



Spirit of the Cape of Storms

Luís de Camoens, creator of Adamastor

Portugal, in the time of the “golden era”, amazed the world with its voyages of discovery. And so it was appropriate that the achievements of her compatriots be arrested for posterity by her epic poet of the time. That man was Luís Vaz de Camoens (c.1524-1550) [Figure 1], prince amongst Portuguese poets and creator of that perennial epic saga, *Os Lusíadas*.¹

1 Luís Vaz de Camões (c.1524-1580), creator of the Adamastor myth. Luís Vaz de Camões (c.1524-1580), criador do mito do Adamastor. Luís Vaz de Camões (c.1524-1580), skepper van die Adamastor-mite. (*Os Lusíadas de Luís de Camões*, London, 1878)

Camoens was born circa 1524, the year in which [Vasco da Gama](#) – to whom he was indirectly related – died. While still a student at the [University of Coimbra](#) he was to make the intimate acquaintance of the Latin poets as well as the [myths](#) of the ancient Greeks and Romans. By 1544 he went to Lisbon where he became a favourite at the court of the monarch, João III (1502-1557). Here he was smitten by one of the ladies of the court, a calamitous attraction which led to his banishment

¹ C.E. Nowell, *A history of Portugal*, p. 122; [W.J. de Kock, Portugese ontdekkers om die Kaap](#), p. 218.

Luís de Camões, criador do Adamastor

O mundo ficou atónito com as viagens das descobertas de Portugal durante a sua “época dourada”. Portanto é adequado que este empreendimento levado a bom termo pelos seus compatriotas seja capturado para a posteridade pelo mais famoso poeta épico desse tempo. Esse homem, foi Luís de Camões (c.1524-1550) [Figura 1] príncipe entre os poetas portugueses e criador do poema épico, *Os Lusíadas*.¹

A data de nascimento de Camões foi mais ou menos 1524, o ano em que *Vasco da Gama* (c.1469-1524) – parente afastado, morreu. Quando estudava na *Universidade de Coimbra*, veio a conhecer intimamente os poetas Latinos e os *mitos* dos antigos Gregos e Romanos. Já em 1544 Camões foi a Lisboa onde veio a ser favorecido na corte do rei D. João III. Ele ficou enamorado de uma das damas da corte, uma atracção

Luís de Camões, skepper van Adamastor

Tydens sy “goue eeu” het Portugal die wêreld met sy groot ontdekkingstogte verston. Dit was daarom gepas dat ’n epiese digter in dieselfde tyd sy landgenote se prestasies vir die nageslag sou vaslê. Daardie man was Luís Vaz de Camões (c.1524-1580) [Figuur 1], die prins onder Portugese digters en skepper van die onsterflike epos *Os Lusíadas*.¹

Camões is gebore in circa 1524, die jaar waarin *Vasco da Gama* (c.1469-1524) - aan wie hy indirek verwant was - oorlede is. Terwyl hy ’n student aan die *Universiteit van Coimbra* was, het hy met die Latynse digters en die Griekse en Romeinse mitologie kennis gemaak. Teen 1544 het Camões in Lissabon gaan woon, waar hy baie gewild aan die hof van koning João III (1502-1557) was. As gevolg van sy fatale liefde vir een van die hofdames is hy in ballingskap uit die hoofstad weg. In 1547 is hy as gewone soldaat na

OS LUSIADAS DE LVIS DE CAMÕES.

Canto primeiro.

Armas, & os ba-
rões assinalados,
Que da Occidental praya Lusita-
tana,
Por mares nunca de antes nao

negados,
Passaram, ainda alem da Taprobana,
Em perigos, & guerras esforçados,
Mais do que prometia a força humana.

Entre. E entre gente remota edificarão am
Nono Reino, que tanto sublimarão. am

E tambem as memorias gloriosas
Daquelles Reis, que forão dilatando am
A Fee, o Imperio, & as terras viciosas
De Affrica, & de Affa, andarão deustando,
E aquelles que por obras valerosas
Se vão da ley da Morte libertando.
Cantando espathurez por toda parte,
Se a tanto me ajudar o engenho & arte.
A Ceffem

² First page of the first edition of *Os Lusíadas* published in Lisbon in 1572. A primeira página da primeira edição de *Os Lusíadas* publicado em Lisboa em 1572. Eerste bladsy van die eerste uitgawe van *Os Lusíadas* wat in 1572 in Lissabon gepubliceerd is. (*The Courier* 43, April 1989, p.18)

² Andre P. Brink, *Fado: 'n reis deur Noord-Portugal*, pp. 19-21; R.A. Wohlraabe en W. Krusch, *Portugal and her people*, pp. 110-111; H.M. Stephens, *Portugal*, pp. 268-271; C.E. Nowell, *A history of Portugal*, pp. 122-134.

³ W.J. de Kock, *Portugese ontdekkers om die Kaap*, p. 140.

from the capital. In 1547 he was dispatched to Ceuta, Morocco, as a regular soldier, only to lose an eye during an engagement while fighting the Moors. His return to Lisbon found him in financially straightened circumstances and given to street brawling, an activity which led to a term of imprisonment. In 1553 he was granted Royal pardon, conditional to him availing himself for military service in India. This resulted in years of wandering in the East. On one of these sea voyages his ship ran aground and all his worldly goods, except for a half-finished manuscript, *Os Lusíadas*, were lost. By 1570 he was back in Portugal, haggard and destitute, with a Javanese slave as faithful friend. In 1572 his *Os Lusíadas* was published [Figure 2], but its existence was barely noticed. When he died of the plague in 1580 he was given a paltry burial. It has taken three centuries to erect a cenotaph in his honour. Since nobody could determine without doubt the exact location of his last resting place in the Monastery Church of Jerónimos in Lisbon, it has been allocated adjacent that of [Vasco da Gama](#).²

Reasons for the Adamastor myth

Various theories have been propounded as to the reasons for the creation of the Adamastor [myth](#).

The grim duel between [Vasco da Gama](#) and the driving gales of the Cape south-easter in November of 1497 served, without doubt, as inspiration to the pen of the poet some half-a-century later. These raging winds became, in the mind of the poet, the bellowing voice of the ghastly Adamastor, who, from the clouds, sought to wreak vengeance on [Da Gama](#).³ Adamastor

calamitosa, a qual levou à sua expulsão da capital. Em 1547 foi mandado a Ceuta, onde perdeu um olho durante uma batalha contra os Mouros. Quando regressou a Lisboa encontrou-se em dificuldades financeiras e envolvido em altercações nas ruas, que o levaram a um termo de prisão. Em 1553 foi perdoado pelo Rei que estipulou que ele fizesse serviço militar na Índia.

Disto resultou, ele vagou no Oriente por muitos anos. Numa dessas viagens o barco encalhou e todos os seus bens, salvo o manuscrito dos *Lusíadas* ainda incompleto, perderam-se. Em 1570 estava de volta a Portugal, cansado e desamparado, com um escravo javanês que foi o seu amigo fiel. Em 1572 foi publicado *Os Lusíadas* [Figura 2] que passou despercebido. Quando morreu da peste em 1580, (ano em que Portugal passou a ser regido pela Espanha) o seu enterro foi miserável. Três séculos passariam, antes que um cenotáfio fosse erguido ao lado do de *Vasco da Gama* no mosteiro dos Jerónimos em Lisboa para o honrar.²

As razões para o mito do Adamastor

Há várias teorias para as razões da criação do *mito* do Adamastor.

O duelo horrendo entre *Vasco da Gama* e a ventania violenta do Sudeste em Novembro de 1497 no Cabo, serviu sem dúvida, como inspiração ao poeta, mais ou menos meio século mais tarde.³ Esta ventania violenta veio a ser, na mente do poeta a voz berrante do medonho Adamastor, quem de entre as nuvens, desejara vingá-lo sobre *Da Gama*. O Adamastor veio a ser

Keuta in Marokko gestuur, waar hy sy regteroor in 'n geveg met die More verloor het. Na sy terugkeer na Lissabon was hy arm en voortdurend in straatgevegte betrokke. Hy het in 'n stadium selfs in die tronk beland. Hy is deur die Koning begenadig op voorwaarde dat hy van 1553 in Indië militêre diens sou gaan doen. In die Ooste het hy heelwat rondgeswerf. Op een van sy seereise het die skip gestrand en het Camões al sy aardse besittings, met die uitsondering van die deurweeke en halfvoltooide manuskrip van *Os Lusíadas*, verloor. In 1570 was hy terug in Portugal; brandarm en verwaarloos, met slegs 'n Javaanse slaaf as sy troue vriend. In 1572 is sy *Os Lusíadas* gepubliseer [Figuur 2], maar die verskyning daarvan het geen besondere aandag getrek nie. In 1580, die jaar waarin Portugal weer onder Spaanse bewind gekom het, het hy aan die pes gesterf, maar geen spesiale begrafnis is vir hom gereël nie. Eers drie eeue later is 'n simboliese praalgraf vir hom langs dié van *Vasco da Gama* in die Jeronimus-kloosterkerk in Lissabon opgerig, want niemand kon sy laaste rusplek bo alle twyfel vasstel nie.²

Redes vir die skepping van die Adamastor-mite

Daar bestaan verskillende teorieë oor die redes waarom Camões die Adamastor-*mite* geskep het.

Die verbete stryd van *Vasco da Gama* teen die loeiende suidoostewind van die Kaap in November 1497 het ongetwyfeld meer as 'n halfeeu later as inspirasie vir die pen van die digter Luís de Camões gedien. Vir hom het die gierende wind die stem geword van die grusame Adamastor wat uit die wolke wraak teen *Da Gama* gebulder het.³ Adamastor het dus die beliggaming geword van



3 The *São Bento* on which Camoens sailed to the East. On its return voyage it went aground on the coast of Pondoland (22 April 1554). Only 62 castaways reached Ilha de Moçambique. A *São Bento* na qual Camões navegou para o Oriente. No seu regresso encalhou na Costa de Pondoland (22 de Abril de 1554). Somente 62 náufragos chegaram à Ilha de Moçambique. Die *São Bento*, die skip waarop De Camões na die Ooste gevaar het, het op sy terugvaart na Portugal op 22 April 1554 aan die Pondolandse kus skipbreuk gely. Slegs 62 skipbreukelinge het uiteindelik Ilha de Moçambique bereik. (J. Burman, 1967, p. 8)

became the incarnation of the trials and tribulations with which the mariners would have to contend.⁴

The voyage of the galleon, the *São Bento*, in which Camoens sailed in 1553 on his way to exile in the East, struck particularly stormy seas off the Cape, the south-easter bringing a cloth of heavy clouds to Table Mountain. This terrifying personal experience left an indelible impression upon Camoens - not only fear for his own personal safety, but a vivid realisation that all Portuguese venturing in foreign climes were threatened by ominous forces. [Figure 3] For him the sombreness of Table Mountain personified this threat. It was this agitated state of mind that the giant, Adamastor, was conceived.⁵

There is a logic in the continent of Africa, the “Dark Continent”, giving rise to a mythological being such as Adamastor. Camoens, as John Purves (*1877) has it, conceived of Adamastor as a consequence of his own scorn and derision for that continent. This arose from his being compelled, through illness and poverty in the years 1567 through to 1569, to sojourn in Ilha de Moçambique while attempting to return from exile to Portugal.⁶

In reality southern Africa was invented before it was discovered. It was conceived as an earthly paradise, an act of literary creation that was to have a profound and enduring effect on the European attitude to the subcontinent. Dante Alighieri (1265-1321) had invoked this tradition when, in his *La Divina Commedia* (1208-1321), he located, on the southern tip of Africa, his Island of Purgatory, having Paradise placed at its summit. His locating of the Titans within its inner circle of

⁴ S. Gray, *Camoens and the poetry of South Africa*, p. 6.

⁵ W.C. Atkinson (translator), *The Lusians*, p. 17; S.R. Welch, *South Africa under John III, 1521-1557*, pp. 447-448; S. Gray, *South African literature*, p. 27.

⁶ S. Gray, *South African literature*, p. 17; M. Bowra, ‘Camões and the epic of Portugal’, in L.C. Taylor (Ed.), *Luis de Camões: epic and lyric*, p. 12; S. Gray, *Camoens and the poetry of South Africa*, pp. 6-7.

representativo dos sofrimentos e tribulações com que os marinheiros tiveram que contender.⁴

A viagem do galeão, *São Bento*, no qual em 1553 Camões viajou para o exílio no Oriente, teve que contender com mares particularmente tormentosos na costa do Cabo. O vento sudeste trouxe nuvens que taparam a Montanha da Mesa. Esta pavorosa experiência, nunca saíu da mente de Camões. Não somente temia pela sua segurança, mas veio a entender que todos os Portugueses que estivessem em terras estrangeiras, seriam ameaçados por forças medonhas. Para ele, a sombria escuridão da Montanha da Mesa personificava essa ameaça. [Figura 3] O gigante Adamastor foi concebido desta condição agitada da mente do poeta.⁵

É lógico que do continente da África, “O continente negro”, surgiu um ser mitológico como o Adamastor. John Purves (*1877) diz que acha que Camões, concebeu o Adamastor por causa do seu desdém e irrisão pelo continente de África. Ele foi compelido pela pobreza e doença a ficar na Ilha de Moçambique de 1567 até 1569 quando tentava regressar do exílio, a Portugal.⁶

Na realidade a África Meridional foi inventada antes de ser descoberta. Foi concebida como um paraíso terrestre, e esta faculdade criadora literária, teve um efeito profundo e durador na mente europeia, no que respeita o sub continente. Dante Alighieri (1265-1321) invocou essa tradição quando na *Divina Commedia* (1321), sitiou no ponto meridional da África, a ilha do purgatório, e o paraíso no cimo. O facto de ele situar as Titãs, dentro do círculo interior do inferno inferior,

die gevare en verskrikkinge waarmee die seevaarders te kampe gehad het.⁴

Met die vaart van die *São Bento*, die galjoen waarop Camões in 1553 as balling om die Kaap na die Ooste gereis het, was die see besonder stormagtig en het die suidooster daarvoor gesorg dat swaar wolke oor Tafelberg gehang het. Hierdie vreesaanjaende, persoonlike ervaring het ’n onuitwisbare indruk op Camões gemaak. Dit was nie slegs die fisiese gevaar wat hy beleef het nie, maar hy het ook intens bewus geword van die magte en gevare wat die Portugese kultuur in die vreemde bedreig het. Vir hom was die sombere Tafelberg simbool van hierdie magte. [Figuur 3] Só het die reus Adamastor waarskynlik in sy ontstelde gemoed gestalte gekry.⁵

Dat Afrika, die “donker kontinent”, tot die ontstaan van ’n *mite* soos die van Adamastor aanleiding sou gee, is net logies. Volgens John Purves (*1877) het Camões die figuur Adamastor geskep vanweë sy hoon jeens en afsku vir die Afrika-kontinent omdat hy van 1567 tot 1569 weens siekte en armoede op Ilha de Moçambique moes verwy, toe hy ’n poging aangewend het om uit sy ballingskap in die Ooste na Portugal terug te keer.⁶

Suidelike Afrika is in werklikheid uitgevind voordat dit ontdek is. Hierdie stand van sake het die Europeërs se houding aangaande die subkontinent ingrypend beïnvloed, soos hulle herhaalde verwysings na ’n suidelike ondermaanse paradys. Dante Alighieri (1265-1321) het hierdie tradisie in sy *La Divina Commedia* (1321) voortgesit toe hy sy Eiland van Suiwering, met die ondermaanse paradys op die kruin daarvan, in die verre suide



4 Southern Africa as it was known by the Portuguese in the time of Camoens: Part of the world map by Bartolomeu Velho, 1561. O Sul da África como é conhecido pelos Portugueses no tempo de Camões: Parte do mapa mundi de Bartolomeu Velho 1561. Suidelike Afrika soos aan die Portugese bekend in die tyd van Camões: Gedeelte van 'n wêreldkaart van Bartolomeu Velho, 1561. (Axelson, 1973, p. 133)

the Nether Hell as protectors of the entrance of this earthly Paradise of the south (*Inferno xxxi*, 43-45), may well have inspired Camoens' conception of Adamastor.⁷

The form in which Camoens was to write his epic of Adamastor was typical of the epic form of poetry of its time. His contemporary, António Ferreira (1528-1569), a poet with a penchant for an anachronistic presentation of the world of the classics as being contemporary, wrote only in Portuguese. He in turn encouraged his compatriot poets to set Portuguese history to epic verse. Camoens was a taker equal to the task since he was knowledgeable of Portuguese history as well as being a scholar of the mythology of ancient Greece and Rome. This must have given direct rise to the creation of Adamastor. Camoens, a committed Latin scholar and a student of Greek, came, in all probability, to the Greeks through the authorship of their Latin translators.⁸

Camoens' affairs of the heart in Lisbon were stormy and these episodes found their way into the Adamastor epic. The similarities between his love for the lady of the Royal Court and his subsequent banishment to the East and that of Adamastor and his love of Thetis and the ensuing expulsion to the southern tip of Africa are revealing. Adamastor had become, in truth, the embodiment of his unrequited love.⁹ [Figure 4]

In his *Os Lusíadas* the creation of Adamastor and, through him, of an enduring *myth*, is a stroke of genius.¹⁰

⁷ M. van W. Smith (Ed.), *Shades of Adamastor*, p. 8.

⁸ M. Bowra, 'Camões and the epic of Portugal', in L.C. Taylor (Ed.), *Luís de Camões: epic and lyric*, p. 12; J. de Oliveira, *A primeira sugestão do mito de Adamastor*, pp. 24-25.

⁹ V.G. Moura, 'Luís de Camões: the eventful life and times of Portugal's great epic poet', *The Courier* 42, April 1989, p. 25.

¹⁰ F. de S. Luís, *Apologia de Camões contra as reflexões críticas do P.J. Agostinho de Macedo sobre o episódio do Adamastor*, p. 87.

para protegerem a entrada deste Paraíso terrestre do Sul, (*Inferno XXI*, 43-45) poderia talvez ter inspirado Camões quando concebeu o Adamastor.⁷

A maneira como Camões escreveu o épico Adamastor é típico da forma épica desse tempo. O seu contemporâneo, António Ferreira (1528-1569), um poeta que tinha a tendência anacrónica de representar o mundo clássico como sendo contemporâneo, só escreveu em português.

Ele encorajou os poetas seus compatriotas, a escreverem a história de Portugal em versos épicos. Camões foi capaz de assumir este cargo, tendo o necessário conhecimento da história portuguesa e ser instruído na mitologia da Grécia e Roma antigas. Isto devia ter influenciado directamente a criação do Adamastor. Camões, sendo estudante sábio do Latim e do Grego, provavelmente, veio a conhecer os mitos gregos por meio das traduções latinas.⁸

As suas relações do coração, em Lisboa, foram tormentosas e estes episódios foram transpostos para o épico do Adamastor. As semelhanças entre o seu amor pela dama da corte e o seu exílio para o Oriente, com o amor do Adamastor pela Tétis e a sua expulsão para o ponto mais meridional da África, são reveladoras. O Adamastor veio a ser, a personificação do seu amor não galardoado ou reconhecido.⁹ [Figura 4]

Nos *Lusíadas*, a criação do Adamastor e por meio dele, a lenda, demonstram alto poder intelectual.¹⁰

geplaas het. Sy plasing van die Titane rondom die binnekring van die Onderwêreld om die deurgang na die suidelike paradys te bewaak (*Inferno*, xxxi, 43-45), mag die inspirasie vir Camões se uitbeelding van Adamastor gewees het.⁷

Camões se besluit om 'n epos te skryf waarin Adamastor figureer, was in pas met die tydgees, want sy tydgenoot António Ferreira (1528-1569), 'n digter wat sy voorliefde vir die klassieke met 'n waardering vir die eie gepaar en slegs in Portugees gedig het, het sy mededigtters aangemoedig om Portugal se geskiedenis in epiese vorm te besing. Camões was uitnemend geskik om die epos van Portugal te skryf omdat hy sy land se geskiedenis geken het en terselfdertyd 'n kenner van die Griekse en Romeinse mitologie was wat direk tot die skepping van Adamastor aanleiding moes gegee het. Hy was 'n bedrewe Latinis en hoewel hy waarskynlik Grieks bestudeer het, het hy na alle waarskynlikheid die Griekse skrywers deur Latynse vertalings van hulle werk leer ken.⁸

In Lissabon het Camões 'n stormagtige liefdeslewe gehad wat in die Adamastor-episode neerslag sou vind. Die ooreenkoms tussen sy fatale liefde vir 'n hof dame aan die koninklike hof en gevolglike ballingskap in die Ooste en dié van Adamastor vir Thetis en sy gevolglike ballingskap aan die suidpunt van Afrika is opvallend. Trouens, Adamastor het die verpersoonliking van sy mislukte liefdesverhouding geword.⁹ [Figuur 4]

Op 'n geniale wyse het Camões deur sy uitbeelding van Adamastor in sy *Os Lusíadas* 'n onsterflike mite geskep.¹⁰

Myths

The word “**myth**” derives from the Greek *mythos*. For the ancient Greeks this meant “fable”, “tale”, “speech”, or “address”, but in all these the sense is of the “unreal”. Thus the hidden meaning contained within the **myths** became increasingly more important. The scientific study of **myths** commenced only in the second half of the nineteenth century, and further pursued in the twentieth. Every people has their own **myths** but what is noteworthy is how similar those of the different peoples are; this because, in all probability, similar stimuli provoke in the human mind similar imaginings.¹¹

Myths usually address the creation or re-creation of the world, its objects, animals, creatures or institutions; otherwise their subject is the struggle between the forces of Good and Evil. They, as a rule, contain elements of reality, so making them “true”. The personages in **myths** are usually – almost always – creatures or supernatural beings,¹² who have a specific calling, their existence not based in historical fact, but acceptable as allegorically real.¹³

A **myth** is of the narrative tradition, being related to the religious beliefs and worldview of a people.¹⁴ It is a fictional tale having either a recurring theme or character type that embodies the shared cultural ideal or gives expression to the shared emotive expression of a people and so speaks to the communal consciousness.¹⁵ **Myths** are usually graphic in their imagery and filled with disaster – an explanation in the present by those gifted to do so, of past mysteries or awesome powers.¹⁶ A successful **myth** is that which challenges others to

¹¹ *Encyclopedia of world mythology*, pp. 9, 11-12.

¹² *Encyclopedia of world mythology*, pp. 11-12.

¹³ M. de Villiers, J. Smuts en L.C. Eksteen, *Nasionale woordeboek*, p. 321.

¹⁴ *Van Dale groot woordenboek der Nederlandse taal*, I, p. 1517.

¹⁵ *Reader's Digest great illustrated dictionary*, II, p. 1128.

¹⁶ S. Gray, *Camoens and the poetry of South Africa*, pp. 6-7.

Mitos

A palavra **mitos** vem do Grego *mythos*. Esta palavra significava para os Gregos antigos “lenda”, “história”, “oração” ou “fala”, mas em todas, o sentido é o “imaginário”. O significado oculto contido nos **mitos**, veio a ter maior importância. O estudo científico de **mitos**, só teve lugar na segunda parte do século dezanove, e progrediu no século vinte. Todos os povos têm os seus **mitos**, mas a semelhança entre os **mitos** dos diferentes povos é notável; isto é provavelmente porque estímulos semelhantes, provocam na mente humana imagens semelhantes.¹¹

Mitos geralmente são acerca da criação ou a acção de criar de novo o mundo, os objectos, os animais, criaturas ou instituições; ou então a luta entre o bem e o mal. Estes geralmente, contêm elementos, da realidade, deste modo são a “verdade”. As personagens nos **mitos**, são quase sempre, criaturas ou seres sobrenaturais,¹² que têm uma vocação definida, a sua existência não é baseada sobre factos históricos, mas são aceites como alegoricamente verdadeiros.¹³

O **mito**, é da tradição narrativa, e é ligado, à fé religiosa e à perspectiva do mundo de um povo.¹⁴ É uma história imaginária que tem um tema repetitivo ou um tipo de carácter que é o ideal cultural ou da expressão emotiva participada de um povo e assim, comunica com a consciência colectiva.¹⁵ **Mitos**, geralmente contêm imagens mentais muito realísticas de desastres e miséria – uma explicação no dia de hoje por aqueles que têm a capacidade de o fazer, sobre mistérios do passado ou poderes pavorosos.¹⁶ Um **mito** para

Mites

Die woord “**mite**” is van die Griekse woord *mythos* afgelei. Vir die Grieke van die oudheid het *mythos* beteken “fabel”, “verhaal”, “praatjie”, “toespraak”, maar het ten slotte “die onwerklike” aangedui. Die verskuilde betekenis van die **mitos** het gevolglik al belangriker geword. Die wetenskaplike bestudering van die mitologie het eers in die tweede helfte van die 19de eeu begin en is in die 20ste eeu in alle erns voortgesit. Elke volk het sy eie **mitos**, maar dit is opvallend dat daar groot ooreenkomste tussen die **mitos** van die verskillende volke bestaan; waarskynlik omdat die werking van die verbeelding van menslike wesens op soortgelyke prikkels ongeveer dieselfde is.¹¹

Mites handel gewoonlik oor die skepping of herskepping van die wêreld, voorwerpe, diere, wesens of instellings en die onderwerpe is dikwels die stryd tussen die Goeie en die Bose. **Mites** bevat normaalweg ’n element van die werklikheid wat dit “waar” maak. Die karakters in **mitos** is byna altyd figure of bonatuurlike wesens¹² met ’n besondere roeping wat nie histories waar is nie, maar allegories aanvaar word.¹³

’n **Mite** is ’n verhalende oorlewering wat op die godsdiens en die wêreldbeskouing van ’n volk betrekking het.¹⁴ Dit is ’n fiktiewe verhaal, repeterende tema of karaktertipe wat tot die volksbewussyn spreek omdat dit die betrokke groep se kulturele ideale beliggaam of gemeenskaplike emosies uitdruk.¹⁵ **Mites** is gewoonlik pittoresk en vol rampspoed en deur begaafde persone geskep om die onbekende en ontsagwekkende magte van die verlede te verklaar.¹⁶ ’n Geslaagde **mite** is

seek more persuasive reasons for belief once the old origins of the **myth** have become obsolete.¹⁷

The **myth** of Adamastor, as we shall presently discover, complies with most of these requirements. Adamastor can, by all accounts, be considered the most important of those **myths** that deal with the Portuguese voyages of discovery.¹⁸

The name Adamastor

The name of Adamastor may have its origins in the Bible and derive from Adam, the father of all humankind. Adam is certainly to be found within Adamastor. According to Dos Santos there is a strong resemblance between the depiction of Adam in the Sistine Chapel (1508-1512) by Michelangelo (1475-1564) and the description by Camoens of the physique of Adamastor.¹⁹

But then again the name Adamastor, or Damastor, may well originate from the classics. It has long been accepted that it derives from the Greek *adamastos*, meaning “untamed” or “wild”. In Virgil’s (70-19 BC) *Æneid* there is an Adamasto, but Adamastor is found only in the *Gigantomachia* of Claudian (340-410) and the *Carmina* of Apollinaris Sidonis (c.430-489), both Latin writers from the fourth century AD. Camoens may also have borrowed aspects from *Gargantua* (1532), by the French satirist François Rabelais (1494?-1553) under the anagrammatic pseudonym “Alcofribas Nasier”, wherein he sets out the genealogy of Gargantua and Pantagruel. Amongst the ancestry is Adamastor, according to tradition, the grandson of the hundred-headed Briareus. Or Camoens

¹⁷ M. van W. Smith (Ed.), *Shades of Adamastor*, p. 27.

¹⁸ J.C. Pereira (Ed.) *Dicionário ilustrado da história de Portugal*, I, p. 479.

¹⁹ C.L. dos Santos, *A Denominação "Adamastor" em Os Lusíadas*, pp. 627-629.

ter sucesso, deve desafiar outros para procurar razões mais persuasivas para poder acreditar no **mito**, quando as antigas origens do **mito** já se tornaram obsoletas.¹⁷ O **mito** do Adamastor, como vamos descobrir, está de acordo com quase todas as qualidades requeridas. O Adamastor, pode ser considerado o **mito** mais importante para aqueles que tratam das viagens das descobertas dos Portugueses.¹⁸

O nome Adamastor

O nome Adamastor, pode ter as suas origens na Bíblia e derivar de Adão o pai de todos os seres humanos. Adão, pode certamente ser encontrado no Adamastor. Dos Santos, declara que há forte semelhança entre a representação de Adão na Capela Sistina (1508-1512) de Miguel Ângelo (1475-1564) e a descrição da estrutura física do Adamastor pelo poeta Camões.¹⁹

Mas por outro lado o nome Adamastor, ou Damastor, podia ter a sua origem nos clássicos. Há já muito tempo que tem sido aceite que vem do Grego *adamasto* que significa “indomável” ou “selvagem”. Na Eneida (70-19 BC) de Virgílio há um Adamasto, mas Adamastor só se encontra na *Gigantomachia* de Claudianus (340-410) e o *Carmina* de Apolinário Sidónia (c.430-489), ambos autores latinos do século quarto AD. Camões podia ter tirado aspectos de *Gargantua* (1532) do satirista francês François Rabelais (1495?-1553) escrito sob pseudónimo que forma o anagrama “Alcofribas Nasier”, no qual ele revela a genealogia de Gargantua e Pantagruel. Com relação aos antepassados, é Adamastor, de acordo com a tradição, o neto de Briareu. Ou

daardie een wat mense uitdaag om nuwe en beter redes te skep om daarin te glo nadat die ou redes vir die ontstaan daarvan uitgedien is.¹⁷

Soos later sal blyk, voldoen die Adamastor-**mite** aan die meeste van hierdie vereistes. Trouens, Adamastor kan as die belangrikste van alle **mites** wat met die Portugese ontdekkingstogte in verband staan, beskou word.¹⁸

Die naam Adamastor

Adamastor mag ’n Bybelse oorsprong hê en mag van Adam, die stamvader van alle mense, afgelei wees. Adam is immers duidelik in die naam Adamastor aanwesig. Volgens Dos Santos herinner die wyse waarop Michelangelo (1475-1564) byvoorbeeld Adam in die Sistynse Kapel tussen 1508 en 1512 uitgebeeld het, sterk aan Camões se beskrywing van die proporsies van Adamastor.¹⁹

Maar die naam Adamastor of Damastor mag ook van klassieke oorsprong wees. Lank is aanvaar dat dit van die Griekse woord *adamastos*, wat “ongetem” of “wild” beteken, afgelei is. In die *Aeneas* van die Latynse digter Virgilius (70-19vC) kom wel ’n Adamasto voor, maar Adamastor is slegs in die *Gigantomachia* van Claudianus (340-410) en in die *Carmina* van Apollinaris Sidonius (c.430-489), beide Latynse skrywers uit die 4de eeu nC, te vinde. Camões kon dit ook by François Rabelais (1495?-1553), Franse humanis en satirikus, oorgeneem het wat, onder die anagrammatiese skuilnaam van “Alcofribas Nasier”, in die tweede deel van sy *Gargantua* (1532) die genealogie verstrekkend van die reuse wat die voorvaders van sy Gargantua en Pantagruel is.



5 Vasco da Gama and his crew espy the Cape of Good Hope for the first time. A depiction painted by the Portuguese artist Condeixa in 1905. Vasco da Gama e seus companheiros vigiam o Cabo da Boa Esperança pela primeira vez. Pintado pelo artista português, Condeixa em 1905. Vasco da Gama en sy bemanning sien vir die eerste keer die Kaap die Goeie Hoop. 'n Voorstelling deur die Portugese kunstenaar Condeixa in 1905 geskilder. (Museu Militar, Lisboa)

²⁰ F. Pierce, *Camões' Adamastor*, p. 209; André P. Brink, *Die eerste lewe van Adamastor: 'n novelle*, p. 1; T. Braga, *Camões: A obra lyrica e épica*, pp. 648-659; A. da C. Ramalho, *Sobre o nome de 'Adamastor'*, pp. 1-5.

²¹ M. Bowra, 'Camões and the epic of Portugal', in L.C. Taylor (Ed.), *Luis de Camões: epic and lyric*, p. 13.

²² C.E. Nowell, *A history of Portugal*, p. 122; J. Eppstein, *Portugal: the country and its people*, pp. 95-96; H.M. Stephens, *Portugal*, p. 272.

²³ S. Gray, *South African literature*, p. 18.

might have taken the name from *Officina* (1522) of the French Renaissance writer Ravisius-Textor (1480-1524).²⁰

The story of Adamastor

Lusos was, according to tradition, the hero who lent his name to Lusitania and to whom all Portuguese are legendary progeny. In his epic poem, that derives its title from this legendary hero, *Os Lusíadas* or *The Sons of Lusos*, Camoens set to words the glory and decline of Portuguese empire. Camoens was a national poet and his masterpiece is, from start to finish, as indicated in its title, the heroic story of his own people.²¹

Central to the story is Vasco da Gama's epoch-making voyage to India (1497-1498) [Figure 5] and is based on the logbook kept by Álvaro Velho on board the caravel *São Rafael*. Yet the poet has the earlier history of Portugal introduced through the ingenious device of having Da Gama relate it to the well-disposed King of Malindi on the eastern seaboard of Africa. The events after Da Gama's voyage are related in part by Da Gama himself, but also through the sinister prophecies of Adamastor.²² Here it should be remembered that what served as prophecy for Da Gama had already, for Camoens and his generation, been relegated to history.

In *Os Lusíadas* there is a blending of ancient mythology and Christian symbolism.²³ Such an indiscreet admixture of heathen gods and Christian theology was for someone in its time, as, for

talvez Camões tomasse o nome de *Officina* (1522) do autor francês da Renascença Ravisius-Textor (1480-1524).²⁰

A História do Adamastor

Lusus foi, segundo a tradição, o herói que deu o seu nome à Lusitânia e de quem todos os Portugueses são descendentes legendários. No poema épico, o título é derivado do herói legendário. Nos *Lusíadas*, ou os filhos de Lusus, Camões cria por meio de palavras a glória e decadência do império português. Camões foi um poeta nacional e a sua obra-prima é, do princípio ao fim, como indicado no título, a história heróica do seu povo.²¹

O que é central à história é a viagem épica de *Vasco da Gama* à Índia (1497-1498) [Figura 5] e é baseada no diário de navegação de Álvaro Velho, quando estava na caravela *São Rafael*. Mas o poeta, pelo expediente engenhoso de *da Gama* contar a história antiga de Portugal ao atencioso Rei de Melinde, na costa Oriental da África, podia assim introduzir a história de Portugal. Os acontecimentos depois da viagem de *da Gama*, são relatados em parte pelo próprio *Da Gama*, mas também pelo profetizar sinistro do Adamastor.²² Deve-se lembrar que o profetizar de *Da Gama*, para Camões e a sua geração, já estava no passado.

Nos *Lusíadas* a mitologia antiga e o simbolismo Cristão estão combinados.²³ Tal mistura indiscreta de deuses pagãos e teologia Cristã, eram para a

Onder hulle is Adamastor, volgens oorlewering die kleinseun van Briareus, wat honderd koppe gehad het. Of Camões kon die naam uit die Franse Renaissance-skrywer, Ravisius-Textor (1480-1524), se *Officina* (1522) oorgeneem het.²⁰

Die verhaal van Adamastor

In sy epiese gedig *Os Lusíadas* of Die Seuns van Lusus, volgens oorlewering die naamgewende held van Lusitania van wie die Portugese afstam, het Camões tegelykertyd die glorie en ondergang van die Portugese ryk verwoord. Camões was 'n nasionale digter en sy meesterwerk is, soos die titel aandui, van die begin tot die einde aan die verhaal van sy heroïese volk gewy.²¹

Die kern van die verhaal is *Vasco da Gama* se epogmakende reis na Indië (1497-1498) [Figuur 5] en is gegrond op die logboek wat Álvaro Velho aan boord van die karveel *São Rafael* gehou het. Maar die digter het die voorafgaande geskiedenis van Portugal op 'n vernuftige wyse in sy epos ingewerk deur *Da Gama* die geskiedenis van sy volk aan die goedgesinde koning van Malindi aan Ooskus van Afrika te laat vertel. na *Da Gama* se reis word gedeeltelik deur *Da Gama* self verwoord, maar ook deur die sinistere voorspellings van Adamastor.²² 'n Mens moet natuurlik in gedagte hou dat wat vir *Da Gama* en sy bemanning profesie was, vir Camões se generasie al in die geskiedenis vasgelê was.

In *Os Lusíadas* is daar 'n vermenging van heidense (klassieke) mitologie en Christelike simbolisme.²³ Vir *Voltaire*, alias *François Marie Arouet* (1694-1778), was hierdie ondeurdagte vermenging van



6 Vasco da Gama, discoverer of the passage to India. Vasco da Gama, descobridor da passagem para a Índia. Vasco da Gama, ontdekker van die seeweg na Indië. (G. Renault, 1959, p. 144)

²⁴ W.J. Mickle, *The Lusiad; or, the discovery of India*, p. xxvi.

²⁵ M. Bowra. 'Camões and the epic of Portugal', in L.C. Taylor (Ed.), *Luís de Camões: epic and lyric*, pp. 19-20; R.F. Immelman, 'Kaapland in die grise verledede: Adamastor - gees van die Stormkaap', *Die Huisgenoot*, 20 (743), 1936-06-19, p. 27.

²⁶ R. de Sousa. *Philosophical implications of Camões' use of the Classical mythological tradition in the Adamastor episode of Os Lusíadas*, pp. 1-2 & 8.

²⁷ F. Pierce, *Camões' Adamastor*, pp. 207 en 210; A.P. de Castro, *O episódio do Adamastor: seu lugar e significação na estrutura de "Os Lusíadas"*, pp. 3-18.

²⁸ E. Axelson, 'Luís Vaz de Camões', in D.J. Potgieter (Ed.), *Standard encyclopaedia of Southern Africa*, III, p. 7; S. Gray, *South African literature*, pp. 20-21.

²⁹ J.J. Aubertin (translator), *The Lusiad of Camões*, I, p. xxxii; W.J. Mickle, *The Lusiad; or, the discovery of India*, pp. xxv-xxvi; R.F. Immelman, 'Kaapland in die grise verledede: Adamastor - gees van die Stormkaap', *Die Huisgenoot*, 20 (743), 1936-06-19, p. 27.

³⁰ F. Pierce, *Camões' Adamastor*, pp. 208-209.

instance [Voltaire, alias François Marie Arouet](#) (1694-1778), inexcusable.²⁴ It should, however, be borne in mind that such a conjoining of theologies was typical of the Renaissance, where these two worlds could comfortably be reconciled in a single style. In fact, *Os Lusíadas* has been referred to as the epic of Humanism.²⁵ As with many other writers of the Renaissance, Camoens is undoubtedly under the sway of the work *Metamorphosis* of the Roman poet, Ovid (43BC-17AD), particularly as regards form and content. Yet, in no way does that detract from the originality of the work in which a novel myth is created.²⁶

In Canto V, stanzas 37 to 61 of *Os Lusíadas*, Camoens relates the story of Adamastor. This episode is at centre-stage to the drama of *Os Lusíadas*. Not only is it in the middle of the epic, but at the halfway mark of *Da Gama's* voyage.²⁷ In Canto V the preliminary phase of his voyage is described: the visit by *Da Gama* to St. Helena Bay, the adventures of Fernando Veloso [The Hirsuit], the first skirmishes of the Europeans with the indigenes, the storms at the Cape, a personification of the changes at sea and the appearance of the monster, Adamastor.²⁸ Even [Voltaire](#), while highly critical of the epic of Camoens, was appreciative of the description of Adamastor's manifestation, and was convinced that the creation of this apparition, with the literary heights attained in his description would elicit awe in all peoples throughout the ages.²⁹ Camoens representation of Adamastor has, indeed, been received with appreciation, so much so that Canto V has often been published independently in translation.³⁰

As [Vasco da Gama](#) [Figure 6] and his fleet near the

gente desse tempo, como por exemplo [Voltaire](#) (pseudónimo [François Marie Arouet](#), 1694-1778) inadmissível.²⁴ Mas devemos recordar que tal mistura de teologias é típico da Renascença, onde estes dois mundos podiam ser reconciliados num só estilo. De facto, já se referiram aos [Lusiadas](#) como sendo o Épico do Humanismo.²⁵ Como é o caso com muitos outros escritores da Renascença, Camões foi sem dúvida, influenciado pela obra *Metamorfoses* do poeta Romano Ovídio (43 BC- 17 AD), especialmente no que diz respeito à forma e ao conteúdo. Mas isso, não trai a originalidade da obra na qual um novo [mito](#) foi criado.²⁶

No Canto V, estâncias 37 até 61 de [Os Lusíadas](#), Camões relata a história do Adamastor. Este episódio está no centro do palco do drama de [Os Lusíadas](#). Não somente está no meio do épico, mas também na metade da viagem de [da Gama](#).²⁷ No Canto V a primeira parte da viagem é descrita: a visita de [Da Gama](#) [Figura 6] à Baía de Santa Helena, as aventuras de Fernão Veloso (O Hirsuto), a primeira escaramuça dos europeus com os indígenas, as tempestades no Cabo e a personificação das mudanças quando o mar toma a aparência do monstro Adamastor.²⁸ Mesmo [Voltaire](#), ainda que severo em criticar o épico de Camões, foi apreciativo da descrição da manifestação do Adamastor, e estava convencido que a criação desta aparição, com a excelência literária atingida na sua descrição, teria o efeito de todos os povos em todos os tempos respeitarem a sua obra.²⁹ A descrição do Adamastor por Camões, tem deveras sido tão apreciada, que o Canto V já tem sido publicado separadamente do resto da epopeia, em tradução.³⁰

die heidense gode met die Christelike godsdiens onverskoonbaar.²⁴ Daar moet onthou word dat hierdie vermenging tipies van die Renaissance-styl was waar hierdie twee wêreldes gemaklik met mekaar versoen kon word. Trouens, [Os Lusíadas](#) is al die epos van die Humanisme genoem.²⁵ Soos baie ander Renaissance-skrywers, is Camões by die skryf van sy [Os Lusíadas](#) ongetwyfeld wat vorm en inhoud betref deur die Romeinse digter Ovidius (43vC - 17nC) se werk *Metamorfose* beïnvloed, maar dit doen geensins afbreuk aan die uniekheid van sy skepping van 'n "oorspronklike" [mite](#) nie.²⁶ Camões vertel in sy [Os Lusíadas](#) die verhaal van Adamastor in kanto V, stansas 37 tot 61. Hierdie episode neem 'n sentrale plek in [Os Lusíadas](#) in; dit is nie slegs in die middel van die epos geplaas nie, maar net ook ongeveer op die halfwegpunt van [Da Gama](#) se reis plaasgevind.²⁷ Kanto V beskryf die aanvangsfases van [Da Gama](#) [Figuur 6] se reis, insluitende sy besoek aan St. Helenabaai en Fernando Veloso [die Harige] se avonture en die eerste botsing van die witman met die inheemse mense, die Kaapse storms en die verskyning van die monster Adamastor, wat die verpersoonliking van die gevare van die see was.²⁸ Selfs [Voltaire](#), wat baie krities ten opsigte van Camões se epos was, het waardering vir sy uitbeelding van Adamastor se verskyning gehad en was daarvan oortuig dat 'n skepping van hierdie aard met sy grootsheid van uitbeelding en verhewenheid van uitdrukking in alle eeue en onder alle volke bewondering sou afdwing.²⁹ Veral in die 19de en 20ste eeu is daar met nuwe waardering na Camões se uitbeelding van Adamastor gekyk, sodat die betrokke kanto die eer te beurt geval het om byvoorbeeld in 1835, 1883, 1888 en 1897 as 'n selfstandige publikasie die lig te sien.³⁰



7 The black mouth and tarnished teeth of Adamastor. A depiction by the Portuguese artist Lima de Freitas (1927-1998).

A boca preta e os dentes manchados do Adamastor. Uma descrição pelo artista português Lima de Freitas (1927-1998).

Die swart mond en vergeelde tande van Adamastor. 'n Voorstelling deur die Portugese kunstenaar Lima de Freitas (1927-1998). (L.C. Taylor, 1990. p. 40)

³¹ W.S. Mackie, 'Adamastor', in D.J. Potgieter (Ed.), *Standard encyclopaedia of Southern Africa*, I, p. 17; W.J. de Kock, *Portugese ontdekkers om die Kaap*, p. 140; S. Gray, *South African literature*, pp. 24-26 & 36; M. Letzring, *The Adamastor episode and eighteenth century aesthetic theory of the sublime in England*, pp. 21-22.

³² E. Axelson, 'Luís Vaz de Camões', in D.J. Potgieter (Ed.), *Standard encyclopaedia of Southern Africa*, III, p. 7.

Cape of Storms, an ominous dark cloud hovers overhead taking on the fearsome form of a powerful, muscular monster. The deformed and bearded apparition with an evil and threatening visage has hair besmeared with mud and a black mouth of teeth tarnished yellow [Figure 7] – for some translators of the work a description so disgusting and degrading of Adamastor that they saw fit to alter or omit it in its entirety. In a low and chilling voice the giant chides the mariners for sailing those seas over which he for so long has held sway. He begrudges the Portuguese their unbridled talents, their daring and is envious of their attainments. He forebodes disasters, shipwrecks and lives sacrificed by those who venture around the Cape of Storms.³¹ Adamastor tells of the revenge wreaked on [Bartolomeu Dias](#) for first sailing those waters, of the grave he had prepared for Francisco de Almeida and the lot that befell Sousa de Sepúlveda and other shipwrecked mariners along the shores of South Africa.³²

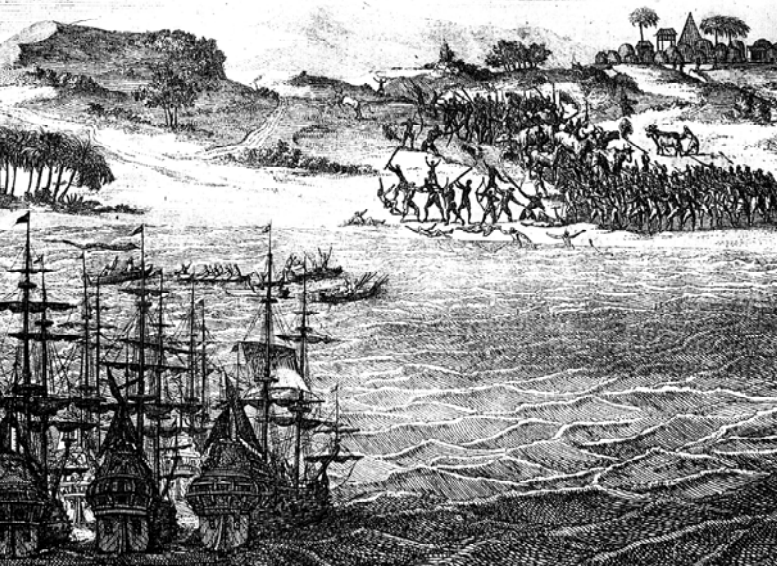
[Bartolomeu Dias](#) (c.1450-1500) was the first victim of Adamastor's retribution since he was the first to round the Cape on his passage to India, but the weather was so inclement that he did not even see the Cape. At what was to become known as the Great Fish River he was compelled to turn about. On his return passage home he caught sight of the Cape Peninsula and, mindful of his earlier experiences, pronounced it *Cabo das Tormentas*, the Cape of Storms. [Dias](#) was to lose his life in CE1500 as member of the party of Pedro Alvares Cabral (c.1457-1520) in his expedition to the East after a devastating typhoon caught them in the South-Atlantic Ocean near the island later to be called Tristan da Cunha.³³

Quando [Vasco da Gama](#) e a armada se aproximam do Cabo Tormentoso, uma nuvem escura, ominosa fica suspensa no ar e toma a forma assustadora de um monstro forte e musculoso. Esta disforme e barbada aparição com uma cara diabólica e ameaçadora, o cabelo cheio de lodo, a boca preta e dentes amarelos, [Figura 7] – para alguns dos tradutores da obra, esta descrição do Adamastor é tão repugnante e degradante, que decidiram alterá-la ou omiti-la completamente. Numa voz arrepiante e baixa, o gigante censura os marinheiros por terem navegado esses mares sobre os quais, por tanto tempo ele tinha tido a posse (ou o poder). Ele inveja os Portugueses, os seus suberbos talentos, a sua bravura e o que alcançaram. Ele pressagia desastres, naufrágios e a perda de vidas, daqueles que ousariam ultrapassar o Cabo Tormentoso.³¹ O Adamastor conta a vingança que teve contra [Bartolomeu Dias](#) por ser o primeiro a navegar essas águas, da cova que preparou para Francisco de Almeida e o azar que tiveram de Sousa de Sepúlveda, e outros marinheiros que sofreram naufrágios na costa da África do Sul.³²

[Bartolomeu Dias](#) (1450-1500) foi a primeira vítima da raiva do Adamastor, sendo o primeiro a ultrapassar o Cabo na passagem ou viagem para a Índia, mas o tempo estava tão mau que nem viu o Cabo. No sítio que veio a ser conhecido como o “Great Fish River” teve que abandonar a viagem e voltar atrás. Na passagem de regresso a Portugal avistou a Península do Cabo, mas lembrando-se do que tinha passado antes, deu-lhe o nome de cabo das Tormentas, ou Cabo Tormentoso. [Dias](#), ia perder a sua vida em 1500 quando acompanhava Pedro Álvares

Wanneer [Vasco da Gama](#) en sy vloot die Kaap van Storms nader, steek ’n donker en vreesaanjaende wolk bo hulle hoofde op wat die vorm van ’n gespierde en monsteragtige wese aanneem. Die misvormde en bebaarde figuur met ’n bose en dreigende gesiguitdrukking se hare was vol modder en in sy swart mond was daar vergeelde tande [Figuur 7] – vir party vertalers van Camões se werk so afstootlik en degraderend vir Adamastor dat hulle dit verander of totaal weglaat. In ’n lae en vreesaanjaende stem het hierdie reus die seevaarders verwyt wat op die see vaar waar hy so lank alleen geheers het. Hy het ’n wrok teen die Portugese omdat hy hulle hulle beweeglikheid, onverskrokkenheid en voortreflikheid beny. Hy voorspel dan ook onheile, strandings en lewensverlies vir diegene wat die Kaap van Storms sou omseil.³¹ Adamastor het vertel van sy wraak op [Bartholomeu Dias](#) omdat hy die eerste sou wees om hierdie waters te bevaar, die graf wat hy vir Francisco de Almeida voorberei het en die lot wat Sousa de Sepúlveda en ander skipbreukelinge aan die Suid-Afrikaanse kus sou tref.³²

[Bartolomeu Dias](#) (c.1450-1500), die eerste slagoffer van Adamastor se wraak was wel die eerste om die Kaap onderweg na Indië te omseil, maar die weer was so stormagtig dat hy die Kaap nie eers gesien het nie. Hy was verplig om by die huidige Groot Visrivier om te draai. Op sy terugvaart het hy wel die Kaapse skiereiland gesien en dit, gedagtig aan sy vroeëre ervaring, Cabo Tormentoso, die Stormkaap, gedoop. In 1500 sou [Dias](#) as lid van Pedro Alvares Cabral (c.1457-1520) se ekspedisie na die Ooste sy lewe verloor tydens ’n verwoestende werwelstorm in die Suid-Atlantiese Oseaan, naby die eiland wat later Tristan



8 A depiction of the demise of Francisco de Almeida and members of his crew on 1 Maart 1510 in Aguada de Saldanha, now Table Bay. Uma pintura da morte de Francisco de Almeida e membros do seu grupo em 1 de Março de 1510 na Aguada de Saldanha, agora Table Bay. 'n Voorstelling van die dood van Francisco de Almeida en lede van sy geselskap op 1 Maart 1510 in Aguada de Saldanha, die huidige Tafelbaai. (R. Raven-Hart, 1967, p. 21)

³³ J.J. Aubertin, 'Excursion to the Cape of Good Hope', in B.B. Brock & B.C. Brock (Eds.), *Historical Simon's Town*, p. 117; F.F. Lopes, 'Pedro Álvares Cabral', in W.J. de Kock (red.), *Suid-Afrikaanse biografiese woordeboek*, 1, p. 147.

³⁴ W.J. de Kock, *Portugese ontdekkers om die Kaap*, pp. 196-198; J.C. Pereira (Ed.), *Dicionário ilustrado da história de Portugal*, 1, p. 36; E. Axelson, *South-East Africa, 1488-1530*, pp. 112-113; O.J.O. Ferreira, *Francisco de Almeida en sy sterwe aan die Kaap die Goeie Hoop*, pp. 117-131.

³⁵ S.R. Welch, *South Africa under John III, 1521-1557*, pp. 341-342.

Francisco de Almeida (c.1450-1510), the second victim of Adamastor's vengeance [Figure 8], was founder to the Portuguese empire in the East and Portuguese Viceroy in India (1505-1509). On his return to Portugal on 1 March 1510, he set shore in Table Bay, then known as *Aguada de Saldanha*, to barter with the aboriginals. He, together with fifty-seven other Portuguese, skirmished with the Khoikhoi and he died an ignominious death. The disaster that befell the once mighty De Almeida baffled his contemporaries. This had been inflicted by peoples of less sophisticated technology having little else other than stones and assegais tipped with blades of untempered iron. One writer took it to be divine retribution for all the cruelties and injustices committed by the Portuguese in the East.³⁴

The De Sepúlvedas, a married couple, were the third victims of Adamastor, but even he, a cruel and evil spirit, felt pity for their plight and admitted reluctantly that their death had been release from the imprisonment of their suffering.³⁵ Manuel de Sousa de Sepúlveda (c.1505-1553), a wealthy Portuguese nobleman, was captain on board the *São João*, a Portuguese ship, which, on its return voyage from Cochin, India, was wrecked on 8 June 1552 on the south coast of Natal, north of the mouth of the Mtamvuma River. Of the six hundred crew and slaves on board more than one hundred drowned. The survivors determined to walk to Delagoa Bay up north. After three months of torture and travail some two hundred bewildered and bedraggled stragglers reached the place. In the vicinity of the Komati River local tribesmen stripped and robbed De Sepúlveda and his group of all their remaining possessions, their clothing included. For the noblewoman, Dona Leonora, the humiliation

Cabral (c.1457-1520) na sua expedição ao oriente num terrível tufão que os atingiu no Atlântico Sul, perto da ilha que mais tarde viria a ter o nome de Tristão da Cunha.³³

Francisco de Almeida (c.1450-1510), estabeleceu o império português no oriente e foi vice-rei na Índia (1505-1509). Foi a segunda vítima da vingança do Adamastor [Figura 8], quando voltava a Portugal no dia 1 de Março de 1510 e foi a terra na Baía da Mesa, então chamada Aguada de Saldanha, para permutar géneros com os indígenas. Ele com cinquenta e sete outros portugueses, tiveram escaramuças com os indígenas e ele morreu uma morte ignominiosa. Os seus contemporâneos não compreendiam como tal desastre atingiu de Almeida que tinha sido tão poderoso. O desastre foi causado por pessoas com uma tecnologia menos sofisticada e que não tinham senão pedras e azagaias com lâminas de ferro sem tempero. Um escritor disse que talvez fosse divino castigo, por todas as crueldades e injustiças cometidas pelos Portugueses no Oriente.³⁴

O casal Sepúlveda, foram as terceiras vítimas do Adamastor, mas mesmo ele, um espírito mau e cruel, sentiu dó deles e reconheceu que a sua morte os tinha libertado da prisão dos seus sofrimentos.³⁵ Manuel de Sousa Sepúlveda (c.1505-1553) um português nobre e rico, que era o capitão da *São João*, uma nau portuguesa, que na viagem de volta de Cochim, na Índia, naufragou em 8 de Junho de 1552 na costa Sul do Natal, a norte da foz do Rio Mtamvuma. Das centenas de membros da tripulação e escravos, mais de cem afogaram-se. Os

da Cunha genoem sou word.³³

Francisco de Almeida (c.1450-1510), tweede slagoffer van Adamastor se wraak [Figuur 8], was die grondlegger van die Portugese ryk in die Ooste en Portugese onderkoning van Indië (1505-1509). Hy het tydens sy terugkeer na Portugal op 1 Maart 1510 in Tafelbaai, destyds bekend as Aguada de Saldanha, aan land gegaan om vars water en voedsel te bekom en ruilhandel met die landbewoners te dryf. Saam met sewe en vyftig ander Portugese het hy by die geleentheid tydens 'n hewige skermutseling met die Khoikhoin 'n roemlose dood gesterf. So onverklaarbaar was hierdie ramp wat die eens magtige De Almeida aan die hand van die inheemse mense, wat slegs met klippe en assegaie van ongetemperde yster gewapen was, getref het, dat een skrywer dit gesien het as straf van Bo vir al die wreedhede en onreg wat in die Ooste gepleeg is.³⁴

Die egpaar De Sepúlveda was die derde slagoffers van Adamastor se wraak, maar selfs die wrede, heidense gees het simpatie met hulle lyding gehad en nukkerig erken dat hulle dood hulle siele uit die gevangenskap van hulle ellende verlos het.³⁵ Manuel de Sousa de Sepúlveda (c.1505-1553), 'n ryk Portugese edelman, was die bevelvoerder aan boord die *São João*, 'n Portugese skip wat op sy terugvaart van Cochim [Kotsjin], Indië, op 8 Junie 1552 aan die Natalse suidkus, noord van die monding van die Mtamvunarivier, gestrand het. Van die meer as 600 Portugese en slawe aan boord het meer as 100 verdrink. Die oorlewendes het besluit om na Delagoabaai te stap. Na 'n marteltog van drie maande het sowat 200 verwees swerwers Delagoabaai bereik. In die buurt van die



9 A representation of the death of Leonora de Sepúlveda and her two children. Uma representação da morte de Leonora de Sepúlveda e suas duas crianças. 'n Voorstelling van die dood van Leonora de Sepúlveda en haar twee kinders. (J.C. Pereira, 1986, p.221)

was beyond sufferance and she refused to move a step further, covering her nakedness with sand while the rest of the company trekked farther north. Eventually Dona Leonora and her two children died and the crazed De Sepúlveda disappeared into the bushes, never to be seen again [Figure 9]. In time, on 25 May 1553, a few survivors reached Inhambane to relate their tale, that of the tragedy of the stranded survivors of the shipwrecked *São João*.³⁶ André P. Brink refers to this section of Canto V (stanzas 46-48) as a great original melodrama, just as baroque and extraordinary as the arches and embellishments that make for the overwhelming, spirited bad taste of the Manueline churches of Lisbon and Porto.³⁷

While Adamastor, monstrous and awesome, delivers his prophecies of the fate that is to befall the Portuguese, he is interrupted by [Vasco da Gama](#) who bluntly demands to know who he, of stature so immense as to leave one breathless, actually is. At this Adamastor rolled his black eyes, distorted his mouth and with a bellow so mighty that it struck terror into the Portuguese, answered, in a voice filled with acrimony, that he is the mighty, secreted Cape, the Cape of Storms of the Portuguese, the Cape which had from time immemorial remained unknown - known not to Claudius Ptolomeus (c.90-c.168BC), Egyptian astronomer and geographer, Pomponius Mela (1st C AD), Spanish geographer, Strabo (c.63BC-19AD), Greek geographer and historian, neither Gaius Plinius Secundus (Pliny the Elder, c.23-79AD), Roman writer and administrator, nor any other. This strip of land of his, which reached out towards the South Pole, had formed the farthest tip of Africa. Up until then it had remained

³⁶ J.C. Pereira (Ed.), *Dicionário ilustrado da história de Portugal*, II, pp. 220-221; L. Changuion, *Met rugsak en stewels*, pp. 79-80; M. Turner, *Shipwrecks and salvage in South Africa - 1505 to the present*, pp. 35-36 & 216; C. Berardinelli, *Estudos Camonianos*, p. 27; O.J.O. Ferreira, *Stranding van die São João*, pp. 31-46.

³⁷ André P. Brink, *Die eerste lewe van Adamastor: 'n novelle*, pp. 3-4.

sobreviventes decidiram andar até Delagoa Bay (Baía do Espírito Santo) a Norte. Depois de três meses de tortura e tormento mais ou menos duzentos desnorteados e sujos vagabundos, chegaram ao local. Perto do Rio Komati membros da tribo local desnudaram e roubaram Sepúlveda e o seu grupo, de todos os bens que ainda tinham, inclusivamente a roupa. Para Dona Leonora, uma senhora nobre, a humilhação foi insuportável e ela recusou dar um passo mais longe, cobrindo o corpo com areia, enquanto o resto do grupo caminhou para Norte. Finalmente Dona Leonora e os dois filhos morreram e Sepúlveda alucinado desapareceu na floresta, sem nunca mais ser visto [Figura 9]. Em 25 de Maio de 1553 alguns sobreviventes chegaram a Inhambane e contaram a história, da tragédia dos sobreviventes do naufrágio da *São João*.³⁶ André P. Brink refere-se a esta passagem do Canto V (estâncias 46-48) como sendo um melodrama original excelente, tão barroco e extraordinário como os arcos e adornos que produzem o opressivo, mau gosto das igrejas manuelinas de Lisboa e do Porto.³⁷

Quando o Adamastor, monstruoso e pavoroso pressagia o destino que vai acontecer aos portugueses, *Vasco da Gama* interrompeu-o e perguntou-lhe bruscamente, quem era ele, tão imenso que se fica desalentado. Quando ouviu isto, O Adamastor revolveu os olhos pretos, torceu a boca e berrou com tanta força que os portugueses ficaram aterrorizados, e respondeu numa voz cheia de raiva, que era o poderoso, ocultado Cabo, o Cabo Tormentoso dos Portugueses. O Cabo que de tempo imemorial tivera ficado desconhecido – nem Ptolomeu (Ptolemy I, c 367 – c 248 B.C.), soldado

Komatirivier is De Sepúlveda en sy groep deur vyandige boorlinge van al hulle aardse besittings - ook hulle klere - beroof. Vir dona Leonora, die trotse, aristokratiese vrou van De Sepúlveda, was die vernedering te groot en sy het geweier om verder te gaan en haar naaktheid met sand bedek, terwyl die res van die geselskap verder noordwaarts gestrompel het. Uiteindelik het Leonora en haar twee kinders daar gesterf, terwyl 'n waansinnige De Sepúlveda in die bosse verdwyn en nooit weer gesien is nie [Figuur 9]. Uiteindelik het 'n handjievol oorlewendes Inhambane op 25 Mei 1553 bereik om die tragiese verhaal van die skipbreukelinge van die *São João* te vertel.³⁶ André P. Brink verwys na hierdie gedeelte van kanto V (stansas 46-48) as "die groot oorspronklike melodrama ... net so barok en buitenissig as die boë en tooisels, die oordadigheid, die besielde swak smaak van die Manuelynse kerke in Lissabon en Porto".³⁷

Terwyl Adamastor, die vreesaanjaende monster, met sy profesieë oor die lotgevalle van die Portugese voortgegaan het, het *Vasco da Gama* hom bruusk in die rede geval en gevra wie hy, met proporsies so ontsaglik dat dit 'n mens se asem weggeslaan het, eintlik was. Adamastor het sy swart oë gerol, sy mond vertrek en met 'n magtige brul, wat die Portugese met vrees vervul het, in 'n stem swaar van bitterheid geantwoord dat hy die magtige verborge kaap, deur die Portugese die Kaap van Storms genoem, is waarvan nòg Claudius Ptolomeus (c.90-c.168), Egiptiese sterrekundige en geograaf, Pomponius Mela (1ste eeu nC), Spaanse geograaf, Strabo (c.63vC-19nC), Griekse geograaf en historikus, en Gaius Plinius Secundus, die Ouere (c.23-79), Romeinse



10 Thetis and her betrothed Peleus. A representation on the Portland vase in the British Museum, London. Tétis e seu noivo Peleu. Uma representação num vaso "Portland" no British Museum, Londres. Thetis en haar eggenoot Peleus. 'n Voorstelling op die Portland-vas in die British Museum, Londen. (*Encyclopedia of world mythology*, 1975, p. 137)

³⁸ O.J.O. Ferreira, 'Enkele aspekte van die Portugese kultuur tydens die ontdekkingsreise', in J.S. Bergh (red.), *Herdenkingsjaar 1988: Portugese, Hugenote en Voortrekkers*, p. 23.

³⁹ W.S. Mackie, 'Adamstor', in D.J. Potgieter (Ed.), *Standard encyclopaedia of Southern Africa*, I, p. 17; W.J. de Kock, *Portugese ontdekkers om die Kaap*, p. 140; S. Gray, *South African literature*, pp. 24-26 & 36; *Grande enciclopédia Portuguesa e Brasileiro*, I, p. 377.

⁴⁰ *Encyclopedia of world mythology*, pp. 133, 136-137, 143-144 & 224.

undiscovered. He was, therefore, filled with the deepest resentment towards *Da Gama*. The monstrous creature then informs *Da Gama* that he is Adamastor. He was one of the sons of Earth, brother of Enceladus, Ægon, and the others. With them he clashed with the god of fire, Vulcan, not, in fact, by piling mountain upon mountain, but by fighting, as a sea captain, the squadrons of Neptune for sovereignty of the deep.³⁸

The ogre then tells the terror-struck sailors that he is one of the giants, born of the marriage of Titan and Earth, who rebelled against the gods of Olympus. He relates the pitiful tale of his unrequited love for the seductive sea-nymph, Thetis [Figure 10], who scorned him because of his horrific outwardly form. Doris, mother of Thetis, offered her services as intermediary in order to press Adamastor's suitorship, but Thetis remained unswayed. One night Adamastor espied Thetis from a distance and ran towards her to take her into loves embrace. But to his dismay he discovered that he had taken into his arms a rock covered in wild plants.³⁹

In Greek mythology, Thetis was daughter of Nereus, the wise old man of the sea, and his wife Doris, but raised by Hera, wife and sister of Zeus and queen of the gods. Zeus and Hera later obliged Thetis to marry Peleus, from whom a mortal, Achilles, was born of this union, the Greek hero of the Trojan Wars, vulnerable only in his heels. Thetis had the gift of transmogrification, and at the birth of Achilles she became a sea-nymph and returned to the deep of the sea, sometimes reappearing to aid Achilles in his ventures.⁴⁰

macedónio, rei e historiadur, Polónios (Polybius (c.201-129 B.C.) historiadur Grego, Strabo (c.63 B.C-A.D.19), geógrafo e historiadur, nem Plinio, (Pliny o mais velho, c A.D. 23-79), escritor e administrador Romano, o conheciám. Esta sua faixa de terra, que se estende para alcançar o pólo Sul, e que forma o ponto mais afastado da África, até então não tinha sido descoberta. Portanto, ele sentia o mais profundo desprezo para com **Da Gama**. O monstro então informou **da Gama** que ele era o Adamastor. Ele era um dos filhos da Terra, irmão de Encélado, Egeu e outros. Com eles, ele enfrentou o deus do fogo, Vulcão, não de facto pondo montanhas em cima de montanhas, mas combatendo como capitão de mar, a esquadra de Neptuno para obter a soberania do fundo do mar.³⁸

O monstro então conta aos marinheiros apavorados que ele é um dos gigantes, nascidos do casamento de Titãs e Terra, que se rebelaram contra os deuses do Olimpo. Ele conta a triste história do amor não galardoado que tinha pela ninfa do mar, a tão sedutora Tétis [Figura 10], que o desprezava pela sua aparência terrível. Doris, a mãe de Tétis, serviu como intermediária a favor do Adamastor, mas ela persistiu na sua recusa. Uma noite, Adamastor viu Tétis ao longe e correu para tomá-la num abraço amoroso, mas, descobriu que tinha abraçado uma rocha coberta de plantas silvestres.³⁹

Na mitologia grega, Tétis era filha de Nereus, o velho sábio do mar, e a sua esposa Paris, mas foi criada por Hera, esposa e irmã de Zeus e rainha dos deuses.⁴⁰ Zeus e Hera, mais tarde forçaram Tétis a casar com Peleu, de quem nasceu um ser

natuurkundige en skrywer, nòg enigiemand anders van vergange tye ooit kennis gedra het. Hierdie landtong van hom, wat na die Suidpool uitreik, het die verste suidelike punt van Afrika gevorm. Tot in daardie stadium was dit onbekend en daarom het die waagmoed van **Da Gama** hom met diepgevoelde weersin gevul. Die reuse gestalte het **Da Gama** meegedeel dat sy naam Adamastor was. Hy was een van die reusesesuns van die aarde, broer van Enceladus, Ægeon en die ander. Saam met hulle het hy in die oorlog teen die vuurgod Vulkanus geveg, inderdaad nie deur berg op berg te stapel nie, maar as seekaptein wat teen Neptunus se eskaders om die heerskappy van die dieptes gestry het.³⁸

Die monster vertel dan verder aan die verskrikte matrose dat hy een van die reuse, 'n kind uit die huwelik van Titaan en die Aarde is, wat teen die gode van Olympus gerebelleer het. Hy vertel hulle die jammerlike verhaal van sy liefde vir en nastrewing van die uitlokkende seenimf Thetis [Figuur 10], wat sy liefde vanweë sy aaklige uiterlike voorkoms versmaai het. Doris, die moeder van Thetis, het beloof om as Adamastor se voorspraak by haar dogter op te tree, maar sonder enige sukses. Een nag het Adamastor Thetis op 'n afstand gesien, na haar gehardloop om haar te omhels en te liefkoos. Tot sy ontsteltenis moes hy vind dat hy 'n rots, bedek met wilde plante, in sy arms gehad het.³⁹

In die Griekse mitologie was Thetis die dogter van Nereus, die wyse ou man van die see, en sy vrou Doris, maar is deur Hera, suster en vrou van Zeus en koningin van die Gode, grootgemaak.⁴⁰ Zeus en Hera het Thetis later verplig om met Peleus, 'n



11 Adamastor entrapped on the southern tip of Africa. A depiction by the Portuguese painter Carlos Reis (1863-1940). Adamastor preso na ponta do Sul da África. Uma pintura pelo pintor português Carlos Reis. Adamastor vasgevang aan die Suidpunt van Afrika. 'n Voorstelling deur die Portugese skilder Carlos Reis (1863-1940). (Museu Militar, Lisboa)

Since he had rebelled against the gods and because of his illicit love of Thetis the gods meted out punishment to Adamastor. He was changed into a rugged mountain at the furthest reach of the southern tip of Africa [Figure 11], where he was charged to protect the seas and punish those sons of Lusos who endeavoured to round the tip.⁴¹ It was to be his lot to be forever surrounded by sea. This was the domain he once wished to conquer and have as his dominion, as well as being home to his beloved, Thetis, who had spurned his amorous advances. Because he had been rendered immobile he was restrained from conquering either sea or his love's desire, Thetis.⁴² It is if, in this state already tamed and now quasi-Portuguese, he did not dare to try and disrupt the peaceful return of the Portuguese mariners.⁴³

Adamastor was the incarnation of both lofty mythical demi-god and a disgusting, self-pitying and pathetic half-mortal being.⁴⁴

⁴¹ W.S. Mackie, 'Adamastor', in D.J. Potgieter (Ed.), *Standard encyclopaedia of Southern Africa*, 1, p. 17; W.J. de Kock, *Portugese ontdekkers om die Kaap*, p. 140; S. Gray, *South African literature*, pp. 24-26.

⁴² R. de Sousa, *Philosophical implications of Camões' use of the Classical mythological tradition in the Adamastor episode of Os Lusíadas*, p. 10.

⁴³ E.F. Robinson, *With the Da Gamas in 1497*, pp. 202-203.

⁴⁴ F. Pierce, *Camões' Adamastor*, p. 208; M. Bowra, 'Camões and the epic of Portugal', in L.C. Taylor (Ed.), *Luis de Camões: epic and lyric*, p. 23.

⁴⁵ S.R. Welch, *South Africa under John III, 1521-1557*, p. 453.

Adamastor in South African literature

The creation of Adamastor, Spirit of the Cape of Storms, was, for literature, almost as important as the discovery by Europeans of the Cape by Bartolomeu Dias was to history.⁴⁵ Through the succeeding generations many an English and some Afrikaans speakers have become followers of

humano, Aquiles, o herói Grego das guerras Troianas, somente vulnerável nos calcanhares. Tétis tinha o dom de se poder transformar, e quando Aquiles nasceu, transformou-se numa ninfa e voltou para o mar profundo, só voltando às vezes para ajudar Aquiles nas suas aventuras.

Os deuses castigaram o Adamastor por se ter revoltado contra ele e por causa do seu amor ilícito pela Tétis. Foi transformado numa montanha rochosa no ponto mais afastado do Sul da África [Figura 11] onde foi encarregado de proteger os mares e punir os filhos de Lusus se tentassem ultrapassar esse ponto.⁴¹ Seria o seu fado, ser sempre rodeado pelo mar. Este era o lugar que ele quis conquistar e ter como o seu domínio, também por ser o lar da bem amada Tétis, que rejeitou os seus pleitos de amor. Como estava imobilizado, não podia conquistar o mar, nem o desejo do seu amor, Tétis.⁴² Neste estado, já manso e quase português, ele não se atreveu a despedaçar a viagem tranquila de regresso dos marinheiros portugueses.⁴³

O Adamastor foi a encarnação, tanto de um semi-deus mitológico como de um ser semi-humano repugnante, patético que lamenta a sua situação.⁴⁴

O Adamastor na literatura Sul-africana

A criação do Adamastor, espírito do Cabo Tormentoso, foi para a literatura quase tão importante como a descoberta do Cabo por Bartolomeu Dias, foi para a história.⁴⁵ Das gerações que se seguiram muitas pessoas inglesas e alguns africaners são partidários de Camões. É

sterfling, te trou. Uit hierdie verbintenis is Achilles, die Griekse held in die Trojaanse oorlog wat slegs in sy hiel kwesbaar was, gebore. Thetis het oor die gawe van selftransformasie beskik en het na die geboorte van Achilles as seenimf na die dieptes van die see teruggekeer, maar soms weer verskyn om Achilles by te staan.

Weens sy rebellie teen die gode van Olympus en sy ongeoorloofde liefde vir Thetis is Adamastor deur die gode gestraf. Hulle het hom in 'n skurwe berg aan die suidpunt van Afrika verander [Figuur 11], waar hy die suidelike see moet bewaak en die dood moet bring aan die seuns van Lusus wat hom wou omseil.⁴¹ Dit is Adamastor se lot dat hy vir ewig omring word deur die see, tegelyk die ryk wat hy wou verower en die tuiste van sy geliefde wat hom verwerp het. As gevolg van sy staat van bewegingloosheid kan hy nie weer 'n poging aanwend om die see en die liefde van Thetis te verower nie.⁴² Asof reeds getem, berustend en kwasi-Portugees, het die woeste Adamastor dit nie verder durf waag om die vreedsame terugvaart van die heroïese Portugese seevaarders te ontwig nie.⁴³

Adamastor is tegelykertyd 'n verhewe mitologiese figuur en 'n selfbejammerende, afskuwekkende en patetiese menslike wese.⁴⁴

Adamastor in die Suid-Afrikaanse letterkunde

Die skepping van Adamastor, gees van die Stormkaap, was vir die letterkunde byna van net soveel belang as wat die Europeërs se ontdekking van die Kaap die Goeie Hoop deur Bartolomeu Dias vir die geskiedenis was.⁴⁵ In Suid-Afrika het talle Engels- en enkele Afrikaanstalige digters oor



12 Adamastor relates his life's story. A representation by the Portuguese artist Condeixa painted in 1905. O Adamastor relata a história da sua vida. Uma representação pelo artista português Condeixa. Adamastor vertel sy lewensverhaal. 'n Voorstelling deur die Portugese kunstenaar Condeixa in 1905 geskilder. (Museu Militar, Lisboa)

⁴⁶ S. Gray, *Camoens in the poetry of South Africa*, pp. 2-3 & 6.

⁴⁷ S. Gray, *South African literature*, p. 28; S. Gray, *Camoens and the poetry of South Africa*, pp. 7-8 & 16.

⁴⁸ M. van W. Smith (Ed.), *Shades of Adamastor*, p. 22.

⁴⁹ S. Gray, *Camoens and the poetry of South Africa*, pp. 8-9 & 16.

Camoens. It is fitting that he should become a flag-bearer because, here in South Africa, with its rich and varied cultural diversity, it is important that we find vehicles for establishing a synthesis of our literary and historical experiences. This was a talent with which Camoens was richly endowed. In all probability it is the evocative nature and dramatic power of the tale of Adamastor that appeals to many a poet.⁴⁶

In the nineteenth century romanticised versions of the epic of Camoens cropped up periodically, for instance in the poems of John Wheatley with his "The Cape of Storms", published for the first time in *The Cape of Good Hope Literary Gazette* No. 4, 15 September 1830. Wheatley particularly identified with Adamastor's struggle for freedom, it then being the time of the freeing of slaves throughout the British Empire.⁴⁷ Here Adamastor takes on the form of the African in shackles in need of liberation, not only from slavery, but also, through the missions of the Christian church, from the perceived darkness of their own soul.⁴⁸

"Adamastor, or Titan Shape of the Mighty Cape" was published by D.C.F. Moodie (1838-1891) in his anthology, *Southern Songs* (Cape Town, 1887), a time when the hinterland of South Africa had already been opened and colonised. In this the tale is extended to the arrival of [Jan van Riebeeck](#) (1619-1677) in 1652. Adamastor is shown as subservient and servile to his new masters. His gaze has been averted from the seas and now cast towards the hinterland.⁴⁹ [Figure 12]

The twentieth century brought with it a revisionist attitude to the figure of Adamastor in its literary

próprio que ele seja o porta-bandeira, porque aqui na África do Sul, com a sua rica e diversa cultura, é importante que encontremos veículos que possam estabelecer uma síntese da nossa experiência literária e histórica. Camões foi ricamente dotado com este dom. É provavelmente a qualidade evocativa e o poder dramático da história do Adamastor que atrai tantos poetas.⁴⁶

No século dezanove apareceram vários poemas romanticamente modificados por exemplo o poema de John Wheatly, “The Cape of Storms” (O Cabo de tempestades), que foi publicado pela primeira vez no *Cape of Good Hope Literary Gazette* numero 4, 15 de Setembro 1830. Wheatly identificou-se com a luta para a liberdade, do Adamastor, sendo essa a altura em que os escravos estavam a ser libertos por todo o império Britânico.⁴⁷ Nessa altura o Adamastor é representado como um negro algemado que deve ser liberto, não somente da escravatura, mas também pelos missionários da igreja Cristã, do que era visto como a escuridão da sua alma.⁴⁸

“Adamastor, or the Titan Shape of the Mighty Cape” foi publicado por D.C.F.Moodie (1838-1891) na sua antologia, *Southern Songs* (Cantigas Meridionais; Cape Town, 1887) numa altura em que o interior do país já estava conhecido e colonizado. Nesta história também relata a chegada do [Jan van Riebeeck](#) (1619-1677) em 1652. O Adamastor manifesta-se servil e humilde, aos seus novos patrões. Já não olha para o mar mas sim para o interior do país.⁴⁹ [Figura 12]

O século vinte trouxe uma maneira de pensar revisionista, respeitante ao Adamastor, no seu

geslagte heen Camões se navolgers geword. Dit is gepas dat hy hulle boegbeeld geword het, want as gevolg van ons ryke kulturele verskeidenheid is dit vir ons digters waarskynlik noodsaakliker as vir die van baie ander wêrelddele om ’n sintese tussen die literêre en historiese ervarings te bewerkstellig; ’n gawe waaroor Camões by uitnemendheid beskik het. Die verhaal van Adamastor word waarskynlik deur heelwat digters gebruik vanweë die suggestiwiteit en dramatiese krag daarvan.⁴⁶

In die 19de eeu het romantiese weergawes van die epos van Camões sporadies opgeduik, veral in die gedigte van John Wheatley, byvoorbeeld in sy “The Cape of Storms” wat vir die eerste keer in *The Cape of Good Hope Literary Gazette*, no. 4 van 15 September 1830, gepubliseer is. Wheatley identifiseer hom veral met Adamastor se stryd om bevryding, want dit was die tyd van die vrystelling van die slawe deur die hele Britse Ryk.⁴⁷ In hierdie periode het Adamastor die gestalte van ’n geboeide Afrikaan aangeneem wat uit slawerny, maar ook van die duisternis in sy siel deur sendingwerk verlos moes word.⁴⁸

Nadat die binneland van Suid-Afrika reeds ontsluit en gekolonialiseer was, is D.C.F. Moodie (1838-1891) se gedig “Adamastor, or the Titan Shape of the Mighty Cape” in sy bundel *Southern Songs* (Kaapstad, 1887) gepubliseer. Daarin word die verhaal verder gevoer tot met die koms van [Jan van Riebeeck](#) (1619-1677) in 1652 en die onderdanigheid en gediensigheid van Adamastor aan sy meesters; hy kyk nie meer seewaarts nie, maar landwaarts.⁴⁹ [Figuur 12]

In die twintigste eeu is die beeld van Adamastor in

treatment. The European colonial epoch was being reviewed and the nature of peoples previously colonised, reassessed.

Adamastor was the title given by Roy Campbell (1901-1957) to his anthology of South African verse, published in London in 1930. It was a work received to literary acclaim, with T. S. Elliot (1888-1965) amongst its enthusiasts.⁵⁰ It is hardly surprising that Campbell should have chosen this title, since he was proficient in Portuguese, and, in his opinion, the appearance and prophecies of *Adamastor* were the most beautiful passages in *Os Lusíadas*. In his autobiography, *Light on a Dark Horse* (London, 1951), Campbell refers to Camoens as “the greatest of all South African poets”.⁵¹

In his collection *Under the Horizon* (Cape Town, 1977) Charles Eglington pokes fun at Camoens and in his poem “The Blighter” points out that nationalism can be a comical obsession.⁵² A version of Camoens epic in dramatic verse for radio, *The sea my winding sheet*, from the 1950s by Douglas Livingstone (1932-1996) appears in the anthology edited by Stephen Gray, *Theatre One* (Johannesburg, 1978). In this *Adamastor* finds himself in contemporary guise and, for example, in one of his many disguises become Mr Astor, a wealthy twentieth century suburbanite.⁵³

David Wright (1920-1994), in his anthology of *Selected Poems* (Johannesburg, 1980), retells the *Adamastor* narrative but moved forward in time, where *Adamastor* becomes his muse.⁵⁴

In one of the very first anthologies of Afrikaans

⁵⁰ P. Alexander, *Roy Campbell: a critical biography*, pp. 116-117 & 243.

⁵¹ W.S. Mackie, ‘*Adamastor*’, in D.J. Potgieter (Ed.), *Standard encyclopaedia of Southern Africa*, I, p. 17; S. Gray, *South African literature*, p. 29; S. Gray, *Camoens and the poetry of South Africa*, pp. 10 & 16.

⁵² S. Gray, *Camoens and the poetry of South Africa*, pp. 13-14 & 16.

⁵³ S. Gray, *South African literature*, pp. 33-34; S. Gray, *Camoens and the poetry of South Africa*, pp. 14-16.

⁵⁴ S. Gray, *Camoens and the poetry of South Africa*, pp. 12-13 & 16.

tratamento literário. A época europeia colonial estava a ser revista e a natureza dos povos que tinham sido colonizados, novamente avaliada.

O *Adamastor* foi o título que Roy Campbell (1901-1957) deu à sua antologia de versos Sul-africanos, publicados em Londres em 1930. Uma obra que foi aplaudida pelos escritores, entre os quais T.S.Elliot (1888-1965).⁵⁰ Não nos deve surpreender o facto de Campbell escolher esse título, pois podia falar bem Português e na sua opinião o aparecer das profecias do *Adamastor*, são os mais lindos trechos nos *Lusíadas*. Na sua autobiografia *Light on a dark Horse* (Londres, 1951), Campbell refere-se a Camões como sendo “o mais excelente de todos os poetas sul-africanos”.⁵¹

Na sua colecção *Under the Horizon* (Cape Town, 1977) Charles Eglinton faz troça de Camões e no seu poema “The Blighter” demonstra que o nacionalismo pode ser uma obsessão cómica.⁵²

Uma versão dramática feita para a rádio *The sea my winding sheet*, dos anos 1950 de Douglas Livingstone (1932-1996) está numa antologia editada por Stephen Gray (*1941), *Theatre One* (Johannesburg, 1978). Nesta obra o *Adamastor* aparece disfarçado em formas contemporâneas, por exemplo, transformado num senhor Astor, um rico suburbano do século vinte.⁵³

Na antologia de David Wright (1920-1994), *Selected Poems* (Johannesburg, 1980) a história do *Adamastor* é contada de novo transposta para o futuro, em “A voyage to Africa”, e agora o *Adamastor* é a sua musa.⁵⁴

die letterkunde herwaardeer. Die koloniale epog van die Europeërs is herbesoek en die aard van die gekoloniseerde mense is hersien.

Roy Campbell (1901-1957) het ’n bundel Suid-Afrikaanse verse wat in 1930 in Londen uitgegee is, die titel *Adamastor* gegee. Hierdie bundel is met groot entoesiasme deur T.S. Eliot (1888-1965) en kritici ontvang.⁵⁰ Dat Campbell op hierdie titel vir sy bundel besluit het, is nie vreemd nie, want volgens hom, wat Portugees magtig was, kan die verskyning en profesieë van *Adamastor* tot die mooiste passasies in *Os Lusíadas* gereken word. Trouens, in *Light on a dark Horse* (Londen, 1951) verwys Campbell na Camões as “the greatest of all South African poets”.⁵¹

In sy bundel *Under the Horizon* (Kaapstad, 1977) spot Charles Eglinton met Camões se werk en toon in sy gedig “The Blighter” aan dat nasionalisme ’n ietwat koddige obsessie kan wees.⁵²

Daar is ook nog ’n ander verwerking van Camões se epos in Douglas Livingstone (1932-1996) se versdrama en radiohoorspel, *The sea my winding sheet*, wat uit die vyftigerjare dateer en in die bundel *Theatre One* (Johannesburg, 1978), onder redaksie van Stephen Gray (*1941), opgeneem is. *Adamastor* bevind hom onder meer in die huidige tydsgewrig en in een van sy vele vormings is hy byvoorbeeld Mr Astor, ’n ryk, twintigste-eeuse voorstelling.⁵³

In David Wright (1920-1994) se bundel *Selected Poems* (Johannesburg, 1980) word die *Adamastor*-verhaal in “A Voyage to Africa” oortel, maar hy

verse, *Twee en sestig uitgesogte Afrikaanse gedigte* (Cape Town, 1916) of F.W. Reitz (1844-1934), Adamastor, in the opinion of Stephen Gray, is already present in the poem “Kaap de Goede Hoop”.⁵⁵ In his poem “Vigiti Magna” in his collection *Negester oor Ninevé* (Cape Town, 1947) D.J. Opperman (1914-1985) refers to Adamastor.⁵⁶

In December of 1962 a poem borrowed from Camoens, “Adamastor en Atlantina”, by Andries Alberts (1909-2008) was published in the *Tydskrif vir Letterkunde*.⁵⁷

In 1980 Casper Schmidt (†1994), in his unpublished poem “Adamastor (‘n Epyllion)” had Adamastor escape inland to the thorny Bushveld, where he settled and roamed by night wreaking his revenge.⁵⁸

⁵⁵ Daar, vasgeplant in woeste waatre,
Voel d’onverroerbare rots die klaatre
van ‘n verrestrekkende Oseaan,
Bestrijd, gesweep door d’Orkaan
Met vreeslik eindeloos geweld.

Die wakk’re seeman lang gelee
Doorseild die onbekende see-e
Hij sag die rotse-reuse-vorme
En noemd’ dit sidd’rend “Kaap der Storme”.
(S. Gray, *South African literature*, p. 29).

⁵⁶ In die kraaines wat been en weer kraak
op die wieging van see en van wind, waak
ons teen horn, Adamastor, wat skuil in die wier,
in die mis, bruin mensies en eenhoring-dier.

⁵⁷ Andries Alberts, ‘Adamastor en Atlantina’, *Tydskrif vir Letterkunde*, 12 (4), Desember 1962, pp. 58-62.

⁵⁸ A copy of the original poem is in the possession of Erna Klopper-Scholtz / Uma cópia do poema original está na possessão de Erna Klopper-Scholtz / ‘n Afskrif van die oorspronklike gedig is in besit van Erna Klopper-Scholtz, Posbus 1747, Somerset-Wes 7129.

To trace the voyages of discovery through the record of the Portuguese poets is a task too great for the scope of this work. However, Fernando Pessoa (1888-1935), a Portuguese poet who, as a young man received his schooling in Durban where he mastered the English language, is worthy of mention. In 1934, a year before his death, his only anthology of poems in Portuguese, *Mensagem* [Message], was published. It gained him the reputation of being the leading nationalist Portuguese poet of his time. Although he aspired to being a super-Camoens, his poems were more than just eulogies of Portugal’s glorious past, since, beyond this, he expresses a prophetic hope for his fatherland’s glorious future. *Mensagem* has the sea as theme and in one poem, “O Mostrengo” [The Monster], Pessoa tells in his own way the tale of the

Numa das primeiras antologias de versos afrikaans, *Twee en Sestig Uitgesogte Afrikaanse Gedigte* (Cape Town, 1916) de F.W.Reitz (1844-1934), o Adamastor, na opinião de Stephen Gray, já está presente no poema “Kaap de Goede Hoop”.⁵⁵ D.J.Opperman (1914-1985) no seu poema, “Vigiti Magna” na coleção *Negester oor Ninevé* (Cape Town, 1947) refere-se ao Adamastor.⁵⁶

Em Dezembro de 1962 um poema inspirado em Camões “Adamastor en Atlantina” por Andries Alberts (1909-2008) foi publicado no *Tydskrif vir Letterkunde*.⁵⁷

Em 1980 Casper Schmidt (†1994), no seu poema não publicado “Adamastor (’n Epyllion)”, mostra o Adamastor a escapar para o interior espinhoso do “bushveld”, onde se radicou, vagueando à noite a vingar-se sobre quem quer que fosse.⁵⁸

Para delinear as viagens das descobertas por meio das referências nas obras dos poetas Portugueses, seria uma tarefa vasta de mais, para este trabalho. Mas no entanto, Fernando Pessoa (1888-1935), um poeta Português que quando jovem, foi educado em Durban onde aprendeu inglês, deve ser mencionado. Em 1934, um ano antes da sua morte, a sua única antologia de poemas em português, *mensagem*, foi publicada. Isto trouxe-lhe a fama de ser o principal poeta nacionalista do seu tempo. Mesmo que ele desejasse ser um super-Camões, os seus poemas eram mais do que louvores ao passado glorioso de Portugal, pois exprime a esperança de que o futuro da sua pátria seja também glorioso. O tema da *mensagem* é o mar e num poema “O Mostrengo”, conta à sua

gaan verder en Adamastor word sy Muse.⁵⁴

In een van die eerste bundels Afrikaanse gedigte, F.W. Reitz (1844-1934) se *Twee en sestig uitgesogte Afrikaanse gedigte* (Kaapstad, 1916), het Adamastor, volgens die mening van Stephen Gray, reeds in die gedig “Kaap de Goede Hoop” sy verskyning gemaak.⁵⁵ In sy bundel *Negester oor Ninevé* (Kaapstad, 1947) verwys D.J. Opperman (1914-1985) in “Vigiti Magna” na Adamastor.⁵⁶

In Desember 1962 is ’n gedig van Andries Alberts (1909-2008), “Adamastor en Atlantina”, aan die Portugese digter Camões ontleen, in die *Tydskrif vir Letterkunde* gepubliseer.⁵⁷

Casper Schmidt (†1994) het in “Adamastor (’n Epyllion)”, ’n ongepubliseerde gedig uit 1980, Adamastor na die doringbosveld van Afrika laat ontsnap, waar hy hom tuisgemaak het, in die nag dwaal en sy wraak verpleeg.⁵⁸

Om die neerslag van die Portugese ontdekkingstogte in die Portugese digkuns na te gaan, is ’n onbegonne taak. Maar Fernando Pessoa (1888-1935), ’n Portugese digter wat as jongeling in Durban op skool was en Engels daar baasgeraak het, verdien wel ons aandag. In 1934, ’n jaar voor sy dood, het Fernando Pessoa se enigste digbundel in Portugees, *Mensagem* [Boodskap], verskyn. Dit het aan hom die reputasie van voorste eietydse nasionalistiese digter in Portugal besorg. Hoewel hy daarna gestreef het om ’n super-Camões te wees, was sy gedigte tog veel meer as blote lofgesange van sy land se glorieryke verlede; dit was veel eerder ’n profetiese blik oor ’n glorieryke toekoms wat hy vir sy vaderland begeer



13 Frontispieces of several of the translations of *Os Lusíadas*. From right, above: Spanish (1580), English (1655), Italian (1658), French (1735) and Dutch (1777). *Primeiras páginas de diversas traduções de Os Lusíadas*. À direita, em cima: Espanhol (1580), Inglês (1655), Italiano (1658), Francês (1735) e Holandês (1777). Frontispies van enkele vertalingen van *Os Lusíadas*. Regsom van bo: Spaans (1580), Engels (1655), Italiaans (1658), Frans (1735) en Nederlants (1777). (*The Courier* 43, April 1989, p. 23)

giant, Adamastor, where, for example, he has the rock now changed into a winged monster.⁵⁹

Translations

When it comes to translations of *Os Lusíadas* there are numerous in Spanish, English, Italian, French, Dutch and German [Figure 13]. Other languages into which it is translated include Latin, Swedish, Danish, and Russian, while parts of the epic have also appeared in Greek. An exceptional translation is done in Hebrew. Examples of most of these translations are conserved in the Camoens Collection of the National Library in Lisbon.

Benito Caldera's translation of *Os Lusíadas* into Spanish *Los Lusíadas de Luí Camões* (Alcalá de Henares: Juan Gracian, 1580), and that of his compatriot Luis Gómez de Tapia, *La Lusíada do Camões* (Salamanca: Juan Perier, 1580), were apparently the first translations of the epic. Thereafter numerous Spanish translations and reprints of translations followed, such as those of Henrique Garces (Madrid, 1591), Manuel de Faria e Sousa (1590-1649) (Madrid, 1639), Conde de Cheste (Madrid, 1872), Manuel Aranda y Sanjuan (Barcelona, 1874), Lamberto Gil (Madrid, 1887), Ildefonso Manuel Gil (*1912) (Madrid, 1955) and that of the Argentinian Fidelino de Figueiredo (1888-1967) (Buenos Aires, 1952).

The first English translation was that of Richard Fanshawe (1608-1666), *The Lusiad, or, Portugals historickall poem: written in the Portingall Language*

⁵⁹ A. da C. Ramalho, *Portuguese essays*, pp. 69 & 82.

maneira a história do gigante Adamastor; por exemplo a rocha é transformada num monstro com asas.⁵⁹

Traduções

Existem numerosas traduções dos *Lusíadas* em Espanhol, Inglês, Italiano, Francês, Holandês e Alemão [Figura 13]. A sua tradução também inclui o Latim, Sueco, Dinamarquês, e Russo, enquanto partes da epopéia têm aparecido também em Grego. Uma tradução excepcional foi feita em Hebreu. Exemplos da maior parte destas traduções estão conservadas na Coleção de Camões na Biblioteca Nacional de Lisboa.

A tradução dos *Lusíadas* para Espanhol de Benito Caldera, *Los Lusíadas de Luí Camões* (Alcalá de Henares: Juan Gracian, 1580), e a do seu compatriota, Luis Gómez de Tapia, *La Lusíada do Camões* (Salamanca: Juan Perier, 1580), parecem ser as primeiras traduções da epopéia. Depois disso, numerosas traduções Espanholas e reimpressões se seguiram, como as de Henrique Garces (Madrid, 1591), Conde de Cheste (Madrid, 1872), Manuel Aranda y Sanjuan (Barcelona, 1874), Lamberto Gil (Madrid, 1887), Ildefonso Manuel Gil (Madrid, 1955) e as do Argentino, Fidelino de Figueiredo (Buenos Aires, 1952).

A primeira tradução para Inglês foi a de Richard Fanshawe (1608-1666), *The Lusíad, or, Portugals historically poem: written in the Portingall Language by Luis de Camoens and now newly put into English* (London, 1655). Depois, entre outros, vieram os

het. *Mensagem* het die see as tema en in een van die gedigte daarin, "O Mostrengo" [Die Monster], vertel Pessoa op sy eie manier die verhaal van die reus Adamastor. So verander hy byvoorbeeld die rots in 'n gevleuelde monster.⁵⁹

Vertalings

Wat vertalings van *Os Lusíadas* betref, is daar talle in Spaans, Engels, Italiaans, Frans, Nederlands en Duits. [Figuur 13] Ander tale waarin *Os Lusíadas* vertaal is, sluit in Latyn, Sweeds, Deens en Russies, terwyl gedeeltes van die epos ook in Grieks vertaal is. 'n Uitsonderlike vertaling is die een in Hebreus. Eksemplare van die meeste van hierdie vertalings word in die Camões-versameling in die Biblioteca Nacional in Lissabon bewaar.

Benito Caldera se vertaling van *Os Lusíadas* in Spaans, *Los Lusíadas de Luí Camões* (Alcalá de Henares: Juan Gracian, 1580), en dié van sy landgenoot Luis Gómez de Tapia, *La Lusíada do Camões* (Salamanca: Juan Perier, 1580), was waarskynlik die eerste vertalings van die epos. Daarna het nog talle Spaanse vertalings en herdrukke van die vertalings gevolg, soos dié van Henrique Garces (Madrid, 1591), Manuel de Faria e Sousa (1590-1649) (Madrid, 1639), Conde de Cheste (Madrid, 1872), Manuel Aranda y Sanjuan (Barcelona, 1874), Lamberto Gil (Madrid, 1887), Ildefonso Manuel Gil (*1912) (Madrid, 1955) en die van die Argentyn Fidelino de Figueiredo (1888-1967) (Buenos Aires, 1952).

Die eerste van vele Engelse vertaling van *Os Lusíadas* was dié deur Richard Fanshawe (1608-1666), *The Lusíad, or, Portugals historically poem:*

by *Luis de Camoens and now newly put into English* (London, 1655). Thereafter, amongst others, followed those in verse of William Julius Mickle (1735-1788) (London, 1776), Thomas Moore Musgrave (1775-1854) (London, 1826), Edward Quillinan (1791-1851) (London, 1826), John James Aubertin (1819-1900) (London, 1878), Richard Francis Burton (1821-1890) (London, 1880), Robert French Duff (c.1807-c.1880) (Lisbon, London & Philadelphia, 1880), Leonard Bacon (1887-1954) (New York, 1950) and in prose that of William C. Atkinson (*1902) (Middlesex, 1952). Most of these translations ran to many reprints. The translation of Aubertin is considered the most trustworthy. He spent many years working in Brazil and had a thorough grasp of the Portuguese language.

Carlo Antonio Paggi (fl. C17) translated *Os Lusíadas* into Italian and it was published under the title *Lusiada italiana: poema eroico del grande Luigi de Camoens* (Lisbona, 1658) and dedicated to Pope Alexander VII. There followed another four translations in verse, amongst which that of Miguel Antonio Gazzano (fl.1770) (Torino, 1772), T.J. de Aquino (Roma, 1802) en Antonio Nervi (1760-1836) (Genova, 1814).

Duperron de Castera (1705-1752), a Cistercian monk of the Santa Maria de Alcobaça convent in Portugal, translated the epic into French, entitled *La Lusiade du Camoens: poeme heroique sur la découverte des Indes Orientales* (Paris, 1735). Three further translations in prose followed, of which Jean François de la Harpe's (1739-1803) *La Lusiade de Louis Camoens: poeme heroique en dix chants* (Paris, 1776) and its later editions (Paris,

versos de William Julius Mickle (1735-1788) (London, 1776), Thomas Moore Musgrave (1775-1854) (London, 1826), Edward Quillinan (1791-1851) (London, 1826), John James Aubertin (1819-1900) (London, 1878), Richard Francis Burton (1821-1890) (London, 1880), Robert French Duff (c.1807-c.1880) (Lisbon, London & Philadelphia, 1880), Leonard Bacon (1887-1954) (New York, 1950) e a prosa de William C. Atkinson (*1902) (Middlesex, 1952).

A maioria destas traduções chegaram a ter muitas reimpressões. A tradução de Aubertin é considerada a mais digna de confiança. Ele passou muitos anos a trabalhar no Brasil e tinha uma profunda compreensão da língua portuguesa.

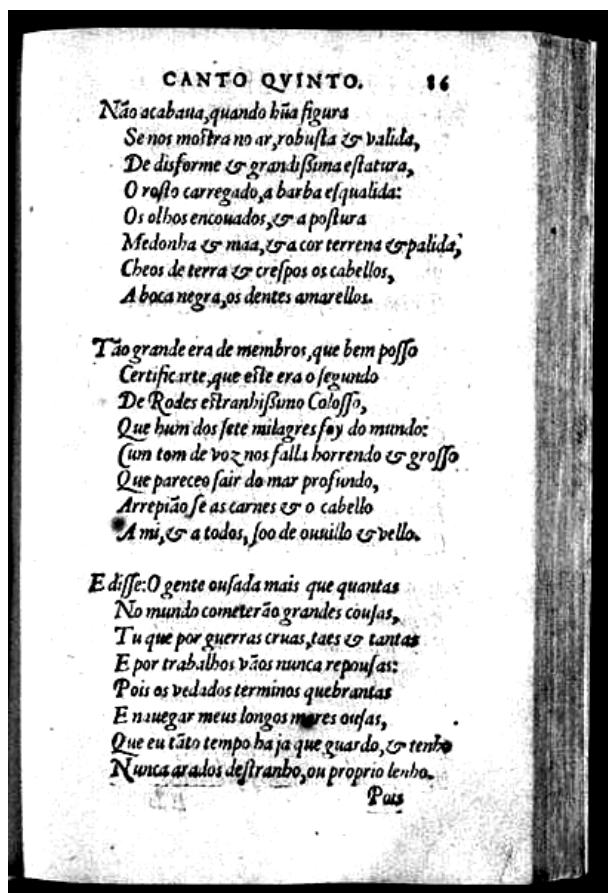
Carlo Antonio Paggi (*fl.* século desasete) traduziu *Os Lusíadas* para Italiano e foi publicado com o título de *Lusiada italiana: poema eroico del grande Luigi de Camoens* (Lisbona, 1658) e foi dedicado ao Papa Alexandre VII. Seguiram-se mais quatro traduções em verso, entre outras a de Miguel Antonio Gazzano (*fl.* 1770) (Turin, 1772), T.J. de Aquino (Roma, 1802) e Antonio Nervi (1760-1836) (Genova, 1814).

O monge Cisterciano do convento de Santa Maria de Alcobaça em Portugal, Duperron de Castera (1705-1752), traduziu a epopéia para Francês, intitulado *La Lusiade du Camoens: poeme heroique sur la découverte des Indes Orientales* (Paris, 1735). Mais três traduções em prosa se seguiram, das quais a de Jean François de la Harpe (1739-1803), *La Lusiade de Louis Camoens: poeme heroique en dix chants* (Paris, 1776) e as suas próximas edições (Paris, 1813 & 1820), são

written in the Portingall Language by Luis de Camoens and now newly put into English (London, 1655). Daarna het onder meer gevolgd die vertalings in versvorm deur William Julius Mickle (1735-1788) (London, 1776), Thomas Moore Musgrave (1775-1854) (London, 1826), Edward Quillinan (1791-1851) (London, 1826), John James Aubertin (1819-1900) (London, 1878), Richard Francis Burton (1821-1890) (London, 1880), Robert French Duff (c.1807-c.1880) (Lisbon, London & Philadelphia, 1880), Leonard Bacon (1887-1954) (New York, 1950) en, in prosavorm, dié van William C. Atkinson (*1902) (Middlesex, 1952). Die meeste van hierdie Engelse vertalings het talle herdrukke beleef. Die vertaling van Aubertin word as een van die getrouste aan die oorspronklike Portugees beskou omdat hy jare lank in Brasilië gewerk en 'n deeglike kennis van die taal gehad het.

Carlo Antonio Paggi (*fl.* 17de eeu) het *Os Lusíadas* in Italiaans vertaal en dit is gepubliseer onder die titel *Lusiada italiana: poema eroico del grande Luigi de Camoens* (Lisbona, 1658) en aan pous Alexander VII opgedra. Daarna het nog vier Italiaanse vertalings in versvorm gevolg, waaronder dié van Miguel Antonio Gazzano (*fl.* 1770) (Torino, 1772), T.J. de Aquino (Roma, 1802) en Antonio Nervi (1760-1836) (Genova, 1814).

Duperron de Castera (1705-1752), 'n Cisterciënser-monnik van die Santa Maria de Alcobaça-klooster op Alcobaça in Portugal, het *Os Lusíadas* in Frans vertaal en dit is onder die titel *La Lusiade du Camoens: poeme heroique sur la découverte des Indes Orientales* (Paris, 1735) uitgegee. Daarna het nog drie Franse vertalings in



14 Canto V, stanzas 39, 40 and 41 from the first edition of *Os Lusíadas* in 1572. Canto V, estâncias 39, 40 e 41 da primeira edição de *Os Lusíadas* em 1572. Kanto V, stansas 39, 40 en 41 uit die eerste uitgawe van *Os Lusíadas* in 1572. (<http://en.wikipedia.org/wiki/Adamastor>)

1813 & 1820), could be regarded as the most important.

As regards the Dutch translations, there are, as far as is known, only Lambartus Stoppendaal's (fl. 1780) *De Lusiade van Louis Camoëns; heldendicht in X zangen naer het Fransch* (Middelburg & Amsterdam, 1777), but that is in prose and over and above not translated from the original Portuguese, but a second-hand translation from the French. The value of this translation is thus limited. [Figure 14]

In the C19 many German translations and reprints were pressed. One of the first translations was that of C.C. Heise (fl. 1800), *Die Lusiade: Heldengedich von Camoëns* (Hamburg & Altona, 1806-1807). It was followed by the translations, of amongst others, Friedrich Adolph Kuhn en Carl Theodor Winkler (1775-1856) (Leipzig, 1807), J.J.C. Donner (Stuttgart, 1833); Karl Eitner (*c. 1869) (Hildburghausen, 1869); U.E. Wollheim da Fonseca (fl. 1880) (Leipzig, 1879) en Otto Freiherr von Taube (*1879) (Gluckstadt, 1949).

In 1898, during the quartercentenary of *Da Gama's* discovery of the sea passage to the east, Ernesto Moreira de Sá collated the various stanzas of *Os Lusíadas* each in six different languages printed across two pages. It was entitled *A Viagem de Vasco da Gama: Trechos que mais se prendem com assumpto, tirados do poema de Luiz de Camões 'Os Lusíadas' acompanhados de versões em hespanhol, italiano, francez, allemão e inglez* (Lisboa, 1898).

Locally there has been a reliance on English

consideradas as mais importantes.

No que diz respeito às traduções Holandesas, existem, segundo se sabe, só a de Lambartus Stoppendaal (fl.1780), *De Lusiade van Louis Camoëns; heldendicht in X zangen naer het Fransch* (Middelburg & Amsterdam, 1777), mas esta é em prosa e sobretudo não foi traduzida directamente do Português original, mas sim duma tradução Francesa. Por isso, o valor desta tradução é limitado. [Figura 14]

No século dezanove, muitas traduções e reimpressões alemãs foram imprimidas. Uma das primeiras traduções foi a de C.C. Heise (fl.1800), *Die Lusiade: Heldengedich von Camoens* (Hamburg & Altona, 1806-1807). Ela foi seguida entre outras, pela tradução de Friedrich Adolph Kuhn e Carl Theodor Winkler (1775-1856) (Leipzig, 1807), J.J.C. Donner (Stuttgart, 1833); Karl Eitner (*c.1869) (Hildburghausen, 1869); U.E. Wollheim da Fonseca (fl.1880) (Leipzig, 1879) e Otto Freiher von Taube (*1879) (Gluckstadt, 1949).

Em 1898, durante o quarto século da descoberta de [Da Gama](#) da passagem ao Oriente pelo mar, Ernesto Moreira de Sá cotejou várias estrofes dos [Lusíadas](#), cada uma em seis línguas diferentes e impressas através de duas páginas. Foi intitulado, *A Viagem de Vasco da Gama: Trechos que mais se prendem com assumpto, tirados do poema de Luiz de Camões 'Os Lusíadas' acompanhados de versões em hespanhol, italiano, francez, allemão e inglez* (Lisboa, 1898).

Localmente, tem havido uma dependência das

prosavorm gevolg, waarvan Jean François de la Harpe (1739-1803) se *La Lusiade de Louis Camoens: poeme heroique en dix chants* (Paris, 1776) en die latere uitgawes daarvan (Paris, 1813 & 1820), waarskynlik die belangrikste is.

Wat Nederlandse vertalings van [Os Lusíadas](#) betref, is daar, sover bekend, slegs Lambartus Stoppendaal (fl.1780) se *De Lusiade van Louis Camoëns; heldendicht in X zangen naer het Fransch* (Middelburg & Amsterdam, 1777), maar dit is in prosavorm en is bowendien nie uit die oorspronklike Portugees vertaal nie, maar is 'n tweedehandse vertaling uit Frans. Die waarde van dié vertaling is dus beperk. [Figuur 14]

In die 19de eeu het heelwat [Duitse](#) vertalings en herdrukke van vertalings van [Os Lusíadas](#) die lig gesien. Een van die eerste vertalings was die van C.C. Heise (fl.1800), *Die Lusiade: Heldengedich von Camoens* (Hamburg & Altona, 1806-1807). Dit is gevolg deur die vertalings van onder andere Friedrich Adolph Kuhn en Carl Theodor Winkler (1775-1856) (Leipzig, 1807), J.J.C. Donner (Stuttgart, 1833); Karl Eitner (*c.1869) (Hildburghausen, 1869); U.E. Wollheim da Fonseca (fl.1880) (Leipzig, 1879) en Otto Freiher von Taube (*1879) (Gluckstadt, 1949). In 1898, tydens die vierhonderdjarige herdenking van [Da Gama](#) se ontdekking van die seeroete na die Ooste, het Ernesto Moreira de Sá 'n bundel saamgestel waarin die onderskeie stansas van [Os Lusíadas](#) elkeen in ses verskillende tale oor twee bladsye gedruk is. Die titel daarvan is *A Viagem de Vasco da Gama: Trechos que mais se prendem com assumpto, tirados do poema de Luiz de Camões 'Os Lusíadas' acompanhados de versões*



15 A representation of Adamastor by A. Lopes Mendes (1835-1894). Uma representação do Adamastor por A. Lopes Mendes (1835-1894). 'n Voorstelling van Adamastor deur A. Lopes Mendes (1835-1894). (B.X. Coutinho, 1949, no. 912)

translations. That section of *Os Lusíadas* that relates to southern Africa was translated by Guy Butler into English verse.⁶⁰ In 2005 Roger C. Fisher (*1951) has translated the stanzas in Canto V pertaining to Adamastor into free verse.

As far as is known, no Afrikaans translation of *The Lucíads* in its entirety has been published. Some stanzas were translated by André P. Brink (*1935) in his *Fado: 'n reis deur Noord-Portugal* (Kaapstad & Pretoria, 1970) and *Die eerste lewe van Adamastor: 'n novelle* (Kaapstad, 1988). René F. Immelman (*1905) translated into prose those stanzas that relate to the rounding of the Cape and published it in his article "Kaapland in die gryse verlede: Adamastor – gees van die Stormkaap" in *Die Huisgenoot*, 20 (743), 19 June 1936.

The poet D.P.M. Botes (*1937) also translated in poetic prose the section of Adamastor's appearance to Vasco Da Gama and this was published in Ferreira's (Pretoria, 1995) study of the mythological being. [see Annexure 2] This Afrikaans translation in prose or verse evidenced how striking the Portuguese epic resonated in the Afrikaans. Now Schalk W. Le Roux (*1945) has translated canto V, stanzas 37-60, those that pertain to Adamastor, in its entirety into verse.⁶¹ This translation proves how effectively the Portuguese epic transfers into Afrikaans.

In the poem, as translated into English free verse by Roger Fisher on the left hand pages and into poem in Afrikaans by Schalk W. le Roux on the right hand pages, Vasco da Gama relates:

⁶⁰ M. van W. Smith (Ed.), *Shades of Adamastor*, pp. 47-83.

⁶¹ S. W. le Roux & O.J.O. Ferreira, *Camões in Afrikaans: vertaling van die gedeelte in Os Lusíada wat oor die Suidpunt van Afrika handel*, *Tydskrif vir Geesteswetenskappe*, 48 (1), Maart 2008, pp. 102-107.

traduções Inglesas. A parte dos *Lusíadas* que se relaciona com o Sul da África, foi traduzida por Guy Butler para verso Inglês (Smith 1988:47-83).⁶⁰ Roger C. Fisher (*1951) traduziu do Afrikaans de Botes as estrofes que pertencem ao Adamastor para verso livre, estando a ser imprimidas presentemente.

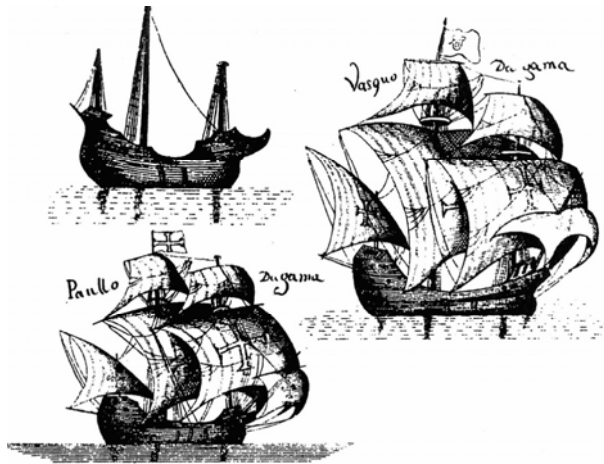
Que se saiba, não existe nenhuma publicação duma tradução completa dos *Lusíadas* em Afrikaans. Algumas estrofes foram traduzidas por André P. Brink (*1935) em *Fado: 'n reis deur Noord-Portugal* (Kaapstad & Pretoria, 1970) e *Die eerste lewe van Adamastor: 'n novelle* (Kaapstad, 1988). René F. Immelman (*1905) traduziu para prosa as estrofes que se relacionam com a volta ao Cabo e publicou-as no seu artigo, "Kaapland in die gryse verlede: Adamastor - gees van die Stormkaap" em *Die Huisgenoot*, 20 (743), 19 Junho 1936. O poeta D.P.M. Botes (*1937) também traduziu em prosa poética uma parte do aparecimento do Adamastor a *Vasco Da Gama* e foi publicada no estudo do ser mitológico por Ferreira (Pretoria, 1995). [ver Anexo 2] Esta tradução Afrikaans em prosa ou verso mostrou como a epopéia Portuguesa soava extraordinariamente bem em Afrikaans. Agora, Schalk W. Le Roux (*1945) tem traduzido por completo o Canto V, estâncias 37-60, que pertêm ao Adamastor, para verso Afrikaans.⁶¹ Esta tradução prova outra vez, como a epopéia portuguesa se traduz efectivamente para Afrikaans.

No poema, traduzido para Inglês em verso, por Roger Fisher nas páginas à esquerda e em poema em Afrikaans por Schalk W. le Roux nas páginas à direita, *Vasco da Gama* relata:

em hespanhol, italiano, francez, allemão e inglez (Lisboa, 1898).

Plaaslik is hoofsaaklik op oorsese Engelse vertalings staatgemaak. Die gedeelte van *Os Lusíadas* wat oor suidelike Afrika handel, is in 1988 deur die Suid-Afrikaanse digter Guy Butler in versvorm in Engels vertaal.⁶⁰ Roger C. Fisher (*1951) het die stansas uit kanto V wat oor Adamastor handel onlangs (2005) in vryeversvorm in Engels oorgesit. Sover bekend, bestaan daar geen gepubliseerde Afrikaanse vertaling van *Os Lusíadas* in sy geheel nie. Enkele stansas uit *Os Lusíadas* is deur André P. Brink (*1935) vertaal en in sy *Fado: 'n reis deur Noord-Portugal* (Kaapstad & Pretoria, 1970) en *Die eerste lewe van Adamastor: 'n novelle* (Kaapstad, 1988) opgeneem. René F. Immelman (*1905) het die stansas wat op die omseiling van die Kaap betrekking het in prosavorm vertaal en dit in sy artikel "Kaapland in die gryse verlede: Adamastor - gees van die Stormkaap" in *Die Huisgenoot*, 20 (743), 19 Junie 1936, gepubliseer.

Die digter D.P.M. Botes (*1937) het ook die gedeelte wat oor die verskyning van Adamastor aan *Vasco da Gama* handel in poëtiese prosavorm vertaal en dit is in Ferreira (Pretoria, 1995) se studie oor dié mitologiese figuur opgeneem. [kyk bylae 2] Hierdie Afrikaanse vertalings van gedeeltes uit *Os Lusíadas* in prosa- of versvorm het reeds bewys hoe treffend die Portugese epos in Afrikaans kan klink. In die gedig, kanto V, stansas 37-60, soos in Engels vertaal deur Roger Fisher op die linkerkantste bladsy en Schalk W. Le Roux (*1945)⁶¹ in Afrikaans op die regterkantste bladsye, vertel *Vasco da Gama*:



16 Three of the ships in the fleet of **Vasco da Gama**: the flagship, *São Gabriel*, of which he was the commander, the *São Rafael*, under the command of his brother Paulo and the *Bérrio*, captained by Nicolau Coelho. Três dos navios da frota de **Vasco da Gama**: a nau almirante *São Gabriel*, da qual ele era o comandante, a *São Rafael* sob o comando de seu irmão Paulo e a *Bérrio*, capitaneada por Nicolau Coelho. Drie skepe van **Vasco da Gama** se vloot: die vlagskip *São Gabriel*, waarvan hyself die bevelvoerder was, die *São Rafael*, waarvan sy broer Paulo die gesagvoerder was, en die *Bérrio*, wat onder bevel van Nicolau Coelho gestaan het. (B.J. Baker, 1989, p. 14)

⁶² Bahia de Santa Elena, 16 November 1497.

⁶³ A sculpture of the sun god, Helios, with whom Apollo was later identified. It was created by Chares, a C5 BCE sculptor of Lindos at Rhodes. It stood close to the harbour (not legs astride the entrance) and was lost in an earthquake in 224 BCE. Uma escultura do deus do Sol, Helios, com quem Apolo foi identificado mais tarde. Foi criado por Chares, escultor da A.A. 5 BCE de Lindos em Rodas. Estava perto do porto (não com uma perna de cada lado sobre a entrada) e que foi destruído num terramoto em 224 BCE. 'n Brons beeld van die songod, Helios, waarmee Apollo later geïdentifiseer is. Dit is deur Chares, 'n 5de eeuse beeldhouer van Lindos op Rhodos gemaak. Dit het naby die hawe gestaan (en nie wydsbeen oor die ingang daarvan nie) en is in 224 vC deur 'n aardbewing verwoes. (P. Harvey, *The Oxford companion to Classical literature*)

Five times the Sun had set the Eastern rim aflame
ever since this coast⁶² we'd left.

Our ships, spurred by fine winds,
gallantly the waves plied,
when, in the hollow of that serene night,
a vast cloud instantly arose,
and we, petrified in fright,
it glowering above.

Black waves pound
in ominous sound
as on massifs afar
they shatter.

"Almighty!"

I cried "Wherewith doest Thou threaten us so?
What new wonders doest Thou wish us to know?"

Barely had I these words spoke,
when they, from the waves,
a spectre, terrific, evoked.
He was immense, all-encompassing,
a Wonder of the World,
arms and legs as of the Colossus' of Rhodes.⁶³
Fearsome, his rising from the brink
- his voice dark, threatening; each eye sink,
- each with dark glint;
his shag hair matted in slime mould;
his pallid earthy colour, cold;
a vast mouth, black,
teeth tarnished tallow.
A voice of spine-chill sound,
emanating from the very deepest underground.

We quaked in fear, our hair erect,
at the monster's monstrous invect':
O people, most reckless of all!
Whilst you would storm Nature's portal
to that retreat

37

'Porém já cinco soes eram passados
Que dali⁶² nos partíramos, cortando
Os mares nunca doutrem navegados,
Prósperamente os ventos assoprando:
Quando uma noite estando descuidados,
Na cortadora proa vigiando,
Huma nuvem que os ares escurece
Sobre nossas cabeças aparece.

38

'Tão temerosa vinha, e carregada,
Que pôz nos corações hum grande medo:
Bramindo o negro mar de longe brada,
Como se desse em vão nalgum rochedo.
"Ó Potestade," disse, "sublimada!
Que ameaço divino, ou que segredo
Este clima, e este mar nos apresenta,
Que mór cousa parece que tormenta?"

39

'Não acabava, quando huma figura
Se nos mostra no ar, robusta e válida,
De disforme e grandissima estatura,
O rosto carregado, a barba esqualida,
Os olhos encovados, e a postura
Medonha e má, e a côr terrena e palida,
Cheios de terra, e crespos os cabelos,
A bôca negra, os dentes amarellos.

40

'Tão grande era de membros, que bem posso
Certificar-te, que este era o segundo
De Rodes estranhissimo Colosso,⁶³
Que hum dos sete milagres foi do mundo:
C'hum tom de voz nos fala horrendo e grosso,
Que pareceo sahir do mar profundo:
Arrepiam-se as carnes e o cabelo
A mi, e a todos, só de ouvil-o e vel-o.

37

'Vyf keer het die son reeds hoog oor ons verby gegaan,
Van ons daardie kus⁶² verlaat het en liefend skeur
Ons skip die see, geenmaal deur 'n kiel gebaan,
Maar ons het lig voor die rugvars winde uitgebeur:
Toe, een nag terwyl ons sorgeloos die gladde laan
Van die boeg se skuimsny dophou in ons trae sleur,
Verskyn meteens 'n wolk wat die hemel bo verduister,
Laag oorhoofs, en ons in 'n somber skadu kluister.

38

'Dit het onbeheerd gegroei en dreigend daar bly hang
En ons harte het met onverbloemde vrees gepaar:
Die donker see het diep gebulder en veraf het sy gang
Geraas, asof dit sinloos vasslaan teen 'n rotsrif daar.
"O Almagtige!", het ek na Bo geroep, "ek verlang
rede vir die onheil – Wat bedreig ons, wat is die gevaar
Wat hierdie gordel en hierdie see aan ons wil leer,
Wat is dit wat U teister en wat wat so verteer?"

39

'Terwyl ek nog gepraat het, het 'n reusagtige figuur
Teen die skemer opgestaan, robuus en fors,
'n wangemaakte romp wat teen die lae wolke skuur,
Sy gesig gekwel en stuurs, sy baard vuig bemors,
Gloeiende oë was diep gesonke, sy voorkoms guur
En smeulend boos, die gelaat was bleek gekors,
Elke gewringde haar was verstrengel in slik en grond,
En die tande geel in die donker gaping van sy mond.

40

'So enorm was elke ledemaat van die groot kolos
dat ek hier kan getuig dat hy slegs geringer as
die buitengewone en reuse beeld⁶³ op Rhodos,
een van die sewe wonders van die wêreld, was:
Sy stemtoon het gruwelik geklink asof dit los
Geruk is van die bodem en uit die see se diepte kras:
Ons hare het gerys, bloed het gekil en wild verstoer
In my en almal, net om hom te sien, sy stem te hoor.

where she herself secretes,
whilst you would seek out crannies that conceal
fates unknown, as yet, to mortal.
For your audacity, punishment mete!
Listen, while I you tell,
disasters that shall befall.

All ships that ply those ways you flow,
will find in me their fiercest foe.
Winds against I will let blow,
storms against I will let go!

Of that first fleet⁶⁴ that rough and restless these waters
churn,
I will to appalling memory turn;
and on those that first⁶⁵ harassed me
- I in my detention trapped -
I will expend wrath, in all its fury
To the entirety of the Book of Destiny,
- which I have read, - there for all to see
added, year by year, shipwreck and calamity.

A Superior Being has decreed that a hero brave,
avenger of the Turks, who had India vanquished,
Quiloa and Mombassa ravaged,
shall here forego his trophies and find out his grave.⁶⁶

A man in war acclaimed,⁶⁷
refined in love and fame,
will, the loveliness chosen of his heart, here bring.
An unhappy destiny, a future – dark –
awaits them on my shore,
and, of those disasters,
the shipwreck the least that them befall.
Their wretched children,
of devotion born and raised,
shall starve to death before their eyes.
Their miserable mother shall have
by bandits, fierce and full of avarice,
her clothes thieved.

⁶⁴ After **Da Gama's** return to Portugal a subsequent fleet set sail for India under the command of Pedro Álvares Cabral (ca.1457-1520) where but six of the original thirteen vessels arrived. **Bartolomeu Dias** in 1488 was the first of the Portuguese to round the Cape and the first victim of Adamastor's revenge. He died by drowning when his ship, of which he was commander in Cabral's fleet, sank in a storm in the South-Atlantic Ocean 1500 CE. Depois que **da Gama** voltou a Portugal, uma frota subsequente partiu para a Índia sob o comando de Pedro Álvares Cabral (ca.1457-1520) onde só seis das treze embarcações originais chegaram. **Bartolomeu Dias** em 1488 foi o primeiro português a dobrar o Cabo e a primeira vítima da vingança do Adamastor. Morreu afogado quando seu navio, de que era comandante na frota de Cabral, se afundou numa tempestade em CE 1500 no Atlântico Sul. Na **Da Gama** se terugkeer in Portugal is 'n volgende vloot onder Pedro Álvares Cabral (ca.1457-1520) na Indië gestuur waar hy met slegs ses van sy dertien skepe aangekom het. **Bartolomeu Dias** (c.1450-1500), die eerste Portugees wat in 1488 om die Kaap geseil het, was die eerste slagoffer van Adamastor se wraak. Hy het in 1500 omgekom toe sy skip, waarvan hy die bevelvoerder in Cabral se vloot was, tydens 'n storm in die Suid-Atlantiese Oseaan gesink het. (Ferreira 2005:19-20)

⁶⁵ **Bartolomeu Dias** (c.1450-1500).

41

'E disse: "Ó gente ousada, mais que quantas
No mundo commeteram grandes cousas,
Tu, que por guerras cruas, taes e tantas,
E por trabalhos vãos nunca repousas:
Pois os vedados terminos quebrantas,
E navegar meus longos mares ousas,
Que eu tanto tempo ha já que guardo, e tenho,
Nunca arados d'estranho ou proprio lenho:

42

' "Pois vens ver os segredos escondidos
Da natureza, e do humido elemento,
A nenhum grande humano concedidos
De nobre ou de immortal merecimento:
Ouve os damnos de mi, que apercebidos
Estão a teu sobejo atrevimento,
Por todo o largo mar, e pela terra,
Que inda has de sojugar com dura guerra.

43

' "Sabe que quantas naos esta viagem
Que tu fazes, fizerem de atrevidas,
Inimiga terão esta paragem,
Com ventos, e tormentas desmedidas:
E da primeira armada, que passagem⁶⁴
Fizer por estas ondas insoffridas,
Eu farei d'improviso tal castigo,
Que seja mor o dano que o perigo.

44

' "Aqui espero tomar, se não me engano,
De quem me descobrio,⁶⁵ suma vingança:
E não se acabará só nisto o dano
Da vossa pertinace confiança;
Antes em vossas naos vereis cada ano,
(Se he verdade o que meu júizo alcança)
Naufragios, perdições de toda sorte,
Que o menor mal de todos seja a morte.

41

'Hy het gesê : "O mense, meer kordaat as alle ander,
En julle in die wêreld aan groot roepings wil verbind,
Wat voor oorlog, wreed en groots, nie wyk en skrande
Voor ydel werk nie rus, geen vrede soek of vind:
Omdat julle die oergeperkte grense wil verander,
My ongerepte deininge waag seil teen die wind,
Waaroor ek reeds lank selfsugtig waghoe en bewaar,
Teen vreemde bote, selfs deur my eie nooit bevaar:

42

' "Siende dat julle hier gekom het om die geheimenis
Van die natuur en van die wye oseane te ontbloot,
Aan geen mens gegun nie, wie of wat hy ookal is,
Edel of onsterflik, sy verdienste ook hoe groot:
Luister vervloektes en hoor die verdoemenis,
Vir julle tartente houding sal ek julle verstoot
In elke streek van hierdie aarde en oor veraf seë,
Wat nog oorwin sal word in jul leë oorlogseë.

43

' "Weet dat, wanneer jul bote seil langs hierdie weg,
Wat julle oopbreek en met dieselfde krag en moed,
Vyandigheid in hierdie streek sal teëkom, en beleg
Deur winde, teen genadelose storms onbehoed
Sal wees : die eerste vloot⁶⁴ wat deur my waters veg
Sal voor teisterende golwe hulpeloos moet boet,
Ek sal alles self bestier vir hul verdiend' kastyding
Met gevare, rampspoed en oneindigende lyding.

44

' "En, as ek myself nie verloën nie, beloof en sweer
Ek, teen hom⁶⁵ wat my onthul het, onbeheerste wraak:
Aan die einde van my slenters sal daar geen keer
Wees vir die dwase volharding met u astrante saak;
Wanneer julle skepe elke jaar verskyn, meer en meer
(as my oordeel eg is en dit volbring kan raak)
Skipbreuk, gevaar van alle soorte en ongekende vrees,
Totdat dood die minste van ewel ongeluk sal wees.

*Thence her body, pale and blemish-free,
to heat, cold and wind shall be bared;
her tender feet shall tread
the glim' heat of these barren wastes.
She, in flight into dense scrub,
escorted by her pitiable spouse,
shall, in his embrace, then both take leave.
Their souls, united, shall be set free.
Tales of their trials and tribulants,
shall shake with revulsion the banks
of Tagus' inhabitants.*

The monster persisted in his threats!
I rose and made demand:
"Who art Thou"?
He answered me,
in a deep sigh, annoyedly,
his mouth drawn skew,
his eyes rolled back
that he be so directly tasked:

*I am the mighty Cape of Storms,
immense and mysterious.
Ptolemy, Pomplonius,
Strabo and Plinius
of me were ever oblivious.
It is I who the continent of Africa have piled,
set her bounds and therein my dominions staked
that to the reaches of the Antarctic's pole are filed,
unseen of any mere mortal.
Until now.
Now by your intrepidity defiled!*

My name is Adamastor!

*I am one of the Sons of Earth,
born brother to Enceladus
and he, the hundred-armed Ægeon.⁶⁹
Against Vulcan, God of Fire,⁷⁰
I with the Titans made alliance.*

⁶⁶ Francisco de Almeida (c.1450-1510). He conquered Kilwa on 23 July and Mombasa on 14 Augustus 1505. More detail of these events appears in Canto X, 26-38. Francisco de Almeida (c.1450-1510). Conquistou Quiloa em 23 de Julho e Mombaça em 14 de Agosto de 1505. Mais pormenores destes eventos aparecem no Canto X, 26-38. Francisco de Almeida (c.1450-1510). Kilwa is op 23 Julie en Mombasa op 14 Augustus 1505 deur de Almeida verower. Meer detail oor hom kom in Kanto X, 26-38 voor.

⁶⁷ Manuel de Sousa de Sepúlveda (c.1505-1553).

⁶⁸ Orpheus was the famed singer and lyrist from Thrace. His music could even enchant Nature herself: wild animals followed him, plants and trees bent his way and his dirges after the death of his wife Euridice had stones melt. The best known episode of the Orphic legend is his descent into the nether world to bring Euridice back to earth. Orfeu era o cantor e poeta famoso da Trácia. Sua música podia encantar a própria natureza: os animais selvagens seguiram-no, as plantas e as árvores dobraram-se sobre o seu caminho e suas endechas após a morte de sua esposa Euridice fizeram derreter as pedras. O episódio mais conhecido da lenda de Orfeu, é o da sua descida ao sub-mundo para trazer Euridice de volta à terra. Orfeus was 'n befaamde sanger en lierspeler uit Trasië. Met sy musiek kon hy die natuur self betower: wilde diere het hom gevolg, bome en plante het na hom oorgeleun en sy treursange, na die dood van sy vrou Euridike, het selfs die klippe week laat word. Die bekendste episode in die Orfiese legende is sy afdaling na die onderwêreld om Euridike na die aarde terug te bring. (P. Harvey, *The Oxford companion to Classical literature*; A. Van Reeth, *Ensiklopedie van die Mitologie*)

45

' "E do primeiro illustre,⁶⁶ que a ventura
Com fama alta fizer tocar os céos,
Serei eterna, e nova sepultura,
Por juizos incognitos de Deos:
Aqui porá da Turca armada dura
Os soberbos e prosperos trofeos,
Comigo de seus damnos o ameaça
A destruida Quíloa com Mombaça.

46

' "Outro tambem virá de honrada fama,⁶⁷
Liberal, cavaleiro, e namorado,
E comsigo trará a formosa dama
Que Amor por grão mercê lhe terá dado:
Triste ventura, e negro fado os chama
Neste terreno meu, que duro e irado
Os deixará d'um cru naufrágio vivos,
Para verem trabalhos excessivos.

47

' "Verão morrer com fome os filhos charos,
Em tanto amor gerados e nascidos:
Verão os Cafres asperos e avaros
Tirar à linda dama seus vestidos:
Os cristalinos membros, e preclaros
Á calma, ao frio, ao ar verão despídos,
Depois de ter pisada longamente
Co'os delicados pés a area ardente.

48

' "E verão mais os olhos que escaparem
De tanto mal, de tanta desventura,
Os dous amantes miseros ficarem
Na fervida e implacabill espessura.
Alli, despois que as pedras abrandarem⁶⁸
Com lagrimas de dôr, de magoa pura,
Abraçados as almas soltarão
Da formosa e miserrima prisão."

45

' "Julle groot, vermaarde held,⁶⁶ wat deur geluk te daag
Roem verwerf het, selfs na die hemele se maat,
Om sy nuwe en ewige tombe te wees, sal my behaag,
En ook God se diep verborge wil kan baat:
Hier, na oorwinning teen die Turkse vloot gewaag
Sal hy sy trots gewonne segetekens agterlaat,
Vir sy skuld het ek algehele vernietiging gekies
As betaling vir Kilwa en Mombasa se verlies.

46

' " 'n Ander ridder⁶⁷ sal hom volg, van verworwe faam,
'n Edel man, vrygewig en met sy brawe hart betower,
En naas hom die pragtige vrou wat dan sy hoë naam
Sal dra, deur liefde se genade deur hom verower:
Droewe bestemming en somber noodlot sal hul saam
Lok na my ryk, waar ongebonde woede hulle power
En wreed sal laat oorleef na hartelose stranding,
Met barensweë onhoudbaar teen die branding.

47

' "Hulle sal hul eie kroos sien sterf in hongergreep,
Kinders verwek en getoë in tere liefdesloop:
Die grypsug van struikrowers sal hul leer, opgesweep
Om selfs die klere van haar lyf te stroop:
Ledemate, eens helder soos kristal, nou voortgesleep
deur koue, hitte, stormwind en weer, slegs met hoop
Aanstrompel langs 'n vae en eindelose roete,
Oor verlate strande, brandend onder delikate voete.

48

' "En veel meer sal die oë van hulle wat bly leef
Soveel kwaad en soveel seerheid moet aanskou,
Die twee geliefdes wat deerlik aan behoud bly kleef
In drukkende en onverbiddelike ruigtes vasgeklu:
Selfs die klippe sal week word⁶⁸ voor hul pyn: Omgeef
Deur tranen van verdriet, suiwer leed en rou,
Vir laas omhels, voordat siel na siel kan dryf
Uit die nou geskonde tronk van elke moeë lyf.

⁶⁹ The hundred-handed (*Hekatoncheiroi*) were the giants Kottos, *Ægeon* (also called Briareus) and Gues. They were the sons of Uranus and Gaia. They, with the other sons of this union, rose up against the gods, piling mountain upon mountain to reach the heavens, were defeated, and buried in earth, Enceladus, the strongest of them, beneath Mount Etna.

Os cem entregues (*Hekatoncheiroi*) eram os gigantes Kottos, *Ægeon* (igualmente chamado Briareu) e Gues. Eram os filhos de Urano e Gaia. Eles, com os outros filhos desta união, levantaram-se contra os deuses, empilhando montanha em cima de montanha para alcançar os céus, foram derrotados, e enterrados na terra, Encélado, o mais forte deles, debaixo do monte Etna. Die honderd-handiges (*Hekatoncheiroi*) was die reuse Kottos, *Ægeon* (ook Briareus genoem) en Gues. Hulle was die seuns van Uranus en Gaia. Saam met die ander reuse, ook seuns van dieselfde ouers het hulle teen die gode in opstand gekom, berg op berg gestapel om die hemel te bereik, maar is verslaan en in die aarde opgesluit, Enceladus, wat as die sterkste een beskou is, onder Berg Etna. (P. Harvey, *The Oxford companion to Classical literature*; A. Van Reeth, *Ensiklopedie van die Mitologie*)

⁷⁰ Jupiter, the godhead of the Romans, had countless titles, amongst others *Tonans* (Thunderer) and *Fulgur* (of lightning). He hurled thunderbolts forged in the smithy beneath the crater of Etna by Vulcan, god of fire and forging. Jupiter, rei dos romanos, teve títulos incontáveis, entre os quais *Tonans* (Trovão) e *Fulgur* (o Relâmpago). Arremessou raios e trovões forjados na forja abaixo da cratera do Etna por Vulcano, deus do fogo e do forjamento. Jupiter, hoofgod van die Romeine, het alle titels gehad, onder andere *Tonans* (donderaar) en *Fulgur* (van die weerlig). Hy gooi die donderblitse wat deur Vulkanus, die god van vuur en smeewerk, in die werkswinkel onder die krater van Etna gemaak is. (P. Harvey, *The Oxford companion to Classical literature*; A. Van Reeth, *Ensiklopedie van die Mitologie*)

*Whilst they piled mountains
to stop the Heavens in their fight,
I, to the Oceans, spent my might
in vanquished hope, vain
failing to take Neptune's domain.*

*Love buoyed me throughout my toils,
as I worshipped Thetis, beauteous
- she betrothed to Peleus.
I loved but one, my Princess of the Waves.
Then once, from within a breaker's curl
I espied her rise – naked –
encircled by the daughters of Nereus,
as she darted in her play.
I fell, smitten by her charms.
All the heavenly goddesses, for her sake,
would I have scorned,
and my love and trials
forever could have endured.*

*My terrifying and misshapen form
could not her win.
So she, I resolved, to take by force.
To the nymph, Doris, I gave my thoughts,
who, in turn, my scheme impart'
to the goddess of my heart.
She, who had scorned my love,
feigned thereafter to be wooed,
so to weave for me a loom.
Alas, her flattery had me drawn
to the web of her allure.*

*I was in love,
and Love's blind chase
driven by longing and false hope.
During one night
- by Doris arranged to my delight –
A spectre, ravishing, I saw.
Or so believed.
She whom I worshipped,
naked and alone.*

49

'Mais hia por diante o monstro horrendo
Dizendo nossos fados, quando alçado
Lhe disse eu: "Quem és tu? que esse estupendo
Corpo certo me tem maravilhado."
A bôca e os olhos negros retorcendo,
E dando hum espantoso e grande brado,
Me respondeo, com voz pezada e amara,
Como quem da pergunta lhe pesara:

50

' "Eu sou aquelle oculto e grande Cabo,
A quem chamais vós outros Tormentorio,
Que nunca a Ptolomeo, Pomponio, Estrabo,
Plinio, e quantos passaram, fui notorio:
Aqui toda a Africana costa acabo
Neste meu nunca visto promontorio,
Que para o polo Antartico se estende,
A quem vossa ousadia tanto offende.

51

' "Fui dos filhos asperrimos da Terra,
Qual Encélado, Egeo⁶⁹ e o Centimano:
Chamei-me Adamastor, e fui na guerra
Contra o que vibra os raios de Vulcano:⁷⁰
Não que puzesse serra sobre serra:
Mas conquistando as ondas do Oceano,
Fui capitão do mar, por onde andava
A armada de Netuno, que eu buscava.

52

' "Amores da alta esposa de Peleo
Me fizeram tomar tamanha empreza,
Todas as deosas desprezei do céu,
Só por amar das aguas a princesa:
Hum dia a vi co'as filhas de Nereo
Sahir nua na praia; e logo preza
A vontade senti de tal maneira,
Que inda não sinto cousa que mais queira.

49

'Hy het voortgegaan en die afskuwelike boosaard
Het ons lewenslot voorspel, toe ek opstaan en hom
vra: "Wie is u? U is verbasend, ongeëwenaard,
Die omvang van u liggaam het my sekerlik verstom."
Met verwronge mond, die donker oë rollend en vervaard
En met 'n uitsonderlike en roudiep skreeugrom,
Het hy geantwoord, droef en bitter het hy begin,
Soos een wat 'n vraag moes aanhoor teen sy sin.

50

' "Ek is daardie verborge en grootse Kaap, na die tonge
Van die seuns van Lusas, is die stormagtige my naam:
Deur Ptolomeus, Pomponius en Strabo onbesonge
In hul tyd, en ook buite Plinius se breë raam:
Ek is die einde van Afrika se kus, waar dit gedwonge
Na die ooste knak : my voorgebergte sonder faam,
Ofskoon dit tot teen Antartika in die suide daal,
Is nou onteer deur jul honger en beledigende praal."

51

' "Ek was een van die ruwe seuns van moeder aarde,
Broer van honderd-handiges, Ægeus⁶⁹ en Enceladus:
My naam is Adamastor en oorlog was my waarde
Teen hom⁷⁰ wat die donder bliksems van Vulkanus
Gooi : Om berg teen lug te stapel was nie my swaarde;
Maar die golwende seë wou ek neem, kus tot kus,
Ek was Kaptein van die oseaan en met geen ontsag
Op pad om die armada van Neptunus self te jag.

52

' "Liefde vir die uitnemende eggenote van Peleus
Het my bemoedig om haar verleiding te begin,
Geen ander godin van die hemel was my keus,
Die prinses van die branders, geen ander sou ek min:
Een dag sien ek haar met al die dogters van Nereus,
Nakend deur die golwe op die strand uitspeel; Sin
En hunkering het my oorspoel, deur rede onbegrens,
Soos g'n emosie of gevoel geoorloof aan 'n mens.



17 Francisco Vieira Portuense represented Adamastor as caught on a rock beneath [Vasco da Gama](#) and his crew so that they look down on the giant. Francisco Vieira Portuense representou o Adamastor como preso numa rocha debaixo de [Vasco da Gama](#) e seu grupo, de modo que olhassem de cima para o gigante. Francisco Vieira Portuense het Adamastor uitgebeeld as vas aan 'n rots en op 'n laer vlak as [Vasco da Gama](#) en lede van sy bemanning sodat hulle op die reus neerkyk. (R. de Saavedra, 1992, pp. 32-33)

*I hastened to fold her in my embrace.
Oh! Fury. Oh, disgrace!
I grasped but a bare rock, hard and sheer.
I, in my state of frozen fright,
was turned to stone
and so left there.*

*O Nymph, of all Oceans,
most beautiful and cruel,
if my love Thee not satisfy,
then why not me this lot spare?*

*Overcome with shame and wracked with grief,
away I sped and, to my brothers, hastened back.
They had been vanquished.
Their hundred arms
all but powerless against the gods' might.
Some for eternity beneath mountains
had been left submerged
and I, in that very instant, shared their plight.
From my appendages, outstretched, turned to stone,
the gods made a domain, outreaches from this coast
And, as if to bring to climax the calumny of my state,
I, by Thetis, am forever vexed,
She who engulfs me with her waves.*

*Then, with dull complain
he sank below.*

*The dank clouds dispersed
and from afar
the sea let sound
a high - yet higher, sonorous moan,
and then a long loud bellow.*

*My hands, heavenwards clasped in prayer,
I father raised to try grasp fast
those angels who had sped us here.
And prayed that we be spared
Adamastor's prophesies.*

53

' "Como fosse impossibil alcançál-a
Pela grandeza fea de meu gesto,
Determinei por armas de tomal-a,
E a Doris este caso manifesto:
De medo a deosa então por mim lhe falla;
Mas ella c'hum formoso riso honesto,
Respondeo: "Qual será o amor bastante
De nympha que sustente o d'hum Gigante?"

54

' "Com tudo, por livrarmos o Oceano
De tanta guerra, eu buscarei maneira,
Com que com minha honra escuse o dano:"
Tal resposta me torna a mensageira.
Eu que cair não pude neste engano,
(Que he grande dos amantes a cegueira)
Encheram-me com grandes abundanças
O peito de desejos e esperanças.

55

' "Já néscio, já da guerra desistindo,
Huma noite de Doris promettida,
Me apparece de longe o gesto lindo
Da branca Thetis unica despida:
Como doudo corri de longe, abrindo
Os braços, para aquella que era vida
Deste corpo, e começo os olhos bellos
A lhe beijar, as faces, e os cabellos.

56

' "Oh que não sei de nojo como o contel
Que, crendo ter nos braços quem amava,
Abraçado me achei com um duro monte
De aspero mato, e de espessura brava:
Estando c'hum penedo fronte a fronte,
Que eu pelo rosto angelico apertava,
Não fiquei homem não, mas mudo e quedo,
E junto d'hum penedo outro penedo.

53

' "Omdat dit onmoontlik was om haar te ken
Met my groteske voorkoms en my bruuft gebaar,
Het ek gesweer om met wapens my saak te wen,
En aan haar moeder Doris dié besluit verklaar.
Die godin se vrees vir my het haar ontstem:
Maar met 'n fraaie glimlag, openlik en klaar
Het sy gevra : 'Hoe kan 'n nimf se liefde genoeg wees
Om die verlange van een so groot te kan genees?"

54

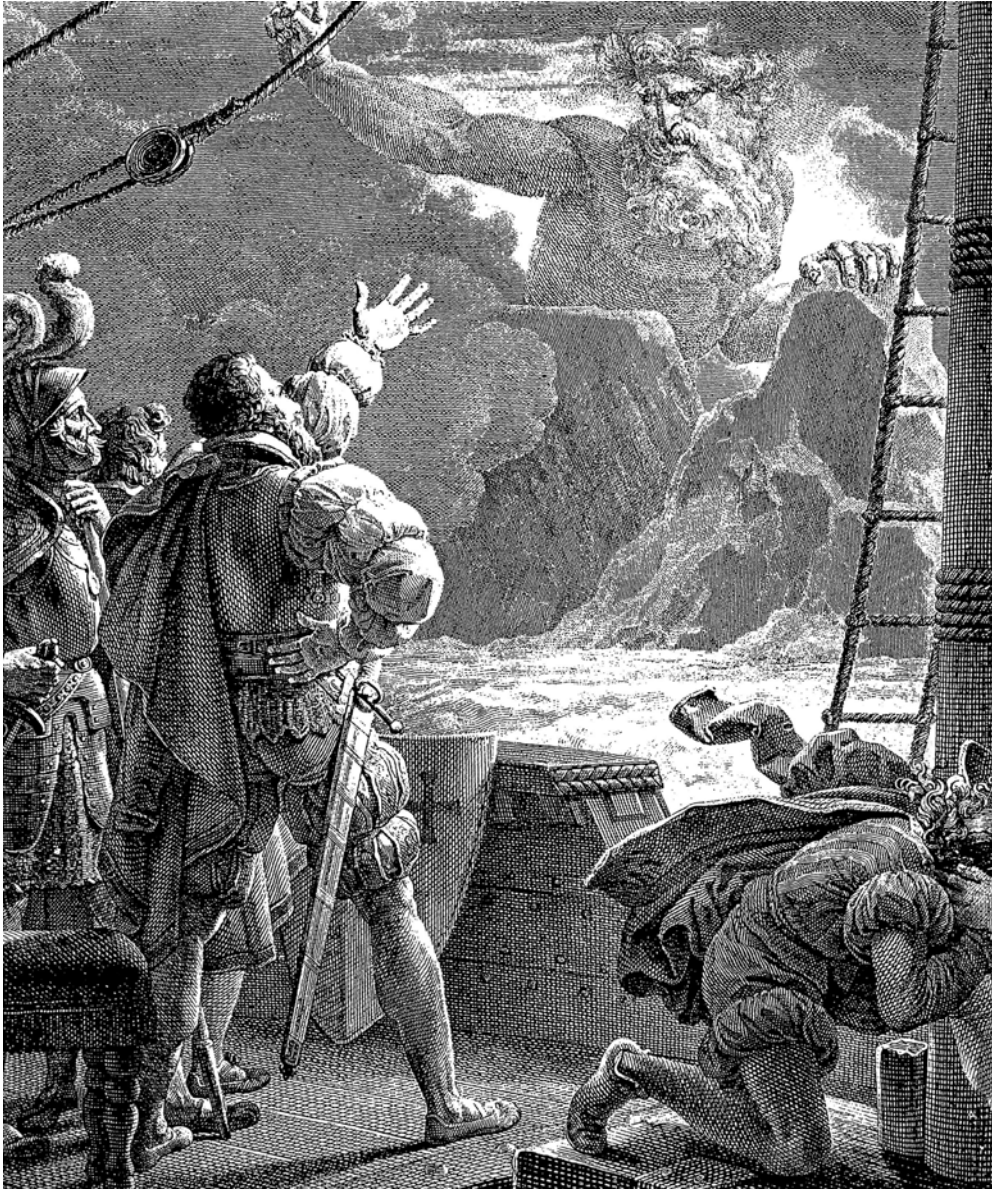
' " En tog, om hierdie wêreldsee bevryd te laat
Van nog 'n oorlog, wil ek my optrede nie verwring,
Sodat my eer vrygestel kan wees van kwaad:"
Hierdie woorde het haar bode my gebring.
Beskeie het ek geen lis verwag en geen smaad,
(hoe groot tog is die liefde se verblinding)
Alle rede is voor verwagtings weggestroop,
My bors barstens van begeerte en vol hoop.

55

' "Alreeds verraai en oorlog klaar deur my verhoed,
Een nag soos deur Doris belowe, so het ek gemeen,
Van ver kom die beeldskone gees my tegemoet,
Die skone blanke Thetis, nakend en alleen:
Soos 'n gek het ek met arms oop na haar gespoed,
Hierdie arms wat altyd leeg was maar geseën
Om daardie wese te omvou, ek wou die mooi en rare
Oë soen, en dan die nek, die wange en die hare.

56

' "Helaas, hoe om oor my hartseer te kan vertel!
So seker was ek dat my beminde in my arms was,
Net om te vind dat ek harde bergklip daarin knel,
Ruwe landskap, oorgroeide wildernis en gras:
Staande voor 'n rots – vlak teen vlak gestel –
In stede van die fraai engelliggaam teen my vas,
Ek was nie meer man nie, maar stom en stil versteen,
Geboei soos een vaste rotsklip teen 'n ander een.



18 Adamastor's materialises before [Vasco da Gama](#) and his crew. An engraving by Bovinet after a composition by Fragonard which was published in Emílio Biel's 1880 edition of [Os Lusíadas](#).

O Adamastor materialisa-se à frente de [Vasco da Gama](#) e seus companheiros. Uma gravura por Bovinet baseada numa composição de Fragonard que foi publicada na edição de [Os Lusíadas](#) de 1880 por Emílio Biel.

Die verskyning van Adamastor aan [Vasco da Gama](#) en sy bemanning. 'n Gravure deur Bovinet na aanleiding van 'n komposisie deur Fragonard wat in 1880 in Emílio Biel se uitgawe van [Os Lusíadas](#) verskyn het. (A. Figueiredo, 1988, p. 10)

57

' "Ó nympha, a mais formosa do Oceano,
Já que minha presença não te agrada,
Que te custava ter-me neste engano,
Ou fosse monte, nuvem, sonho, ou nada?
Daqui me parto irado, e quasi insano
Da magoa, e da deshonra alli passada,
A buscar outro mundo, onde não visse
Quem de meu pranto e de meu mal se risse,

58

' "Eram já neste tempo meus irmãos
Vencidos, e em miseria extrema postos;
E, por mais segurar-se os deoses vãos,
Alguns a varios montes sotopostos:
E como contra o ceo não valem mãos,
Eu, que chorando andava meus desgostos,
Comecei a sentir do fado imigo
Por meus atrevimentos o castigo.

59

' "Converte-se-me a carne em terra dura,
Em penedos os ossos sefizeram,
Estes membros que vês e esta figura
Por estas longas aguas se estenderam:
Em fim, minha grandissima estatura
Neste remoto cabo converteram
Os deoses: e por mais dobradas magoas,
Me anda Thetis cercando destas agoas."

60

'Assi contava, e c'hum medonho choro
Súbito d'ante os olhos se apartou:
Desfez-se a nuvem negra, e c'hum sonoro
Bramido muito longe o mar soou.
Eu, levantando as mãos ao sancto coro
Dos Anjos, que tão longe nos guiou,
A Deos pedi que removeisse os duros
Casos, que Adamastor contou futuros.'

57

' "O nimf, die mooiste van die onbegrensde oseaan,
Hoewel ek met ruwe voorkoms jou nie kon toom,
Wat sou dit kos om my oortreding te ontdaan,
Was dit berg, wolk, niets of net 'n vae droom?
Half besete en in skaamte het ek vandaar gegaan
Om van die oneer wat my getref het weg te skroom,
Ek wou 'n skuilhoek vind deur niemand ooit aanskou,
Waar geen verwondend spotlag ooit aan my kan klou.

58

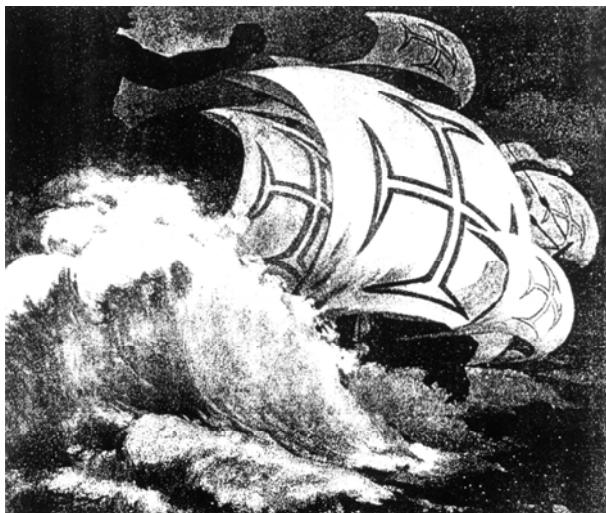
' "Die juiste tyd is al my onstuimige broers verslaan
En het in die uiterste ellende verval, broers ééns so braaf;
Die valse gode het om beskerming van hul ei' bestaan
Elke een van hulle onder sy eie berg begraf:
Teen die hemel is 'n geligte hand slegs waan,
Wenend het ek gevlug, afkeer het aan my geskaaf.
Dat ek verlore was het ek eers toe begin om te besef
Wagtend op die straf vir 'n vergryp wat my sou tref.

59

' "My vlees het teen die see gestol soos klei: barre muur,
En my lewendige gebeente het klipharde rots geraak,
Hierdie ledemate wat u aanskou en hierdie figuur
Is oor die verre waters uitgestrek, verlaat en naak:
My enorme lyf moes die ellendige straf verduur,
Ek is in hierdie Kaap verander en hier versaak
Deur hemelgode, en om al die wonde, een vir een
Te verdubbel, roer Thetis daaglik om my heen."

60

'Sy storie klaar en met 'n aaklige geweën in ons ore
Het hy skielik in die skemer voor ons weggeraak:
Die donker wolk het verflenter en die sonore
Kreet het ver en ongebroke oor die oseaan gekraak.
Ek het my hande opgerek na die engelkore
Wat ons tot hier en nog verder moes bewaak,
Van God gevra om perk teen die sware kwaad te stel,
Deur bitter Adamastor oor ons toekoms voorvertel.'



19 A representation (1931) of Adamastor by Armando de Lucena. Uma representação (1931) do Adamastor por Armando de Lucena. 'n Voorstelling (1931) van Adamastor deur Armando de Lucena. (*Grande enciclopédia Portuguesa e Brasileira*, 1950, p. 376)

Adamastor as subject for the fine arts and music

Portuguese sculptors have rendered a variety of symbolic representations of Adamastor. In these, as in those by painters, he is a thickset, callous, monstrous Spirit of the Cape of Storms. Stylistically they range from Realism, through Impressionism, to Expressionist depictions of the giant. Most of the pictorial representations were created to illustrate the various editions of *Os Lusíadas*, for example those of Emílio Biel (1838-1915), Armando de Lucena (1886-1975), A. Lopes Mendes (1835-1894), Vieira Portuense (1765-1805), Roque Gameiro (1864-1935) and Lima de Freitas (1927-1998). There are, in the *Museu Militar* [Military Museum] in Lisbon large paintings with representations of Adamastor done at the turn of the C20 by the well known artists Carlos Reis (1863-1940) and Condeixa (1858-1933). A work (1900) by the renowned water colourist, Roque Gameiro, served as model for the depiction of Adamastor in the ceramic panel of Jorge Colaço (1868-1942) in the Buçaco Palace. Armando de Lucena [Figure 19] followed a similar theme in a large composition for the Portuguese exhibit at the World Exhibition of 1931 in Paris.⁷¹

On the Bairro Alto, the lookout atop the Miradouro de Santa Catarina which affords a magnificent panorama of the entire Lisbon harbour, stands one of the most impressive of the public sculptures in Lisbon, the six meter tall depiction of Adamastor sculpted from the blue marble quarried at Paço de Arcos [Figure 20]. The sculptor was Júlio Vaz Júnior, and the statue unveiled on 10 June 1927.⁷² It shows Adamastor in the act of attempting to wrestle free of the rock which holds him captive.⁷³

⁷¹ *Grande enciclopédia Portuguesa e Brasileiro*, I, pp. 376-377.

⁷² I. Salema & L.L. de Lima, *Lisboa de pedra e bronze*, p. 147; *Grande enciclopédia Portuguesa e Brasileiro*, I, p. 377.

⁷³ W.S. Mackie, 'Adamastor', in D.J. Potgieter (Ed.), *Standard encyclopaedia of Southern Africa*, I, p. 17; R. Macnab, *Journey into yesterday: South African milestones in Europe*, p. 20.

O Adamastor nas Artes e Música

Os escultores Portugueses têm rendido uma variedade de representações simbólicas do Adamastor. Nestas, assim como nas dos pintores, ele é o Espírito grande, insensível e monstruoso, do Cabo das Tempestades. Representações do gigante estendem-se pelo Realismo, Impressionismo e Expressionismo. A maioria destas pinturas foram criadas para ilustrar as várias edições dos *Lusíadas*, por exemplo, as do Emílio Biel (1838-1915), Armando de Lucena (1886-1975), A. Lopes Mendes (1835-1894), Vieira Portuense (1765-1805), Roque Gameiro (1864-1935) e Lima de Freitas (1927-1998).

No Museu Militar em Lisboa existem grandes pinturas representando o Adamastor, executadas no princípio do século vinte, pelos famosos artistas, Carlos Reis (1863-1940) e Condeixa (1858 – 1933). Uma pintura de 1900 pelo famoso aquarelista, Roque Gameiro, serviu de modelo para a representação do Adamastor no painel cerâmico de Jorge Colaço (1868 – 1942) existente no palácio do Buçaco. Armando de Lucena [Figura 19] seguiu um tema semelhante numa grande composição para a Exposição Mundial de 1931 em Paris.⁷¹

No Bairro Alto, no miradouro de Santa Catarina que tem uma vista panorâmica de todo o porto de Lisboa, encontra-se uma escultura impressionante do Adamastor, com 6 metros de altura e feita de mármore azul de uma pedreira em Paço de Arcos [Figura 20]. Esta obra representa o Adamastor que tenta livrar-se da rocha que o prendeu.⁷² O artista foi Júlio Vaz Júnior, sendo inaugurada no dia 10

Adamastor as onderwerp in die kunste en musiek

Verskeie Portugese kunstenaars het simboliese voorstellings van Adamastor gemaak. Deur skilders en beeldhouers is hy as 'n monstergtige, lywige en ongevoelige gees van die Stormkaap uitgebeeld. Wat styl betref, wissel die uitbeeldings van realisme tot impressionisme tot ekspressionisme. Die meeste van hierdie kunswerke is as illustrasies vir die verskillende uitgawes van *Os Lusíadas* geskep, byvoorbeeld die van Emílio Biel (1838-1915), Armando de Lucena (1886-1975), A. Lopes Mendes (1835-1894), Vieira Portuense (1765-1805), Roque Gameiro (1864-1935) en Lima de Freitas (1927-1998). In die *Museu Militar* in Lissabon is daar groot skilderye met voorstellings van Adamastor wat aan die begin van hierdie eeu deur die bekende kunstenaars Carlos Reis (1863-1940) en Condeixa (1858-1933) geskilder is. Die vermaarde waterverfskilder Roque Gameiro se uitbeelding van Adamastor (1900) het as grondslag vir die teëlpaneel van Jorge Colaço (1868-1942) in die Buçaco-paleis gedien. Vir die Portugese uitstalling in Parys in 1931 het Armando de Lucena [Figuur 19] dieselfde tema in 'n groot komposisie uitgebeeld.⁷¹

Op 'n manjifieke uitkykpunt waarvandaan 'n oorsig oor die hele hawe van Lissabon verkry kan word, die Miradouro de Santa Catarina, Bairro Alto, staan een van die treffendste openbare beeldhouwerke in Lissabon. Dit is 'n ses meter hoë beeld uit blou getinte marmer van Paço de Arcos van Adamastor [Figuur 20] wat deur die Portugese beeldhouer Júlio Vaz Júnior geskep en op 10 Junie 1927 onthul is.⁷² Die evokatiewe standbeeld beeld Adamastor uit waar hy poog om homself van sy



20 Adamastor by the Portuguese sculptor Júlio Vaz Júnior which was unveiled on 10 June 1927 on the Miradouro de Santa Catarina, Lisbon. Adamastor, pelo escultor português Júlio Vaz Júnior que foi desvelada em 10 de Junho de 1927 no Miradouro de Santa Catarina, Lisboa. Adamastor deur die Portugese beeldhouer Júlio Vaz Júnior wat op 10 Junie 1927 op die Miradouro de Santa Catarina, Lissabon, onthul is. (Fernando Pires, 2008)

The enormous (8,64 x 3,26 meter) painting, “T’kama-Adamastor”, by Cyril Coetzee (*1959) in the William Cullen Library at the [University of the Witwatersrand](#) draws attention to South Africa’s colonial history and Eurocentric baggage where the artist comments in allegorical terms of what might have been. Coetzee’s work thus derives directly from André P. Brink’s *Die eerste lewe van Adamastor: ‘n novelle* and indirectly with Camoen’s *Os Lusíadas*. In Coetzee’s painting (1997-1998) Adamastor is a Khoikhoi chief and Thetis a seductive white nymph.⁷⁴

The third act of the opera *L’ Africaine* of Giacomo Meyerbeer (1791-1864) which premiered in 1865 (thus the year of his death) in the Paris Opera, contains the dramatic baritone aria “Adamastor, roi des vagues profondes”. The character Nelusko, slave of Selika, an African queen who has had an illicit affair with [Vasco da Gama](#), is heard. In this aria, Nelusko sings of Adamastor, ruler of the sea, who causes ships to flounder. While this tale is at times far-fetched and historically incorrect, this last of the compositions in opera of Meyerbeer is considered the pinnacle of his achievements as composer and a sterling example of his preference for theatrical scenes.⁷⁵

Borrowings of the name Adamastor

There is, in the Cape Peninsula, a rock which is named “Adamastor”.⁷⁶ However there is no certainty as to which particular rock it is that bears

⁷⁴ Ivan Vladislavic (Ed.), *T’kama Adamastor: Inventions of Africa in a South African painting*.

⁷⁵ D. Ewen, *The new encyclopedia of the opera*, pp. 11-12.

⁷⁶ Hennie Aucamp, *Wat bly oor van soenê?*, p. 51.

de Junho de 1927.⁷³

A pintura de Cyril Coetzee (*1959), "T'kama-Adamastor" (8,64 x 3,26 metros), na biblioteca de William Cullen da [Universidade de Witwatersrand](#), tem como foco a história colonial e a sua bagagem eurocêntrica e pertence ao comentário alegórico do artista, do que poderia ter sido. Esta obra de Coetzee (1997-1998), tem uma ligação directa com a novela de André P. Brink, *Die eerste lewe van Adamastor: 'n novelle* [A primeira vida do Adamastor] e aos *Lusíadas* de Camões. Na pintura de Coetzee, o Adamastor é um chefe khoikhoi e Tétis é uma sedutora ninfa branca.⁷⁴

O terceiro acto da ópera *L'Africaine* de Giacomo Meyerbeer (1791-1864) estreada (no ano da sua morte) na Ópera de Paris, contém a dramática ária barítona "Adamastor, roi des vagues profondes". Ouve-se o carácter Nelusko, escravo de Selika, uma rainha africana que teve uma ligação amorosa com [Vasco da Gama](#). Nesta ária, Nelusko canta sobre o Adamastor, senhor do mar, que afunda navios. Enquanto esta última obra de Meyerbeer é por vezes incrível e historicamente incorrecta, é considerada a sua obra máxima como compositor e um verdadeiro exemplo da sua preferência de cenas teatrais.⁷⁵

Uso inspirado pelo nome do Adamastor

Há na Península do Cabo, uma rocha⁷⁶ chamada "Adamastor", mas não se sabe qual é a rocha que tem, ou que tinha esse nome. É possível que haja

rotsgevangenskap te bevry.⁷³

Cyril Coetzee (*1959) se enorme (8,64 x 3,26 meter) skildery, "T'kama-Adamastor", in die William Cullen-biblioteek van die [Universiteit van die Witwatersrand](#), vestig die aandag op Suid-Afrika se koloniale geskiedenis en sy Eurosentriese bagasie en is die kunstenaar se kommentaar in allegoriese terme oor wat kon gebeur het. Coetzee se werk sluit dus direk aan by André P. Brink se *Die eerste lewe van Adamastor: 'n novelle* en indirek by Camoes se *Os Lusíadas*. In Coetzee se skildery (1997-1998) is Adamastor 'n Khoikhoi-hoofman en Thetis 'n verleidelike wit nimf.⁷⁴

In die derde bedryf van Giacomo Meyerbeer (1791-1864) se opera *L'Africaine*, wat in 1865 (dus die jaar na Meyerbeer se dood) sy premiere in die Paris Opéra beleef het, kom die dramatiese bariton-aria "Adamastor, roi des vagues profondes" voor. Aan die woord in die aria is die karakter Nelusko, slaaf van Selika, 'n Afrika-koningin met wie [Vasco da Gama](#) 'n verbode verhouding gehad het. Nelusko sing in die aria van Adamastor, die heerser van die seë, wat skepe laat skipbreuk ly. Hoewel die dramatiese verhaal plekplek vergesog en histories totaal onjuis is, word hierdie laaste opera uit die pen van Meyerbeer as die hoogtepunt van sy komposisies beskou en is dit 'n uitmuntende voorbeeld van sy voorkeur vir skouspelagtige tonele.⁷⁵

Vernoemings na Adamastor

In die Kaapse Skiereiland is daar die Adamastor-rots.⁷⁶ Daar is onsekerheid oor watter rots dié naam dra of gedra het. Die moontlikheid bestaan



21 Cape of Storms. Cabo das Tormentas. Stormkaap.

or had borne this appellation. It is possible that it is a place, perhaps Cape Point or even the entire Cape Peninsula, to which the name applied, a possibility made more plausible by the various artistic representations of the Cape.⁷⁷ The particular rock which Camoens described poetically is in all probability the rock massif of Cape Maclear.⁷⁸

In the sciences of geography and geology the name “Adamastor” has been borrowed by Dr Chris Hardnady and given to the Kalahari craton, now the Adamastor Ocean. The name is the analogue for the Protozoic of the Iberian plate, on which is located the Atlas and Lapetus Oceans, “living” and “dead” oceans in the north Atlantic.⁷⁹ It seemed to them appropriate to borrow the name of Adamastor as a creative reworking of Greek mythology, to apply in their geological interpretation of the Damara Province in the North Cape Province of South Africa as counter to the north African equivalent, Atlas – derived from the fallen Titan punished by Zeus through being turned into a mountain and to forever hold up the sky, as alluded to in Stanza V of *Os Lusíadas*.

As regards fauna and flora, there is the stormy petrel, also called the great grey petrel or great grey shearwater (*Adamastor cinereus*⁸⁰ also termed *Adamastor gelida* and *Priofinus cinerea*,⁸¹ both names now passed into synonymy with *Procellaria cinerea* Gmelin, 1789⁸²) It is recorded as nesting on the Macquarie Island, but ranges the southern open seas, feeding on small marine animals, caught by dipping or diving. Klaas’ cuckoo too once had “Adamastor” in its scientific appellation - *Adamastoris klaasi*, with alternatives of *Cuculus klaasi*, *Chalcites klaasi*,⁸³ now all passed into

⁷⁷ Written correspondence / Correspondência escrita / Skriftelike mededelings Elize Hollemann, Captour Posbus 1403, Kaapstad, 8000, 16-05-1995; Jim Hallinan, Nature Gardens, Cape of Good Hope, PO Box 62, Simon’s Town, 7995, 06-06-1995.

⁷⁸ J.J. Aubertin, ‘Excursion to the Cape of Good Hope’, in B.B. Brock & B.C. Brock (Eds.), *Historical Simon’s Town*, p. 119.

⁷⁹ C. Hardnady, C. Joubert & C. Stowe, ‘Proterozoic crustal evolution in Southwestern Africa’, *Episodes*, 8 (4), pp. 236-244.

⁸⁰ J.J. la Grange, ‘Marion Island and Prince Edward Island’, in D.J. Potgieter (Ed.), *Standard encyclopaedia of Southern Africa*, VII, p. 207.

⁸¹ Austin Roberts, *The birds of South Africa*, pl. 3, fig. 24.

⁸² G.R. McLachlan & R. Liversidge, *Roberts birds of South Africa*, pl. 3, fig. 24, p. 17.

um lugar, talvez a Ponta do Cabo ou mesmo toda a Península do Cabo, que tenha esse nome, uma possibilidade que é mais plausível pelas representações artísticas do Cabo.⁷⁷ Aquela rocha que Camões poeticamente descreveu é com toda a probabilidade o maciço do Cabo Maclear.⁷⁸

Nas ciências geográficas e geológicas, o nome “Adamastor” foi tomado pelo Dr Chris Hardnady e dado ao Kalahari Crato, sendo agora o Oceano Adamastor. O nome é a analogia para o Protozoico do planalto Ibérico, onde se localizam os Oceanos Atlas e Lapitos, os oceanos “vivos” e “mortos” do Atlântico Norte.⁷⁹ Parecia-lhes apropriado usar o nome do Adamastor como uma criatura, trabalhando criativamente na mitologia Grega, para se aplicarem na sua interpretação geológica da Província de Damara na Província do Norte da África do Sul, como equivalente da sua contra parte no Norte de África. O Atlas cujo nome derivou de Titan, caído, castigado por Zeus, transformado numa montanha e destinado para sempre a sustentar o céu, conforme o canto V dos *Lusíadas*.

Quanto à fauna e flora o “stormy petrel” a procelária tormentosa, que também se chama “petrel” ou “great grey shearwater” grande mergulhão cinzento, (Adamastor cinéreos⁸⁰ que também se chama *Adamastor gélida* e *Profinus cineria*,⁸¹ cujos nomes são sinónimos de *Procellaria cineria* Gelinho, 1789⁸²). Sabe-se que têm os ninhos na Ilha Maquarie, mas também nos mares do sul, comendo pequenos animais marinhos apanhados em vôo e mergulho. O Klaas Cuckoo tinha também o nome de Adamastor como designação- *Adamastoris klaasi*, com a

selfs dat die naam Adamastor vir die hele Kaappunt of selfs vir die hele Kaapse Skiereiland gebruik is; ’n vermoede wat deur sommige van die kunstenaarsvoorstellings van Adamastor versterk word.⁷⁷ Na alle waarskynlikheid is die rots wat Camões poëties as die getransformeerde Adamastor beskryf het die kolossale en indrukwekkende rotsmassa by Kaap Maclear.⁷⁸

In die wetenskappe, geografie en geologie, is die naam “Adamastor” deur dr. Chris Hardnady aan die Kalahari kraton gegee. Dit staan tans as die Adamastor-oseaan bekend. Die naam is gekies na analogie van die protosoëse Iberiese plaat waarop die Atlas- en Lapetus-seë, “lewende” en “dooie” seë in die Noord-Atlantiese Oseaan, geleë is.⁷⁹ Die ontlening van die naam het vir Hardnady as ’n gepaste, kreatiewe omskepping van die Griekse mitologie voorgekom om vir hulle geologiese interpretasie van die Damaraprovisie in die Noord-Kaapprovinsie van Suid-Afrika te gebruik – as teenpool vir die Noord-Afrikaanse ekwivalent, Atlas, afgelei van die gevalle Titaan wat deur Zeus gestraf is deur hom in ’n berg te verander wat ewigdurend die uitspansel op sy skouers moet dra. In kanto V van *Os Lusíadas* word hierop gesinspeel.

Wat fauna en flora betref, is daar die stormvoël, ook bekend as die pediunker (*Adamastor cinereus*,⁸⁰ ook bekend as *Adamastor gelida* en *Priofinus cinerea*,⁸¹ name wat sinonieme van *Procellaria cinerea* Gmelin, 1789⁸²). Dit is bekend dat hulle op Macquarie-eiland broei, maar oral in die suidelike oopsee voorkom en van klein seediere leef wat hulle vang deur te duik of te vliegduik. Die meitjie het ook vroeër “Adamastor” as deel van sy



22 A bust of *Adamastor* which was affixed to the prow of the Portuguese cruiser *Adamastor*. Um busto do Adamastor que estava montada na proa do cruzador português *Adamastor*. 'n Beeld van *Adamastor* wat aan die romp van die Portugese kruiser *Adamastor* bevestig was. (Museu da Marinha. Lisboa [F7/3/1])

synonymy with *Chrysococcyx klaas* (Stephens) 1815: Senegal. It is a common species of the savannas, following the habits of its sort by parasitising the nests of other birds. The second part of its binomial scientific name is in honour of the faithful servant of that colourful traveler, Francois le Vaillant, known only by his given name, Klaas.⁸⁴ On the Cape Peninsula there is a plant of the genus *Sisymbrium* which bears the name *Adamastor*.⁸⁵

In January 1890 Lord Salisbury (1830-1903) of Britain issued an ultimatum to Portugal to withdraw from the entire stretch between Angola and Mozambique. There was not offered the option of a compromise and the centuries old accord between Great Britain and Portugal was in jeopardy. The government of Portugal had no choice but to oblige. The ultimatum, however, provoked a backlash from the peoples of Portugal and the government was forced to resign. The two subsequent governments formed were each of short duration.

The monarchy, in the person of King Carlos I (1863-1908), was accused of being neglectful of the interests of his subjects. They decided to establish a naval fleet through public subscription which would assist in protecting the honour of the Portuguese realm. From these funds a small cruiser of 1750 tonnes, built in Italy, was purchased in 1896. The ship was symbolically christened *Adamastor*. A figurehead, strongly resembling those of earlier seafaring days, in the image of *Adamastor* was affixed to the prow [Figure 22]. Aboard the cruiser was placed a bas-relief of *Adamastor* by the well-known Portuguese ceramic

⁸³ Austin Roberts, *The birds of South Africa*, pl. 23, fig. 351.

⁸⁴ G.R. McLachlan & R. Liversidge, *Roberts birds of South Africa*, pl. 36, fig. 351, p. 256.

alternativa de *Cuculus klaasi*, *Chalcites klaasi*,⁸³ sendo agora sinónimo de *Chrysococcyx klaas* (Stevens) 1815: Senegal. É uma espécie que muito se vê nas savanas seguindo os hábitos da sua espécie parasitando os ninhos de outras aves. A segunda metade do seu nome binominal científico é em honra do fiel criado do viajante exótico François le Vaillant, apenas conhecido pelo seu primeiro nome, Klaas.⁸⁴ Na Península do Cabo existe uma planta, genus *Sisymbrium*, com o nome de Adamastor.⁸⁵

No mês de Janeiro de 1890, Lord Salisbury (1830-1903) da Inglaterra, enviou um ultimato a Portugal, exigindo que Portugal se retirasse de toda a área entre Angola e Moçambique. Não oferecia qualquer alternativa, e por conseguinte, o acordo entre Portugal e Inglaterra estava em perigo de ser terminado, forçando Portugal a aceitar. O governo Português não teve outro remédio senão demitir-se. Os dois governos que se seguiram foram de curta duração e o monarca D. Carlos I (1863-1908), foi acusado de não cuidar dos interesses dos seus súbditos, que decidiram estabelecer uma frota naval para proteger a honra da nação Portuguesa. Para este fim, criou-se uma subscrição pública e foi comprado um pequeno cruzador que foi baptizado de Adamastor. Tinha na proa, uma estátua semelhante às figuras de proa usadas nos primeiros tempos dos barcos à vela. [Figura 22] No cruzador, foi colocado um baixo relevo do Adamastor, por um Português conhecido desse tempo, Rafael Bordalo Pinheiro (1846- 1932). Durante a revolução de 1910 este navio foi utilizado para bombardear o Palácio Real, que disparando do cais, levou à abdicação do Rei D. Manuel II. A República foi estabelecida no dia 5 de

wetenskaplike naam gehad, naamlik *Adamastoris klaasi*, met as wisselvorme *Cuculus klaasi* en *Chalcites klaasi*,⁸³ name wat sinonieme van *Chrysococcyx klaas* (Stevens) 1815: Senegal, geword het. Die voëlsoort kom algemeen op die grasvlaktes voor en het die gewoonte om ander voëlsoorte se neste af te neem. Die tweede deel van hulle tweedelige wetenskaplike naam is ter ere van Klaas, die getroue diensbode van die kleurryke reisiger François le Vaillant (1753-1824), aan hulle gegee.⁸⁴ In die Kaapse Skiereiland is daar 'n plant behorende tot die genus *Sisymbrium*, wat die naam Adamastor dra.⁸⁵

In Januarie 1890 het Brittanje se lord Salisbury (1830-1903) 'n ultimatum aan Portugal gestuur waarvolgens Portugal hom aan die uitgestrekte gebied tussen Angola en Mosambiek moes onttrek. Daar was geen sprake van 'n kompromis of arbitrasie nie en die eeu-oue verbond tussen Groot-Brittanje en Portugal was op die spel. Die Portugese regering het geen ander keuse gehad as om toe te gee nie, maar die ultimatum het 'n woede onder die Portugese volk ontketen sodat die regering moes bedank. Die twee daaropvolgende regerings se regeringstye was van korte duur. Die monargie, in die persoon van koning Carlos I (1863-1908), is daarvan beskuldig dat hy nie die belange en eer van die volk gehandhaaf het nie. Deur openbare subskripsie is geld ingesamel om 'n vloot tot stand te bring wat die eer van Portugal kon beskerm. Uit hierdie bydraes van die volk is 'n klein kruiser met 'n tonnemaat van 1 750 aangekoop wat in 1896 in Italië gebou is. Die kruiser het die simboliese naam *Adamastor* ontvang. [Figuur 22] 'n Beeld van Adamastor, wat aan die boegbeelde van vroeëre skepe herinner, is

artist of the time, Rafael Bordalo Pinheiro (1846-1905). The ship saw action in the 1910 revolution when it was used to bomb the Royal Palace from the harbour, forcing the abdication of King Manuel II (1889-1932) and the establishment of a Republic on 5 October 1910. It was taken into active duty in the First World War (1914-1918) where it plied the east coast of Africa. The cruiser, *Adamastor*, was decommissioned in 1934.⁸⁶

In both Portugal and South Africa the name Adamastor has found its way into trade and commerce. The Adamastor Trading Company, which sells artificial plants, is located in the Gardens, Cape Town, while the Adamastor Studio, of Northcliff, Johannesburg, makes television films. A private publisher by the name Adamastor is situated in Jeffreys Bay and Gordon's Bay. In Lisbon the Livraria Adamastor trades in books and magazines, while at the Snack-Bar O Adamastor [Figure 18] the Lisboans drink coffee and eat *pastéis de nata*, while in Belém, the place alongside the River Tagus from whence [Vasco da Gama](#) set forth on his voyages of discovery, one finds the Pensão e Restaurant Adamastor.

Of interest is the book *White man boss*, published in 1950 by Victor Gollancz Limited of London, where the anonymous author went by the pseudonym "Adamastor".⁸⁷ The book appeared two years after the Nationalist Party had taken over government in 1948 in South Africa. It was a severe criticism of the Afrikaner, of white baasskap, their alleged negation of democracy, their so called "Pad van Suid-Afrika" [Road of South Africa] and was meant to draw parallels with the rise of Adolf Hitler's (1889-1945) Nazi Germany (1933-1945).

⁸⁵ *Grande enciclopédia Portuguesa e Brasileiro*, I, p. 377.

⁸⁶ Written correspondence / *Correspondência escrita* / Persoonlike mededeling: José Vale, Museu de Marinha, Lisboa, 30-06-1992; M. Kaplan, *The Portuguese: the land and its people*, p. 117; M. de Oliveira, *Os navios do ultimato*, pp. 35-83; *Encyclopédia Luso-Brasileira de Cultura*, I, p. 386; *Grande enciclopédia Portuguesa e Brasileiro*, I, pp. 376-377.

⁸⁷ Adamastor (pseud.), *White man boss. Footsteps to the South African Volk Republic*.

Outubro de 1910. Este cruzador participou na Primeira Guerra Mundial (1914-1918), patrulhando a costa Oriental da África, tendo sido retirado do serviço em 1934.⁸⁶

Em Portugal e na África do Sul o nome do Adamastor encontra-se no comércio. O Adamastor Trading Company que vende flores artificiais, situa-se nos Jardins na cidade do Cabo e o Estúdio Adamastor em Northcliff, Joanesburgo, faz filmes para a televisão.

Uma publicação que se chama “Adamastor” situa-se em Jeffreys Bay e em Gordon’s Bay. Em Lisboa, a livraria Adamastor vende livros e revistas enquanto que no “snack-bar” O Adamastor os Lisboaetas bebem café e comem pastéis de nata e em Belém ao longo do rio Tejo encontra-se a Pensão e Restaurante Adamastor. Deste mesmo local, partiu [Vasco da Gama](#) para as descobertas.

É de interesse o livro *White man Boss* [O Patrão Branco], publicado em 1950 por Victor Gollancz Limitada de Londres, onde o autor anónimo, tinha o pseudónimo de “Adamastor”.⁸⁷ O livro surgiu dois anos depois do Partido Nacionalista ter assumido o poder na África do Sul em 1948. É uma crítica severa ao Afrikaner, e ao patrão branco, da sua alegada negação da democracia, do seu tão chamado “Pad van Suid Afrika”, [Caminho da África do Sul] e tinha como fim, estabelecer um paralelo com a subida ao poder de Adolf Hitler (1889-1945) na Alemanha Nazista (1933-1945).

op die romp van die kruiser aangebring, terwyl Rafael Bordalo Pinheiro (1846-1905), bekende Portugese keramiekkunstenaar, ’n basreliëf van Adamastor gemaak het wat ook aan boord van die kruiser aangebring is. Die skip het aktief aan die revolusie van 5 Oktober 1910, waartydens koning Manuel II (1889-1932) gedwing is om te abdikeer en ’n republiek uitgeroep is, deelgeneem deur die koninklike paleis uit die hawe te bombardeer. Tydens die Eerste Wêreldoorlog (1914-1918) het die skip aan die kus van Oos-Afrika diens gedoen. In 1934 is dit aan diens onttrek.⁸⁶

In Suid-Afrika en Portugal het Adamastor sy neerslag in handelsname gevind. In die Tuine in Kaapstad het die Adamastor Trading Company kunsplante verkoop en in die Adamastor Atelier in Northcliff, Johannesburg, word televisiefilms gemaak. ’n Privaat uitgewer, by name Adamastor, is in Jeffreysbaai en Gordonsbaai gesetel. In die Livraria Adamastor, Lissabon, word boeke en tydskrifte verkoop, in die Snack-Bar O Adamastor, Lissabon, drink Portugese koffie en eet *pastéis de nata* en in Belém, die plek langs die Taagrivier waarvandaan [Vasco da Gama](#) op sy ontdekkingstog vertrek het, is die Pensão e Restaurante Adamastor.

Onder die skuilnaam “Adamastor” het ’n anonieme skrywer in 1950 ’n boek met die titel *White man boss* deur Victor Gollancz Ltd. in Londen laat uitgee.⁸⁷ Die boek het twee jaar na die bewindsoorname van die Nasionale Party in 1948 verskyn en is ’n heftige aanval op die Afrikaner, sy strewe na blanke baasskap, sy beweerde negering van die demokrasie en die sogenaamde “Pad van Suid-Afrika” wat dan ooreenkomste met die

The meaning of the Adamastor myth

One of the themes of *Os Lusíadas*, especially of the Adamastor episode, is that only through unbearable suffering does one achieve one's goals. In order that the limits of the boundaries wherein the individual or group operates be expanded, it is also necessary that the consequences be suffered. If the Portuguese were to succeed in their exploratory ventures, then there was a price to be paid. Camoens sees the Portuguese as a chosen people, doing God's calling, and in this brave-hearted and willing to make the necessary sacrifices.⁸⁸ When he came to write *Os Lusíadas*, Camoens had had a full life, having known the tribulations of the sea passage to the East, and suffered war, banishment, misfortune, shame and despair. He too, had, in short, done penance for the Portuguese voyages of discovery.⁸⁹ The episode of the Adamastor tale which deals with the fate of De Sepúlveda and his shipwrecked companions is a telling simile of the Roman Catholic faith; suffering, purging and redemption.⁹⁰

F.H.A. von Humboldt (1769-1859) says of *Os Lusíadas* in his comprehensive *Kosmos* (1845-1858) that it is a maritime epic in which the majesty of the ocean is painted and its actual account is the struggle with the world-wide sea and its conquering by mankind.⁹¹ Adamastor personified for Camoens those natural stumbling blocks which the Portuguese mariners would have to overcome. The Adamastor myth represents the Portuguese vanquishing of those untamed forces of

⁸⁸ R. de Sousa, *Philosophical implications of Camões' use of the Classical mythological tradition in the Adamastor episode of Os Lusíadas*, pp. 11-12.

⁸⁹ V.G. Moura, 'Luís de Camões: the eventful life and times of Portugal's great epic poet', *The Courier* 42, April 1989, p. 25.
⁹⁰ S. Gray, *South African literature*, p. 26.

⁹¹ R.F. Immelman, 'Kaapland in die gryse verlede; Adamastor - gees van die Stormkaap', *Die Huisgenoot*, 20 (743), 1936-06-19, p. 27; M. Letzring, *The Adamastor episode and eighteenth century aesthetic theory of the sublime in England*, pp. 12-13.

O significado da fábula do Adamastor

Um dos temas dos *Lusíadas*, e especialmente o do Adamastor, é que apenas com um sofrimento insuportável, se podem alcançar os nossos objectivos. De modo a que os limites onde o indivíduo ou grupos operam se possam expandir, é também necessário de que as consequências sejam sofridas. Para que os Portugueses sejam bem sucedidos nas suas explorações, terão que pagar um preço. Camões, vê os Portugueses como um povo escolhido, com coragem e dispostos a fazer os sacrifícios necessários.⁸⁸

Quando ele escreveu *Os Lusíadas*, Camões já tinha tido uma vida cheia, tendo conhecido as tribulações da travessia marítima para o Oriente, sofrido guerras, exílio, desventura, vergonha e desespero. Resumindo, ele também tinha feito penitência pelas viagens de descoberta dos Portugueses.⁸⁹ O episódio do Adamastor, que lida com o destino de Sepúlveda e os seus companheiros de naufrágio, são uma comparação reveladora, da fé católica; sofrimento, penitência e redenção.⁹⁰

F.H.A. von Humboldt (1769-1859), falando dos *Lusíadas* no seu compreensivo *Kosmos* (1845-1858), diz que é um épico marítimo no qual se descreve a majestade do oceano e cuja narrativa actual é a luta com o mar mundial e a conquista do mesmo pela humanidade.⁹¹ O Adamastor era para Camões, aquelas dificuldades naturais que os

opkoms van Nazisme sedert die twintigerjare van die 20ste eeu in Adolf Hitler (1889-1945) se Duitsland (1933-1945) sou getoon het.

Betekenis van die Adamastor-mite

Een van *Os Lusíadas*, en spesifiek die Adamastor-episode, se temas is dat die einddoel slegs deur byna ondraaglike lyding bereik kan word. Om die grense waarbinne 'n individu of groep hom bevind, te verskuif, moet hy bereid wees om die gevolge te dra. Om sukses te behaal, moes die Portugese 'n enorme prys betaal. Camões skryf die Portugese se sukses daaraan toe dat hulle 'n uitverkore volk van God was en die Portugese ontdekkers dapper en bereid was om daardie prys te betaal.⁸⁸ Camões het 'n vol lewe gelei in die ontberinge van 'n seereis na die Ooste, oorlog, ballingskap, teenspoed, skande, lyding en wanhoop geken. Kortom, ook hy het 'n persoonlike tol vir die Portugese ontdekkings betaal.⁸⁹ Die gedeelte in die Adamastor-episode wat oor die lotgevalle van De Sepúlveda en sy medeskibbreukelinge handel, is 'n sprekende voorbeeld van die Rooms-Katolieke geloof in lyding, loutering en verlossing.⁹⁰

Friedrich H.A. von Humboldt (1769-1859), Duitse wetenskaplike, noem *Os Lusíadas* in sy omvattende *Kosmos* (1845-1858) "'n maritieme epos wat die majesteit van die osean skilder en waarvan die eintlike handeling ... die stryd teen die wêreldsee en die oorwinning daarvan" is.⁹¹ Adamastor was vir Camões simbolies van die natuurlike struikelblokke wat die Portugese seevaarders moes oorwin. Die Adamastor-mite verteenwoordig die Portugese se oorwinning oor die ongetemde natuurkragte en

nature and, as reward, their suzerainty of the seas.⁹²

René F. Immelman was of the opinion that Camoens establishes the bonds between South African and the best of European literature, establishing a tradition of mythology in literature which is without peer in the new territories of Western expansion.⁹³ With Adamastor Camoens established a new mythological figure, the first to be added to the Classical pantheon since that time, and by having the neophyte located at the southern tip of Africa brought this geographical sphere under their sway. This is however a contentious issue in the view of Stephen Gray.⁹⁴

It was John Purves, in his [lecture of 28 August 1909 "Camoens and the epic of Africa" delivered at the Transvaal University College](#) (now the [University of Pretoria](#)), who averred that Camoens could be the father of White European poetry in South Africa. Not only did he consider *Os Lusíadas* the first but also the greatest of all South African poetry up until that time, and the epic tale the South African contribution to the Renaissance. Still Camoens' Portuguese epic remains barely known in South Africa, and that when several English translations are readily available.⁹⁵ But as yet there is still no complete Afrikaans translation!

Camoens, as articulated in *Os Lusíadas* by his hero, [Vasco da Gama](#), presents the view that the hinterland of Africa holds evil, darkness and is vengeful and unsuited for human habitation. Stephen Gray has remarked that many of the themes raised by Camoens have remained the property of South African writers. There are, in

⁹² M. Bowra, 'Camões and the epic of Portugal', in L.C. Taylor (Ed.), *Luís de Camões: epic and lyric*, pp. 23-24.

⁹³ R.F. Immelman, 'Kaapland in die gryse verlede: Adamastor - gees van die Stormkaap', *Die Huisgenoot*, 20 (743), 1936-06-19, p. 29.

⁹⁴ L.C. Taylor (Ed.), *Luís de Camões; epic and lyric*, p. 110; S. Gray, *South African literature*, p. 24.

⁹⁵ S. Gray, *Camoens and the poetry of South Africa*, p. 4; S. Gray, *South African literature*, pp. 15-17; J. Purves, *Camoens and the epic of Africa*, *The State*, 2(11), pp. 542-555 & 2(12), pp. 734-745.

marinheiros Portugueses teriam que vencer. A lenda do Adamastor, representa a vitória dos Portugueses sobre as indomáveis forças da natureza, tendo como recompensa, a soberania dos mares.⁹²

René F. Immelman era da opinião de que Camões, estabelece os laços entre a África do Sul e o melhor da literatura Europeia, estabelecendo uma tradição de mitologia na literatura sem par nos novos territórios de expansão Ocidental.⁹³ Com o Adamastor, Camões estabelece uma nova figura mitológica, a primeira a ser adicionada ao panteão clássico desde esses tempos, e localizando o neófito no extremo Sul da África, trouxe esta esfera geográfica debaixo da sua influência. Isto é no entanto controverso, segundo o ponto de vista de Stephen Gray.⁹⁴

Foi John Purves, que na sua [prelecção de 28 de Agosto de 1909 "Camões e o épico da África"](#), na [Transvaal University College](#) agora [Universidade de Pretoria](#), que declarou poder ser Camões o pai da poesia Europeia na África do Sul. Não somente considerava ele [Os Lusíadas](#) o primeiro, mas também o maior poema Sul-Africano até então, e o conto épico, a contribuição Sul-Africana para a Renascença. No entanto, o épico português de Camões, é quase desconhecido na África do Sul e isto, quando várias traduções em Inglês são facilmente obtidas.⁹⁵ Porém, ainda não há nenhuma tradução completa em Afrikaans.

Camões como se apresenta nos [Lusíadas](#) pelo seu herói, [Vasco da Gama](#), tem como ponto de vista que o interior da África é sinistro, tenebroso, vingativo e impróprio para habitação

hulle beloning deurdat hulle die heersers van die oseane geword het.⁹²

René F. Immelman was van mening dat Camões 'n skakel tussen Suid-Afrika en die eersterangse letterkunde van Europa geskep het en dat die mitologie wat daaruit voortgespruit het, sonder weerga in die jonger Europese volksplantings in nuwer gewestes was.⁹³ In Adamastor het Camões 'n nuwe mitologiese figuur, die enigste groot figuur wat sedert die klassieke tyd tot die mitologie toegevoeg is, geskep en deur hom aan die Kaap van Storms te plaas, het die digter suidelike Afrika binne die invloedseer van die klassieke gode gebring; 'n stelling wat deur Stephen Gray bevestig word.⁹⁴

Dit was John Purves wat in 'n [lesing oor "Camoens and the epic of Africa" op 28 Augustus 1909 aan die Transvaalse Universiteitskollege](#) (die huidige [Universiteit van Pretoria](#)) die stelling gemaak het dat Camões die vader van die blanke digkuns in Suid-Afrika is. Hy het [Os Lusíadas](#) nie slegs as die eerste nie, maar ook die grootste digwerk van Suid-Afrika bestempel en die epos as ons bydrae tot die Renaissance beskou. Met hierdie uitsprake kan Stephen Gray hom nie vereenselwig nie, aangesien minder as 'n tiende van die epos oor ervarings in Suid-Afrikaanse gebiedswaters handel en dit vir weinig Suid-Afrikanners iets beteken. Camões se Portugese epos is in Suid-Afrika inderdaad betreklik onbekend; dit terwyl daar wel verskeie Engelse vertalings daarvan beskikbaar is.⁹⁵ En tot op hede is daar nog steeds geen volledige Afrikaanse vertaling van die epos beskikbaar nie!

Na aanleiding van Camões se siening by monde

African literature. The dilemma of Camoens remains that of White South African writers, namely how, when steeped in European literary tradition, to deal with the African experience?⁹⁶

Gray has it that the personage of Adamastor became the foundation of all the portents which are later imagined by Whites attempting to master the African experience. Adamastor is sinister and belligerent and contemplated across a barrier; he is of an older but subjugated culture and will cause the demise of European cultural achievement if those barriers are bound. Although of gigantic proportion his nature is childish and given to obeying paternal instruction; he is capable of love but only of the flesh, humiliated and rendered impotent when too presumptuous in matters of the heart. His state of fallen grace is inevitable, but he will foment rebellion against those who have deprived him of his birthright, they then needing ever more ingenuity in thwarting his might.⁹⁷ Thus Camoens, in his depiction of both [Vasco da Gama](#) and Adamastor, according to Gray, lays the foundations for the racist mythology upon which White hegemony in South Africa was founded. The Portuguese writer, António Figueiredo (1929-2006), takes issue with such a view and points out that [Os Lusíadas](#) and the Adamastor [myth](#) are elevated above mere mortal and racial antagonisms and serves, rather, as symbol of man's challenging of Nature's forces.⁹⁸

André P. Brink reveals strong feelings when he writes of Camoens' representation of Adamastor: In point of fact Camoens' Adamastor "is an apparition that engenders fear, maltempered and violent, in appearance deformed, large and tall,

⁹⁶ S. Gray, *South African literature*, pp. 17 en 19.

⁹⁷ S. Gray, *South African literature*, p. 27.

⁹⁸ A. Figueiredo, *Bartolomeu Dias 1488-1988*, p. 14.

humana. Stephen Gray, afirmou que muitos dos temas levantados por Camões, permaneceram propriedade dos escritores Sul-Africanos. Há no Canto V, duas narrativas de encontros entre povos Europeus e povos aborígenes do sub continente; isto é agora um tema comum da literatura Sul-Africana. O dilema de Camões, continua a ser o dos escritores Sul-Africanos brancos, nomeadamente quando imersos na tradição literária Europeia, em como lidar com a experiência Africana.⁹⁶

Gray, diz que a personagem do Adamastor se tornou na fundação de todos os portentos que foram mais tarde imaginados pelos brancos, tentando dominar a experiência Africana. O Adamastor é sinistro, belicoso e observado através duma barreira; ele pertence a uma antiga mas subjugada cultura e causará o desaparecimento das realizações da cultura Europeia, se essas barreiras forem limitadas. Embora de proporções gigantescas, a sua natureza é infantil e dado a obedecer instruções paternas; ele é capaz de amar, mas apenas carnalmente, humilhado e tornado impotente, quando demasiado presunçoso em assuntos do coração. A sua condição de caído em desgraça é inevitável, mas fomentará rebelião contra aqueles que o privaram do seu direito natalício, precisando eles então, cada vez mais ingenuidade para evitar o seu poder.⁹⁷ Assim Camões, na sua descrição de *Vasco da Gama* e do Adamastor, segundo Gray, estabelece as fundações da mitologia racista na qual se baseou a hegemonia branca na África do Sul. O escritor Português António Figueiredo (1929 - 2006), tomou ofensa com tal ponto de vista e faz ver que *Os Lusíadas* e o mito do Adamastor, se elevam

van sy held in *Os Lusíadas*, *Vasco da Gama*, dat die binneland van Afrika boos, donker, wraaksugtig en ongeskik vir menslike bewoning is, het Stephen Gray opgemerk dat baie van die temas wat in kanto V van Camões se werk aangesny word steeds tot die tematiek van Suid-Afrikaanse skrywers behoort. In kanto V is daar twee episodes waar Europeërs met die inheemse mense van Suid-Afrika in aanraking gekom het; 'n algemene tema in die Suid-Afrikaanse letterkunde. Camões se dilemma is ook die dilemma van die blanke Suid-Afrikaanse skrywers: hoe hanteer 'n skrywer, geborge in sy eie Europese literêre milieu, 'n essensieel Afrika-ervaring?⁹⁶

Volgens Gray vorm die Adamastor-figuur die grondslag van die latere voortekenleer wat deur blankes bedink is om die Afrika-ervaring te kan bemeester. Adamastor is onheilspellend en vyandig en word oor 'n skeidsmuur betrag; hy behoort tot 'n ouer, maar verowerde kultuur en mag die nuwe Europese verligting laat verdwyn as hy tot binne die grense toegelaat word. Hoewel hy reusagtig groot is, is sy gedrag wesenlik kinderagtig en word paternalistiese opdragte gehoorsaam; hy is vatbaar vir liefde, maar slegs op vleeslike vlak, sodat hy verneder en as impotent beskou moet word as sy toenadering te vrypostig is. Sy gevalle staat is onontkombaar, maar hy mag weer rebellie koester teen diegene wat hom sy geboortereg ontnem het, sodat sy mag met meerdere vindingrykheid teengestaan moet word.⁹⁷ *Vasco da Gama* en Adamastor, soos uitgebeeld deur Camões, was dus volgens Gray die begin van die rassistiese mitologie waarop blanke baasskap in Suid-Afrika gegrond is. Teen hierdie siening maak die Portugese skrywer António Figueiredo (1929-2006)

with scowling visage and matted beard, hollow eyes, in gesture threatening and evil, the hair grey and clay besmirched, a mouth pitch black, teeth tarnished yellow": dear God, I [Brink] make protest at this blatant racism! And further: That his love will be requited is unthinkable. "How would a nymph endure the enormity of a giant?" asks our pretentious poet. And I [Brink] make protest afresh. His own hunch is that there may have been a certain degree of difference in size, but that would only have entailed but a part of the anatomy, then Camoes comes and he enlarges beyond all proportion a stumbling block which with patience and pleasure might be overcome.⁹⁹

Finally Adamastor became the symbol of all the misfortunes and horrors of Portuguese maritime history.¹⁰⁰ So Hennie Aucamp has José, one of the characters in his short story "Camões; en boweal Pessao" say of Adamastor: "as old and as evil as time itself".¹⁰¹

⁹⁹ André P. Brink, *Die eerste lewe van Adamastor: 'n novelle*, pp. 1-2.

¹⁰⁰ S. Gray, *South African literature*, p. 24.

¹⁰¹ Hennie Aucamp, *Wat bly oor van soene?*, p. 51.

acima de meros antagonismos mortais e raciais e serve pelo contrário, como símbolo do desafio do homem às forças da Natureza.⁹⁸

André P. Brink revela sentimentos muito fortes, quando escreve acerca da representação do Adamastor por Camões. De facto, o Adamastor de Camões, é uma aparição que origina medo, sendo de má tempera e violento, de aparência deformada, grande e alto, com uma cara esquelética, e barba hirsuta, olhos cavados, com expressão ameaçadora e diabólica, cabelo grisalho e enlameado, uma boca negra, dentes amarelados: meu Deus, eu (Brink) protesto contra este racismo clamoroso! E mais à frente: que o seu amor seja reciprocado é impensável. “Como poderia uma ninfa suportar a enormidade de um gigante?” pergunta o nosso pretencioso poeta. E eu (Brink), protesto mais uma vez. A sua suspeita é que talvez tenha havido uma certa diferença em tamanho, mas isso diria respeito apenas a uma parte da anatomia e logo vem Camões e aumenta desproporcionadamente um obstáculo, que com paciência e prazer poderia ser ultrapassado.⁹⁹

Finalmente, o Adamastor tornou-se o símbolo de todos os infortúnios e horrores da história marítima Portuguesa.¹⁰⁰ Assim Hennie Aucamp (*1934) põe José, um dos personagens na sua historieta “Camões; e especialmente Pessoa” a dizer do Adamastor: “tão velho e mau como o próprio tempo”.¹⁰¹

beswaar en wys daarop dat *Os Lusíadas* en die Adamastor-legende verhewe is bo die bloot menslike en rasse-antagonisme en dat dit eerder as ’n simbool van die mens se uittarting van die natuurelemente dien.⁹⁸

André P. Brink voel sterk oor Camões se uitbeelding van Adamastor wanneer hy skryf: Maar op stuk van sake is Camoen[s] se Adamastor tog “’n gestalte wat verskrikking wek, driftig en gewelddadig ... van voorkomste verwronge en groot en lank, met fronsende gelaat en ’n gekoekte baard; die oë hol, die gebare dreigend en boos; grys en besmeer met klei die hare; die mond pikswart, die tande geel verkleur”: liewe Here, ek protesteer teen die blatante rassisme!

En verder: Dat sy liefde beantwoord sal word, is ondenkbaar. “Hoe sou ’n nimf die grootte van ’n reus verduur?” vra ons pretensieuse digter. En opnuut teken ek protes aan. My eie vermoede ... is dat daar dalk wel in ’n sekere verskil in grootte mag gewees het, maar dat dit hoogstens ’n onderdeel van die anatomie sou behels het; toe kom Camoens, en hy ... vergroot ... buite alle verhouding ’n struikelblok wat met geduld en veel plesier oorkom kon word ...⁹⁹

Adamastor het uiteindelik simbool van al die ramspoed en gruwels van die Portugese seevaartgeskiedenis geword.¹⁰⁰ So laat Hennie Aucamp (*1934) José, een van die karakters in sy kortverhaal “Camões; en boweal Pessoa” van Adamastor sê: “so oud en so boos soos die tyd self.”¹⁰¹

Dobrando o Cabo em 22 de Novembro de 1497

A mais importante fonte de informação sobre a viagem de descoberta de **Vasco da Gama** para o Oriente, é o chamado “Roteiro”. É uma espécie de diário, supostamente escrito por um membro da frota de **da Gama**, um tal Álvaro Velho. Enquanto há hiatos no relato, até por vezes semanas entre as várias entradas, o Roteiro serviu de base para todos os cronistas da viagem de descoberta de **da Gama** no C16. [Figura 23] Infelizmente, o começo do Roteiro é muito obscuro, pelo que o rodear do Cabo da Boa Esperança por **Vasco da Gama** é descrito em poucas frases prosaicas, acima de tudo muito vagas na sua descrição, como se pode ler na seguinte tradução:

E tanto que tivemos nosos navios aparelhados e lenha tomada nos partimos desta terra huuma quinta feira pella manham, que era XVI dias de novembro, nom sabendo nós quanto eramos do

Die omseiling van die Kaap 22 November 1497

Die belangrikste inligtingsbron oor **Da Gama** se ontdekkingsreis na die Ooste is die sogenaamde *Roteiro*. Dit is ’n soort dagboek wat vermoedelik deur ’n bemanningslid van **Da Gama** se vloot, Álvaro Velho, gehou is. Hoewel daar hiatoe in die geskiedenis is omdat daar somtyds selfs weke tussen inskrywings verloop het, was die *Roteiro* die basiese bron vir kroniekskrywers van die 16de eeu wat die ontdekkingstog van **Da Gama** beskryf het. [Figuur 23] Ongelukkig begin die *Roteiro* baie kripties, sodat **Da Gama** se omseiling van die Kaap die Goeie Hoop in enkele sinne, redelik prosaïes en bowendien vaagweg beskryf word, soos uit die vertaling daarvan blyk:

Nadat ons die skepe versorg en opgetakel en ook vuurmaakhout ingeskeep het, het ons een oggend, op Donderdag die sestiende November, die land agter ons gelaat. Ons het nie geweet hoe ver ons

far we were from the Cape of Good Hope, except that Pero de Alenquer said that the most we could be would be 30 leagues short of the Cape. Why he could not be certain was because he had left from the Cape one morning and had passed there at night with the wind astern, and on the outward voyage they had passed by out at sea, and for these reasons he was not able to recognize where we were. We accordingly tacked out to sea, to the south-south-east, and on Saturday, in the afternoon, we had sight of the said Cape of Good Hope. This same day we stood out on a tack to sea and that night we turned on a landward tack. On Sunday, the 19th day of November, in the morning, we were once again level with the Cape, but we were not able to round it, because the wind was south-south-east, and the said Cape lies north-east and southwest. The same day we turned and tacked out to sea; and on Monday night we returned on a landward tack. That Wednesday at midday we passed the said Cape and sailed along the coast with the wind astern. Alongside this Cape of Good Hope, to the south, lies a very large bay which enters a good six leagues into the land, its mouth another good six leagues in width.

On the 25th day of the said month November, one Saturday, the day of St Catherine, in the afternoon, we entered the bay of São Bras where we were for 13 days, for there we dismantled the ship that was carrying provisions after transferring them to the other vessels.¹⁰²

¹⁰² E. Axelson, *Vasco da Gama: the diary of his travels through African waters, 1497-1499*, p. 26

¹⁰³ *Roteiro da viagem de Vasco da Gama em MDCCCXCVII*. Segunda edição. Lisboa: Imprensa Nacional. 1861.

¹⁰⁴ Translated by / traduzido por / vertaal deur [Schalk le Roux](#).

cabo de Boa Esperança, salvo Pero d'Alanquer dizia que ao mais que podíamos ser seriam trinta legoas a rree do cabo, e o porque se ella nam afirmava era porque partira huum dia pella manham do cabo, e que le noute pasara per ally com vento á popa, e isso mesmo á yda foram de larguo, e por estes respeitos nom eram em conhecimento domde eramos. Pollo qual fomos em a volta do mar com sull susueste, e ao sabado á tarde ouvemos vista do ditto cabo de Boa Esperança, e em este dia mesmo virámos em a volta do mar, e de noute virámos em a volta da terra. E ao domingo pella manham, que foram dezanove dias do mês de novembro, fomos outra vez com o cabo, e nam o podémos dobrar porque o vento era susueste e o ditto cabo jaz nordeste sudueste, e em este dia mesmo virámos em a volta do mar, e á noute da swgunda feira viemos em a volta da terra. E á quarta feira ao mêo dia pasámos pello ditto cabo ao longo do costa com vento á popa. E junto com este cabo de Boa Esperança ao sull jazz huuma amgra muito grande que emtra pella terra bem seis legoas e em boca averá bem outras tantas.

Em vinte e cinco dias do ditto mês de novembro, huum sabado á tarde, dia de Santa Caterina, entrámos em a angra de Sam bras, onde estevemos treze dias, porque nesta amgra desfezemos a naoo que levava os mantimentos e os rrecolhemos aos navios.¹⁰³

van die Kaap die Goeie Hoop was nie, behalwe dat Pero de Alenquer gesê het dat ons hoogstens dertig *léguas* [1 *légua* = 4,83km] daarvandaan kon wees. Hy was nie seker nie omdat hy die Kaap een oggend verlaat het en een nag daar verby is met 'n agterskeepse wind, en met die uitvaart het hulle ver daarvandaan verbygevaar sodat hy nie kon herken waar ons was nie. Ons het gevolglik suid-suidoos die see in koers gekies, en op Saterdag, in die middag, die genoemde Kaap die Goeie Hoop in sig gekry. Dieselfde dag het ons seekant toe gedraai en later die nag weer na die land gekeer. Op Sondagoggend, die negentiende dag van November, was ons weer in lyn met die Kaap, maar ons kon nie daaromheen seil nie omdat die wind suid-suidoos was en die Kaap noordoos en suidwes geleë was. Dieselfde dag het ons na die diepsee gelaveer en die Maandag weer na die land. Op die Woensdag, in die middag, het ons met 'n rugwind verby die Kaap geseil. En naby die Kaap, na die suide, is daar 'n baie groot baai wat 'n goeie ses *léguas* die land inhap en waarvan die mond 'n verdere ses *léguas* wyd was.

Op die vyfentwintigste dag van die genoemde November, dit was 'n Saterdag en die dag van Santa Catherina, het ons die Baai van São Bras binnegevaar waar ons dertien dae vertoef het, want daar het ons die skip, wat die voorrade vervoer het, onttakel nadat ons die goedere na die ander skepe oorgeplaas het.¹⁰⁴

Annexure Anexo Bylae 2

Translation of Canto V, stanzas 37-60 by D.P.M.Botes, 1995

Tradução do Canto V, estâncias 37-60, para Afrikaans por D.P.M. Botes, 1995

Vertaling van Kanto V, stansas 37-60 deur D.P.M. Botes, 1995

Sonlig het vyf keer reeds die Oosterkim verlig vandat ons hierdie kus verlaat het, en ons skepe, deur 'n goeie wind gedryf, klief trots die branders, toe in die holte van die serene nag, 'n reuse, fronsende wolk eenklaps bo ons verskyn en ons van skrik versteen.

Die swart golwe dreun met 'n gevaarlike geluid en dit wou voorkom of hulle verweg op die rotsmassas verbrysel word.

“Almagtige”, het ek uitgeroep, “waarmee bedreig U ons? Watter nuwe wonder wil U aan ons openbaar?”

Ek het nouliks klaar gepraat of uit die golwe verskyn 'n vreesaanjaende gedaante. Hy was reusagtig. Sy ledemate so omvangryk soos dié van die enorme kolossus van Rhodos, een van die wonders van die wêreld. Sy stem was donker, dreigend, sy hare gekrul sy oë ingevalle en skitterend, sy verskyning uit die water skrikwekkend, sy hare dik en slykagtig, sy kleur bleek en aards, sy mond swart, sy tande geel. Die ysingswekkende klank van sy stem skyn uit die diepste afgrond te ontspring.

Ons het almal geril van skrik, ons hare het orent gestaan en die monster het hierdie woorde gesê:

“O volk, roekeloosste van alle volke! Terwyl u die poorte oorweldig het van die heiligdom waar die natuur hom berg, en waar u die skuilhoeke wou opspoor van die noodlot wat aan geen sterfling gegun is om te deurgrond nie, luister nou as ek u vertel van die rampe wat u as straf vir u stoutmoedigheid sal tref. Alle skepe wat na u die weg bevaar wat u gebaan het, sal in my ‘n ongenaakbare vyand vind.

“Ek sal die winde teen hulle loslaat en die onweersvlae teen hulle rig. Ek sal die eerste vloot wat hierdie waters ru en rusteloos kloof, tot ‘n ewige skrikbeeld maak en hulle wat my die eerste in my houplek kom trotseer het, sal my wraak in al sy felheid voel. By alles wat ek in die Boek van die Noodlot lees, sal u elke jaar nuwe skipbreuke en vars rampe aanskou.

“‘n Opperwese het besluit dat ‘n held, veroweraar van Indië, verwoester van Quiloa en Mombasa, wreker van die Turke, sy segetekens hier sal laat en hier sy graf sal vind.

“‘n Oorlogsheld, fynbesnaard vir liefde en roem, sal hierheen bring die skoonheid deur sy hart gekies. ‘n Droewige lot, ‘n duister toekoms, wag vir hulle op my strande, en die skipbreuk sal die minste van hulle rampe wees. Hulle rampsalige kinders in toegeneënthed gebore en getoë, sal voor hulle oë van honger sterf. Hulle ellendige moeder se klere sal deur die woeste, gierige barbare geroof word, haar vorm so skoon en wit sal blootgestel wees aan die hitte, koue en wind en haar tere voete sal die gloeiende sand van hierdie geweste betree wanneer sy van haar beklaenswaardige eggenoot vergesel, na die digste bosse vlug. Hulle sal sterf terwyl hy haar omhels. Hulle siele sal gelyktydig vry kom en die verhaal van hulle stryd en leed sal die bewoners van die oewers van die Taag in weersin laat beef.”

Die monster het sy dreigemente voortgesit. Ek het opgestaan en aan hom gevra: “Wie is u?” Hy het my geantwoord, terwyl hy diep sug, sy mond verwring en sy swart oë onthuts rol omdat ek die vermetelheid het en hom durf vra.

“Ek is die magtige Kaap van Storms groot en geheimsinnig. Aan Ptolomeus, Pomponius, Strabo en Plinius was ek onbekend. Dit is ek wat paal en perk aan die Afrikaanse vasteland gestel het, en my voorgebergte wat nooit deur sterflinge aanskou is nie, en deur u waagmoed onheilig is, strek tot aan die antarktiese pool.

“Ek is een van die seuns van die aarde, broer van Enceladus en Ægeon met honderd arms. My naam is Adamastor. Ek het my by die Reuse teen die vuurgod Vulkanus geskaar.

Terwyl hulle berge teen die hemel opgestapel het, was ek op die verowering van die oseane bedag en wou die gebied van Neptunus verower.

“Die liefde het my in hierdie ernstige saak gekraag. Ek het die skone Thetis, eggenote van Peleus, aanbid. Ek was verlief op net een - die prinses van die Golwe. Ek het haar een keer naak uit die skoot van die branders sien kom, omring deur die dogters van Nereus, en terwyl sy met hulle dartel, is ek deur haar bekoorlikhede verruk. Ek sou om haar ontwil al die hemelse godinne versmaad en my liefde en my ramspoed sou ewig duur.

“My verskriklike en wanstaltige lengte kon haar hand nie wen nie. Ek het besluit om haar met geweld te skaak en het die nimf Doris daarvan vertel. Sy het die godin daarvoor ingelig, sy wat my liefde verag, veins toe te swig om my so in haar striknet te vang.

“Helaas, die vleiery het my daarin gelok; ek het bemin, en blinde liefdesdrif word deur verlange en hoop gelei. Tydens ’n nag wat Doris tot my geluk bepaal het, het ek my verbeel dat ek die verruklike gedaante, deur my aanbid, ongekleed en gans alleen gewaar. Ek het my gehaas om haar te omhels. O woede! O wanhoop! Ek omarm niks anders as ’n harde, steil berg nie. Die skrik en die berg het my versteend laat staan. O nimf, skoonste en wreedste van die oseane, as my liefde u nie vermurwe nie, waarom het u my nie hierdie lot gespaar nie?

“Deur skaamte en verdriet oorval, het ek weggegaan en my weer by my broers gevoeg. Hulle was verslaan. Die weerlig het hulle verpletter. Teen die gode was hulle nieteenstaande hulle honderd arms feitlik weerloos. Verskeie van hulle was onder berge begrawe en dit was nie lank nie of ek deel in hulle lot. Uit my versteende ledemate het die gode die uitgestrekte voorgebergte geskep wat na hierdie kus uitloop, en om my ramspoed tot ’n hoogtepunt te voer, word ek onafgebroke deur Thetis beledig wat my met haar golwe omring.”

Toe verdwyn hy met ’n dowwe, klaende gemompel.

Die swart wolk verdwyn en die see laat van ver af ’n hoë en hoëre sonore, langdurige gebulk hoor.

Ek het my hande biddend hemelwaarts gehê en dié vasgehou van die engele wat ons tot hier gelei het, en gebid dat die onthutsende dreigemente van Adamastor van ons geweerd sal word.

Annexure Anexo Bylae 3

OJO Ferreira: Publications on the relations between Portugal and South Africa

OJO Ferreira: Publicações sobre as relações entre Portugal e a África do sul

OJO Ferreira: Publikasies oor die verhoudings tussen Portugal en Suid-Afrika

BOEKE LIVROS BOOKS

Viva os Boers! Boeregeïnterneerdes in Portugal tydens die Anglo-Boereoorlog, 1899-1902. Pretoria: O.J.O. Ferreira, 1994. ISBN 0-620-18627-5.

Viva os Boers! Prisioneiros Boers em Portugal durante a guerra Anglo-Boer 1899-1902 / Viva os Boers! Boer interneerdes in Portugal during the Anglo-Boer War, 1899-1902

Adamastor, gees van die Stormkaap. Pretoria: O.J.O. Ferreira, 1995. ISBN 0-620-19501-0.

Adamastor, Espírito do Cabo das Tormentas / Adamastor, spirit of the Cape of Storms

Stamvader Ignatius Ferreira en sy naverwante. Pretoria: O.J.O. Ferreira, 1997. ISBN 0-620-21461-9.

Progenitor Ignatius Ferreira e seus parentes / Progenitor Ignatius Ferreira and his next of kin

Viva os Boers! Boeregeïnterneerdes in Portugal tydens die Anglo-Boereoorlog, 1899-1902. Pretoria: Protea Boekhuis, 2000. (Second revised edition) ISBN 1-919825-07-X.

Viva os Boers! Prisioneiros Boers em Portugal durante a guerra Anglo-Boer, 1899-1902 / Viva os Boers! Boer interneerdes in Portugal during the Anglo-Boer War, 1899-1902

Montanha in Zoutpansberg: besoek van 'n Portugese handelsending van Inhambane aan Schoemansdal, 1855-1856. Pretoria: Boekhuis, 2002. ISBN 1-919825-95-9.

Montanha em Zoutpansberg: visita da Missão comercial de Inhambane a Schoemansdal, 1855-1856 / Montanha in Zoutpansberg: a Portuguese trading-mission from Inhambane to Schoemansdal, 1855-1856

Die roemryke lewe van Francisco de Almeida (ca.1450-1510) en sy roemlose sterwe aan die Kaap die Goeie Hoop. Cape Town: Castle Museum, 2002. ISBN 0-620-29321-7.

A vida ilustre de Francisco de Almeida (c.1450-1510) e a sua morte inglória no Cabo da Boa Esperança / The illustrious life of Francisco de Almeida (c.1450-1510) and his inglorious death at the Cape of Good Hope

Stranding van die São João: Lotgevalle van Manuel de Sepúlveda en sy medeskipbreukelinge aan die Suidooskus van Afrika, 1552-1553. Jeffreysbaai & Pretoria: Adamastor, 2002. ISBN 0-620-29002-1.

Naufrágio da nau São João: Desgraças de Manuel de Sepúlveda e seus companheiros na costa Sudeste de África, 1552 – 1553 / Shipwreck of the São João: Misfortunes of Manuel de Sepúlveda and his fellow-castaways on the South Eastern Coast of Africa, 1552-1553.

Dias, Da Gama en die Khoikhoi: 'n ontmoeting van kulture aan die Suidpunt van Afrika. Jeffreysbaai & Pretoria: Adamastor, 2005. ISBN 0-620-34458-X.

Dias, Da Gama e os Khoikhoi: encontro de culturas no Sul da África / Dias, Da Gama and the Khoikhoi: meeting of cultures at the southern point of Africa

Kruger in Lourenço Marques: Pres. S.J.P. Kruger's sojourn in Mozambique, Sept.-Oct. 1900 / Pres. S.J.P. Kruger se verblyf in Mosambiek, Sept.-Okt. 1900. Jeffreys Bay & Pretoria: Adamastor, 2005. ISBN 0-620-34124-6. (English translation by Cecilia Kruger).

Kruger em Lourenço Marques: estadia do Presidente S.J.P Kruger em Moçambique, Set.-Out. 1900

Ilha de Moçambique byna Hollands: Nederlandse blokkade van Mosambiek-eiland in 1604, 1607 en 1608. Jeffreysbaai & Gordonsbaai: Adamastor, 2007. ISBN 978-0-620-38121-5.

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Da Costa Leal in die Zuid-Afrikaansche Republiek: Die Sekretaris van 'n Portugese Diplomatieke Kommissie se besoek aan Potchefstroom en terugreis na Lourenço Marques, 1869-1870. Pretoria: Protea Boekhuis, op die pers.

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'n Oorsigtelike geskiedenis van die betrekkinge en kulturele wisselwerking tussen Portugal en Suid-Afrika, 1488-1975. Huidige navorsingsonderwerp.

Um esboço histórico das relações e intercâmbio cultural entre Portugal e África do Sul, 1488-1975. Projecto de investigação actual / An outline history of the relations and cultural interaction between Portugal and South Africa, 1488-1975. Present research project

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Monumento solitário num país estrangeiro / Lonely monument in a foreign country

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Locais de residência dos Boers internados em Portugal / Places of residence of the Boer internees in Portugal

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General Joaquim José Machado, cujo nome foi dado a Machadodorp / General Joaquim José Machado, the man after whom Machadodorp was named

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Ignatio Leopold Ferreira (c.1696-1772,) naufrago Português, progenitor de uma família Afrikaner / Ignatio Leopold Ferreira (c.1696-1772), Portuguese castaway who became the progenitor of an Afrikaner family

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Avelino Belo (1872-1927), Portugese keramiekkunstenaar en bewonderaar van die Boere. *Suid-Afrikaanse Tydskrif vir Kultuurgeskiedenis* 6 (1), Januarie 1992, pp. 13-19.

Avelino Belo (1872-1927) , artista cerâmico português e admirador dos Boers / Avelino Belo (1872-1927), Portuguese ceramic artist and admirer of the Boers

Os "Boers" em Portugal (1901-1902). *Atlantis* 13 (3), Maio/Junho 1993, pp. 42-50.

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A Portuguese in the origin of a South African family / 'n Portugese voorsaat in 'n Suid-Afrikaanse familie

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Collaborators Colaboradores Medewerkers

Johannes Stephanus Bergh het aan die Universiteit van Stellenbosch studeer waar hy die grade B.A. (1968) en Honneurs-B.A. (1969) met onderskeiding behaal het. Die Meestersgraad is in 1974 deur die [Universiteit van Suid-Afrika](#) aan hom toegeken, ook met onderskeiding. Hy het in 1978 aan die Universiteit van Stellenbosch gepromoveer op 'n 19de eeuse Oos-Kaapse grenstema.

Nadat Bergh betrekkinge aan die [Universiteit van Suid-Afrika](#) (1971) en die Universiteit van Stellenbosch (1972-1985) beklee het, is hy met ingang 1986 as professor en departementshoof van die [Departement Geskiedenis](#) (tans [Historiese en Erfenisstudies](#)) aangestel. Hy is die outeur/mede-outeur/redakteur van agt akademiese boeke, terwyl 35 ewekniegeëvalueerde artikels en sewe populêr-wetenskaplike artikels uit sy pen voortgevloei het. Hy het referate by prominente Suid-Afrikaanse en buitelandse universiteite en ander akademiese instellings en vakverenigings gelewer. Hy het navorsings- en akademiese toekennings ontvang van onder meer die L.W. Hiemstratrust, Rupert Onderwysstigting, Het Jan Marais Nasionale Fonds, Universiteit van Oxford se Oppenheimerfonds, die Mellonstigting, Universiteit van Sheffield, 'n International Visitor's Grant van die Regering van die VSA en 'n Harry Crossleybeurs.

Bergh is Voorsitter van die Historiese Genootskap van Suid-Afrika (1986-2010) en het op die Uitvoerende Komitee van die Suid-Afrikaanse Historiese Vereniging gedien (1983-1985, 1991-1997), die laaste twee jaar hiervan as President van dié vereniging.

DPM (David) Botes was lid van 'n groep skrywers en digters wat in die jare sestig 'n revolusie in die Afrikaanse letterkunde ontketen het met hulle pogings om dié letterkunde van sy slaafse lokale realisme te bevry en aansluiting by die Europese moderne literêre strominge te vind. Na voltooiing van sy skoolloopbaan, studeer hy aan die [Universiteit van Pretoria en Suid-Afrika](#) – waar hy 'n MA-graad in letterkunde behaal met 'n verhandeling oor die letterkundige teorieë van die Futurisme, die Dadaïsme, die Kubisme en die Surrealisme. In aansluiting hierby, doen hy intensiewe navorsing oor die Ekspressionisme en meer spesifiek oor die werk van Paul van Ostaijen (1896-1928) en Gaston Burssens (1896-1965). Hy volg ook 'n kursus in vergelykende literatuurwetenskap aan die Vrije Universiteit, Brussel. Hy was adjunk-direkteur van 'n kultuurhistoriese museum in

Pretoria en daarna in diens van die landboubemerkingsraad waar hy, met die afskaffing van die rade, Bestuurder vir Skakeling en Markbevordering was.

Hy is die outeur van *Wat is 'n gewone man*, wat met die Ingrid Jonkerprys vir 'n debuutdigbundel bekroon is, *Klein grys telegramme van die wêreld* en *Psalms van David*. Saam met De Waal Venter en Menno Stenvert publiseer hy die bundel *Klaver* en lewer bydraes vir versamelings soos *Goudaar* en *Groen*. Taal is vir hom 'n passie en hy is intens geïnteresseerd in die wyse waarop volke aanbid.

Nico Botes het op die Oos-Transvaalse hoëveld grootgeword waar die eenvoud van die landskap reeds vroeg 'n diep indruk op hom gemaak het. Hy het argitektuur bestudeer aan die [Universiteit van Pretoria](#) onder [Schalk le Roux](#) en [Roger Fisher](#), en sedert 1997 doseer hy self ontwerp en konstruksie by die [Departement Argitektuur](#) aldaar. Hy koördineer tans die eerstejaarateljee, die programme in binne-argitektuur en toelatingskeuring.

Hy het al 'n handvol boekomslae vir vriende en kliënte ontwerp, vyf boeke en nege gepubliseerde verslae, onder andere oor bewaring, tegniese versorging en ontwerp en was van 2006 tot 2007 kunsredakteur van die fakulteitstydskrif *Innovate*. Hy dien op die bestuur van die *Design Education Forum of Southern Africa (Defsa)* en in die opleidingskomitee van die *South African Institute of the Interior Design Professions (IID)*. Hy was 'n keurder vir merietetoekennings van die Suid-Afrikaanse Instituut vir Argitekte en het ook verskeie nasionale ontwerpkompetisies beoordeel. Sy huidige navorsing handel oor minder bekende volksmeubeltipologieë.

Roger Charles Fisher was born in the Cape of Good Hope in 1951, as a first language English-speaking South African, classified white male. While he was schooled in Afrikaans, as second language, he did not excel in the language. When, of need, he went to the [University of Pretoria](#) – which was then an Afrikaans-medium tertiary institution – for tertiary education he had to master Afrikaans as a vehicular language. From there he was awarded bachelor's, master's and doctoral degrees. He became naturalised to the language when he went to teach there as lecturer in the [Department of Architecture](#) in 1986.

He is a current professor of architecture in the [Department](#). He has written extensively as historian and critic on South African architecture, has served as scribe and member of various inspection and assessment panels, has co-edited with [Schalk le Roux](#) and Estelle Maré *The Architecture of the Transvaal* and serves on educational committees of the South African Council for the Architectural Profession. On his retirement he wishes to go feral and breed ennobled clones of the genus *Clivia*.

Schalk le Roux is op Heidelberg (Kaap) gebore en het op 'n plaas naby Barrydale grootgeword. Hierna het hy argitektuur bestudeer, vir twee jaar in Europa en die Nabye Ooste gereis, wiskunde doseer aan die Hoërskool Athlone in Bridgetown en klas gegee by die [Departement Argitektuur](#), [Universiteit van Pretoria](#). Daar het hy die grade M.Arch en Ph.D (Argitektuur) verwerf na studieperiodes in Italië en Frankryk. Van 1997 tot 2003 was hy die hoof van en tans buitengewone professor aan die [Departement Argitektuur](#).

In 1995 het hy 'n merietetoekening van die Instituut van Argitekte vir sy vier studies oor die geboue en plekke van Pretoria ontvang en in 2003 is 'n erepenning vir argitektuur deur die S.A. Akademie vir Wetenskap en Kuns aan hom toegeken. In 2006 het hy die akademie gelos en hom op Gordonsbaai gevestig waar hy die windpatrone en oplossings daarvoor bestudeer en hom verdiep in sy persoonlike belangstellings – Moslemargitektuur, slawe in die Suid-Afrikaanse boubedryf en bewaring – waaroor hy wyd gepubliseer het.

Nascida em Middelburg, **Edna Peres** desenvolveu um interesse na história, na arte e na arquitectura durante os seus estudos em Secunda. Começou o seu ensino superior na [Universidade de Pretoria](#), onde obteve um grau de licenciatura em arquitectura, com louvor. Tem exercido numa empresa de arquitectura e urbanística baseada em Joanesburgo, onde suas responsabilidades têm como foco projectos urbanos. Na prática, teve a oportunidade de ser envolvida em numerosos projectos através da África do Sul, onde seus conhecimentos profissionais são usados, para desenvolver soluções de urbanização autênticas para os problemas prementes de habitação no país. Manteve uma participação activa no estudo da língua, da história e cultura portuguesas, e está particularmente interessada em seus laços profundos relativos ao continente Africano.

Joan Giulia Pinarius Boswel-Picard was born in Genève, Switzerland, daughter of the late Col. F. F. Pienaar, who had been South African Consul General to Moçambique and South African Ambassador to Portugal. She married Brigadier General, Dr Jan Picard, SM, life-long Honorary President of the South African Translators' Institute and a former Director of the South African National Defence Force's (SANDF) Language Services. She was admitted as Sworn Translator, English to Portuguese and vice versa, to the High Court of South Africa in 1968, as well as Sworn Interpreter in Portuguese by the Chief Interpreter of High Court (1968), and later in various posts as Portuguese translator for the SANDF. She has taught Portuguese as a part-time teacher as well as giving adult education classes in Portuguese. In 1981 she attained her Bachelor of Arts Degree at [UNISA](#), with Portuguese and English as majors. In 1983 she was seconded from the SANDF to the Departmental Syllabus Committee (Portuguese) of the Transvaal Education Department. She continues to act as Portuguese translator in a free-lance capacity.

Christina Elizabeth Filipa von Reiche (née Pienaar) is in Pretoria gebore en het met haar ouers, wat in die diplomatieke diens was, vanaf 'n vroeë ouderdom in verskeie lande vertoef. Dit het aan haar die geleenheid gebied om Frans en Portugees te bemeester. Met haar terugkeer as volwassene in 1947 is sy as deeltydse beëdigde tolk en vertaler (Portugees/Engels/Afrikaans) in die Hooggeregshof aangestel. Sy het daar 'n belangstelling in die regte ontwikkel wat gelei het tot buitemuurse studie en die verwerwing van die grade BA(Regte) en LLB aan die [Universiteit van Pretoria](#). Hierna is sy in die Hooggeregshof as advokaat toegelaat.

Haar belangstelling in, en kennis van die Portugese kultuur en letterkunde was van nut vir die vertaling en interpretasie van ou Portugese reisjoernale en publikasies wat deur [Cobus Ferreira](#) gedurende sy kultuurhistoriese navorsing in Portugal en Mosambiek opgespoor is. Sy en haar eggenoot woon in Garsfontein aan die ooste van Pretoria.

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