

Art and Illusion), Friedrich August von Hayek, Peter Medawar, and L. Robbins profoundly influenced him. In 1950 he gave the Harvard University William James Lectures. This first visit to America made a tremendous difference to his life. He renewed old friendships from Europe and made new friends, including the great physicist Percy Bridgman. Both Einstein and Bohr attended his lecture at Princeton. Einstein insisted that Popper meet with him to discuss indeterminism. Against Einstein's determinism, which amounted to a four-dimensional Parmenidean block universe, Popper argued for the reality of time and change: In an "open" universe, "the future was in no sense contained in the past or present, even though they do impose severe restrictions on it." Earlier, Popper had argued that the evolution of physics was likely to be an endless process of correction and better approximation to truth about the cosmos.

Ironically, Popper's spreading international fame helped increase the number of readers who seemed content to read extracted passages from his books without reading any of them as a whole. His highly influential *The Open Society and Its Enemies* attracted many readers, some evidentially unwilling to appraise its arguments. By contrast, the British writer, philosopher, and member of Parliament Bryan Magee accustomed himself to Popper's terminology. He concluded that all of Popper's work "is super-abundantly rich in argument." He placed Popper among the four philosophers who would more likely appear to future generations as the most interesting of the twentieth century.

Popper's *Conjectures and Refutations: The Growth of Scientific Knowledge*, a truly remarkable book of scope and depth, was published in 1963; the fifth edition (revised) appeared in 1989. This book alone, strewn with stunning insights and clear argument, would have placed any writer among the luminaries of philosophy. His highly sophisticated theories are for the most part written in common sense language and a down-to-earthness that has earned him well-deserved praise. His decades of fascination with "Darwinism as a metaphysical Research Programme" led to his giving the 1961 Herbert Spencer Memorial Lectures in Oxford under the title "Evolution and the Tree of Knowledge." His 1972 *Objective Knowledge: An Evolutionary Approach* gave him the opportunity to reply to his critics by indicating either how he learned from them or how some failed to read him carefully. In both this work and *The Self and Its Brain* (1977 coauthored with John Eccles), important similarities (and differences) with process philosophy in the United States become apparent. He had often expressed his admiration of the work of Charles Sanders Peirce and his notion of "objective chance." In Popper's words, "the first emergence of a novelty such as life may change the possibilities or propensities in the universe. . . . [T]he newly emergent entities, both micro and macro, change the propensities, micro and macro, in their neighborhood. . . . [T]hey create *new fields of propensities*, as a

new star creates a new field of gravitation."

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JOE EDWARD BARNHART

PORTUGUESE LITERATURE, UNBELIEF IN. Although the word *unbelief* has a wider meaning, we shall restrict ourselves to consideration of religious disbelief in Portuguese literature. Religious feeling in Portugal is strong and of long-standing (reflected in general adherence to the Catholic Church). Since this piety has been reflected in Portuguese literature since its inception, this article will briefly discuss the way in which unbelief appeared and it found a place in the Portuguese literature during the nineteenth and twentieth centuries.

In the nineteenth century, Romanticism—in Portugal as throughout Europe—was characterized by a return to religiosity in a reaction to the RATIONALISM that had characterized the century of the Enlightenment (see ENLIGHTENMENT, UNBELIEF DURING THE). Some romantic authors exalted the moral values of Christianity, while others preferred the aesthetic and sentimental side of the faith. However this religious fever did not hinder the first and greatest Portuguese Romantic writers, Almeida Garrett and Alexander Herculano, from breaking free of Catholic institutional teaching and disputing the power of the church. Both liberal Catholics, Garrett and Herculano contributed to the secularization of Portuguese cul-

ture and pressed for the separation of state and church. Garrett, the more worldly of the two, celebrated the modernization of behavioral norms, rejected any form of Catholic conservatism, and openly denounced the clergy for its corruption and its alliance with the powerful (see his historical novel *O Arco de Sant'Ana* [The arch of Saint Ann]). For his part, Herculano defended public civil marriage and questioned the historical veracity of some elements of official doctrine. In particular he questioned the dogma of the Immaculate Conception and allegations of a miracle of the Battle of Ourique (1139), in which the fledgling Portuguese nation had won a critical battle against the Moors, supposedly through divine intervention. In his novel *Eurico, o Presbítero* [*Eurico the minister*], a genuine best-seller of its day, criticized celibacy as a requirement for the priesthood. Another well-known Romantic writer was Camilo Castelo Branco, author of *Amor de Perdição* [Disgraceful love]. Branco lived his life with little regard for Catholic teachings and he engaged in polemics against the church.

The literature of the second half of the nineteenth century was deeply influenced by the emerging positivist philosophies (see POSITIVISM) and therefore leaned toward scientific reason with an iconoclastic and even a Jacobin flavor. The main figures of this period, known as the “Generation of '70,” had been energized by a remarkable polemic against Romanticism published in Coimbra in 1865. They mounted an intense campaign of ANTICLERICALISM spread across a remarkable range of genres. These include some realistic novels of the author who is probably the greatest prose stylist in the Portuguese language, Eça de Queirós, *O Crime do Padre Amado* [The crime of Father Amado] and *A Relíquia* [The relic]; the satirical poems of Guerra Junqueiro, such as *A Velhice do Padre Eterno* [The oldness of the perpetual priest]; and the chronicles of Ramalho Ortigão and of Fialho de Almeida. But there were others, as well: poet and philosopher Antero de Quental, who indicted the church and its influence in his *Causas da Decadência dos Povos Peninsulares* [Causes of decadence of Iberian people], and historian Oliveira Martins, who is remembered for his *Portugal Contemporâneo* [Contemporary Portugal]. All of these writers defended the ideal of a secular and progressive society in which reason, science, and social morality should completely replace dogmas and religious pedagogy. They did not dispute the historicity of Jesus Christ or the evangelical thrust of the Gospels, but they considered Catholicism in general—and the influence of the clergy in social life and politics in particular—obsolete and alienating.

The strong positivist movement ushered in its own dialectical reaction in later years: the fin-de-siècle Neo-Romantic movement displayed some return to religious values, a revival of mystical spirituality, and a return to the traditions of national culture.

The twentieth century would bring modernity. In 1910 the republic was established and in 1911 the state was

officially separated from the church. The poets of the so-called First Modernism in the teens and twenties included great Portuguese poets like Fernando Pessoa, who published but a single book-length work during his life, the esoteric-patriotic poem *Mensagem* [Message]; and Mário de Sá-Carneiro, author of *Confissões de Lúcio* [Lúcio's confessions]. Both were personally relatively indifferent in matters of religion. Fernando Pessoa was a believer in esotericism, astrology in particular. However, the “Second Modernism” of the thirties and forties—which included writers and poets such as José Régio, author of *Poemas de Deus e do Diabo* [Poems of God and devil], and Miguel Torga, author of *Contos da Montanha* [Tales from the mountains]—ushered in a Christian humanism marked once again by some anticlericalism, though not so pronounced as it was among some realists at the end of the nineteenth century.

Given his originality and his worldwide fame, Fernando Pessoa deserves special mention. Pessoa wrote in his own name and as a series of heteronyms, or literary alter egos: Alberto Caeiro, Álvaro de Campos, Ricardo Reis, Alexander Search, and others, each with a completely distinct personality, background, and style. For example, Alberto Caeiro was a keeper of sheep, contemplative and sensual, while Álvaro de Campos was a naval engineer, worldly and a futurist. Both expressed SKEPTICISM regarding God and religion. Caeiro admired Nature instead of God, while Campos admired the power and diversity of technology. Wrote Caeiro:

To think of God is to disobey God
Because God wanted us not to know him,
And therefore did not show himself to us . . .

Campos wrote:

And in each corner of my soul there's an altar to a different god.

Of the many writers who followed, in regard to religious unbelief, two names deserve particular attention: Vergílio Ferreira and José Saramago.

Vergílio Ferreira, not well known outside of Portugal (his works have been translated only into Spanish and French), is the author of *Manhã, Sumersa* [Submerged Morning], *Aparição* [Appearance], and *Para Sempre* [Forever]. He was a philosophical writer, sympathetic with the existentialism of Jean-Paul SARTRE. He declared himself an atheist after a somewhat traumatic experience during his infancy at a Catholic seminary (this is told in his book *Manhã, Submersa*). His characters, faithful to their author, declare the death of God: only the man remains, with all his anguishes, in particular the anguish of death. Ferreira wrote: “Nobody can be instead of us— not even God.” The only substitute for God—inadequate as it may would be art.

On the other hand, José Saramago, Nobel laureate for

Literature in 1998—to date, the only Portuguese so honored—wrote *Memorial do Convento* [Baltazar and Blimunda], regarding the construction of a great baroque monastery. The retitling of the English version refers to the two main characters: Baltazar, who has a single hand, and Blimunda, who possesses paranormal powers. In a magical scene these two representatives of the common people fly in a primitive balloon together with a priest who is being pursued by the Inquisition. Saramago's other works include *O Ano da Morte de Ricardo Reis* [The year of the death of Ricardo Reis], concerning the return of Ricardo Reis to Lisbon after his death; *Evangelho Segundo Jesus Cristo* [The gospel according to Jesus Christ, a story of Jesus told in the first person, contravening tradition]; and *Ensaio sobre a Cegueira* [Blindness]. Saramago is a declared unbeliever in God but its incredulity extends far beyond the religious domain. It can even be said that he is a radical pessimist, since he thinks that humankind is its own worst enemy. He is also known for his skeptical positions regarding progress and the contribution of science and technology to social well-being. His SECULARISM is clear in *Evangelho Segundo Jesus Cristo*, which caused a scandal in Portugal when it appeared. His atheistic position is evident in his essay "The God Factor," which he published in the press shortly after the attacks on the Twin Towers on September 11, 2001: "Nietzsche said that all was permissible if God did not exist, and I reply that it is precisely because of God and in God's name that everything has been permitted and justified, principally the worst of things, principally the most cruel and horrendous." For Saramago, belief in God may be the source of the greatest evil.

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CARLOS FIOLHAIS

POSITIVISM. Positivism is a philosophical current akin to empiricism and NATURALISM. In the literature one can find a distinction between legal positivism, moral positivism, and positivist philosophy. Legal positivism is the theory that the law of the state is based on the will of the holder of sovereign power in the state, whereas moral positivism, also known as theological voluntarism or the divine command theory, is the theory that God's commands in themselves make certain actions right and others wrong.

Positivist philosophy, positive philosophy, and positivism are terms used to designate a worldview that is conceived of as being in tune with modern science, and which accordingly rejects superstition, religion, and metaphysics as prescientific forms of thought which will cede to positive science as humankind continues its progress. This usage is derived from Auguste COMTE who established it in his writings, especially from the 1830s on.

The Frenchman Comte invented the term *sociology*, and has often been considered to be the founder of sociology. What is distinctive about Comte's positivism in its first form is its attempt to describe the history of human thought as evolving through certain definite stages, which he called the religious, the metaphysical, and the scientific. Of these, the last was the most productive and valuable, though the earlier ones had their value too and were not to be simply dismissed as primitive and useless. Indeed, toward the end of his life Comte himself thought it necessary to introduce a religion of humanity, a religion that still survives in France, Brazil, and Chile.

According to positivist theories of knowledge, *all* knowledge, or at least all empirical knowledge, is ultimately based on sense experience. There cannot be different kinds of knowledge. Positivist theories of knowledge do not always recognize a sharp distinction between the formal sciences (logic and mathematics) and the empirical sciences (all other sciences). All genuine inquiry is said to be concerned with the description and explanation of empirical facts. There is no difference in principle between the methods of the physical and the social sciences, for example.

Non-positivist theories of knowledge often emphasize the difference between formal sciences and empirical sciences. This distinction is often neglected in positivist theories of knowledge.