



My poem is held to be im-  
moral and the objections to its  
being immoral are running  
of 3 kinds. Because it is  
immoral, it is said to be  
a bad poem, but aesthetically,  
the beauty it may have  
is to be blamed for its being  
immoral. Because immoral  
it is held to be unpublishable,  
pernicious reading, doing  
a influence to evil. And  
lastly, it is simply held to  
be bad: immoral, the  
objection to its immorality  
is its immorality.  
I propose to refute  
these objections severally & in  
their total - to prove first  
even if my poem were im-  
moral & pernicious & read  
that would not matter &  
its possible beauty, whatever

My poem is held to be immoral  
and the objections to its being  
immoral are obviously of 3  
kinds. Because it is immoral,  
it is said to be a bad poem,  
bad aesthetically; the beauty  
it may have is held to be  
lessened by its being immoral.  
Because immoral it is held to  
be unprintable, pernicious  
reading, likely to influence to  
evil. And, lastly, it is simply  
held to be bad because immoral,  
the objection to its immorality  
being simply and directly its  
immorality.

I propose to refute these  
objections severally and in  
their total - to prove first  
that even if my poem were  
immoral and pernicious to  
reading, that would not matter  
to its ~~possible~~ beauty, whatever

BNP/E3, 14A - 2º

that may be; to prove,  
that, even if it were immoral,  
it would not have any  
pernicious influence  
at all; to prove, lastly, that it is  
not immoral at all.

As the tenor of the  
preceding § sufficiently  
suggests, I shall, in the  
whole carrying the argument,  
give the adversary all  
advantages. Thus, though I  
shall prove that my poem  
is not immoral, I shall when  
discussing that its "immorality"  
in no way affects its aesthetic  
value, ~~value~~ willingly, though  
angrily, concede to the  
antagonist that it is immoral  
and that its influence is  
pernicious. And, though I shall  
prove that it is not  
objectionable as a work of art  
nor immoral at all, I shall,  
when ~~discussing~~ refuting the  
contention that it is

Transcrição

that may be; to prove,  
secondly, that, even if it were  
ugly and immoral, it would not  
have any pernicious influence  
at all; to prove, lastly, that  
it is not immoral at all.

As the tenor of the  
preceding paragraph  
sufficiently suggests, I shall,  
in the whole course of the  
argument, give the adversary  
all advantages. Thus, though I  
shall prove that my poem is not  
immoral, I shall when ~~des~~  
proving that its "immorality"  
in no way affects its aesthetic  
value, ~~value~~ willingly, though  
angrily, concede to the  
antagonist that it is immoral  
and that its influence is  
pernicious. And, though I shall  
prove that it is not  
objectionable as a work of art  
nor immoral at all, I shall,  
when ~~discussing~~ refuting the  
contention that it is

③  
 an evil influence or has the  
 power to be such, admit,  
 that that is false, that it is  
 possibly objectionable as a  
 work of art & possibly an  
 immoral poem. [Finally, though  
 I shall have by then proved  
 that my poem is neither  
 objectionable as a work of art  
 or as a power to influence, I  
 shall, when examining its  
 morality, leave these points  
 out of the question.]  
 [Only when, finally, I  
 shall come to prove that the  
 poem is not immoral at all, I  
 cannot concede to the adversary  
 that, though immoral, that  
 matters mostly to its beauty,  
 and, though evil, that matters  
 mostly to its influence; for,  
 as I shall then be proving it  
 to be moral, that cannot be  
 conceded, which, besides being  
 here dispensed, is at issue in  
 the very ~~subject~~ substance of  
 the question then to be  
 examined.]

an evil influence or has the  
 power to be such, admit, though  
 that is false, that it is  
 possibly objectionable as a  
 work of art and possibly an  
 immoral poem. [Finally, though  
 I shall have by then proved  
 that my poem is neither  
 objectionable as a work of art  
 or as a power to influence, I  
 shall, when examining its  
 morality, leave these points  
 out of the question.]

[Only when, finally, I  
 shall come to prove that the  
 poem is not immoral at all, I  
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 that, though immoral, that  
 matters mostly to its beauty,  
 and, though evil, that matters  
 mostly to its influence; for,  
 as I shall then be proving it  
 to be moral, that cannot be  
 conceded, which, besides being  
 here dispensed, is at issue in  
 the very ~~subject~~ substance of  
 the question then to be  
 examined.

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## DIREITOS ASSOCIADOS

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