## **MODERN!SMO**

Arquivo Virtual da Geração de Orpheu

BNP/E3,  $14A - 4^{r}$ 

14A-4 The arguments against my prem are of 3 Kinds - the arthulie, the moral and the intellectual a xier. tipi. The contraction argument is there is a faith of the contraction of the form in the is a immaal poem. The much ap ument is that it a frem which is abstrately Sampson ~ peniciais : consecere to an prevery to annatural vier. The mentific a intellectual argument is that it is an intellectually las pour . it 5 bour upon a sutiment Which is unhealthy & compt I purpose to Sementiate there if my piem to a las are it is for aesthetic, but for mand morrows; & n it, I shall ban to take up fre a new pain the de perter the istati 7 art. to heral,

### Transcrição

The arguments against my poem are of three kinds - the aesthetic, the moral and the intellectual or scientific. The aesthetic argument is that my poem is an (aesthetically) bad poem because (or partially because) it is an immoral poem. The moral argument is that it is a poem 'morally bad poem' which is absolutely dangerous and pernicious because conducive to influencing to unnatural vice. The scientific or intellectual argument is that it is an intellectually bad poem because it is based upon a sentiment which is unhealthy and corrupt. I purpose to demonstrate that if my poem be a bad one it is for aesthetic, not for moral reasons; to do it, I shall have to take up from a new stand point the old problem of the relation of art to morals.

# **MODERN!SMO**

Arquivo Virtual da Geração de Orpheu

BNP/E3,  $14A - 5^r$ 

14A-5 In the discussion of the three againeres I shall take up The attitude which places are at the quatert diarrantajo this defending ungrelf against the maximum attack. This, in the first approved plan den though I shall demonstrate that my procen is not munice & that my poem is not unbeacting I shall when dis coming the offer the arthule stand point & and going white to made she intents it actute an ) can an to the horange they to from i ununel i they the pour is pubeacts. 1 Acale subignest she the it is not used a ter it is not unhealty. And mule not on that advantage here. Similarly, when repets the thous that my poem is peniciais keasing, I male

#### Transcrição

In the discussion of each of the three arguments I shall take up the attitude which places me at the greatest disadvantage, thus defending myself against the maximum attack. Thus, in the first argument, when demo though I shall demonstrate that my poem is not immoral and that my poem is not unhealthy, I shall (when discussing wholl it from the aesthetic standpoint or inquiring whether its moral side interests its aesthetic one) concede to the adversary that the poem is immoral and that the poem is unhealthy. I shall subsequently show that it is not immoral and that it is not unhealthy. But I shall not use that advantage here. Similarly, when refuting the thesis that my poem is pernicious reading, I shall

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BNP/E3,  $14A - 6^r$ 

14A-6 3 Concert this it is autometer + I mule concer that it is that this I shall than min to fit part they anjorts is from The man Dits, when Thing ty by pour i health, annuel + four man, ( shale hat classi for it that it 5' for ( as take han punde dear in the for suit ) on sure la aice has been yementstri threw? hearth car, I repeat, 1 shall concer the arrang the manin weaper. I that arme agninis his starres con, the fast of it is man of magnes while the captures a can constare. The Holow

### Transcrição

concede that it is unhealthy bad, and I shall concede that it is <del>bad</del> unhealthy, though I shall <del>dis</del> have disproved the first part and shall subsequently disprove the second.

Lastly, when showing that my poem is healthy, normal and pure sane, I shall not claim for it that it is good (as  $\pm$ shall will have been made clear in the first section) or moral (as will have been demonstrated in the second).

In each case, I repeat, I shall concede the adversary the maximum weapons. I shall argue against his strongest case, though part of it is made of weapons which I have captured or can capture.



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