Arquivo Virtual da Geração de Orpheu

BNP/E3, 14B -  $3^r$ 

T. ? 's Weekly - Readenry - altrenater -17/62 Alberto Caerio. Satur Sin. The Onkan The twentieth century has at last found its poet not hi the sense that this post ongs the setth century but in the serve that a post has at last appeared who represents an abstrate awelty mething altighter un Connected with literary traditions of any Kind alla "ever. It is natural to day that the Site. centry has frind it poet for no other reason than this - that The estrandinary originality of this poet happens in The time of The ancient Man the 20th. century, ne concentra & it time is if anyty be might than h. C.'s ality when - The bay of day -10 G NKI which has just appeared in the No one m' l' literary miliena had ever heard of him. He affected and end, him his contri Inten to Part, as tay http: heres any, As he have said of all tits o unets the here while in the part or are active to - dy. 4. C. is the poet of aboute material. This is his goit anget. Then arm and jugg apply, a post of materia. The and anter S'An C. put int in all mett - a putil alm & ment while they in ha he accustioned I point and in The hight opinitually pret.

### Transcrição

T.P.'s Weekly - Academy - Athenaeum - Saturday Review - The Southern

Alberto Caeiro.

The twentieth century has at last found its poet - not in the sense that this poet sings the 20<sup>th</sup> century, but in the sense that a poet has at last appeared who represents an absolute novelty, something altogether unconnected with literary traditions of any kind whatsoever. It is natural to say that the 20<sup>th.</sup> century has found its poet for no other reason than this that the extraordinary originality of this poet happens in the 20<sup>th.</sup> century. *The Rime of the Ancient Mariner* Literary in relation to its time is, if anything, less original than Alberto Caeiro's astonishing volume - The Keeper of Sheep - (O Guardador de Rebanhos) which has just appeared in Lisbon.

No one in Portuguese literary milieux had ever heard of him. He appeared suddenly. And his contribution to Portuguese, and European literature, breaks away, as we have said from all traditions and currents that were valid in the past or are active to-day.

Alberto Caeiro is the poet of absolute materialism. This is his first originality; there never was, properly speaking, a poet of materialism... The second innovation is that Caeiro puts into his absolute materialism a poetical colour and intensity which only we have been accustomed to find only in the highest spiritual/(istic)\ poetry.

Arquivo Virtual da Geração de Orpheu

BNP/E3, 14B - 4<sup>r</sup>

17/63 Z AB-4 They's an to him dalute relities and real ever the an peratis of the. Physics Alter Porty tot is a animaly. Metaplying is delini. Tusstian' 5' a Kin' yeuni. And, which he is anty waty ( we dog by ) whet a' the There's C. hunt to will saft as a tit a quist poet, is a timbe, as a marting the At why, an atthem i ven al a a night is fir. The result of the antich its + wel at his mig in stone grifton, any express is the ferred of this sugar puts-This language seen sty, the . Par the preter is inisperte, Mitty can pris an alepat it of the wight of the same cift that quitte git. The white get ne anti's a himiti of his sup. he after engr huges ban to denile the apility 2 his Int. It is the can of met to be this the it to be the the the set of th this then y, fi) thoughing not y this has as meaning the saile By this and y and any y to.

#### Transcrição

Things are to him absolute realities, more real even than our sensations of them, Thought is a disease. *Poetic* thought is an anomaly. Metaphysics is delirium. Mysticism is a kind of ennui. And, while he is absolutely and entirely (even dazzlingly) coherent in these theories, Caeiro cannot be described except as a high, as a great poet, as a thinker, as a master of poetic thought and expression, as a metaphysician in verse and as a mystic in fine. The resolution of the contradiction into a real and living unity of <del>verse, of</del> inspiration and of expression is the secret of his supreme greatness.

This language seems strange and strained. But that greatness is indisputable. Nothing can give an adequate idea of the originality of the work except total quotation of it. Even sustained quotation would entail a *limiting* of his {...} scope. No adjective except bewildering can describe the originality of his work.

It is the case of meeting things like this, the  $\{\ldots\}^{\,\rm th}$  poem in the work:

Hallo, Keeper of sheep.

It is the case of finding philosophical statements of this kind:

Things have no meaning: things have existence Thing therefore are the only occult meaning of things.

Arquivo Virtual da Geração de Orpheu

BNP/E3, 14B - 3"

3 6 the An hoke is pres y to ythis kit. It is not Lot to y this his. Then an autor the to with the an a to app to mpt. The quest ant appir the it of the fithe is the the sof hull, metaty anget ythe tot for the yet to make boy with y they purt a this to so in find the main the main the the main the the set of a set of the set of t A and for, and a ty a mapt she is so to Rame + of MT ; the stopp' metter with you mit y + MI and Art ." That is pet att a cel. as the 2 fil pro, when the work a notif green the mach a not know what the minut of Cibril ful - C. s' all this. He sty to my ther can't for mein. mis of a the

### Transcrição

Or this:

{ ... }

The book is full of things of this kind. It is only nothing but things of this kind. There are supre things in the work that are among the supreme things of poetry. The great metaphysical poem (the no. 5) where pantheism is dragged down into materialism and (he is the major of all) seems to be just by the full; the ast bewildering materialistic concept of Christ - the 8<sup>th</sup> poem - where after the most |\*degrading draft of the moral image presumably| of Christ that has ever been found, the poem rises, through materialism (this is the {...}) into a {...} spiritualist; the small poems, each as truly as one |\*concept| which is always the same and always different; the staggering materialistic denial of the reality of a whole called Nature:

Nature is parts without a whole.

And the 2 final poems, where the majesty and sobriety of verse take reach a {...} not known until the summits of classical poetry - Caeiro is all this.

He strips things even of their constant poetic reality. He seems not those who say that flowers smile, that rivers sing and that  $\{...\}$ 

For mystic poets say {...}

Arquivo Virtual da Geração de Orpheu

BNP/E3,  $14B - 4^{v}$ 

It i hold to go a wh ago may a wh a 124 the property A The A XLVIN XEX XLIX funite pannies les g 2 facts - thick & the funite pannies . Car can is much at the f in f & s wire . the the the fine is Whiteman is in every partich wif the Carrow. in 10 hulling and a contract of the In dentifying the sub- the way fin , be and party way to what hund seen i clavisai - je surver plani, so a a stope from sun a the his , such morrenous pour and a reache currer un ader and by it and the i was

Transcrição

It is hopeless to give the reader anything resembling an idea of what this great poet, the greatest of all time, is. The best thing, though it is |\*bad method|, is to quote the last two poems in the work. They are these:

## XLVIII

XLIV

He reminds us of 2 poets - Whitman and the bucolic Francis Jammes. But Caeiro is undoubtedly above Jammes and even far beyond Whitman. Nothing in Whitman Whitman is far below the constructive power {...}

Whitman is in every particle inferior to Caeiro.

Votre livre, malheureusement pour moi autre qu'il parfois {...} une texte le thème d'un livre, un †, "† et †" a rendu inutile un article que j'écrivais, sur les défauts |\*d'orthographie|. <del>Ceci</del> Ce <del>cas</del> demeure ne vaut rien, et peutêtre l'écrivais-je aucune. Mais, si ce n'est que pour suivre les développements critiques de votre belle thèse, je <del>vous écris</del> † le † dans vous † {...} quelles critiques contre lui a-t-il propos et où? Je voudrais surtout savoir {...}



## DIREITOS ASSOCIADOS

O trabalho MODERNISMO - Arquivo Virtual da Geração de Orpheu de <u>https://modernismo.pt/</u> está licenciado com uma Licença <u>Creative Commons - Atribuição-NãoComercial-CompartilhaIgual 4.0 Internacional</u>.