# **MODERNISMO**

Arquivo Virtual da Geração de Orpheu

BNP/E3,  $14D - 45^{\circ}$ 

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Transcrição

Poe.

An interesting point and one worthy of some investigation is the idea of silence in Poe's works, a horrible idea, yet one he often uses. Yet I believe it has an explanation. It is necessary to begin by sound that we may get to silence.

The auditory sensation is, it is easy by a little reflection to see, the linked closely to the sentiment of fear. The hearing is the sense by which fear enters into the brain 'mind'. A nervous person is startled, very little by touch and sight, and much by sound. To one who fears the storm - apart from consideration of its danger and impotency in a whole - the thunder is the more terrible part. A child that blinks at a bright light cowers at a sharp sound. Again in the highest state of human fear, in the mania of persecution, the patient hears voices, hears threats - all fear comes to him by sounds. |If later he sees visions, it is only later and I believe constructed out of the sound-illusions|. Thus we see how fear-hallucinations are linked to sound-illusions.

(But there are visions -)

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Municiais are of all her the mest verson

#### Transcrição

Further cases can be found in clinical and even literary biography confirmation of this, if any |clinical| confirmation be needed for that which everyone sees. Schopenhauer, for instance, who was a man all fear, suffered from hyperacusia, that is to say, excessive susceptibility to noises. The 2 things go are ever together.

Musicians are of all men the most nervous constitutionally to their art; though their character may be otherwise, {...}

Pocts

A very great susceptibility to music is accompanied - I almost dare say - by a very great susceptibility to fear. Of course the converse does not hold; what holds is that when there is a great susceptibility to sound fear there is a great susceptibility to sound.

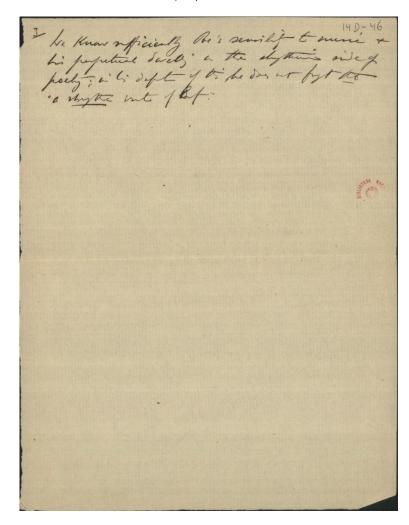
The nervous man lives with sound; not that sounds are agreeable to him, but that they are whether he be conscious of it or not, a part of sensation most necessary to him.

Therefore the suppression of sound, i.e. absolute silence is, practically, for him the idea of *death*, or rather the tangible form (so to speak) of that idea. The silence of the dead body they notice at once; anyone does, but they especially.

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#### Transcrição

We know sufficiently Poe's sensibility to music and his perpetual dwelling on the rhythmic side of poetry; in his definition of this, he does not forget that "a rhythmic creation of Beauty."



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