Arquivo Virtual da Geração de Orpheu

MODERNISMO

BNP/E3,  $14E - 10^{r}$ 

Lear is a fellow-men, whom we sympathize with; osweld is a lunatic, whom we can but pity. We may learn womething from the circumstances of his "cese"; he himself is nothing to us.

Abaarmelity is two things - an excessive extension of nonrelity, and abonemr

Abnormality may be considered either as simply shnormality, or as a deficiency or excess of normal function from which, being a deficiency or an baces, it deperts, but with which it is nevertheless connected as being a deficiency or excess or that function, and not of another If we compare the **knewskasik**ax presentation of moleness by a first-sche stist like Snekespeare (e.g., in King Leer) making with that by a third-rete artist like Theon (e.g., in Gnosts), we have the two types of

Lear's is a human madness, Osweid's is madness. We feel ourselves in the first, though we can have had no expert jence within ourselves of senile dementis; we do not feel ourselves in the other, but look at it from the optside as at a drivellar in an asylum. The first is within us; the second is without.

Now the Russians are generally able to put with great force the abnormal as abnormal; they fail in publing the abnormal as nevertheless numan. I have not read "Oblomov", but I agree, without having read it, with #r. Prissicy's criticism of it.

The Russians, being as yet outside the universal tradition, or the tradition of universality, which we derive from the Greeks and which is the substance of all art.

The difficulty in distinguishing between the forceful presentation of the odd, and the adverypresentation of the usual.

We have all had mode and moments which, if worked out into a personality and coordinated into a human being, will yield the senile dements of Lear, which no one of us can have experienced. But the only ones of us who have had mode like Oscald's cannot expressive them, because general persiysis is max also a country from whose bourne no mind returns.

## Transcrição

Lear is a fellow-man, whom we sympathize with; Oswald is a lunatic, whom we can but pity. We may learn something from the circumstances of his "case"; [...] he himself is nothing to us. [...]

## Abnormality is two things - an excessive extension of normality and abonomr [...]

Abnormality may be considered either as simply abnormality, or as a deficiency or excess of normal function, from which, being a deficiency or an excess, it departs, but with which it is nevertheless connected as being a deficiency or excess of *that* function, and not of another. If we compare the treatment of m presentation of madness by a first-rate artist like Shakespeare (e.g., in King Lear) and by with that by a third-rate artist like Ibsen (e.g., in Ghosts), we have the two types of {...}

Lear's is a human madness, Oswald's is madness. We feel ourselves in the first, though we can have had no experience within ourselves of senile dementia; we do not feel ourselves in the other, but look at it from the outside as at a driveller in an asylum. The first is within of us; the second is without. somebody else.

Now the Russians are generally able to put with great force the abnormal as abnormal; they fail in putting the abnormal as nevertheless human.

Not § |I have not read "Oblomov", but I agree truly and intelligently, without having read it, with Mr. Priestley's criticism of it.|

The fact is that the Russians, being as yet outside the universal tradition or the tradition of universality, which we derive from the Greeks and which is the substance of all art. [...]

The difficulty in distinguishing between the forceful presentation of the odd which is oddity and the novel or even odd presentation of the usual which is genius.

We have all had moods and moments which, if worked but into a personality and coordinated into a human being <code>/type//truth</code>, will yield the senile dementia of Lear which is generalized, which no one <code>/for none</code> of us can have experienced it. But the only ones <code>/unhappy few</code> of us who have had moods like Oswald's which as surprising cannot appreciate them, because general paralysis is not also a country from whose bourne no mind returns.

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BNP/E3, 14E - 10<sup>v</sup>



the Forceful presentation of the inhuman and the mamman presentation.

the inhuman presentation of the human, and the human presentation of the inhuman.

Genius is very essily confounded (confused) with forceful oddity, on one side, and extreme intellectual skill, on the other side. We invo in Fortuguese two words which are both translations of the single anglish word genius genio (which means the simulation of genius by the use of extreme intellectual, but ho mor then intellectual, skill.  $\{...\}$  the forceful presentation of the inhuman and the human presentation  $\{...\}$ 

 $\{...\}$  the inhuman presentation of the human, and the human presentation of the inhuman.

Genius is very easily confounded /(confused) with forceful oddity, on one side, and extreme intellectual skill, on the other side. We have in Portuguese two words which are both translations of the single English word genius - genio (which is genius proper, in the high sense) and ingenho, which means the simulation of genius by use of extreme intellectual, but no more than intellectual skill.



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