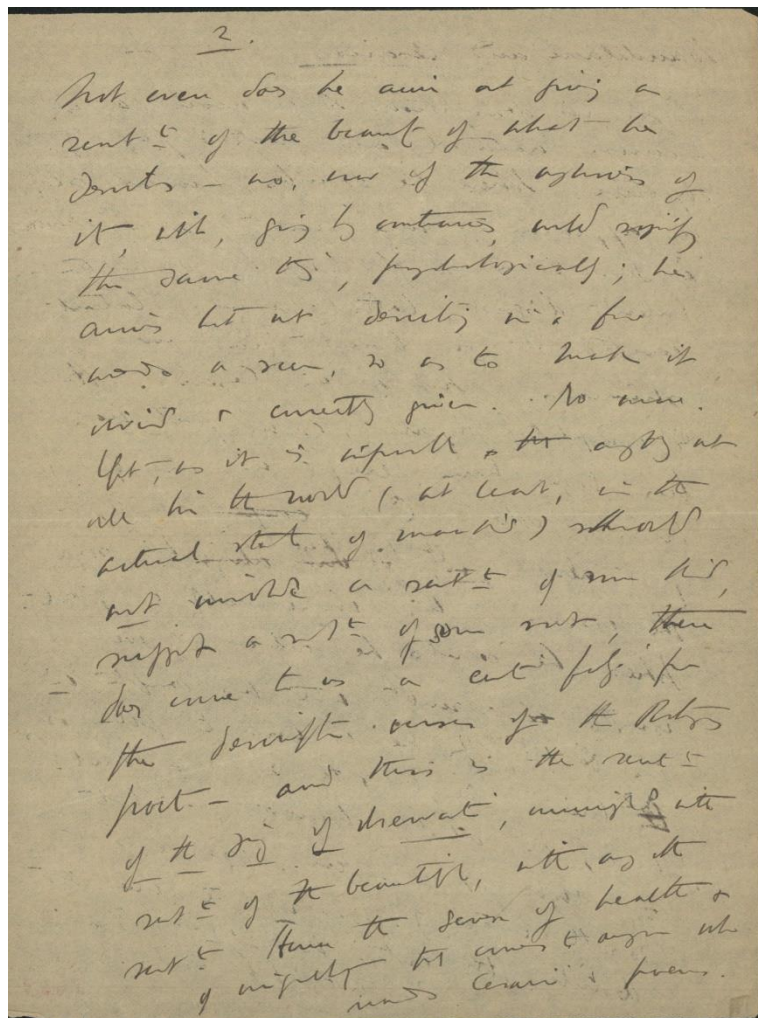
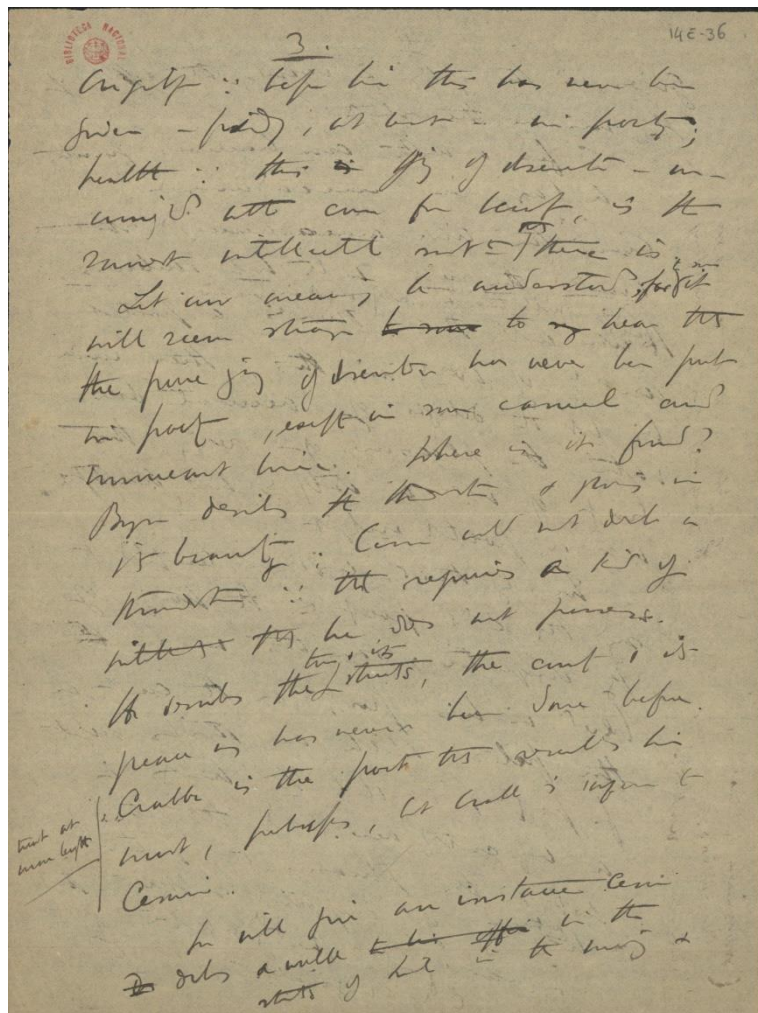


## Baudelaire and Cesario.

In his description Baudelaire is never (as is, of course, natural with poets) perfectly objective. When he describes, however coldly in appearance, some sentiment, some shadow of sentiment is mingled in his description - latent disgust, latent <sup>sorrow</sup>, latent excitement for beauty and <sup>or</sup> for strangeness. Not so in Cesario. He is completely objective, as no poet has been before him; except in an odd line or other; Cesario is ~~completely~~ an objective poet always; ~~or, if not always~~ it is his peculiarity, his style, the essence of his individuality as poet. When he describes he seldom, if ever, mingles ~~or~~ a sentiment with his description, in the description, we mean, for he is not to follow say ~~in say~~ 2 lines of description with 2 of a sentiment, making an abrupt transition from objective to subjective or vice-versa (for he sometimes does the contrary). But in the lines that describe, that contain the description, Cesario does nothing but describe.



Not even does he aim at giving a sentiment of the beauty of what he describes - no, nor of the ugliness of it, which, going by contraries, would signify the same thing, psychologically; he aims but at describing in a few words a scene, so as to make it vivid and correctly given. No more. Yet, as it is impossible, that anything at all in the world (at least, in the actual state of mankind) should not invoke a sentiment of some kind, suggest a sentiment of some sort; there does come to us a certain feeling from the descriptive verses of the Portuguese poet - and this is the sentiment of the joy of observation, mingled with sentiment of the beautiful, with any other sentiment. Hence the sense of health and of originality that comes to anyone who reads Cesario's poems.



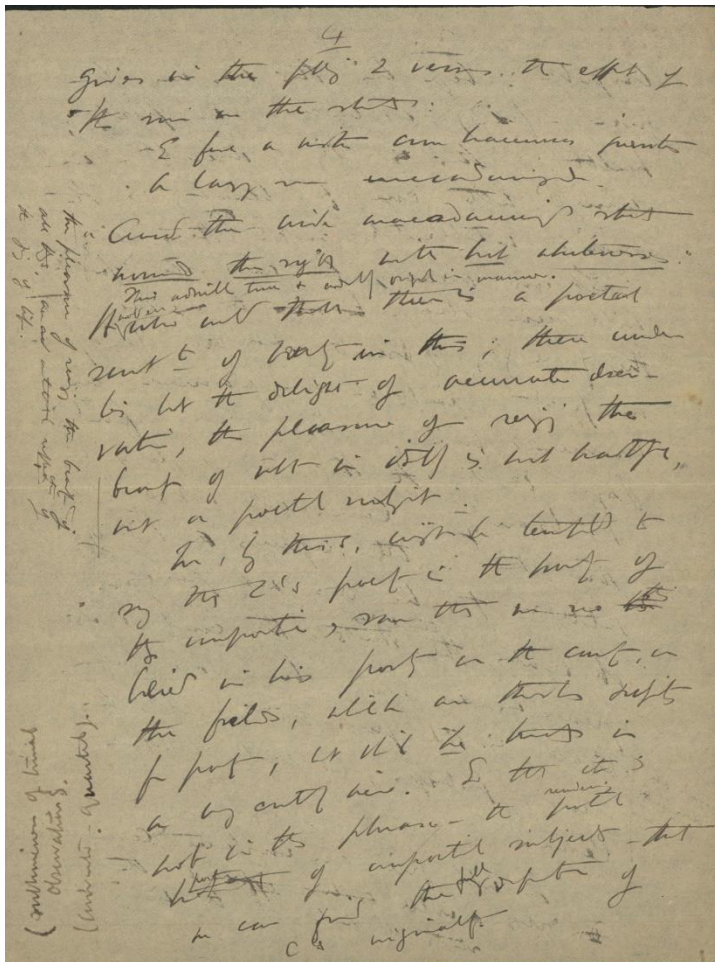
Originality because before him this has never been given - fixedly, at least - in poetry; health because this ~~is~~ joy of observation - unmingled with care for beauty, is the sanest intellectual sentiment that there is.

Let our meaning be understood; for some it will seem strange ~~to some~~ to ~~say~~ hear that the pure joy of observation has never been put in poetry, except in some casual and unmeant line. Where is it found? Byron describes the thunderstorm and glare in its beauty. Cesario would not describe a thunderstorm because that requires a kind of intellect that he does not possess. He describes the town and its streets, the country and its peace as has never been done before. Crabbe is the poet that resembles him most, perhaps, but Crabbe is inferior to Cesario.

Treat at more length.

We will give an instance. Cesario ~~des~~ describes a walk ~~to his office~~ in the streets of Lisbon in the morning and





gives in the following 2 verses the Effect of the sun on the street:

E fere a vista com brancuras quentes  
A larga rua macadamizada.

"And the wide macadamized street  
Wounds the sight with hot whitenesses."

This admirable true and admirably original in manner.

It would err who would think there is a poetical sentiment of beauty in this; there underlies but the delight of accurate observation, the pleasure of seizing the beauty of what in itself is not hateful, but a poetical subject.  
/the pleasure of seizing the beauty of all things, an intellectual reflex/ction\ of the joy of life.\

We, by this, might be tempted to say that Cesario's poetry is the poetry of things unpoetic, since there are no ~~lin~~ things belied in his poetry in the country, or the fields, which are themselves subjects of poetry, but that he treats in a way certainly new. So that it is not in this phrase - the poetical treatment /rendering poetic\ of unpoetical subjects - that we can find the full definition of Cesario's originality.

(Sublimeness of trivial observation.).  
(Conventos - quarteto).

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## DIREITOS ASSOCIADOS

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