Arquivo Virtual da Geração de Orpheu

BNP/E3, $14E - 35^{r}$

Transcrição

Bandelani and Cesario of his descriptions to is never (as is given, natural with poet) perfectly Mintive. When he donibs, however alof in affearance, some ant, some shaden of just " is amight in his daniplin -Catent disgust, Catent anon Catent existement for beauty and for Mayour. but is in Cesawi. the is completed dication, is no part has been life hand; exept in an est port alway set by his day his styl the course of his individually as poet When he don't he riller if ever unts as a suft itt bis doubt, i' the sent of he is and to fle y B2 his y aft at 2 y a rent 5 mats an about transit f dit to rupe or in viens (to be into So the contrary). Sout in the him to donite to oute how I South . Grand

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 |sorrow|, latent excitement for beauty and 'or' 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 lin 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.

Arquivo Virtual da Geração de Orpheu

BNP/E3, $14E - 35^{\circ}$

Transcrição

But even dos he awi at pivi a rent of the beaut of what he South - no has of the aghines of it with, gir & enterines, and many the same to probability; he and let ut don't; his for who so a run, a is to buch it wis r anut pier. No min. yet to it is which , he age at all his to will (at leas, in to met mille a sett of me his - my of a me to a cut fif into the servith own for the Robers port - and this is the rent ! It to I hereat, minist with as it was to gent to sever of health or war of health or and to again who

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.

Arquivo Virtual da Geração de Orpheu

BNP/E3, $14E - 36^{r}$

Couply : life his the has seen he hear is has never her Jan before Transcrição

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.

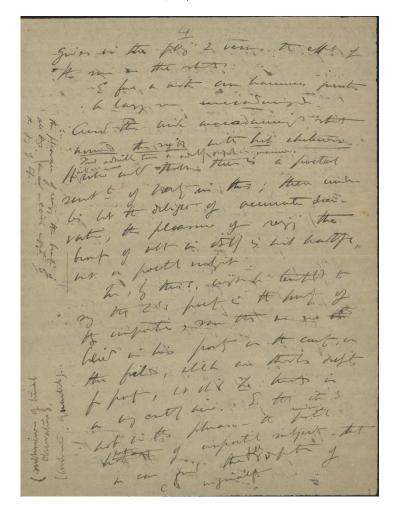
Let our meaning be understood; for some it will seem strange to some to say hear that the pure joy of observation has never been put in poetry, except in some casual and unmeant line. Where is it found? Byron describes the thunderstorm and glare in its beauty. Cesario would not describe a thunderstorm 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

Arquivo Virtual da Geração de Orpheu

BNP/E3, $14E - 36^{\circ}$



Transcrição

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).



Arquivo Virtual da Geração de Orpheu

DIREITOS ASSOCIADOS

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