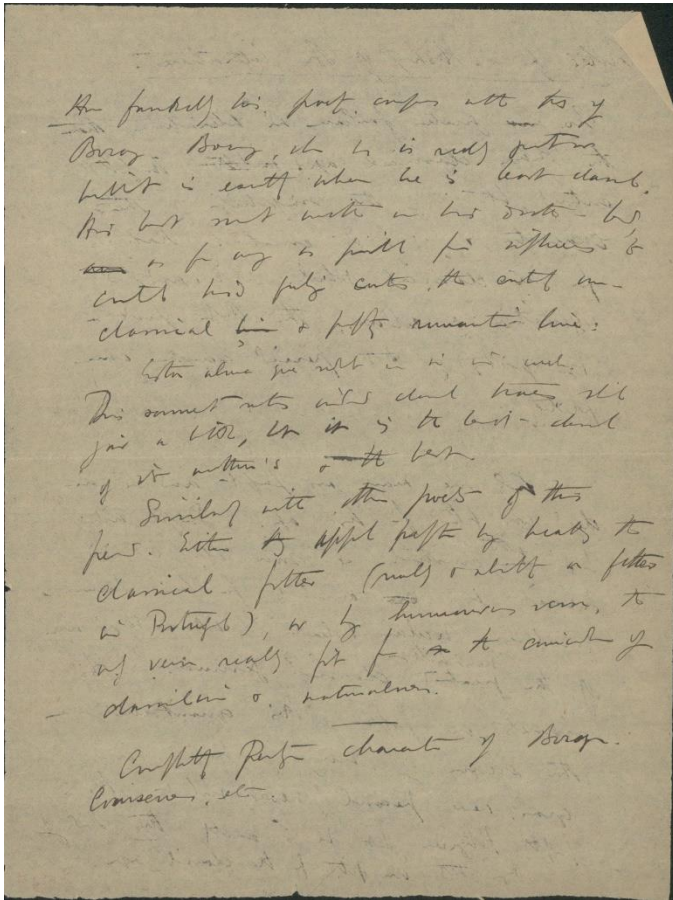


Notes for a History of Portuguese Literature.

No ~~is~~ |greater failure| in literature than the Portuguese classical age! ~~Unfitted~~ Unfitted entirely, both because of the simplicity of their character, and because of its emotional nature of the classical school, which involved affectation and coldness, the Portuguese poets and Portuguese poetry of that period sunk completely.

Only one man was perfect and he indeed was fitted for his age. Simple indeed but ~~be~~ either emotional or more will to dissociate his ~~em~~ emotional from his humorous faculties, Nicolau Tolentino d'Almeida is one of the ~~greatest~~ most high classical geniuses. His sonnets are perfect. His quintains are the cream of image. He is never gross, never personal, never violent. He is perfectly Portuguese, but he is exactly the kind of Portuguese that was fitted for the classical age.



How fantastically his poetry compares with that of Bocage. Bocage, when he is really great or brilliant is exactly where he is last classical. His last sonnet written on his death-bed, ~~an~~ as far many as possible from influences to control his feeling contains the entirely unclassical ~~line~~ and perfectly romantic-line:

Esta alma, que sedenta em si não coube.

This sonnet sets indeed classical tones which join a little, but it is the least-classical of its author's and the best.

Similarly with other poets of this period. Either they appeal perfection by breaking the classical fetter (really and absolutely a fetter in Portugal), or by humorous scorn, the only version really fit for ~~the~~ the coincidence of classicism and naturalness.

Completely Portuguese character of Bocage. Coarseness, etc.

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