Arquivo Virtual da Geração de Orpheu

BNP/E3, $14^4 - 62^r$

14-62 And And And The purpose of this authology is to present to the English reader, in a manuer of literal a ponible, the entire pageant of Portuguese tota portial literature. Can has been taken to drown with many the must perfect and the nust upus entation poems. The varies, phases and currents of the Patiguen unid, as reflected in the leterature, bun been taken with account, the chief sample leving to gather, from each please a current, its capital a type-cal poems. No arterion but they has been adopted a for this server this until includes poeurs from the early 2004 - 6000 - also Juns for the fiturit & nurations novement, " then are typeed , perfor sung in the sug- last on There are topic * perfet pour in The Jew aternos. It is a long cry from the mupic lines I the meridenal courters to the first macost Alvaro de Campo,

Transcrição

The purpose of this anthology is to present to the English reader, in a manner /translation as literal as possible, the entire pageant of Portuguese lite poetical literature. Care has been taken to choose not only both the most perfect and the most representative poems. The various phases and currents of the Portuguese mind, as reflected in |its| literature, have been taken into account, the chief sample being to gather, from each phase or current, its capital or typical poems. No criterion but this has been adopted and for this reason this naturally includes poems from the early song-books and also poems from the futurist and or sensationist movement, because there are typical and perfect songs in the song-books and there are typical and perfect poems in the Sensationists. It is a long way from the simple lines of the medieval countries to the good Triumphal Ode of the semi-futuristic whitmanist Alvaro de Campos, but both are poetry, both are perfect poetry, and both

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represent pleases of Portuges menter bills. So hte has he under to trigs reserve. The travelations opinion of futures, of autum is of as importan to their; for, whater that you h, my a valid making culumisin and day the Tappe or. El gras puts, x Jan mes nov, Th aparity earthenins would over athe Returnet in with y incluse ght is y that sure months. Representationen & couleur ban been compily, an sweet, balance is this relation. Ober anit my report auton plans y to 625 and, 14 attan t as anticipie land, non ut to incore, buy hept poens which carry no specializof impris a mut an an aran is called. Partups port, is suit such I star (Then are firster pats the land Vante alwan and as adulary spirit, fronth, fute.

represent phases of the Portuguese mental history. So both have been understandingly inserted.

Transcrição

The translators opinion of futurism, for instance, is of no importance to this; for, whatever that opinion be, only a solid exclusive exclusive vision could deny the *Triumphal Ode* to be great poetry, and only an equally solid, though opposite exclusive vision would arrest other Futurist composition to be worthy of inclusion by the side of that modern masterpiece.

Representativeness and excellence have been carefully, even severely, balanced in the selection. Poems worried merely represent certain phases of the Portuguese mind, but attain to no anthological level, have not been inserted; merely perfect poems which convey no *specialist* of imperious or erect have been t is excluded.

Portuguese poetry is real enough to stand this test:

(There are greater poets than Cesario Verde who are not as abundantly represented, Garrett, for instance.

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144 63 It spires adams for the lose g attact own, nature is meting, The part of the so. call a as in Partige that make a martiger is The Der T-pe yach a I show he time is a pully withis pri of nomine. They a com on the contraise of it and months of the infinition, the month may K mile, the pupt meter you pargraps, ~ the strong minis of the work it & a farmerly dail havi, f, is my to dome, it is I prover to write moto and, where a mn 5.

Transcrição

It speaks volumes for the lack of aesthetic sense, natural or cultured, on the part of the socalled educated class class in Portugal that such a masterpiece as the *Ode Triumphal* of Alvaro de Campo should have been taken as a generally ridiculous piece and for nonsense. Everyone can see the comic side of its onomatopes, but for one grasp the novelty originality of the inspiration, the imperfect song of the meter, the perfect meter of the paragraphs, and the strong unity of composition which stamps the "decadent" who wrote it as a formidably classical brain, for, if anything be classical, it is the power to write with order, |*intent| and unity.

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he-Romantiajon : Jou' Anastasio da Cunha. Boroge: Gancas: Cantata de Dido (?) Maniha de Drien. Romanticism . Janett, some by sics (cauges 2 mm entent Janett, some by sics (cauges 2 mm entent Aspent y The sy. bours) Alexandano: Joures de lann: O Frincaments. (a'adeus)... Antonio Indanicho, mana manuela. (1 Know as pour so proprie and it knil a their heart-new) one. It is no accurging a chief and ful it : no along and the attest the entit can ful it arritunally to the faces. Joar de Jemes: due de Londer. Thomas Riberie : The " fate of lastice " is no and fut the free of " mut", to to so rear which our free and the antistorie to with Many, the and start of the for, cape " " " jum min start of the for, cape " " " ich These Reto"s artists in the authority.

Transcrição

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Pre-Romanticism:
José Anastacio da Cunha: {...}
Bocage: {...}
Garção: Cantata de Dido (?)
Marilia de Dirceu.
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Romanticism: Garrett: Some lyrics (caught to some extent the spent of the song-books) Herculano: {...} Soares de Passos: O Firmamento.

(Ai adeus.)...

(etc.

Antonio Molarinho: Maria Manuela

(I know no poem so perfect in its kind as this heartrending one. It is so simple a child can feel it; so cleverly worked that it only the artist can feel its workmanship to the full).

João de Lemos: Lua de Londres.

(Coimbra).

Thomaz Ribeiro:

The "busting of Castilla" is no more poetry than <u>Macaulay's</u> "Armada", but the same reasons which would form an <u>English</u> anthologist to insert Macaulay's poem in a selection of English poems, compel |us|^{/me\} to include Thomaz Ribeiro's extract in this anthology.

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1 n-rananticism Romanticism : (1) 1# Phan - 4 garrett. (2) 2nd Phale - ef. Sunn, J. ~ Penn. (3) 3" Han - V(2) Eschola de Coimbra: (1) Fantheim (an there). (2) Republicacium (be fung. Filend) (3) An Ogentivist. Coasis Verde.

Transcrição

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Pre-romanticism
Romanticism:
(1) 1<sup>st</sup> Phase - eg Garrett.
(2) 2<sup>nd</sup> Phase - eg. Lemos, J. de Passos.
(3) 3<sup>rd</sup> Phase - {...} (?)
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Eschola de Coimbra:

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(1) Pantheism (Anthero).
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(2) Republicanism (G. Junqueiro A. Leal)
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(3)

An Objectivist: Cesario Verde.



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