## **MODERN!SMO**

Arquivo Virtual da Geração de Orpheu

 $BNP/E3, 14B - 12^{r}$ 

H-Caerío

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14B-12

Transcrição

### Alberto Caeiro

In placing before the English-reading public my translation of these poems, I am do so with the full confidence that I am making a revelation. I claim, in all confidence, that I am putting before Englishmen the most original poetry that our young century as yet produced - a poetry so fresh, so *new*, <del>so</del> unattained to such a degree by any kind of conventional attitude, that the words a Portuguese friend said to me, when speaking of these very poems, are more than justified. "Every time I read them", he said, "I cannot bring myself to believe that they have been written. It is so *impossible* an achievement...!" And so much more *impossible*, that it is of the simplest, most natural and most spontaneous kind.

ΙI

Alberto Caeiro - that is not his whole name, for 2 names are suppressed - was born in Lisbon in August 1887. He died <del>near</del> in Lisbon in |January| of the past year. MODERN!SMO

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BNP/E3, 14B - 12<sup>v</sup>

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Transcrição

{...} a love-episode, so short that it produced only 2 little poems and a project of another. Yet these, such as they are, are of the great love poems of the world. So great was the genius of the man that he could not but be original and new in the smallest and most transitory thing {...}

The Keeper of Sheep remains one of the highest works of all time, hard-bound upon a sense of nature or direct, so spontaneous, so fresh and so natural that it is astonishing that any one should have had it {...}



Arquivo Virtual da Geração de Orpheu

BNP/E3, 14B - 13<sup>r</sup>

Out hi the later poens then is is is mut liner, but white is is acherent sturts of their runs is the Man stift + fin to gift is with. A male lon-epil, the and have 2 her annipett i' most men's his, the mer, et ar he as It and for back the main other, on the is the 10 wh an altert ants of his stars, by the way chon As a town of here it ministi the anthe has any ins to here is 'love. 14 find hay fit. In us net he doon prover and to its dor the the patters a gut set get at all it that to

#### Transcrição

But in these later poems there is something looser, nothing like the coherent strength of that runs through The Keeper of Sheep and gives its unity.

A small love-episode, that could have been unimportant in most men's lives, that would, at most, have used the usual past verb for the same matters, drawn from his always fine lines {...}

His object was altogether worthy of his attitude, but the man, whose stones and trees did not delude into annunciating them <del>or all</del>, was easily made to believe in love.

He paid dearly for it. For no doubt his disease progressed much from its effect, what meant, in respect of the <del>bitt</del> absence of all that bitterness and even lamentation that his <del>gentleness and great soul</del> great and gentle soul could not stoop to, {...}

His very weakness in such matters, linked to his astonishing restrain must have been brought terrible pain in the secret heart. Probably it brought it all the more because he died young but it spared his grief found much not in tears or roses.

## MODERN!SMO

Arquivo Virtual da Geração de Orpheu

 $BNP/E3, 14B - 14^{r}$ 

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Transcrição

The Keeper of Sheep is both a series of extraordinary poems and a philosophical system; hence its strength, its unity and its power. The later poems, even allowing for the fact that they are mere fragments, are weak even in tone, in comparison with that great achievement. Exception must be made for the two love poems... But thereafter his *tone* suffers. It does not become garrulous or *+imitable+*, properly speaking, weak. But it loses its intellectual keenness, it becomes uncertain, even tentative. These Each fragment seems to have cost him an effort to write, and he seems to have run tired of things to want it {...}



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