## **MODERN!SMO**

Arquivo Virtual da Geração de Orpheu

 $BNP/E3, 14E - 81^{r}$ 

14E-81 The Heatespeare plays reveal about every where the master & handlag - generally maps prent as to inducional stars y paychely betweeten, unienally consumate in provide of concerning and diction - of data from the surces & for other hand. The form 1 Arta 5° roug remarkable for pupit more often than but the superimport pers of priving is profits upon a terret a compt I that speration, that so have the servet of a partite and only prove beau The, but larger than the depute plant. to care y Damatic constancy ever serves to have presuper that peace Nonhere is his discontente impotience and article ( arthur , constructione) big neve paripule and the presting on purcenailes dements, prefs sen ans an as follows rought for this operate. Theat perdulation to is 3 temperament, you not even the pychof: sugle low call have to arthut delice a perman he with at least me for of Aramati aunt The whole since is indiscipline and inadoptalle, harty carlos and

## Transcrição

The Shakespeare plays reveal almost everywhere the master's handling - generally magnificent as to individual strokes of psychological intuition, universally consummate in point of expression and diction - of data from other sources and from other hands. The fusion of data is rarely remarkable for perfection; more often than not the superimposed personality of genius is grafted upon a trunk so unfit for that operation, that we have the result of a parasite act only more beautiful, but larger than the [despoiled] plant.

No care of dramatic consistency ever seems to have preoccupied Shakespeare. Nowhere is are his characteristic impatience and artistic /(aesthetic, constructive) levity more painfully evident. He rec juxtaposes unreconciled elements, grafts new ones on old plants unfit for that operation. Great psychologist as he is by temperament, yet not even the a psychologic sample can call him to aesthetic obedience or persuade him into at least one form of dramatic unity.

The whole mind is in <code>/un</code> disciplined and <code>un/in</code> adaptable, hasty, careless and  $\{\dots\}$ 

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is no button. I take aver realist that the area of the sol ind the nutter's Thurstura contradito purpos the ser one time heary home had preat shops of hills and immertali Sh revere art, of the heart his laps heater simmer of The highly ports, because he is a new against hunned, spanet the prompty " I has prive. The second - weed hi this how "I material por and sees en spuit sice angleting the anter prese Ng & "Dericats" life. It is under to any hear much a Stampedenent is aloud, bear my a temper is this about a not. The yhere is fee of elens lengs of changes no lovi of pear ing 5 hos

## Transcrição

He is no Milton.

That the Sonnets, by what they say of the author's {...} for immortality, seem to prove the contrary, shall not deter us; having found, as we have, that we are examining a creature of moods and tumultuary contradictory purposes; who at one time may have had great hopes of building up on immortality by severe art, at the next caring nothing for his lapsed moment's dream.

He is the greatest sinner of the mighty poets, because he is a sinner against himself, against the possibilities of his genius. No neer-do-well in this world's material goods and acts ever spoilt more completely the central promise of a "dedicated" life.

It is useless to say that such a temperament is absurd, because such a temperament is his, absurd or not. The world is full of absurd temperaments, of characters with no logic, of great divisions between purpose and act, will and instinct, and of power and its collective use.

But such idolatry has paid just this religiosity, it has been so overrun by the tides of fan t and the floods of fanatism, that it is difficult to see clear and still more difficult to became illusion clearly seen.

Such tides (flows) of idolatry have swept away all (\*images), such of fanatism covered all land-marks that it became difficult to determine a real realm of the devil and the true relation of things upon it  $\{...\}$ 



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