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Arquivo Virtual da Geração de Orpheu

BNP/E3, $14^5 - 93^r$

all this of anser, depend on & is without in the patterns that The quinin I from of impelf is correct. "han to The can ting that it is usayment? ashint the no-wift I have to ware the report making , + and an will be harter in with Ring a deges the I are the consequent undaring of This. all the con themps (then his wo white any go 14 I had may a Junk a supposed dumittet, y the and h in hat for the line of works with a set follow the End to This: It much the to is the hunder of mits which to farabled amplet, I have at fitte there and the and mit me is his a tak when the contour man a the aichness Thenfor to full when the and finder expedient

Transcrição

All this, of course, depends on and is involved in the hypothesis that the opinion I form of myself is correct. Should the case being be that is exaggerated, I am the first to admit the noright I have to make the respect <code>/stand petitioner [by it] \ I</code> am making, and no one will be hastier in introducing a <code>+deemed+</code> request than I in the consequent undoing of this. All the case, therefore, (there being no objection on your part to the {...} itself) is whether the argument centers in whether the {...} held to persist any to acceptance is {...} or but have come whether by worn words <code>letters</code> patent from Olympus or {...}

If I had ready in a total work or a large work demonstrative or supposedly demonstrative, of these light abilities which I in all consensus and in chansons of void come to care be my portion, I would not, of course, put myself for the level of working divinity and with parallels on the {...} basis of that work to that of writing a letter such as this. It would be the grossest impertinence {...}. The fact is, however, that, put as is the number of works which, by /in/ parallel growing to cosmopolite, I hurry with artist's /poet's show us towards $\{...\}$, not one is in a state wherein the contour may be defined $\{...\}$ or the inner richness {...} by example extant. I have therefore to fall upon the only possible expedient of sounding to you as ambassadors of my {...}, to {...}, some 20 sonnets, where in which, though the total extant of my powers is contained by species, |it is not shrilled to unrepresentativeness |. The sonnets, which I have had presented are such as most, like a small fragment of a music gold encounter in quarts speak with humble completeness and {...}

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BNP/E3, $14^5 - 93^v$

2 . of the show of the arise. The aut them the count to all you angle A bituary aitie : 1 appen to 7 7m an int hinth there's in sugar recognize a a a All sopumies an australy time a to consister of the first in the In the grin this Putto him to it time to the anti-it of but to the endered or processing it it and to to from manpton; and the it 3 Mfintt wh Do - out within to theme wingther, I wangthe hig an themes. I do mark that the to a must a if The men to that a critic is new to the down the spirit if , or the -to-3 Regal at I have they go we and aff this his The work of a new part is callen receive with that anytan to the multimes there is indefine when two + the mitica

Transcrição

of the value of the mine.

I do not know the extent to which you may be a literary critic: I |suppose| that as you are not a professional or a trained one, you may not escape the {...}. I know, moreover, the difficulty there is in recognizing recognizing in an unknown poet {...}. All expressions are instantly trusted to casualness/ity/ of happiness /felicitousness/, imitative /a chance smallness of felicitousness/

Greatness being rare it is but human to refer to accept it upon anything less than evidence so |past-circumstanced| complete as to show inacceptance; consider thus it as difficult enough to {...} such evidence {...}, or to shame inacceptance, for inacceptance may even shame.

In the spirit of all this I do really throughout believe that my sonnets, are if made in a spirit anyway like to importance, will $\{...\}$

The more so that a critic is needed that can see beyond the utterance the spirit of the utterer; for, as the $\{...\}$ that the King of Portugal sent to Leo X, the Pope, gave and more ample proof of his worth but nevertheless no possible $\{...\}$ of his |power| $\{...\}$

The work of a new poet is seldom received with that acceptance proper to its {...}. Generally there is indifference, absolute and relative; less rarely sometimes there is meanness, from the mind sense of greatness and the sceptical {...} concerning greatness {...} as if critics are eternally on the {...} of some poetic confidence thinking played on their slackness of inattention.



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