

Notes on the Modernist Long Poem in the Writings of Fernando Pessoa's Heteronym Álvaro de Campos and T. S. Eliot

ABSTRACT: Starting from Edgar Allan Poe's assertion that there is no such thing as a long poem, several modernist poets discovered the lyrical potential of a new poetical form in which extension is possible if one follows an analogous principal to that in music: base the poem not on narration, but on a concert of images or emotions that pursue a new language, a language we could say begins with Mallarmé and resolves itself in modern poems of very diverse natures, such as T. S. Eliot's *The Waste Land* and *Four Quartets*, and *Ode marítima* by Fernando Pessoa's heteronym Álvaro de Campos.

The purpose of this reflection is to compare the way Eliot and Pessoa, representing differing contemporary literary traditions, created, each in his own way, the modernist long poem. The result, I hope, may enhance our understanding of this poetic manifestation, not as a national but as a cosmopolitan phenomenon, which may explain its success throughout the last century.

KEYWORDS: Álvaro de Campos, T. S. Eliot, modernist long poem

That is why Mallarmé, who is so complex and confused, is clearer than Bocage, than Tennyson, than Victor Hugo. Mallarmé unifies his complexity; he knows how long his poems must be and how the insane essence must be developed. He knows what method he must put in his madness.

—Fernando Pessoa

The modernist long poem is a poetical form that pursued unity in extension, not in the traditional manner—that is, subordination to a narrative or dramatic form—but in the lyrical sense of creating states of mind—emotions, sensations—that correspond to each other and are understood as a single form, as happens in music. In the following pages, I intend to briefly compare the way in which T. S.

Eliot and Fernando Pessoa, modernist poets from differing literary traditions—American English and Portuguese (with an English insight)—found their way to the definition and creation of what we now consider modernist long poems. The result, I hope, may enhance our understanding of this poetic manifestation.

Modernist long poems have been studied and may be understood in many different ways. For instance, M. L. Rosenthal and Sally Gall, in the 1980s, considered T. S. Eliot's poems *The Waste Land* and *Four Quartets* as modern poetic sequences: "a grouping of mainly lyric poems and passages, rarely uniform in pattern, which tend to interact as an organic whole."¹ I think this definition may be misleading, especially when comparing these poems with their counterparts at other latitudes, such as *Ode marítima* (1915) by Pessoa's heteronym poet Álvaro de Campos. I prefer to understand modernist long poems in a different way, more as Brian McHale understood them in his essay "Telling Stories Again: On the Replenishment of Narrative in the Postmodernist Long Poem." McHale shows us one of the most salient characteristics of the modernist poetic form, and points out the importance of Ezra Pound and the imagist group for its conformation: "If a prohibition on narrative did not, in fact, figure among Ezra Pound's 'A Few Don'ts by an Imagist' of 1913, it might as well have, so decisive was imagism's interdiction of narrative in poetry; and the image, as Joseph Riddel reminds us, 'remains the irreducible element of the modern long poem.'"² Further on, McHale mentions, "Modernism's legacy, then, amounts to a classic double bind: you must write long poems; but you must not narrate, hence, in effect, you must not write long poems. Out of this double bind have emerged the characteristic modernist and postmodernist non-narrative forms of the long poem."³

This interdiction of narrative did not happen only in English-speaking countries. In Spain, the well-known poet Federico García Lorca had encountered the origin of modern lyrical poems in Góngora's famous *Soledades*. García Lorca, calling Góngora the "father of modern lyricism," explains in a conference from 1926 that

Góngora tuvo un problema en su vida poética y lo resolvió. Hasta entonces, la empresa se tenía por irrealizable. Y es: hacer un gran poema lírico para oponerlo a los grandes poemas épicos que se cuentan por docenas. Pero ¿cómo mantener una tensión lírica pura durante largos escuadronados ver-

sos? ¿Y cómo hacerlo sin narración? Si le daba a la narración, a la anécdota, toda su importancia, se le convertiría en épico al menor descuido. Y si no narraba nada, el poema se rompía por mil partes sin unidad y sin sentido. Góngora elige entonces su narración y se cubre de metáforas. Ya es difícil encontrarla. Está transformada. La narración es como un esqueleto del poema envuelto en la carne magnífica de las imágenes. Todos los momentos tienen idéntica intensidad y valor plástico, y la anécdota no tiene ninguna importancia, pero da con su hilo invisible unidad al poema. Hace el gran poema lírico de proporciones nunca usadas . . . *Las Soledades*.

(Góngora had one problem in his poetic life and he resolved it. Until then, the task had been considered unattainable. That is: make a great lyrical poem to oppose it to the great epic poems which were counted by dozens. But how to maintain a pure lyrical tension during long squadrons of verse? And how to do it without narration? If he gave narration, anecdote, all the importance, it would turn into epic at any moment. And if he did not narrate at all the poem would split into a thousand pieces without unity or sense. Góngora then selects his narration and covers it with metaphors. Now it is difficult to find. It is transformed. The narration is like the skeleton of the poem wrapped in the magnificent flesh of the images. Every moment has equal intensity and plastic value, and the anecdote has no importance, but it gives, with its invisible thread, unity to the poem. He makes the great lyrical poem of never seen proportions . . . *The Soledades*.)⁴

In Portugal, Fernando Pessoa, in an early unpublished manuscript, an essay he was writing—but never completed—around 1912 on the major Portuguese epic poet Luís Vaz de Camões,⁵ gives us his account of the matter when he approaches a definition of lyricism: “Construir uma obra qualquer—seja qual fôr o seu caracter ou extensão—sobre um sentimento pessoal (e não propriamente concebido □ como artistico) é fazer obra lyrica.” (To construct any sort of work—whatever its character or extension—on a personal sentiment [and not properly conceived □ as artistic] is to make a lyrical work.)⁶ Pessoa remarks in this essay that Camões’s epic poem “*Os Lusíadas*” has a lyrical base, because, he argues, “A poesia epica baseia-se n’um poder de imaginação constructora, ao passo que a poesia dramatica se apoia na d’uma imaginação □, e a lyrica assenta em ser de uma imaginação egoistica, egocentrica, pessoal.” (Epical poetry is based on a power of imagination that constructs, whereas dramatic poetry rests on a □

imagination, and the lyric is based on being an egoistic, egocentric, personal imagination.)⁷ This is important to understand, because even when Pessoa may appear to contradict himself elsewhere, as will be apparent later, in this definition he refers to lyricism as something possible not only in a short composition, but also in compositions that involve extension.

Taking into consideration not only the comments just cited and his other prose writings on the matter, but the publication of his first long poems in 1915 (*Ode triunfal* ["Triumphal Ode"] and *Ode marítima* [Maritime Ode]), Pessoa in the personality of his heteronym Álvaro de Campos seems to have been working on the form of the long poem quite early—more or less at the same time that Ezra Pound may have started working on *The Cantos* and published his "Don'ts."⁸ Unfortunately, Pessoa's poems did not reach many readers at his time; it is unlikely that Eliot, or, for that matter, any well-known modernist poet in the world, had heard of them. Thus, the form did not have its origin in one specific place or language from which it may have extended to others, but instead it seems to have emerged simultaneously in different latitudes. Its origin, still, seems to have responded to a unique and cosmopolitan challenge made to poetry by the French symbolists, which is not directly linked to the poetic sequence as understood in an English poetic context.

I would like to start tracing the account of this challenge in Edgar Allan Poe's assertion: "I hold that a long poem does not exist. I maintain that the phrase, 'a long poem,' is simply a flat contradiction in terms."⁹ We know this is a common idea now, but I am still surprised to find, among the writings of the poets here brought to our attention, the same passage of Poe's prose discussed, perhaps in an—unconscious?—response to the challenge Poe hints at after explaining his own claim: "If, at any time, any very long poem were popular in reality, which I doubt, it is at least clear that no very long poem will ever be popular again."¹⁰

Eliot, in an essay written around 1948, referring to Poe's observation, reacts with these words: "Poe has a remarkable passage about the impossibility of writing a long poem—for a long poem, he holds, is at best a series of short poems strung together. What we have to bear in mind is that he himself was incapable of writing a long poem."¹¹ The context of this observation shows us something about the manner in which Eliot differed with Poe: "He could conceive only a poem which was a single simple effect: for him, the whole of a poem

had to be in one mood. Yet it is only in a poem of some length that a variety of moods can be expressed; for a variety of moods requires a number of different themes or subjects, related either in themselves or in the mind of the poet. These parts can form a whole which is more than the sum of the parts; a whole such that the pleasure we derive from the reading of any part is enhanced by the grasp of the whole."¹²

As a reaction to Poe's claim, Eliot defines the architecture of the modern long poem. We may complete this definition by adding some lines from Eliot's essay "The Music of Poetry," where the attention shifts—without abandoning Poe's claim—to music as a unifying element: "Just as, in a poem of any length, there must be transitions between passages of greater and less intensity, to give a rhythm of fluctuating emotion essential to the musical structure of the whole; and the passages of less intensity will be, in relation to the level on which the total poem operates, prosaic—so that, in the sense implied by that context, it may be said that no poet can write a poem of amplitude unless he is a master of the prosaic."¹³

Pessoa also commented on Poe's claim. In an early (c. 1915), unpublished fragment intended to be part of a preface to *An English Lyric Anthology* (Appendix I), Pessoa wrote, "When Edgar Allan Poe, cutting the garments of theory from the body of practice, wrote that a poem should be short, he spoke too much from his temperament to let his analysis be free to /qualify/ his critical statement. For if he had analyzed it, he would have qualified it. He would have easily seen that objectively the only species of poems that is of necessity short is the lyrical species; and, subjectively, that it was because he was exclusively a lyrical poet that he had betrayed his intellect into a generality when the whole man of him as poet so clearly lay revealed."¹⁴

Years later, around 1920, in one of his notes for an unfinished and posthumously published essay called "Erostratus," Pessoa recalls Poe's dictum again, announcing, "Our age is not that of long poems, for the sense of proportion and construction are the qualities that we have not got. Our age is the age of small poems, of short lyrics, of sonnets and of songs."¹⁵ The essay addresses the posthumous celebrity of literary works, and seems to openly agree with Poe. Why, then, would Pessoa have engaged in writing not one, but several long poems? At the moment when Pessoa hinted at the necessity of short lyrics, his famous long poems had already been written and published, or perhaps Pessoa changed his mind on this matter, or he had indeed created his heteronym Álvaro de Campos

with a different idea in mind. This personality had a very interesting perspective when venturing into the definitions of art. Consider, for instance, this document, published in 1936, but dating from much earlier. When Campos here refers to a symphonic poem, he seems to recognize not only the modernist long poem, but all hybrid art, so popular in our day:

Toda a arte é uma forma de literatura, porque tôda a arte é dizer qualquer coisa. Há duas formas de dizer—falar e estar calado. As artes que não são a literatura são as projecções de um silêncio expressivo. Há que procurar em toda a arte que não é a literatura a frase silenciosa que ela contém, ou o poema, ou o romance, ou o drama. Quando se diz “poema sinfónico” fala-se exactamente, e não de um modo translato e fácil. O caso parece menos simples para as artes visuais, mas, se nos prepararmos com a consideração de que linhas, planos, volumes, côres, juxta posições e contraposições, são fenómenos verbais dados sem palavras, ou antes por hieroglifos espirituais, compreenderemos como compreender as artes visuais, e, ainda que as não chegemos a compreender ainda, teremos, ao menos, já em nosso poder o livro que contém a cifra e a alma que pode conter a decifração. Tanto basta até chegar o resto.

(All art is a form of literature, because all art says something. There are two ways of saying something—to speak and to remain silent. The arts that are not literature are the projections of an expressive silence. It is necessary to look in all art that is not literature for the silent phrase it contains, or the poem, or the novel, or the drama. When one says “symphonic poem” one speaks exactly, and not in a figurative and easy way. The case seems less simple for the visual arts, but, if we prepare ourselves with the consideration that lines, surfaces, volumes, colours, juxtapositions and contrapositions are verbal phenomena given without words, or better even spiritual hieroglyphs, we will understand how to understand the visual arts, and, even if we still don’t understand them then, we will, at least, have in our power the book that has the cipher and the soul that may contain a key to decipher them. So much must do until the rest arrives.)¹⁶

However short or long, as he mentions in his essay “Erostratus,” Pessoa believed a poem should achieve something he attributed to Milton’s *Lycidas* when identifying the elements that may, so to say, redeem a poem: “There is a note of

immortality, a music of permanence subtly woven into the substance of some rhythms and the melodies of some poems. There is a rhythm of another speech in which the careful ear can detect the note of a god's confidence in his godship."¹⁷

As we have seen, both poets, in responding to Poe's words, defended and defined their own poetic practice: the incursion in the uncertain territory of the modern long poem, giving us a clue as to its origin.

A knowledge of French symbolist poetry is fundamental to understanding the conformation of modernist poetics. France represented the poetical vanguard and, as Eliot said, anyone interested in creating a style for himself, any young poet, was attracted to that scenario of innovation: "And at that stage [1908], Poe and Whitman had to be seen through French eyes."¹⁸

Eliot, who met Paul Valéry, wrote about Valéry's ideas and his poetry;¹⁹ for example, in "From Poe to Valéry," he indicates in what sense Poe's influence led Valéry to his particular consciousness of language. Eliot mentions in this essay that Baudelaire, Mallarmé, and Valéry "[r]epresent the beginning, the middle and the end of a particular tradition in poetry."²⁰ And, he continues, this tradition involves "[t]he development and descent of one particular theory of the nature of poetry through these three poets and it is a theory which takes its origin in the theory, still more than in the practice, of Edgar Poe."²¹ Every one of these poets, Eliot explains, was influenced by Poe, resulting in "[t]he most original development of the aesthetic verse made in that period as a whole."²² Eliot remarks that Poe, in his essays—especially "The Philosophy of Composition"—might have suggested to Valéry "[a] method and an occupation—that of observing himself write."²³ Eliot did not consider Poe a great poet, and this made him question what it was that these French poets found in Poe that escaped most English readers. His answer: something that was not there at all.

The high point in this genealogy, I want to emphasize, is Mallarmé's "Crise de vers."²⁴ Mallarmé, as he was introducing free verse, also had insights about the form in which such a verse may happen: a symphony. And it is also in music that Mallarmé found, as Baudelaire had before him,²⁵ the possibility of a new poetical syntax. Pessoa was well aware of Mallarmé's acute observation. We may note this, for instance, in another unpublished fragment written around 1912, where he states, "Our intellect is Greek, our sensibility modern. Our intellect is as old as Homer, in whose Unity we learn; our sensibility is of the same ages as our verses, which may be but a moment old. | That is why Mallarmé, who is

so complex and confused, is *clearer* than Bocage, than Tennyson, than Victor Hugo. Mallarmé unifies his complexity; he knows how long his poems must be and how the insane essence must be developed. He knows what method he must put in his madness. Neither Bocage, Tennyson nor Hugo—to take three examples—are aware of the existence of method, of self-Control, of □.”²⁶

What I want to stress is that just as Pessoa found in the French poets, Eliot found between Poe and Valéry a series of evolving ideas that would bring about the modern long poems, each in its precise moment and place.

A final note: Donald Davie, in his essay “Pound and Eliot: A Distinction,” remarks, “If Laforgue was the presiding genius of Eliot’s earlier poems, no figure presided more insistently over the later ones than Valéry, deliberately Mallarmé’s disciple, and like his master as much high-priest of symbolist theory as a writer of symbolist poems.”²⁷ And Davie continues:

We cannot but suppose, therefore, that it is Valéry, bringing with him the whole symbolist endeavour to make poetry approximate to music, who stands behind the title—*Four Quartets*—by which Eliot explicitly indicates a musical analogy for the work which crowns his maturity. And we shall not be surprised to find that ‘Burnt Norton,’ the first of the Quartets, is a poem very much à la Valéry—a poem in the first place about itself and about the writing of poetry, even (more narrowly) about poetry and music and the specifically close relation between these two arts among the others.²⁸

Pessoa’s *Ode marítima* also reveals a symphonic design,²⁹ and, even if it is not as pure an example as the *Four Quartets*, it also deals with literature, with the journey of writing. The difference may be understood to take into account that Pessoa’s relation to French Symbolism had two fronts, a friendly and an unfriendly one: Pessoa, like the French poets, searched for the unity, the oneness of the poem or book—as in Mallarmé; but on the other hand, Pessoa was completely against what he called the unreadable vagueness of the symbolists. Pessoa, with the voice of his heteronym Álvaro de Campos, would refer to Mallarmé: “Escrevia em versos rigorosamente ‘clássicos,’ tinha a mesma nebulosidade de sentido, compelindo o leitor a decifrar charadas sem conceito ao mesmo tempo que procurava senti-las.”³⁰ In the first lines of another of the many unfinished essays that Pessoa left behind, called “A Vigaria” (“The Swindle”), he remarks, “Acabo de não poder ler *La Jeune Parque* de Paul Valéry. Igual coisa me tem succe-

dido com outros versos d'este poeta, de sorte que a minha incompreensão não me foi novidade. Desejo, porém, para minha tranquilidade mental, analysar essa incompreensão. É o que vou fazer, de Mallarmé para cá, pois o poeta de nossos dias não é mais que a continuação idêntica do celebre symbolista." (I am just finished with not being able to read "The Young Fate" of Paul Valéry. The same thing has happened to me with other verses of this poet, in such a way that my incomprehension was no novelty. I wish, thus, on behalf of my mental tranquility, to analyze this incomprehension. And that is what I will do, from Mallarmé to the present day, because poets nowadays are nothing else than the identical continuation of the famous symbolist.)³¹ This double admiration and rejection may explain why his poetry participates in the musical innovations of the symbolist poets, but without exploiting symbolist syntax to the same degree that Eliot does.

T. S. Eliot and Fernando Pessoa, reading through the symbolist tradition that started with Poe and ended with Valéry, found inspiration for the form and content of their great poems, each of them molding, with their own personality, as Álvaro de Campos would have said,³² a style in the cosmopolitan spirit of their time: the modernist long poem.

Appendix I

Preface to *An English Lyric Anthology*

When Edgar Allan Poe, cutting the garments of theory from the body of practice, wrote that a poem should be short, he spoke too much from his temperament to let his analysis be free to /qualify/ his critical statement. For if he had analysed it, he would have qualified it. He would have easily seen that objectively the only species of poems that is of necessity short is the lyrical species;³³ and, subjectively, that it was because he was exclusively a lyrical poet that he had betrayed his intellect into a generality when the whole man of him as poet so clearly lay revealed.³⁴

Granted that all poetry is a direct product of the faculty called imagination, let us consider of what it is indirectly the product, that is to say, what inspirational faculties underlie the directly creative faculty of imagination. There are but two that can do so and a third resulting from the combination or interpenetration of these two. Those two are feeling and thought. /The combination of these is twofold: either feeling is thought or thought is felt before being imagined into verse./

Feeling to imagination: Shelley: Asia song.

Intellect to imagination: Anthero: sonetos.

Feeling thought—to im[agination]——Browning: Prospice—(?)

Thought feeling—to im[agination]³⁵——Tennyson: Higher Pantheism³⁶

Anthero does not, strictly speaking, feel what he thinks. He feels imaginatively what he thinks, which is a diff[eren]t thing. In the man who, properly speaking, *feels* what he thinks we find the thought merged in the feeling. In Anthero, on the contrary, the thought remains clear in the imagination (even if symbolic) garb. The garments of imagination lie close to the body of thought and give entirely its shape.

Although to feel what one thinks is not, to a strict analysis, the same as thinking what one feels, yet after passing through imagination into Verse, the effect becomes the same. Besides the man whose temperament is feeling his thoughts, or thinking his feelings, will in the first case, if he feels, think his feelings, in the mind, if he then feels his thoughts. The connection between feeling and thought is the essential basis: thus Tennyson thinks his feelings in such a poem as □, and feels his thoughts in such a poem as “The Higher Pantheism.” The result is more

Preface to An English Lyric Anthology.

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When Edgar Allan Poe, ~~feeling~~ ^{feeling} the ~~importance~~ ^{importance} of theory for the work of practice, wrote that a poem should be short, he spoke too much from his temperament & his ~~his~~ ^{his} analogy. To ~~be~~ ^{be} free to qualify his ~~entire~~ ^{entire} statement. In the last analysis, ~~it~~ ^{it} would be ~~justified~~ ^{justified}. It would have ~~been~~ ^{been} ~~more~~ ^{more} ~~correct~~ ^{correct} ~~to~~ ^{to} ~~say~~ ^{say} that the only ~~form~~ ^{form} of poem that ~~is~~ ^{is} of ~~value~~ ^{value} ~~is~~ ^{is} the ~~lyric~~ ^{lyric} species; ~~and~~ ^{and}, ~~subjected~~ ^{subjected}. As it has become he was ~~correct~~ ^{correct} & ~~lyric~~ ^{lyric} just that he had ~~been~~ ^{been} ~~led~~ ^{led} ~~into~~ ^{into} ~~a~~ ^a ~~general~~ ^{general} ~~idea~~ ^{idea} ~~that~~ ^{that} ~~is~~ ^{is} ~~the~~ ^{the} ~~only~~ ^{only} ~~form~~ ^{form} of ~~poem~~ ^{poem} as ~~being~~ ^{being} ~~reasonable~~ ^{reasonable}.

Granted that all poetry is ^{not} a product of the faculty called imagination, let us consider what is the ~~value~~ ^{value} of the ~~product~~ ^{product}, this is to say, what ^{special} ~~faculties~~ ^{faculties} can ~~do~~ ^{do} ~~the~~ ^{the} ~~mind~~ ^{mind} ~~create~~ ^{create} ~~of~~ ^{of} ~~imagination~~ ^{imagination}. There are but two that can do so and a third ~~method~~ ^{method} for the combination or interpenetration of them ~~two~~ ^{two}. One is ~~poetry~~ ^{poetry} - ~~poetry~~ ^{poetry}. The ~~combination~~ ^{combination} of them is ~~helpful~~ ^{helpful}: either ~~poetry~~ ^{poetry} ~~is~~ ^{is} ~~poetry~~ ^{poetry} ~~by~~ ^{by} ~~imagination~~ ^{imagination} ~~it~~ ^{it} ~~is~~ ^{is} ~~poetry~~ ^{poetry} ~~is~~ ^{is} ~~poetry~~ ^{poetry}.

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- Pessoa, "Preface to An English Lyric Anthology," 1, BNP/E3, 14^a-94^f.

Another does not, steadily speaking, find what he thinks
 the fully intelligible, what he thinks, what is a right
 thing. The man who, having thought, fully, will be that
 is find the right way in the fully. In fact, on
 the contrary, the right remains clear in the insight
 (one of insight) find. The fragments of insight he
 due to the way of things & in entering its course.

Although to feel that one thing is not, or a thing can
 be, the same is thinking what one feels, yet after
 being these insights into them, the right becomes the
 same. Towards the man who believes in feel his right,
 or that, his feel, will in the first one, if he
 like, think his feel, in them, if to them feel
 his right. The comments like feel a thought. In
 the essential basis: thus something thus his
 feel, in and a form as
 before is with a form as the right. Can't he
 himself: even a has to see, in the mental pro-
 cess mind, the spiritual form, or mental
 manifestations of the same things - one in which
 the nature of feel with that or after with feel
 is natural & true.

The highest kind of feel is that in which the
 is in purpose of feel, or when feel in right -
 spiritual power into insight & is of ~~the~~ break
 their with the same. The power of ~~the~~ of
 that it is, or in the ~~the~~ - ~~the~~ of the ~~the~~

"Preface to An English Lyric Anthology," 2, BNP/E3, 144-94^v.

or less the same, [because] the mental processes involved, though superficially diverse, are essentially manifestations of the same temperament—one in which the *conversion of feeling into thought or thought into feeling is natural and easy.

The highest kind of poetry is that in which there is no preparation for imagination; where feeling as thought spontaneously passes into imagination and so break their selves into verse. The process of conversion of thought into feeling or f[eeeling] into th[ought] indicates a slowness of the imagination faculty in assimilating the inspirational matter.

NOTES

Epigraph: Fernando Pessoa, *Apreciações literárias de Fernando Pessoa*, ed. Pauly Ellen Bothe (Lisbon: Imprensa Nacional–Casa da Moeda, 2013), 175.

1. M. L. Rosenthal and Sally M. Gall, *The Modern Poetic Sequence: The Genius of Modern Poetry* (New York: Oxford University Press, 1983), 9.

2. Brian McHale, “Telling Stories Again: On the Replenishment of Narrative in the Postmodernist Long Poem,” in *The Yearbook of English Studies* XXX (2000), 250. Riddel’s quote is from “A Somewhat Polemical Introduction: The Elliptical Poem,” *Genre* II (1978), 459–77 (476).

3. McHale, “Telling Stories Again,” 251.

4. Federico García Lorca, “La imagen poética de don Luis de Góngora” in *Prosa* (Madrid: Alianza Editorial, 1969), 121–22. All translations in this article, unless otherwise mentioned, are mine.

5. Several years later, Pessoa actually published a short article on Camões—*Diário de Lisboa* 3, 866 (Feb. 4, 1924), 3—but quite distant from the one he projected around 1912, and from which several manuscript fragments remain. See also Pauly Ellen Bothe’s article “A Superstição Camoneana,” *Pessoa Plural* 2 (Fall 2012), 271–80.

6. Fernando Pessoa, *Apreciações literárias*, 85.

7. *Ibid.*

8. Ezra Pound, *Literary Essays of Ezra Pound*, ed. with an intro. by T. S. Eliot (London: Faber & Faber, 1954). “A Few Don’ts by an Imagiste” was first published in March 1913, in *Poetry* I, 6, 200–206, a review edited by Harriet Monroe in Chicago.

9. Edgar A. Poe, “The Poetic Principle,” in *The Choice Works of Edgar Allan Poe: Poems, Stories, Essays*, intro. by Charles Baudelaire (London: Chatto & Windus, 1902), 642.

10. *Ibid.*

11. T. S. Eliot, “From Poe to Valéry,” in *To Criticize the Critic and other Writings* (New York: Farrar, Straus & Giroux, 1965), 34.

12. Ibid.
13. T. S. Eliot, "The Music of Poetry," in *On Poetry and Poets* (London: Faber & Faber, 1957), 32.
14. From Fernando Pessoa's legacy at the Portuguese National Library (BNP/E3, 14⁴-94). The word between slashes indicates doubt, and it was marked by Pessoa himself, who probably intended to change this word for some other one.
15. Fernando Pessoa, *Páginas de estética e de teoria e crítica literárias*, eds. Georg Rudolf Lind and Jacinto do Prado Coelho (Lisbon: Ática, 1967), 282. Manuscript, c. 1920.
16. Fernando Pessoa, "Um inédito de Álvaro de Campos" ["An Unpublished Document of Álvaro de Campos"], in *Presença* II, 48, dir. and eds. João Gaspar Simões, José Régio, and Casais Monteiro (July 1936, Coimbra), 3.
17. Fernando Pessoa, *Páginas de estética*, 283.
18. T. S. Eliot, *Inventions of the March Hare: Poems 1909-1917*, ed. Christopher Ricks (New York: Harcourt Brace, 1996), 388.
19. For a broader scope of what Eliot wrote on Valéry, see James Torrens, "T. S. Eliot and the Austere Poetics of Valéry," *Comparative Literature* XXIII, 1 (Winter 1971), 1-17.
20. Eliot, "From Poe to Valéry," 28.
21. Ibid.
22. Ibid., 29.
23. Ibid., 41.
24. "Le moderne des météores, la symphonie, au gré ou à l'insu du musicien approche la pensée; qui ne se réclame plus seulement de l'expression courante" ["The symphony, the modern meteor, which following or not the musicien approaches thought"]. Stéphane Mallarmé, *Divagations* (Geneva: Les Éditions du Mont-Blanc, 1943), 250.
25. Charles Baudelaire, "Richard Wagner et Tannhäuser à Paris," in *L'Art Romantique: Littérature et Musique*, ed. Lloyd James Austin (Paris: GF Flammarion, 1968), 267-93.
26. Fernando Pessoa, *Apreciações literárias*, 175.
27. Donald Davie, *Modernist Essays: Yeats, Pound, Eliot*, ed. with an intro. by Cliver Wilmer (London: Carcanet, 2004), 85.
28. Ibid.
29. "[E]sta ode se divide em andamentos, como as sinfonias" ["This ode is divided in movements, as symphonies are"]. António Coimbra Martins, "De Castilho a Pessoa: Achegas para uma poética histórica Portuguesa," *Bulletin des Etudes Portugaises* XXX (Institut Français du Portugal, 1969), 225-26.
30. "He wrote strictly in 'classical' verse, had the same nebulous sense, compelling the reader to decipher charades without concept at the same time as he tried to feel them." Fernando Pessoa, *Poemas completos de Alberto Caeiro*, ed. and annotated by Teresa Sobral Cunha (Lisbon: Presença, 1994), 272.

31. From Fernando Pessoa's legacy at the Portuguese National Library (BNP/E3, 14E-27').

32. "O limite que temos é a nossa própria personalidade; é o sermos nós e não a vida inteira." ["The limit we have is our own personality; it is our being ourselves and not the whole of life."] Pessoa, *Poemas completos de Alberto Caeiro*, 272.

33. the only species of poems that are [↑ is] of necessity short are [↑ is] the lyrical species.

34. when his <*len> whole man of [↑ the whole man of him as] poet so clearly lay revealed.

35. "(indistinguishable)" Cf. p. 76 (bottom center of facsimile).

36. "effect produced is the same." Cf. p. 76 (lower right margin of facsimile).

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