

**Chapter 1 : Lisbon - Rua do Carmo and Rua Garrett - The Green Guide Michelin**

*Centenary Pessoa (Aspects Of Portugal) ePub: A Centenary Pessoa (Aspects Of Portugal) If searching for a ebook A Centenary Pessoa (Aspects of Portugal) in pdf form, in that case you come on to the faithful site.*

There are too many of him. Yet we find him nowhere. This was, after all, a poet whose maxim was, "To pretend is to know oneself. They were not so much disguises as extensions and iterations of himself. Pessoa ventured in the opposite direction, using his heteronyms as a means of escape and claiming that within his mini-populace, he was the least "real" and compelling of the bunch. The others were constellations swirling around him. In the context of psychoanalysis, a split identity is seen as a wound that needs healing. Scott Fitzgerald wrote in his journals. Some things about him can be said for sure. He was born on June 13, , in Lisbon, Portugal, and spent his first seven years there. His surname means "person" in Portuguese. He was five when his father, the music critic Joaquim de Seabra Pessoa, died of tuberculosis. His paternal grandmother suffered from bouts of insanity and was in and out of mental hospitals for the last twelve years of her life. By that time, the precocious Pessoa could already read and write. He had produced what is believed to be his first poem in the summer of , when he was seven years old, in response to learning that the family would be moving to South Africa. The poem was called "To My Dear Mother": Here I am in Portugal, In the lands where I was born. However much I love them, I love you even more. He attended a primary school run by Irish and French nuns and became fluent in French and English. And at Durban High School he was a brilliant student. Clifford Geerds, a former classmate, recalled a boy who was morbid, as well as "meek and inoffensive and inclined to avoid association with his schoolfellows. His first pseudonyms were Charles Robert Anon, also known as C. Anon, and Alexander Search, for whom he printed calling cards. Then there was Jean Seul, who wrote only in French. Later, in recalling his childhood, Pessoa wrote that "[a]ny nostalgia I feel is literary. Real life was beside the point. He would never again leave the city. Though he dropped out after two years, he got a fine education on his own by sequestering himself in the National Library to read literature, history, religion, and philosophy. He began writing short stories, some of them under the name "David Merrick," as well as poems and essays, occasionally in Portuguese but more often in French and English. Pessoa, who had very poor vision and wore glasses, lived with relatives or in rented rooms, chain-smoking, reading, writing, and earning a modest salary as a translator for firms that conducted business abroad. Later he worked as a bookkeeper. He had few friends. In , at the age of twenty-two, he admitted that "[t]he whole constitution of my spirit is one of hesitancy and doubt. Nothing is or can be positive to me; all things oscillate round me, and I with them, an uncertainty unto myself. But then my happiness consists in that too. Rather than being distressing, this notion of endless expansiveness offered tremendous comfort. I am a nomadic wanderer through my consciousness. He insisted that they were separate from him. In Pessoa country, unification was not possible or even desired. He was a breeder of beings, and always in pursuit of another. A pseudonymic work is, except for the name with which it is signed, the work of an author writing as himself; a heteronymic work is by an author writing outside his own personality: Pessoa led a timid and introspective life, yet he was no hermit. Nor did he attempt to hide his heteronymsâ€”he was quite transparent about the fact of their separate existence. Unlike many pseudonymous authors, Pessoa seems not to be secretive but the opposite: This was a private matter. In his writings, Pessoa went so far as to analyze the genesis of his heteronyms; he understood that readers would be curious. He suggested that the identities derived from "an aspect of hysteria that exists within me," and diagnosed himself as either "simply a hysteric" or a "neurasthenic hysteric," but leaned toward the latter. Also, he noted, "The self-division of the I is a common phenomenon in cases of masturbation. Was this the result of talent or sickness? He stopped short of calling himself crazy. Perhaps he recognized that being sound enough to produce his work was what mattered most. If they occasionally happened to express his ideas, so be it; but he said this was not calculation on his part, only chance. Although he acknowledged the strangeness of all this, he felt it was not for him to judge whether these heteronyms actually did or did not exist. Further, he said that he agreed with some of the theories expressed by his heteronyms but disagreed with others. Still, they coexisted peacefully enough. He

was not artist but amanuensis, nothing more. Although socially ill at ease, Pessoa enjoyed meeting acquaintances in coffeehouses and restaurants, keeping tight control over his interactions. One scholar noted that those who knew Pessoa described him as cordial, if inscrutable: But this role was also that of a heteronym, which saved him from intimacy with anyone while allowing him to take a modest part in the normal feast of daily life. He once wrote that he wanted to be loved, but never to love: I was only content with activity just enough to stimulate me, not to let myself be forgotten. At first it was ridiculed, but soon the publication won respect, and the criticism that appeared in *Orpheu* became highly influential. Only a few issues were released before it folded, yet within this group of intellectuals, Pessoa found a strong sense of kinship. He went on to associate with other literary journals both as editor and writer, publish chapbooks, issue a political manifesto called *O Interregno*, and start a press called *Olisipo*, which failed. For a London editor, he translated into English three hundred Portuguese proverbs. Literary activity constituted his "real" life, but he paid the bills with his dreary day job, working as a clerk. He had this dull occupation in common with fellow toiling authors Herman Melville, Franz Kafka, and Constantine Cavafy. He wrote and wrote in the daytime when he could, or else at night, and usually while standing up. On March 18, 1915, he had a kind of breakthrough: Forgive the absurdity of the sentence: In me there appeared my master. He had "no profession or any sort of education," was of medium height, pale, with blue eyes, and died consumptive. Once, Pessoa spoke in an "interview" of his humble accomplishments: He was tall, Pessoa noted "1. Pessoa explained that Reis "is a Latinist by virtue of school training and a semi-Hellenist by virtue of his own efforts. These men formed a "dramatic ensemble," and Campos even claimed that Pessoa did not exist. Because he never had children of his own, Pessoa was father to his heteronyms, and they were quite a handful: Raphael Baldaya was an astrologer. They also collaborated on projects Crosse worked with his brother, I. He was an eccentric man. He smoked eighty cigarettes daily and drank a lot. He hated having his photograph taken. He never arrived on time for an appointment, always showing up too early or too late. He had terrible posture. He was very interested in the occult. He dressed formally, with a bow tie and homburg hat. Obsessed with horoscopes, he considered making his living as an astrologer. He produced horoscopes for himself, his acquaintances, and even his heteronyms. Although he enjoyed reading plays, he almost always found them flawed. She eventually married, and died in 1935. He declared his love for her one day with lines taken from *Hamlet*, and then kissed her, she recalled, "like a madman. He did not appear or write for several days because, as he said, there was something wrong with his head and he wanted to go to the insane asylum. What do you get out of it besides the dubious pleasure of making fun of me? Ultimately, the author remains, like his work, "vastly unfinished, hopelessly unstructured, and practically unknown," as the scholar and translator Richard Zenith has written. The Portuguese writer formed a Corporation of One, of which he was CEO and every employee from the top of the ladder to the bottom rung. They were born to save him from this life that he felt ill-equipped to live, or that offended his aesthetic and moral sensibilities, or that simply bored him. Yet de Sena pointed out that although the alter egos of modernists such as Gide, Joyce, and Eliot produced masterpieces, they never went to the extremes that Pessoa did. He annihilated himself in the name of artistic creation. I multiplied myself, by introspection—I am other even in my way of being.

## Chapter 2 : Fernando Pessoa (poet) - Portugal - Poetry International

*This handsomely illustrated centenary tribute offers representative extracts from Pessoa's prose together with criticism, profiles, and documents. There are critics, notably in France, who hold it to be a key work, an archipelago yet to be discovered.*

You can find useful information below about these notable Portuguese writers, such as when they were born and where their place of birth was. This list answers the questions, "Which famous authors are from Portugal? Born of a bourgeois family, Ary dos Santos He first began making films in , when he and some friends Deeply in love with Portugal, he was an expert, critic and His works, some of which can be seen as allegories, commonly present Zola considered him to be far His mastery of verse has been compared to that of Shakespeare, Vondel, Homer, Virgil and He has been named as a contender for the Nobel Prize in Literature. He wrote poetry, short stories, theater and a 16 volume diary. From and , she was Director of the daily O Primeiro de Janeiro. From to , she was director of the Teatro Nacional D. Cardozo is remembered for his significant As Francisco Lopes Santos he is likely to He is considered to be the introducer of His writing is considered original His most famous work is a pastoral prose romance, the Diana. Considered the chief dramatist of Portugal he is sometimes called the One of the most famous Neoclassic colonial Brazilian writers, he was also the ouvidor and the ombudsman of the city of He was the first European to reach India by sea, linking Europe and Asia for the first time by ocean route, as well as the He is internationally known as Alvaro Siza. At age 12, he immigrated to Brazil, where his work at a rubber plantation for the next four years would be the He won the Portuguese presidential election on 22 January and was re-elected on 23 January His Council of Ministers briefly

### Chapter 3 : Fernando Pessoa Facts

*A Centenary Pessoa (Aspects of Portugal) [Fernando Pessoa, Bernard McGurk, Maria Manuel Lisboa, Richard Zenith, Keith Bosley, Octavio Paz] on calendrierdelascience.com \*FREE\* shipping on qualifying offers.*

Saturday 1 July It is sometimes said that the four greatest Portuguese poets of modern times are Fernando Pessoa. Not only were their styles different; they thought differently, they had different religious and political views, different aesthetic sensibilities, different social temperaments. And each produced a large body of poetry. Fernando Pessoa and his retinue of writerly alter egos was a hard act to follow. During the rest of the twentieth century, Portuguese poets almost inevitably found themselves being influenced by him – either positively, by knowingly or unknowingly incorporating aspects of his multifaceted work into their own poetry; or negatively, by going out of their way not to be influenced by him and his heteronyms. Anxiety of influence ran high, and there was also the anxiety of comparison. Some claimed that Pessoa stole the whole show, leaving little room for other Portuguese poets to be known and appreciated. Pessoa published relatively little, and almost nothing in book form, so that his work only began to become well known in the 1950s, when the first large-scale edition of his works was issued. At that point Pessoa became a massive poetic presence in Portugal and in Brazil. It was not until the 1970s, however, with the publication of the *Livro de Desassossego* *The Book of Disquiet* – his most stunning prose work – that the poet of many masks began to be widely translated and appreciated in the rest of the world. Did foreign publishers, caught up in Pessoa mania, neglect other Portuguese poets, leaving them to languish in the shade? Pessoa began a publishing wave, and soon other Portuguese writers saw their works being translated into French, German, Spanish, Italian and other languages. Many other translations are available on line. At one site [ [http: A Brazilian site \[ \[http: To see facsimile images of some original manuscripts, visit the site dedicated to his archives \\[ \\[http: Speaking of heteronyms, please note that we have included a separate page telling more about them and the horoscope charts Pessoa devised for his three most important heteronyms. For a biographical sketch of Fernando Pessoa himself, see the link below. You can find another video clip on their webpage. He also self-published several chapbooks of his English poetry. The posthumous editions are far too numerous to list, and the quality is uneven. Early editions, in particular, were marred by erroneous transcriptions. Maria Aliete Galhoz, Fernando Cabral Martins, Silva, Freitas and Dine, \\\*Poesia\\\*, Alberto Caeiro, eds. Fernando Cabral Martins and Richard Zenith. Teresa Rita Lopes, \\\*Poesia\\\*, Ricardo Reis, ed. Manuela Parreira da Silva. Most of the same volumes are published in Brazil by Companhia das Letras. Translations These are even more numerous than editions in Portuguese, and new translations are constantly coming out.\\]\\(http://www.fernandopessoa.org/\\)\]\(http://www.fernandopessoa.org/\)](http://www.fernandopessoa.org/)

**Chapter 4 : Exhibition of the centenary of the opening of the Ports of Brazil - Wikipedia**

*This collection of the work of Fernando Pessoa () answers that question. It is an essential introduction to the work of one of the most original European poets of the twentieth century. It is an essential introduction to the work of one of the most original European poets of the twentieth century.*

Born , in Lisbon, Portugal; died of hepatitis, , in Portugal. Commercial translator, ; cofounder of Orpheu, Portugal Fururista, and Presenca literary journals; poet; literary critic. Queen Victoria English essay prize, South Africa. Os ideaes da theosophia, A. Teixeira Lisbon, Portugal , Antinous poetry , English Poems, three volumes, Mensagem poetry , Defeza e justificacao da dictadura militar em Portugal, C. Lisbon, Portugal , Obras completas de Fernando Pessoa poetry, criticism, essays, and philosophy , eleven volumes, Paginas de doutrina estetica, Editorial Inquetrito Lisbon, Portugal , Apresiasioes literarias, Editorial Cultura Portugal , Analise da vida mental Portuguesa, Editorial Cultura Portugal , Cronicas intemporais; selecctao e comentarios de petrus, Editora Parnaso Portugal , Regresso ao sebastianismo, Editora Parnaso Portugal , Obras completas, Atica Lisbon, Portugal , Ensaaios politicos; ideias para a reforma da politica Portuguesa, Edicoes Acropole Portugal , Os ineditos de Fernando Pessoa e os criterios do Dr. Poesia, Agir Rio de Janeiro , Brazil , Paginas intimas e de auto-interpretacao, Edicoes Atica Lisbon, Portugal , Poesie â€¦ cronistoria della vita e delle opere, versione, Lerici Milan, Italy , Sixty Portuguese Poems, introduction, selection, English translation, and notes by F. By Weight of Reason: Poems and Translations, translated by J. Green, Aquila Solihul , Obras em prosa, J. Aguilar Rio de Janeiro , Brazil , The Tobacconist, translated by J. Green, Phaethon Press Breakish, Scotland , Poesias coligidas, quadras ao gosto popular, novas poesias ineditas, J. Aguilar Rio de Janeiro, Brazil , Stations of the Cross , translated by J. Green, Aquila Breakish, Scotland , Da Republica , Atica Lisbon, Portugal , Fernando Pessoa e aliteratura de ficcao, Novaera Lisbon, Portugal , Quadras ao gosto popular, Atica Lisbon, Portugal , Poemas dramaticos, poemas ingleses, poemas franceses, poemas traduzidos, Editora Nova Fronteira Rio de Janeiro, Brazil , Thirty-five poemas de Fernando Pessoa em Latim, S. Belkior Lisbon, Portugal , Fernando Pessoa e a filosofia hermetica: Centeno, Editorial Presenca Lisbon, Portugal , Poesia de Fernando Pessoa, Thesaurus Brazil , The Surprise of Being: Fernando Pessoa, o comercio e a publicidade: Cancoes de Fernando Pessoa: Biblioteca Nacional Lisbon, Portugal , O privilegio dos caminhos, Rolim Lisbon, Portugal , Mensagem e outros poemas afins: Um seculo de Pessoa: Homenagem a Fernando Pessoa, Fundacao Eng. Antonio de Almeida Porto, Portugal , As multiplas faces de Fernando Pessoa, selected and with notes by Celia A. Pessoa inedito, Livros Horizonte Lisbon, Portugal , Poesias de Alvaro de Campos: Fernando Pessoa, poeta-tradutor de poetas: The Book of Disquietude: Mascaras y paradojas, Edhasa Barcelona, Spain , Edicao critica de Fernando Pessoa. Nacional-Casa da Moeda Lisbon, Portugal , Notas para a recordacao do meu mestre caeiro, organized and presented by Teresa Rita Campos, Editorial Estampa Lisbon, Portugal , Mellen Press Lewiston, NY , A Little Larger than the Entire Universe: Considered the greatest name in Portuguese poetry since the sixteenth-century poet Vaz de Camoes, Fernando Pessoa has often been described as the quintessential modernist, an artist whose work addresses the principal philosophical, psychological, and spiritual questions of the twentieth century. As Gabriel Josipovici wrote in his Lessons of Modernism, Pessoa is among the few truly representative poets of our time: Constantin Cavafy, Franz Kafka , T. His father, who was a music critic, died when the future poet was five, and a year later his mother married the Portuguese consul to South Africa. Educated in South Africa, Pessoa excelled in English, winning the Queen Victoria essay prize in competition with nine hundred other students. At the age of fifteen he was composing English sonnets in the style of Shakespeare; these poems were later collected and published as Thirty-five Sonnets Returning to Portugal in , Pessoa briefly attended the University of Lisbon, eventually securing an office job as a commercial translator, an occupation in which he remained for the rest of his life. He did continue to write poetry, but it was not until that Pessoa began composing poems in Portuguese. By Pessoa was well known as a modernist poet and critic in Lisbon, gaining renown as one of the founders of Orpheu and Presenca, highly influential literary journals. In order to explore these related themes in the most comprehensive manner, he invented a variety of literary alter egos, each with a different world view. Pessoa

termed these persons heteronyms, in contrast to the usual designation of "pseudonym. In essence, Pessoa tried to consider each aspect of his personality as an independent entity. In his poetry, this fragmentation of self is evoked by the frequent use of mask symbolism. Acutely aware of the many associations brought forth by his name, the poet occasionally created puns on the word "pessoa," which in Portuguese means both "person" and "nobody. Pessoa effected this remarkable mind-split not in an effort to accommodate an exuberant personality, but to achieve supreme artifice, ironic distance, and complete depersonalization," observed Odile Cisneros in *Harvard Review*. Why did Pessoa divide himself in such a way? The excitement engendered by his novel procedure may be part of the answer, but obviously his own volatile personality created the main pressure," commented David H. He eschews identity for multi-personality, and in the chorus of voices, he admits to none," commented Gregg Miller in *the Stranger*. Despite the many difficulties and confusions inherent in balancing and assessing the seventy-two heteronyms and aliases wielded by Pessoa, today the poet "remains as he was during his lifetime: The first heteronym Pessoa created was Alberto Caeiro, whose philosophical views are those of a pagan materialist and whose poetic style is free verse. When writing as Caeiro, Pessoa repudiates all forms of supernaturalism and celebrates a natural existence in which appearances are accepted at face value. In "Guardador de Rebanhos" "The Keeper of the Flock" , for example, Caeiro praises the senses as the only legitimate basis for knowledge, proclaiming: And I wrote thirty or so poems at a stroke in a kind of ecstatic trance, the nature of which I will not be able to define to you. It was the day of triumph in my life and I shall never succeed in living another like that. Forgive me for the absurdity of the following sentence: But, whereas Pessoa assumed the role of a naive pastoral poet when he wrote as Caeiro, Reis is a sophisticated and world-weary fatalist who composes poems in fixed forms rather than free verse. Pessoa adopts another philosophical perspective when he takes on the role of the modernist poet Alvaro de Campos, another heteronym. In the exclamatory free verse Pessoa wrote as Campos, critics have observed two contrary impulses. The first, seen in such poems as "Ode triunfal" "Triumphal Ode" and "Ode maritima" "Maritime Ode" , conveys a feverish desire to be everything and everyone, declaring that "in every corner of my soul stands an altar to a different god. In "Tabacaria" "Tobacco Shop" , for example, Campos is pictured alone in his room, questioning his own existence: In the letter to Casais Monteiro, Pessoa described his relation to the heteronyms through which he wrote: I established it all in patterns of reality. I graded the influences, was aware of their friendships, heard within me the discussions and the differing of judgments and in all this it seemed to me that it was I, creator of everything, who had the least to do with it all. It seemed that everything took place independently of me; and it seems that this is still taking place in the very same way. If one day I am able to publish the aesthetic discussion between Ricardo Reis and Alvaro de Campos, you will see how much they differ from each other and how I am nothing in this matter. Intrigued by esoteric learning and spiritual traditions, Pessoa nevertheless remained uncommitted to any specific doctrine.

Chapter 5 : World War I: The Centenary Collection - Volume 2 - DVD - NEW Region 4 | eBay

*This is a collection of poetry and prose by the Portuguese writer Fernando Pessoa. The poems are written as if by four different people, complete with their own styles and biographies.*

June 13, in Lisbon, Portugal The critic Harold Bloom has referred to him in the book *The Western Canon* as the most representative poet of the 20th century, along with Pablo Neruda. He was trilingual in Portuguese, English, and in French. The following year, on 2 January, his younger brother Jorge, aged only one, also died. The young Pessoa received his early education at St. He moved to Durban High School in April, becoming fluent in English and developing an appreciation for English literature. While preparing to enter university, he also attended the Durban Commercial School during one year, in the evening shift. Meanwhile he started writing short stories in English, some under the name of David Merrick, many of which he left unfinished. At the age of sixteen, *The Natal Mercury* July 6, edition published his poem "Hillier did first usurp the realms of rhyme Ten years after his arrival, he sailed for Lisbon via the Suez Canal on board the "Herzog", leaving Durban for good at the age of seventeen. After a period of illness, and two years of poor results, a student strike put an end to his studies and in August, he started working at R. His grandmother died in September and left him a small inheritance that he spent on setting up his own publishing house, the *Empresa Ibis*. The venture was not a success and closed down in The Ibis, a sacred bird in the Ancient Egypt would remain an important symbolic reference for him. Upon his return to Lisbon, Pessoa began to complement his British education with Portuguese culture, as an autodidact. The Republican Revolution of and associated patriotic atmosphere was certainly of major importance in the formation of the writer. His stepuncle Henrique dos Santos Rosa, a retired general and poet, introduced the young Pessoa to Portuguese poetry, notably the Romantics and Symbolists of 19th century. The third issue of *Orpheu* was lost during many years and it was finally recovered and published in Pessoa also founded the literary review *Athena* " , which published the heteronym Ricardo Reis. From to , when his family returned from Pretoria after the death of his stepfather, he lived in fifteen different places around the city, moving from a rented room to another according to his financial troubles and the troubles of the young Portuguese Republic. This character was supposedly an accountant, working at an office in Douradores Street, where Vasques was the boss, and living in the same downtown street, a world that Pessoa knew quite well due to his long career as free lance correspondence translator. In *The Book of Disquiet*, Bernardo Soares describes some of those typical places and its "atmosphere". Pessoa was a frequent customer at *Martinho da Arcada*, a centennial coffee house downtown, almost an "office" for his private business and literary concerns, where he used to meet friends in the s. He also frequented other coffee shops, bars and restaurants, a number of which no longer exist. The statue of Fernando Pessoa above can be seen outside A Brasileira, one of the preferred places of the young writers and artists of the group of orpheu during the s. Eliot, among many other writers. During World War I, Pessoa wrote to a number of British publishers in order to print his collection of English verse *The Mad Fiddler* unpublished during his lifetime , but it was refused. However, in , the prestigious literary review *Athenaeum* included one of those poems. Since the British publication failed, in Pessoa published in Lisbon two slim volumes of English verse: *Antinous* and *35 Sonnets* , received by the British literary press without enthusiasm. Along with two associates, he founded another publishing house, *Olisipo*, which published in a further two English poetry volumes: He also translated into Portuguese a number of esoteric books by leading Theosophists such as C. Pessoa was influenced by occultism and developed an interest on spiritism and astrology. He was an amateur astrologue, elaborating astral charts for friends and even for himself and the heteronyms. His interest in occultism led Pessoa to correspond with Aleister Crowley. Later he helped Crowley plan an elaborate fake suicide when he visited Portugal in nthposition online magazine: *The magical world of Fernando Pessoa*. He was an outspoken elitist, anti-democratic, and aligned himself against communism, socialism, and Catholicism. He supported the military coups of and , and wrote a pamphlet in initially supportive of the Salazar dictatorship, but by the mids, Pessoa had become disenchanted with the regime. Pessoa died of cirrhosis in , at the age of forty-seven, with only one book published in Portuguese:

However, he left a lifetime of unpublished and unfinished work over 25, pages manuscript and typed that have been housed in the Portuguese National Library since The heavy burden of editing this huge work is still in progress. Other childhood heteronyms included Dr. Translator Richard Zenith notes that Pessoa eventually established at least seventy-two heteronyms. According to Pessoa himself, there were three main heteronyms: The heteronyms possess distinct biographies, temperaments, philosophies, appearances and writing styles. Ricardo Reis, after an abstract meditation, which suddenly takes concrete shape in an ode. His prose is the same as mine, except for certain formal restraint that reason imposes on my own writing, and his Portuguese is exactly the same "whereas Caeiro writes bad Portuguese, Campos writes it reasonably well but with mistakes such as "me myself" instead of "I myself", etc.. George Steiner on Fernando Pessoa: He is a man magnificently at home in nature, a virtuoso of pre-Christian innocence, almost a Portuguese teacher of Zen. Reis is a stoic Horatian, a pagan believer in fate, a player with classical myths less original than Caeiro, but more representative of modern symbolism. De Campos emerges as a Whitmanesque futurist, a dreamer in drunkenness, the Dionysian singer of what is oceanic and windswept in Lisbon. He sees things with the eyes only, not with the mind. He does not let any thoughts arise when he looks at a flower The stupendous fact about Caeiro is that out of this sentiment, or rather, absence of sentiment, he makes poetry. What this means, and what makes Caeiro such an original poet is the way he apprehends existence. He does not question anything whatsoever; he calmly accepts the world as it is. He is free of metaphysical entanglements. Central to his world-view is the idea that in the world around us, all is surface: He manages thus to free himself from the anxieties that batter his peers; for Caeiro, things simply exist and we have no right to credit them with more than that. Our unhappiness, he tells us, springs from our unwillingness to limit our horizons. As such, Caeiro attains happiness by not questioning, and by thus avoiding doubts and uncertainties. He apprehends reality solely through his eyes, through his senses. What he teaches us is that if we want to be happy we ought to do the same. Octavio Paz called him the innocent poet. Paz made a shrewd remark on the heteronyms: In each are particles of negation or unreality. Reis believes in form, Campos in sensation, Pessoa in symbols. Poetry before Caeiro was essentially interpretative; what poets did was to offer an interpretation of their perceived surroundings; Caeiro does not do this. Instead, he attempts to communicate his senses, and his feelings, without any interpretation whatsoever. Caeiro attempts to approach Nature from a qualitatively different mode of apprehension; that of simply perceiving an approach akin to phenomenological approaches to philosophy. Poets before him would make use of intricate metaphors to describe what was before them; not so Caeiro: Caeiro sought a direct experience of the objects before him. As such it is not surprising to find that Caeiro has been called an anti-intellectual, anti-Romantic, anti-subjectivist, anti-metaphysical He is in this sense very unlike his creator Fernando Pessoa: Pessoa was besieged by metaphysical uncertainties; these were, to a large extent, the cause of his unhappiness; not so Caeiro: Things, for him, simply Caeiro represents a primal vision of reality, of things. He is the pagan incarnate. Indeed Caeiro was not simply a pagan but paganism itself. The critic Jane M. Sheets sees the insurgence of Caeiro By means of this artless yet affirmative anti-poet, Caeiro, a short-lived but vital member of his coterie, Pessoa acquired the base of an experienced and universal poetic vision. Ricardo Reis Reis sums up his philosophy of life in his own words, admonishing: He is a modern pagan who urges one to seize the day and accept fate with tranquility. Believing in the Greek gods, yet living in a Christian Europe, Reis feels that his spiritual life is limited, and true happiness cannot be attained. This, added to his belief in Fate as a driving force for all that exists, as such disregarding freedom, leads to his epicureanist philosophy, which entails the avoidance of pain, defending that man should seek tranquility and calm above all else, avoiding emotional extremes. As a result, his mood and principles varied between violent, dynamic exultation, as he fervently wishes to experience the entirety of the universe in himself, in all manners possible a particularly distinctive trait in this state being his futuristic leanings, including the expression of great enthusiasm as to the meaning of city life and its components and a state of nostalgic melancholy, where life is viewed as, essentially, empty. Wanting to be everything, and inevitably failing, he despairs. Unlike Caeiro, who asks nothing of life, he asks too much. Be what I think? But I think of being so many things! Like Caeiro, Reis and Campos Lines crop up in his poems that may as well be ascribed to Campos or Caeiro. It is useful to keep this in mind as we read this exposition. It takes on intellectual issues, and it is marked by

concern with dreams, the imagination and mystery. Pessoa-himself has been described as indecisive and doubt plagued, as restless. Like Campos he can be melancholic, weary, resigned. His is more than simple boredom:

### Chapter 6 : Fernando Pessoa & His Heteronyms - Poetry Society of America

*This volume includes a selection of Pessoa's poems and prose, a photo-biography, critical comment and two posthumous "interviews".*

### Chapter 7 : Famous Portuguese Authors | List of Popular Writers From Portugal

*With Fernando Pessoa () we get at least four writers for the price of one, and A Centenary Pessoa includes a broader selection of his poems than has previously appeared in English, and a hundred pages of his prose, much of it originally written in English.*

### Chapter 8 : Carcanet Press - A Centenary Pessoa

*A Centenary Pessoa (Aspects of Portugal S.) Pre-Owned. \$ Buy It Now. Free Shipping. 1 brand new from \$ SPONSORED.*

### Chapter 9 : Fernando Pessoa | Portuguese poet | calendrierdelascience.com

*Fernando Pessoa, in full Fernando Ant3nio Nogueira Pessoa, (born June 13, , Lisbon, Port.â€”died Nov. 30, , Lisbon), one of the greatest Portuguese poets, whose Modernist work gave Portuguese literature European significance.*