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AS ROSAS amo dos jardins de Adônis
Essas volucres amo, Lidia, rosas
 Que em o dia em que nascem,
 Em esse dia morrem.
A luz para elas é eterna, porque
Nascem nascido já o sol e acabam
 Antes que Apolo deixe
 O seu curso visível.
Assim façamos nossa vida um dia,
Inscientes, Lidia, voluntariamente
 Que há noite antes e após
 O pouco que duramos.

(Ricardo Reis [321]. In: Fernando Pessoa, *OP*, 1969:259)

ROSES I love born in Adonis' gardens
These, Lydia, volucres I love them roses,
 Which on that day they bud,
 On the same day they die.
For them eternal light remains because
They blossom bloomed the sun, and then they fade
 Before Apollo leaves
 His visible journey.
So let us make our lives only one day,
Ignoring, Lydia, voluntarily
 The night before and after
 The little we endure.

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1. THE DYNAMIC-CONTEXTUAL METHOD

Through the contextual approach (Slama-Cazacu, 1984), we try to restore the speech chain that ties the writer (poet or novelist) to the receiver (the absent reader) both in different spaces and times. We try to unveil the moment or moments of the birth of text when past experiences directly lived by the author (see the role of these data in Prado Coelho, 1963:285-290) are mixed with the voices of other authors read by him and which are the starting factors of the text. Finally, we try to understand the different interpretations given by readers whose cognitive schemata were fed by other cosmovisions and to investigate why, nevertheless, the link still remains possible.

The text is there, between these two poles (author and reader) and the analyst tries to enrich it heuristically.

Through the contextual approach, the analysis is not confined to the text itself as a unit¹, but goes beyond it, taking into consideration the total production of the author articulated with its historical and literary backgrounds. Psychological factors elucidated by the author's biography are also studied.

2. PALIMPSEST

Since FP was a singular poet who created characters, themselves different poets (the heteronyms), the first question to solve is: who is the "author" to be analysed, FP himself or the heteronym?

This difficulty is increased since FP, being a coherent modernist poet, never reveals himself through his poems: he reaches and obtains an absolute objectivity, a depersonalization; he hides himself behind masks, behind personae.

The goal of the poet is not to tell his own feelings as the romantics did; so he creates other poets (the heteronyms) with different and sometimes opposite aesthetic conceptions and styles.

There are many possible interpretations to this literary phenomenon. Two of them were pointed out by FP himself. We will add a third one and suggest a fourth. The third interpretation goes back to the aesthetic ideas of FP, called neopaganism, which will be extensively developed when examining the ode "Roses I love born in Adonis gardens" (from now on referred to as "Roses"). FP's engagement to occultism will also be analyzed.

The first interpretation, maybe the most interesting, is the aesthetic one²; it is developed in many passages of PF (for instance FP, 1974:274-5), and is basically derived from the fact that FP had considered the highest stage of the literary expression, absolute objectivity: the characters become autonomous, thus surpassing the dramatic genre³.

The second interpretation is psychological and has also been alluded to in many passages by FP, among which the most famous is a letter written to two French psychiatrists⁴. FP considered himself a hystero-neurasthenic personality.

The interpretation we want to add derives from the rites of initiation when the birth of another being takes place, here exemplified by those rites of ancient Greek religion combined with some allusions to alchemy. Although FP has written that he was inclined towards many kinds of occultism⁵ (spiritism,

Rosicrucianism, freemasonry, cabala, the order of templars, neo-Platonism)⁶, all of them presenting rites of initiation, those of the ancient Greek paganism illustrate more specifically the birth of A. Caeiro, one of FP's personae, who will be the spiritual leader of the heteronyms (Ricardo Reis (RR) and Alvaro de Campos) and of a different Fernando Pessoa from the moment when this birth takes place (FP, 1974:91).

If we examine the early Greek religion in the way it was expressed in the Minoan cults, we will find that, as in most primitive cultures, "The descent to a cave or labyrinth symbolizes the ritual death of an initiation type" (Brandão, 1986:54). The one initiated goes back to an ancient knowledge, from which he emerges transformed, changing his own name: "The one initiated becomes another".

The so called "catabasis" is also found in the Eleusis mysteries. In these rites of passage, the one initiated undergoes trials equivalent to death, after which he is reborn as another.

This ancient religion will be surpassed by victorious Christianity, culminating with the destruction of all the pagan temples (346-395). FP will protest against this destruction with hate and RR will claim that:

"Did not kill other gods
The mournful Christian god."
(FP, 313 1969:255)

In another context but referring to the ancient religion, Horace will sing:

"Delicta maiorum immeritus lues,
Romane, donec templa refeceris
Aedesque labentes decorum et
Foeda nigro simulacra fumo"

(Q. Horatius Flacus, III(VI), 1902:105)

"Innocent you'll expiate the crimes
Of your ancestors, Roman, until then
You'll rebuild the gods' palaces, destroyed temples
And statues soiled by blackened smoke."

Since for FP the sense of vision was the most important for knowledge, it is interesting to point out that the main priest in the cult of Eleusis, the Hierophant, was responsible for showing and that the second degree in the steps of initiation, a very difficult one, was called epopteia - seeing, admiring: it is the supreme vision, the complete revelation (Brandão, 1986:298). On the other hand, the hierophant belonged to the Eumolp family which signifies "the one who sings well and harmoniously". This reminds us of the most glorious day of FP (March 8, 1914) when A. Caeiro was born.

For RR, Caeiro is "the revivor of Reality", or like Caeiro himself said: "The argonaut of the true sensations", the Great Liberator, the one who, singing, has restored us to the enlightened nothing which we are" (FP, 1974:116).

In this passage, through the voice of RR, it becomes evident that, in that night of initiation, when A. Caeiro was born, Greek paganism blended with Epicurianism and sad stoic ethics was revealed (see analysis below, for a better understanding of philosophical influences and Pina Coelho's monograph (1971)).

As an argonaut, A. Caeiro and all his illuminated disciples search for an unattainable spiritual good: The Golden fleece of an impossible knowledge.

In another passage, A. Caeiro is compared to Orpheus: while Orpheus descended the Avernus in search of Eurydice, A. Caeiro experienced this descent in search of the essence of paganism (FP, 1974:123).

It is also symptomatic of the third interpretation of the heteronyms suggested in this paper, that during the night of initiation (March 8, 1914), the night when "The Great Pan was born" (FP, 1974:116), the first poem written by A. Caeiro was "The Shepherd". It is important to consider that Hermes, the Greek equivalent to Mercury, was at the same time the god the occult sciences, the one who has invented the *fraterna lyra* (brotherly lyre) (Q. Horatius Flaccus I (XXI), 12, 1902:37):

"Quid? si Threicio blandius Orphea
Auditam moderere arboribus fidem,
Num vanae redeat sanguis imagini,
Quam virga semel horrida,

Non lenis precibus fata reclude,
Nigro compulerit Mercurius Gregi?"

(Q. Horatius Flaccus, I (XXIV), 13-18, 1902-37)

"If you played more tenderly than the Thracian
Orpheus the lyre heard even by trees,
Then blood would return to the unreal shadow
At once under the hideous stick

Joint inflexible Mercury's darkened herd
Who, implored, would reopen destiny?"

Like RR, Horace had also written many odes inspired in
faun, the Roman equivalent to Pan:

"Nunc et in umbrosis Fauno decet immolare lucis
Seu poscat agna sive malit haedo"

(Q. Horatius Flaccus, I (IV), 11-12, 1902:10).

"Time is for immolating to Faun in the umbrageous woods
Whether he asks for lambs or prefers kids"

Our hypothesis that the heteronyms were new personalities
born during rites of initiation is based in many passages
written by FP. In a letter written in 1935 to A. Casais
Monteiro (FP, 1974:98-99) about occultism, he speaks about his
beliefs "in experiences of different degrees of initiation.
Referring to the mysteries of life (letter to Cortes-Rodrigues
from January 19, 1915 (FP, 1974:55), he says in the following
fragment:

"... The one who feels alone because he has surpassed too
far his fellow travelers, this trip which others take only for
fun while I consider it so serious, so full of our need of
thinking about its end, of meditating about what we will say
to the Unknown, to whose house our unconsciousness guides our
steps, this Trip, my good friend, which is between souls and
stars, towards the Forest of Horrors." (FP, 1974:55/6).

This passage reminds us of the Elysian Fields destined
only to the elect, the ones who had been initiated in the

rites, and reminds us of Horace verses:

"Virtus, recludens inmeritis mori

Caelum".

(Q. Horatius Flaccus, III (II), 21-22, 1902-93)

"Virtue, for those undeserved of dying,

Opens heaven."

When referring to the effect of the elements over nature, alluding to astrology, FP mentions that Caeiro belongs to the beings influenced by fire which burns "all the accidental, leaving them naked, real, identical and veridical" (FP: 1974:91). This passage reminds us of the alchemic rites and coincides with the previously mentioned letter to A. Casais Monteiro (1935), when FP says that among the three ways towards the occult, the magic, the mystic and the alchemic, the last one is "The most difficult and the most perfect of all, because it encompasses the transmutation of the personality itself which prepares it, without great dangers, on the contrary, with defenses which the other ways do not have" (FP, 1974:99). We can also find in this passage an allusion to the pre-Socratic philosopher, Heraclit, to whom FR dedicates a brief stretch of prose (FP, 1974:540).

Although in the letter written to A. Casais Monteiro, FP asserts that he does not belong to any secret order, this does not signify that he has not been initiated by other means, even alone, as we can infer from the descriptions FP makes about the most glorious day of his life, when he reaches ecstasy, writing the whole poem, "The Shepherd" at one stretch.

Since one of the conditions that rules the initiatic rites is keeping secret, as shown in Horace's ode:

"Est et fideli tuta silentio
Merces: vetabo qui Cereris sacrum
Vulgarit arcanae, sub isdem
Sit trabibus"

(D. Horatius Flaccus, III (II), 25-9, 1902:93).

"Complete reward to the faithful silence:
I will forbid the one who publicizes
The secreted Ceres arcane to be under
The same beam".

there will always be some doubts about what really has occurred. FP's obedience to the secret rites is evident in a letter to A. Casais Monteiro written in January 14, 1935: "The paragraph about occultism, on page 7 of my letter, cannot be reproduced in print,"... "There is no impediment for reading this paragraph to any one, if you wish, on the condition that the other person also obeys the same criterion of not reproducing in print what is written in the paragraph" (FP, 1974:99-100).

From the data collected and shown above, it seems plausible that the heteronyms can also be explained through the birth of new personalities during rites of initiation.

The fourth interpretation of the heteronyms, which will only be suggested here, is the epistemological, that is, through new personatities, pretending that it is possible to understand the world in different ways. This last interpretation can be inferred from a letter written to A. Casais Monteiro from January 20, 1935:

"If so, I do not improve, I JOURNEY. (As a result of a slip of typewriting, that word came out in capital letters, unwillingly. OK, and so, I leave it like that). I continue changing my persnality, I continue (here, there can be some evolution) enriching myself in the ability of creating new personalities, new types, pretending that I understand the world, or in other words, pretending that we can understand it" (FP, 1974:101).

3. NEO-PAGANISM⁷

For a better understanding of the ode "Roses", it is important to review the Greek neo-paganism in FP and particularly in RR.

The origins of this point of view goes back to FP's education in Durban where the headmaster of the Durban High School, W.H. Nicholas was FP's teacher of Latin. Nicholas was a great humanist, as well as a renowned scholar of English letters, and was the person who most influenced FP in this period. We must not forget that FP, born in 1888, was deeply

touched by the anti-Victorian aesthetic movement of Oxford⁸: he mentions frequently the ideas of Swinburne, Matthew Arnold, Wilde and Pater, mainly the last one.

FP considered Pater "the greatest of the European aesthets" (FP, 1974:353), and had translated him into Portuguese "for pleasure" (Bene, 1968:298). FP also considered Pater as the ideal author for the preface of the Portuguese poet A. Botto⁹. Faithful to his aesthetic ideals, on his return to Lisbon in 1905, FP continued his readings of English literature, especially Milton, and dedicated himself to his studies of Greek and German philosophy, mainly Nietzsche. He was also an admiror of Winckelmann.

These influences are blended with the existencial European crisis and the specific Portuguese cultural milieu: FP, a genius, is confronted with a decadent monarchy. Author of his time, feeling himself an exile in time and space, he says: "For a modern, exiled and casual pagan inside a hostile civilization, only one of the two forms of pagan speculation is possible: either stoicism or epicurianism" (FP, 1974:114).

The same point of view is expressed by A. Casais Monteiro (1958:25) in his analysis of FP: "... between the 1st and 2nd world wars, poetry was revalued as an element "against" reality, as an assertion of life in a landscape of conformity, as the last bulwark of human liberty and dignity confronted with the growing blockade of the social asphyxia."

FP, an exile in space and time, tries to recover Greek paganism transforming it into a heterodox and syncretic one as opposed to the neo-paganism of the European authors mentioned above. His efforts are directed to recuperating the unity of the mythic Greek man, lost for ever. A. Caeiro, symbolized by Pan, represents the unquestioned harmony between nature and spirit which is broken from the moment when man becomes incapable of seeing things as they are, under the sun which reveals them. FP's so called absolute objectivity also means that we must always look at things as if we were seeing them for the first time.

The break occurs when man is divorced from nature, sensing himself as a different being, forgetting to be like a

rose. This dispersion coincides with what A. Casais Monteiro calls "cemetery of the gods" (1958:50) and with FP's permanent fight against Christism (label created by FP) which does not accept reality and tries to superimpose ideas on Nature, negating its plurality: if gods reflect a plural nature, the only possible religions must be polytheistic (FP, 1974:75). "Christism" being dualistic, dividing man in body and soul, with the supremacy of the last, does not accept the inexorable destiny traced by the Fates. "Christism" displaces man's worries to a supposedly eternal future life instead of looking at things now and here, with the sad assurance of efemerity (FP, 1974:174):

"Fulfill yourself today, don't wait.
You life is you, yourself."
(RR [426], FP, 1969:292)

FP, through his heterodox and syncretic neo-paganism, tries to restore humanism (opposed to humanitarism), which was banished from the pseudo-intellectual portuguese milieu, in which literature was no longer centered on man. This humanism's sole assurance is that there is no salvation (A Casais Monteiro, 1958:25). It was necessary to tie man again to his world, although it had completely fallen to pieces, and to have the courage of assuming this new humanism: the inefficacy of modern man (A. Casais Monteiro, 1958:62). In this humanism "these gods who cry" (FP, 1969:255) are inserted. (See FP's articles about paganism, neo-paganism and Christianity in the Heteronyms, 1974: 165-212).

This consciousness of this own time pushes him toward the search for eternity within man himself and not outside, and sends man back to being his own measure (A. Casais Monteiro, 1958:20-30: here, the influence of Plotino's neo-platonism).

With the generation of the journal Orpheu, the greatest representative of which is FP, "poetry has recovered its authentic function: to give man's measure within his time, to reveal to him his greatness with misery, the beauty which remains in the moment that goes on" (A. Casais Monteiro 1958:42), the latter idea so well expressed in the metaphor

volucres rosas (volatile roses).

The tragedy of his time explains why FP finds refuge in the sad Epicurism-stoicism.

It is not surprising to find remarkable paradoxes in an author who declares himself to be contradictory (see, for instance the oxymorons studied by Jakobson and Stegagno-Picchio, 1970), following the stoic tradition. On the other hand, FP's Greek neo-paganism is an effort to return to the origins, A. Caeiro being the best representative of this effort (see Horace's Ode III (VI) already mentioned and also:

"Audax Iapeti genus
Igmen fraude mala gentibus intulit"

(Q. Horatius Flaccus, I (III), 27-28, 1902:8)

Fierce Japetus descendents
Had brought deceitfully the fire to men.)

Neo-paganism, on one hand (Alberto Caeiro), would be a Greek mythic paganism before the logos.

On the other hand, RR represents erudite paganism, resulting from Greek decadence when Greece was defeated by Phillip of Macedonia in the battle of Cheronea (338 b.C.). Later on Epicurism and stoicism and also neo-Platonism would develop. It must be pointed out that Alexander completely burns Thebes, marking a new period in Greek paganism in which oriental rites blend with and dominate the Greek ones.

The above mentioned historical facts would explain the difference between Caeiro's primitive paganism and Ricardo Reis' decadent one.

Only in such a paradoxical author as FP could all these aspects live together (the so called heterodox paganism), but this position coincides with the dispersion of contemporary mankind, represented in RR.

As a result, RR takes from Epicurian ethics the attitude of ataraxia (see Cardoso Gomes, 1978): the necessity of avoiding everything which can disturb us (for instance, the ambition of power and glory, and the involvement with other people's suffering). (See odes 310:253-4; 315:256-7; 317:257-8; 322:259-60; 323:263; the famous ode about the chess players

327:267-9 and so on).

These ideas are expressed in Horace's maxim of aurea mediocritas or in the Epicurists' maxim in medio virtus.

This idea is in harmony with métron, the ideal attitude of the Greek polis, in opposition to hybris:

"Quisquis ingentis oculo inretorto
Spectat acervos."

(Q. Horatius Flaccus II (II), 23-24, 1902:60)

Every one who regards immense richness
With motionless eyes.

This theme is the same that appears in Ricardo Reis:

"Without loves, or hates or passions which raise the voices,
Without jealousy which moves the eyes extremely".

(RR [315], FP, 1929:256)

The theory of knowledge, underlying Ricardo Reis' odes can be traced to Epicurian sensualism and/or to the stoic eidolon. From the Greek polis, RR takes the idea of boundary represented through the metaphors of flower vases replacing gardens and drinking glasses illumined by sun.

The idea of limit is opposed to the notion of vagueness characteristic of Nordic Christianity: Greek paganism refuses the idea of infinite, of the absence of delimitation, the visions covered by mist: enlightened by Apollo, things are identified because they occupy their own space and so they must be seen:

"So leave me the Reality of the moment
And my immediate and appeased gods
Who do not live in Vague
But in the fields and rivers."

(RR [330], FP, 1969:264)

The Epicurist belief that if gods exist they do not interfere nor worry about men is evident in many of RR's odes:

"Gods always are the same
Forever bright and calm
Full of eternity
And disregard for us"

(RR [313], FP, 1969:255)

From stoicism, RR takes the notion of discipline of living in harmony with nature: reasoning must command instincts. The ideas of order, effort and harmony will be reflected in RR's aestheticism: Ideas must be mediated by emotion when they are transformed into poetry, so that "poems become (objects), with definite limits: they must obey external laws, as the stone when falling obeys gravity" (FP, 1974:121).

If ideas did not limit emotion, the latter would flow out and it would be impossible to express it (FP, 1974:143). This limit is the result of discipline, but rhythm will flow naturally depending upon how elevated the ideas are (see RR's ode[424]). This is the synthesis of RR's *Ars Poetica* (FP, 1969:291), and can be summed up in the following sentence: "An idea perfectly conceived is rhythmic by itself" (FP, 1974:143). The sage builds his own life within the constraints of the limited liberty allowed by fate, (see from the ode "Roses"):

"So let us make our lives only one day
Ignorant, Lydia, purposively"

(RR [321], FP, 1969:259)

These ideas occur also in Horace's verses:

"Sublimi feriam sidera vertice
I'll touch the stars with my noble head"

(Q. Horaticus Flaccus I (I), 36, 1902:3)

"Dicam insigne", "I'll sing the illustrious"

(Ib: III (XIX) 7; 1902:128)

"Nil parvum aut humili modo "nothing little or in a humble way
Nil mortale loquar" Nor mortal I'll sing"

(Ib, III (XIX), 17-18, 1902-129)

"Exegi monumentum aere perennius,
Regalique situ pyramidum altius."

"I built monuments more lasting than
bronze, higher than royal pyramids."

(Ib, III (XXIII) 1-2, 1902:137-138)

Stoics' *apatheia*, derived from fatalism, is the leitmotiv which pervades the odes of RR, many of the eponym poems and those produced by the other heteronyms. (See for instance the XXXV sonnet:)

Why, fate being past for Fate
this but to have failed.
Whatever hap or stop, what matters it?"

(FP, 1969:600)

RR expresses in many of his odes this apatheia:

"It's not worthwhile
To show a gesture.
We don't resist
The cruel god
Who always devours
His own descendants"

(RR [310], FP, 1969:253)

Only the resigned acceptance of our impotence before the designs of fate will bring us to serenity of the gods. There is only one certainty: death, which awaits us in Stygius arms.

So, it is better to pretend that we believe in the eternity of the moment that we see under the sun: this limited liberty is the essence of *apatheia*, the stoic abdication reaffirmed by neo-Platonics:

"You'll not succeed against the adverse much
More than creating your frustrated goals!
Abdicate and be King of yourself"

(RR [368], FP, 1969:280)

The voluntary "fiction" of forgetting death is the main theme of "Roses" and appears recurrently in the Odes:

"We do not see the Fates destroying us.
The better to forget as if inexistent."

(RR [428], FP, 1969:293)

The *apatheia* and *ataraxia* coexist contradictorily with the goal of being a great poet.

The feelings of the defeated Greek who finds inspiration in Heraclit's thought in which nobody bathes twice in the same river are similar to those felt by RR.

It must be pointed out that the same stoicism will inspire Seneca, Marco Aurelius and will be absorbed by "Christism", which FP considered responsible for the decadence of Europe.

4. RICARDO REIS

RR was born in FP's soul on January 29, 1914 at 11 o'clock PM during a discussion about the excesses of modern art (an allusion to Futurism), represented in the form of a scientific neoclassic theory against modern Romanticism and Maurras' Neoclassicism (FP, 1974:139). The first Ode dedicated to master Caeiro, considered authentic paganism by FP, was written on June 12 in the same year (FP, 1969:254).

RR was born in Porto in 1887. Educated by Jesuits (like Joyce), he became a physician, and later lived in Brazil. He was a Latinist (thanks to his formal education) and a self-educated semi-Hellenist.

5. ROSES

Regarding the theme, RR' odes can be considered Sapphic and Anacreontic, since as we have seen, they sing the brevity and ephemerality of life, the time flowing, inspired by Epicurean and stoic morals (Sapphic odes); on the other hand, the erotic and Bacchic themes give them an Anacreontic flavour. Unlike Horace, RR did not develop the epic theme (Pindaric odes).

The main theme of the ode "Roses" is life's ephemerality with the only refuge in the intention of reaching immortality through a voluntary ignorance.

Ephemerality is signaled by lexical items with roses and day as the key words.

Roses represent the illusion of perfection confronted with our certainty of imperfection:

"The Greek, seeing and feeling the imperfection of things, decides to accept them as if they were perfect, choosing in each of them that moment, that gesture, that passage which fulfills our ability of sensation so that in that moment, in that gesture, in that passage we feel them as perfect. This is the sensual form of the absolute aesthetic ideal" (FP, 1974:352). The ephemerality of roses is exaggerated through the use of a precious adjective (FP used adjectives parcimoniously), a Latinism, which,

the existence of darkness (death): this is the voluntary and limited freedom of building our lives in Plotinus' philosophy and also in the serenity of stoicism facing the fates. This central paradox ends with the magistral oxymoron "The little we endure".

Syntactic resources are also used by RR to obtain the Latinist atmosphere among which we emphasize the use of hyperbatons, the Latin construction ablative absolute, the nominalizations, most of them preserved in the English translation and dismemberment of morphemes. Hyperbatons can be exemplified through verse 2; it is used to bring out the word **volucres**; this hyperbaton can be considered a *sinquisis*, since it is an exaggerated violation of the normal order of words.

The Latin construction ablative absolute appears in verse 6: "bloomed the sun". In Latin, the participle usually follows the subject, which is performed in the ablative case. RR uses the participle before the subject to juxtapose "**nascem**" (blossom) with "**nascido**" (bloomed), obtaining the aspectual effect of contrasting the incomplete tense (*imperfectus*), thus connoting eternity in the roses with a complete (*perfectus*) tense (the sun). It must be pointed out that excepting this ablative absolute, all the tenses used in the ode are in the present (*imperfectus*, unfinished, so, eternal), even if semantically the features of the verbs "to be born" and "to die" and paradoxically "to finish" are marked with perfectiveness.

Nominalizations of indefinite pronouns, mainly quantifiers, are idiosyncratic in FP as are the adjective clauses. By this resource, his poems acquire a tone of generality, of universality which was one of his goals, since he avoided Romantic subjectivity. The example used by RR in this ode is in the last verse "o pouco" (the little).

Dismemberment of grammatical morphemes (this effect was not possible to obtain in English version) is in the third (em o) and fourth verses: "em esse" ("nesse"). As in Spanish, an assimilation occurred. The assimilation in "no" occurred only in Portuguese.

The extraordinary semantic effect obtained with the transition from "that day" and "same day" to the unique "one day" giving to

with other syntactic resources, will give the flavour of ancient Greek paganism. This threefold adjective, Volucres, volucris, volucra (Latin) means "the one which flies, winged, inconstant, fast, ephemeral". (Inconstancy was assumed by FP to be one of his characteristics)

The specific "Roses" are those which bloom in Adonis gardens. The myth of Adonis, Aphrodite's lover, symbolizes the brevity of masculine beauty. Spending each half of the year between heaven (Aphrodite) and hell (Persephone), he was venerated by Greek women who cultivated ephemeral plants in amphoras, during Summer (June) watering them with warm water which accelerated their growth but also their fading (they were born and they died on the same day).

The metaphor of Adonis gardens (the amphoras) also symbolizes the notion of the harmonious and balanced limit (the limit of our purposive ignorance of death, to pretend an eternity in one day, the limit of emotion governed by reason). This metaphor puts in relief the contrast between A. Caeiro's paganism (nature in its primitive state, untouched) and RR's one (cultivated gardens).

The central paradox of this ode is eternity in one day of living. So, Ricardo Reis contrasts:

ROSES	THE SUN
Fragility	Strength
Momentary light	Eternal light
The now	After and before
Blossom-fading	Eternity
Voluntary ignorance	Consciousness
Ephemerality	Permanence

The only reliable origin of our knowledge is seeing (remember that sun, as an onyric symbol, is the messenger of consciousness, of strength, perfection and of masculine beauty, as it was explicitly referred by FP when discussing the ideal of beauty among the Greeks, which was followed by Pater and Winckelmann (FP, 1974:354). So, if we choose to live only the time when there is light, through this artifice, we can "ignore"

men the illusory power of intervening in time is the last stylistic device mentioned in this study.

Let us ignore that the Earth moves around the Sun (Logos) and let us pretend to believe in what our eyes tell us and therefore in our ephemeral and youthful eternity.

(FP, LD, I [87], 1982:92).

Foot notes

¹FP (1974:217) asserts: "An object is composed of parts forming a whole; the parts exist in this whole by virtue of being parts of this whole".

²This characteristic goes back to R. Browning who had also influenced E. Pound in the same way (A. Casais Monteiro, 1958: 250-1) and also Roditi (1964).

³The theoretical fundamentation of the heteronyms can be found in many passages written by FP. In "The degrees of lyric poetry" the author makes clear that his aesthetic goal is to reach the 4th degree (the highest) of expression, the one when "Certain states of the soul, thought and not felt, felt only imaginarily and therefore lived, will lead to a definition of a fictitious person who would feel them sincerely".

(FP, 1974:275, (see also p.66))

⁴Letter written to Hector and Henri Durville in October 6, 1919 (FP, 1974:57-59).

⁵A. Casais Monteiro, one of the critics who had better known FP, wrote: (1958:57) "This world of essence, occult and impenetrable, is the only one real for him - because it does not exist".

⁶Plotinus maxim "Do not cease to sculpt your own status" is always present in RR's odes and can be summarized through these verses:

"Be your son"

(RR [395], FP, 1969:285)

a variation of the verses

"And be king of yourself."
(RR [319], FP, 1969:258)

"Resign an be
King of yourself."
(RR [368], FP, 1969:280)

⁷FP intended to begin a neopagan Portuguese movement in 1917, which would be subdivided into orthodox and heterodox.

The orthodox current would be represented by A. Caeiro and A. Mora.

⁸A survey about FP's readings in Durban was made by A. Severino (1970). Good references about this period are found in Jennings, 1969.

⁹FP's study about A. Botto, (FP, 1974:348-356), poet who has shocked Lisbon society and who finally emigrated to Brazil deserves attention. Botto also wrote odes.

¹⁰Observe some interesting coincidences with Joyce's Ulysses, I/1).

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