

I. I. Crosse

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He is the most violent of all writers. His mate Whitman is mild and calm compared to him. Yet the more turbulent of the 2 poets is the most self-controlled. He is so violent that enough of the energy of his violence remains [to him] for him to use it in disciplining his violence.

[...]

His volcanic emotion, his violence of sensation, his formidable shifting from violence to tenderness, from a passion for great and loud things to a love of humble and quiet ones, his [...] transitions, his sudden silences, sudden pauses. . . his change from unstable to equable states of mind — none has ever approached him in the (...) of this hystericism of our age.

The classic training of his early years, that never deserts him (for he is one of the most unified of poets, and ever a builder and a putter-together of parts in an organic whole); his individual instability, his mathematical training and scientific training, adding another stabilizing influence (never too much for such a volcanic temperament) (...)

His feverous contempt of small things, of small people, of all our age, because it is composed of small things and of small people (...)

This quasi-futurist who loves the great classical poets because they were great and despises the literary men of his time because they are all small.

His art of conveying sensations by a single statement: [...]

His terrible self-analysis [...]

s. d.

Pessoa por Conhecer — Textos para um Novo Mapa . Teresa Rita Lopes. Lisboa: Estampa, 1990: 193.