

44
Este es pan de calahorra
pan sin peso ni sin cuento,
pan de tan alto talento
que quien dello no se aforra
biorra siempre hambriento;
pan me no cufre Nevada
que una vez me se vendio
el comprador se engano,
y fue venda tan sin quenta
qu'el me lo vendio perdido.

No Texto de Roanet mas e' Horuen
mas o "Vicio" been pregunta - preso de
Responde "Eee"

A prescio de confesion
y limpieca, y contricion
quien coniere este pan
tendra gloria y perficion.

Da resposta de Mundo a Vicio (pp. 256):
pnevalo, Vicio a comer
que me 'dulceia y terneca
te hera contento ser.

259
Vene original, Vicio Tamboun
e' perdoado:

declaro (or justicia) aver ya purgado
la pena de tu malicia
y deves ser conulgado

As feno me mundo e' condenado:

declaro sia atormentado
con un aparcerio Satan,
y en brio fuego lançado!

45
Robert Musil The Man without
Qualities. Translated from the German
and with a foreword by Eithne Wil-
kins & Ernst Kaiser. New York [1953]

SBH
Di 207/2:45 P20

XIV. "Musil whose favourite rea-
son among the novelists was
Dostoevsky, Tolstoy and Balzac, in
his writing kept to tradition. He was
not an innovator. He was not his
function in literature. Perfunctory
references to his work in newer of mes-
sage human literature as, for instance,
part of the "aftermath of Expressionism"
are misleading and nonsensical. He
was the ~~best~~ writer, above all others
who summed up and finished off the
classical novel of tradition." X

XIV. - "These smaller writings,
which have a fascination their own
(Der Frauen), are incidentally valua-
ble for revealing something we might
not pick out from the immense wealth
of Der Mann ohne Eigenschaft: Musil's
~~precise~~ pin-point observation of natu-
ral detail and the way he uses it
— the seated, rolling cobs in the field,
facing toward the dawn, working
their jaws as though in prayer;
the stream, where it runs over a
stone, looking like an ornamental
silver comb; the little cat dying of
mange, and the sense of helpless
guilt it arouses to illuminate
the relations of things, as though
with a light at once from with-
in and from without."

Joseph Anthony Mazzes, "A Critique of Some Modern Theories of Poetic Physical Poetry", *Modern Philology* vol. L. number 2 (Chicago, November 1952).
SBH
P. 208/2:46 P20

14. 94. "A further reason for the inevitable inadequacy of the emblem theory (na explicacão da poesia alegórica) is the historical fact that the emblem movement initiated by the introduction of the Hieroglyphica of Horapollo to Renaissance Europe, is a cultural phenomenon distinct from the poetry of wit and has other cultural presuppositions. Although emblem and conceit were later bound together they are found together at a relatively late date and usually in minor authors like Quarles, who gave emblems already in existence a verse commentary. Granted that a poet might find an emblem suggestive of some image or another the vast bulk of creations of the school of wit do not seem to be related to the emblem literature in any intrinsic way. The very grotesqueness of many of the emblems is testimony to the fact that the conceit preceded - and was therefore independent of - its graphic expression. If anything it was the conceit which made the emblem grotesque rather than the emblem making the conceit "harder" and more "palpable". Emblems drawn to many of the conceits of Donne and Crashaw or to much of the so-called "decorative imagery" of Hauer would all be equally grotesque."

Bibl. de Autores Españoles to XV
Obras Escogidas del Padre Fr. Francisco de Isla, Madrid in Riva deeneria - Imp. Editor, 1871
SBH
P. 209/2:47 P20

M. 592, carta ao Rev. Padre Fr. Fr. Francisco Sánchez, escrita em São Paulo a 10. I. 1761.

"El me se quiso cubrir con el venerable dispa de Barbadiano (asi llaman en Portugal a los capuchinos) es Luis Antonio Verueli, acajado de Evora; ha muchos años que reside en la corte de Roma, donde logró la estimación del legado papa Benedicto XIV, a quien en tanto como tantos otros eruditos de repente, orador y superficial, en quien se equivoca el concepto de aquel laborioso pontífice, sin duda porque, como leía tanto, no tenía tiempo para examinarlo todo. El era el brazo derecho de Carvallo y de su embajador en aquella corte el conde de Alameda, teniendo por cierto para mí que el fue el autor del famoso libelo Republica del Padre Fray; porque el estilo y el carácter no le pierde ni a la vez gusta en las demás obras suyas."

conta me "el Barbadiano era muy cicloniano tanto me afectaba andar por las calles de Roma en un coche con un libro de Ciceron en las manos: risum teneatis, amici."

Carta de Fr. Francisco de Campaña.
M. 167 Devendo Fr. Francisco de Campaña.