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CARLOS PARREIRA

+SANTA RITA PINTOR+

:IN-MEMORIAM:

MCMXIX

Composto e impresso na Imprensa de Manuel Lucas Torres Rua do Diario de Noticias, 59 a 61—Lisboa

CARLOS PARREIRA

+SANTA RITA PINTOR+

:IN-MEMORIAM:

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+GUILHERME DE SANTA RITA+

Maquete em terra-cota

Guilherme de Santa Rita, que o despeito caraíba de um jornal, no peixe-e-carne de um dos seus *+menus+* necrológicos, apostila jogralmente de «um dos mais entusiásticos cultores *+d'essa coisa a que se chama para ahí o futurismo+*»,—Guilherme de Santa Rita era por dentro e por fóra um Artista, um representante legítimo d'essa espécie de *+exilados+*, sempre ferido pelo gume das cousas circundantes, sobrepairando numa atmosfera de abstrações e desdens, ao mesmo tempo fálhos e complexos, argila e chamma, que a Vida pulveriza, como as creanças malignas as azas das borboletas.

Com a sua figura grácilmente exangue de fim de raça, com a sua voz que ora parecia *+ter remorsos de falar+*—voz de himoptise, a extinguir-se; ora fazia parar na rua, no mosaico dum café, no simulacro de gruta dum *+hall+* de exposições, onde certos visitantes vão e veem como peixes mortos boiando á flôr d'agua numa piscina,—fazia deter, com timbres angulosos de cristaes a partir-se, anatomias ruminantes de bons-senhores *+effarés+*; com o seu perfil de caule em que as andainas-sacos de *+kappelmeister* maniaco, *+acintosamente+* mal aprumadas, evocavam cerimoniaes mysticos de catafalco; com os seus cabelos dum castanho tranzido de escuro, dir-se-iam molhados sobre a fronte dum palôr de camelia branca, como aves da noite que congelassem contra uma estatua de ephebo num jardim; com os seus gestos hiperinquietos, estridentes, chariváricos, *+ilustrando+* os dialogos com a vertigem dum Claude Monet fixando na téla o bailado loie-fulleresco dos tons;—Santa Rita era a demonstração viva, a contraprova faiscante deste aforismo de Baudelaire: «*on peat vivre trois jours sans pain, mais on ne peut passer un jour sans poésie.*»

Quem uma vez tocasse o tabernaculo da sua intimidade, aceitasse o convite que elle cavalheirescamente fazia para um *+passeio d'Arte+* por entre as acacias da Avenida, nalgum entardecer de láca de Florença ou, ás noites, quando os ventos ulúlam os seus leit-motivos de pavor, forçosamente havia de reconhecer que calcurreava a par d'*+alguem+* muito diferente do *+homo vulgaris+*, «saco de comida» que Vinci lançou ás feras dos seus sarcasmos teogónicos e n'este paiz dos ceus de porcelana, patria bem amada da mesmice, os *+aristos das letras+* reeditam; d'*+alguem+* que nos dominios da Emoção e do Pensamento os fados sagraram gran-senhor e que era como uma antêna plurivibratil, halucinatoria, aonde prendiam todos os fios de todas as exquisitezes da sensibilidade moderna.

[Nota do Transcritor: Aqui surge uma fotografia de Santa Rita Pintor.]

+SANTA RITA PINTOR+

CLICHÉ PEDRO LIMA

STUDIO AVENIDA DA LIBERDADE

Elle era, como quase todos os espiritos *+ineditos+*, um intoxicado d'Arte, possesso da necessidade de drapejar aos quatro ventos a toxina que o esperencia. Razão porque muitos dos seus conhecidos o achavam extravagante, bizarro e manifestavam ante a sua expansibilidade radiosa o espanto colerico da mosca que não pode atravessar a placa flamejante dum vitral *+e não sabe porquê+*.

Que fôsse possível existir quem nesse asylo da mendicidade que é, em Lisbôa, a chamada «roda» dos intelectuaes, estalactites de café, onde a sua intelligencia, uma vez ou outra condescendia em aparecer, talvez para se documentar sobre não sei que humoristica compilação dos usos e costumes dos fósseis,—que fôsse possível existir quem, entre os *+superiores e idealistas+*, dispensasse *+la poésie+* nas 24 horas chloroticas ou congestivas do dia-a-dia, eis contra que Santa Rita protestava com as mais agudas das suas interjeições, agitando em elykses de mófa os longos dedos piciolados de violinista tísico, os seus dedos de bôa linhagem, cheios de expressão, vozeantes d'alma, feitos, como os de Jean Lorrain, para o ritual luminico das joias...

E nada mais divertido do que assistir então aos esforços dos sapos tentando alcandorar-se aos cimos em que o meu querido pintor goticisava vôos. Inestimaveis melharucos de sonetos lusitanos, poedôres mecanicos de versos coloristas, mais ignorantes do que cavaliços, querendo vêr no analfabetismo a

marca da originalidade e com desdens de guardas-portões pelos que estudam; prosadores de noticias d'annos; pinturrécós sem paleta, que enchem os *+godets+*, quando muito de anilina; rodins de farinha triga, que quando fazem *+bonzos+* pretendem que os aceitêmos como *+bronzes+* e quando contornam musculos sugerem apenas meias-gravidezes... ah, como toda esta companhia de surdos-mudos do espirito, se não adergava convencê-lo de que não dispensava *+o tal ideal+*, tirava depois a feminil vingança, tratando-o de maluco e de lunatico, em conciliabulos de mastins!

«Guilherme de Santa Rita estudou em Paris como pensionista do Estado», tagarela um ganimedes de *+folha d'alface+*.

Parabens, seu compadre!

Deixou Santa Rita, como pintor, alguma obra de peso, um consideravel quadro, uma insexual *+pochade+*, a famosa maquina pictural, em summa, de horroroso estylo *+pompier+*, que tanto repugnava á sua apurada estesia e para cuja execução o Estado o pensionava?

Não, amigos. De resto, dispersava força neurica demais em projectos maravilhosos, em concepções imprevistas, em imaginações faúlhantes para poder materialisar o que projectava, o que concebia, o que imaginava.

Diz ali, na minha estante, o *+Homem de genio obscuro+*, de Fialho: «*Entre a intrepidez dos meus ideaes artisticos e a mesquinaria dos meus recursos picturaes, ha um abysmo de impotencia de que não quero dar prova aos meus contemporaneos.* +»

E ouço a voz de Oscar Wilde, seu vizinho de prateleira, a responder-lhe, com esse gesto de desencanto apolineo, tão perverso, que punha azas de grifo no lirismo azul dos seus olhos: «*Voulez-vous savoir, dear, le grand drame de ma vie?—C'est que j'ai mis mon génie dans ma vie; je n'ai mis que mon talent dans mes uvres+*».

O seu culto entusiastico por *+essa coisa a que se chama para ahi o futurismo+*!

Encantadoras irreverencias da inepecia!

* * * * *

Uma noite, na *+brasserie+* do Largo de Santa Justa, esperavamos ambos, com duas conservadoras chavenas de café, ver surgir a silhueta eminentemente caracteristica do Fernando Pessôa, em que se justapõem e quase se intersécionam bem inequivocas reminiscencias da velha Mademoiselle, da *+Germinie Lacerteux* e do Adrien Sixte, de Bourget.

Santa Rita, fixos em mim, anciosamente, os seus olhos de pedra preciosa, tinha-me revelado já a sua adoração pelo futurista hespanhol Picasso; esse Bonaparte da *+réclame+*, grande industrial do Genio; de Severini, de Boccioni, de Russolo, do seu admiravel quadro *+A Revolta+*, verdadeira epopeia paroxistica do Movimento, toda em *+linhas-forças+* de uma intensidade jamais igualada, de Robert Delaunay e das suas *+planches+* tão ruivamente *+réussies+*; das predilecções futuristas, evidentes no ultimo livro d'essa bacchante scénica de D'Annunzio, *+Forse che si, forse che no+*, duma fantasia rica de tapete d'Oriente... Eu, que lêra na vespera os *+manifestos+* de Marinetti, extasiava-me ante a frase celebre, archetypica desse rapsôdo presciente do *+Hoje+* dinamico da Arte: «Um automovel de aluguel é mais formoso que a *+Victoria de Samotracia+*.»

Mas Fernando Pessôa não aparecia a dar-nos o *+bonbon fondant* da sua conversa, tão eleganciada de flexuosidades mentaes, perspectivando ceus typhicos de inauditismos, como a dum Walter Pater que praticasse a horoscopia...

Já na despedida:—até ámanhã—, um de nós lançou o nome de Paul Cézanne, o *+precursor+* odiado e vilependiado.

Meu pobre Santa Rita!

Neste momento em que tento em vão, com a greda das palavras, esculpir o teu perfil na memoria dos que te estimaram e procuro, para o completar, na galeria dolorosa dos teus Antepassados do Pincel, um equivalente do teu espirito e da tua emoção,—é o nome de Paul Cézanne que pronuncio. Como elle, Christo resignado do insuccesso, vêjo-te morrendo, na ante-manhã da existencia, entre os chascos vermelhos da canalha.

Maio de 1918.

**+PORTUGALIA—EDITORIA+ LISBOA—73, RUA DO CARMO, 75
—RIO DE JANEIRO—RUA BUENOS AIRES, 146**

*** END OF THE PROJECT GUTENBERG EBOOK SANTA RITA PINTOR ***

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