

**THE PESSOAN SENSATIONIST METAPHYSICS PHILOSOPHICAL,
SCIENTIFIC AND ARTISTIC PERSPECTIVES BASED ON THE SHORT
STORY "IN THE GARDEN OF EPITHET"**

*A metafísica sensacionista Pessoaana: perspetivas filosóficas, científicas e
artísticas baseadas no conto “no Jardim de Epíteto”*

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Abstract

This paper proposes the exposition and understanding of the metaphysical framework patent in the writings and personal perspectives of the famous Lusitanian writer Fernando Pessoa. His short story "In the Garden of Epithet" (1922), will serve as a basis for the contemplation of the scientific and philosophical interventions that the author made a point of referring, not only in the narrative in question, but also throughout his existential journey. Thus, this document intends to submerge the reader in the Pessoaan psyche in order to consolidate some of his philosophy of life. This philosophy, in turn, is strongly embraced by the admiration and exaltation of nature, by the sensorial valorisation and by the universal dance of interdependence patent in all beings, atomically connected and eternally cradled by natural means of expression: nature, science and art.

Resumo

O presente artigo propõe a exposição e compreensão do quadro metafísico patente nos escritos e nas perspetivas pessoais do célebre escritor lusitano Fernando Pessoa. O seu conto “No Jardim de Epíteto” (1922), servirá de base para a contemplação das intervenções científicas e filosóficas que o autor fez questão de referir, não só na narrativa em questão, bem como ao longo do seu percurso existencial. Destarte, este documento pretende submergir o leitor na psique Pessoaana, de modo a consolidar alguma da sua filosofia de vida. Esta, por sua vez, encontra-se fortemente abarcada pela admiração e exaltação da natureza, pela valorização sensorial e pela dança universal de interdependência patente em todos os seres, atómicamente conectados e eternamente embalados por meios naturais de expressão: a natureza, a ciência e a arte.

Palavras-chave: *Metafísica; Fernando Pessoa; Sensações; Natureza; Psique.*

Keywords: *Metaphysics; Fernando Pessoa; Sensations; Nature; Psyche.*

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INTRODUCTION

The present investigation is concerned with the exposition and explanation of the philosophical and scientific views present in Fernando Pessoa's metaphysics. This document contains a starting question, which will be contested in the course of it, through its philosophical doctrine. That said, the question consists of the following: "How is the appreciation of the senses and sensations reflected in Pessoa's doctrine?" In this way, the appreciation of the senses and sensations by the writer will be highlighted. Therefore, his sensationist metaphysics will be addressed, which is naturally paragoned with meritorious means of expression of such sensationism: nature, science and art. These perspectives will be based on the short story "No Jardim de Epíteto", written by the author in his collection of philosophical short stories "O Banqueiro Anarquista", published in May 1922.

Philosophy is known as the study of numerous general and primordial questions about existence, encompassing knowledge, values, reason, the psyche, and even language. These questions are currently posed as problems that seek a possible solution. There are several philosophical methods, such as questioning, critical discussion, argumentation and methodical presentation. This form of knowledge and study emerged in Ancient Greece, at the beginning of the 6th century BC.

The word "philosophy" thus derives from the Greek language, being a junction of two words: philos and sophia. The first is a source of philia which means respect, love or brotherhood and respect; the second expression expresses wisdom or knowledge. Thus, "philosophy" means friendship/fraternity for knowledge, love and respect for wisdom.

Although this branch of knowledge emerged in Greece, the truth is that its dimension spread a little throughout the world, especially in the 17th and 18th centuries, the latter being known as the Enlightenment or the Age of Enlightenment. The search and desire for wisdom became particularly prominent in countries like France, England and a little bit in Italy. However, with regard to Portugal, philosophy did not have such a dense impact, meaning that the Portuguese country did not have a concrete philosophical basis. In this way, only a few names stand out in terms of Portuguese philosophy, such as Fernando Pessoa. This name echoes in Portuguese minds, books and classrooms, as a bearer of such magnitude when it comes to national poetry. Pessoa, is then known as a famous writer, born in Lisbon in 1888. He is a personality of the modernist period,

(re)known for his profuse heteronyms that, however distinct and however occasionally distance themselves from their orthonym, they all seem to have something in common: the appreciation of the senses and sensations.

The Lisbon poet stood out as one of the faces of Modernism, an artistic and aesthetic movement that emerged in Portugal in the 20th century. The connection between literary art and the visual arts had great relevance in the national culture of the time, covered by different isms, the so-called avant-gardes, in which sensationism is included. In the area of literature, famous names stood out that marked with immense magnificence the culture in Portugal. At this time, the Orpheu generation emerged, marked and undertaken by the generation of Fernando Pessoa, Mário de Sá-Carneiro and Almada Negreiros. Pessoa was highlighted due to his fragmentary personal capacity, which revealed his genius as an artist, being one of the main names that establishes the connection between the Portuguese being and the literary and knowledge culture.

Despite his distinguished artistic personalities who dedicated themselves to poetic writing, what few know is his philosophical soul. Fernando Pessoa focused, throughout his existential journey, not only on the lyric, as well as on his philosophy of thought, linking his metaphysics with literature, as Fabrizio tells us Boscaglia: “Fernando Pessoa wrote philosophical texts and was very interested in philosophy. In addition, his literary work reveals a constant philosophical problematization, in several ways” (Boscaglia, 2018, s.p.).

This document will focus mainly on his sensationist doctrine, which runs through both Pessoa's philosophical texts and the poetry of his heteronyms and orthonyms. Since he exalts the senses and sensations, Pessoa automatically refuses the thinking substance, that is, reason. For the author, thought is linked to suffering, something that he insists on explaining both in his manuscripts and verses, as in his philosophy, as it will be possible to verify in the widely mentioned tale.

The people from Lisbon often highlight nature as the focal point for achieving the sensations referred to by them. In other words, the naturalistic environment ends up being the guiding thread of the senses, since by establishing contact with it, happiness and peace can be achieved.

1. “In the Garden of Epictetus” – An Epicurean and Sensationist Philosophy

In order to contextualize this document and the brief philosophical history used as a basis for it, it is necessary, first of all, to make a brief summary of it. This is an epicurean tale, due to the presence of the moderately felt pleasures of the main character. For better understanding, Epicureanism can be defined in the words of Carlos Marinheiro:

(...) «the doctrine of the Greek philosopher Epicurus (341-270 BC) and his epigones, characterized by an atomistic and materialist conception of nature, by the search for indifference in the face of death and an ethics that identifies the good with moderate and which, by passing through the sieve of reflection, would be impermeable to the suffering included in human passions and, by extension of meaning, which, by passing through the sieve of reflection, would be impermeable to suffering included in human passions» and, by extension of meaning, «the way of living, of acting, of those who only seek pleasure; sensuality, lust” or “depravity of morals, lack of temperance; debauchery, debauchery” (Marinheiro, 2009, s.p.).

The man present in the narrative is a “Master” who finds in nature the apex of bonanza, due to the pleasant sensation that it awakens in his soul and spirit. In this way, the Master, as it were, communicates with the reader, sending him the message that it is in the natural environment that Man has the possibility of being truly joyful, adorned by the unique sensations that it transmits. With this, the character also demonstrates that thinking beings tend to question themselves about everything, postponing peace and happiness in their lives. Excessive thinking is then doomed to human suffering. As previously mentioned, Fernando Pessoa himself considers that the cogito leads to personal stagnation, to a possible decadence, just like the Master of his history. This fact leads the reader to suppose that the Mestre is the personification of Fernando Pessoa, since their line of thought strongly coincides. The exaltation of the senses to the detriment of reason and thought, can be seen, by the Lisbon poet, in the following poem:

Sentir é criar

Sentir é pensar sem ideias, e por isso sentir é compreender, visto que o Universo não tem ideias. (...)

O que se sente não se pode comunicar. Só se pode comunicar o valor do que se sente. Só se pode fazer sentir o que se sente. (...)

O sentimento abre as portas da prisão com que o pensamento fecha a alma.

A lucidez só deve chegar ao limiar da alma.

Nas próprias antecâmaras é proibido ser explícito.

To feel is to understand. To think is to err. To understand what another person thinks is to disagree with them. Understanding what another person feels is being them. Being someone else is of great metaphysical use. God is everyone.

Seeing, hearing, smelling, tasting, touching - these are the only commandments of God's law. The senses are divine because they are our relationship with the Universe (...) (Pessoa, 1916, p. 216).

According to the Master, the mind should be occupied only by the commotions that come from the fruits, from the green of the trees, from the fresh grass or from the flower about to bloom, leading each one to a transcendentalist, but realistic effect, contrary to what comes of the cogito. This fact is easily noticeable in the character's ideology:

For a fair understanding, the greenness of leaves is better than a great thought, because you can show the greenness of leaves to others, and you can never show others a great thought. We are born without knowing how to speak and we die without knowing how to say. Our life is spent between the silence of those who are silent and the silence of those who have not been understood, and around this, like a bee around where there are no flowers, a useless destiny hovers incognito (Pessoa, 1922, p. 84).

A meditation on life is evident, both in Mestre and in Pessoa, achieved only when one has the ability to stop time for even a second and surrender to the tide of pleasures, in which the human being has the possibility of float, until you reach the delightful surf zone, foaming with happiness on the shore of the senses.

2. Valuing the Senses

When embarking on Pessoa's metaphysics, it is essential to understand his sensationist ideology, which governed his life and, moreover, remains eternally marked in his various outbursts. Sensationism was one of the isms introduced at the time of Modernism in Portugal, linked to the Orpheu generation. This was an aesthetic created by the writer, which covers both his metaphysics, coming from the orthonym Fernando Pessoa, and his poems, by his heteronyms such as Alberto Caeiro, Álvaro de Campos and Ricardo Reis.

Anderson Matos says:

(...) the magazine *Orpheu*, spokesperson for Portuguese Modernism, created with Pessoa's participation and on which he theorized. This magazine is the place where Sensationism becomes notorious, not only for the sensationist poems published by Álvaro de Campos, but for being an aesthetic closely linked to what *Orpheu* proposed. However, it must also be taken into account that most sensationist poems were not published during the poet's lifetime. Furthermore, most of the theoretical texts on the aforementioned aesthetics also did not leave their chest¹, in which Pessoa kept all the texts, poems and even small notes he wrote during his life (Matos, 2015, p. 2)

“In the Garden of Epictetus” we witness, as previously mentioned, this doctrine that aims to exalt the strong sensations that existence naturally grants to Man. Nevertheless, the Lisbon writer extends this philosophy to general knowledge. This means that for him, knowledge comes from or through the senses and sensations inherent to individuals. It is, however, important to bear in mind that the so-called senses differ a little from sensations, although they go hand in hand: it is through the senses that sensations are manifested.

That said, Fernando Pessoa firmly believes that the truth can only be reached in contact with the senses and, consequently, with the sensations arising from the sensory exercise that the outside world awakens in each one. In this way, the poet considers that reason and intellect are incompetent when it comes to reaching the real, since their only function is that of comparison, as can be seen in his following statement:

Reason, or intellect, neither perceives nor creates; it only compares, and by comparison, rectifies and elaborates, the data that the senses provide. Reason, therefore, is incompetent to determine a truth, so it cannot determine a fact, but only compare it with others. (Person, s.d., p. 223).

Pessoa states, in the same way, that only the respective sensations of each individual are known, the universe being a simple global concept. There are certain things outside human perception, such as universal laws that Man has to obey, for example. But apart from that, much of everything around us is an abstraction of the human spirit. This concept is common to all because, even if different sensations subsist in each being regarding certain occurrences, they are always present. Sensations are part of us, the so-called human spirit, and all beings have, in various and different ways, the manifestation of these same sensations.

Based on this assumption, the writer determines the Universe as an objective due to the constitution of our senses, which leads him to be seen also as the concept of an infinite spirit. Now, as we are all human beings inhabiting this Universe and we all have senses and sensations, therefore we all possess this infinite spirit.

From the moment capabilities such as hearing, seeing, palpating are granted; that real cosmos is automatically being created by each Man. See the following example: When man is faced with a landscape that is pleasant to his eyes, then his view of the landscape will be precisely that. When looking at the landscape, Man will be able to feel peace or happiness, creating his reality in the face of what he is contemplating. This function extends to all individuals, as everyone is born with the possibility of being creators in this sense. In this way, the infinite spirit that inhabits each being is also being created, which ends up giving rise to ourselves.

Taking into account all this logic, one arrives at the conclusion that, according to Pessoa, sensations are infinite. Because everything is sense, everything is sensation. We all dance to the same music that consists of a constant exchange of sensations towards the Universe, and even from spirit to spirit. Everything that is spiritual, that is, conscious, is immortal, has the power to live even after death. At that time, when you cease to exist, sensations are still present in the world, in beings, in the cosmos. They never end.

The infinite sensations inherent in the infinite spirit can even be compared to the air we breathe. Oxygen hovers around us, sustains every being, just like sensations. They travel through time and are always present in the Universe. Even if, for some reason, we couldn't feel them, they would still be part of the macrocosm, waiting to be felt.

Fernando Pessoa considers that sensations can never be seen in temporal terms, as past. Memory, which seems to subsist in our psyche as a remote memory, is actually the sensation of a sensation, which makes it present. Thus, the world itself corresponds to an infinity of gifts.

This idea of infinite spirit that Pessoa insists on approaching is an ideology that refers to Ancient Greece, to Plato's philosophy. Coincidence or not, although the Greek philosopher substituted the expression "spirit" for "soul", he also intended to represent the existence of an immortal and infinite soul in all men. For this famous personality who marked the history of philosophy, the soul generates life and the different perceptions of it. The soul alternates between the intelligible and sensible worlds, being the subject of knowledge, similar to the expression of infinite spirit acquired in Pessoa's metaphysics. Although the opinions of the vate and the philosopher are not completely in tune, both end up presupposing the existence of an infinite or immortal substance inserted in the human body. Something that is not only manifested externally, which, above all, comes from within, from the recesses of the mind, capable of transcending the body.

It is possible to contemplate that, for Pessoa, sensationism is part of both his philosophy of life and his written creations, as has been ratified until now. It is, therefore, more than a way of living, being mainly a way of expression and personal affirmation, which accompanies an entire Portuguese artistic and literary canon:

Through sensationism, understood as an art-all-arts whose basic rule was to be the synthesis of everything, Pessoa continued his dream of an interarts project, which had already begun, a short time before, when he believed and theorized intersectionism. Heir of Paulism and intersectionism, for the first interpenetrations of planes, namely, between object/sensation, landscape/state of mind, taking advantage of cubism to experience the decomposition of sensation into cubes and other polyhedra and robbing futurism of all the vorticist movement of feeling, all the phonic and dreamlike freedom of sensation, sensationism is constituted as a literary current, exclusively Portuguese, of enormous richness and complexity. With an absolutely European, cosmopolitan soul, sensationism was also intended to be a reaction to the excessive nationalism of the Portuguese Renaissance and to give a more renewed continuity to Paulism, which was still too symbolist to be able to follow, by itself, the rhythm of the European avant-garde (Costa, 1990, s.p.)

The relationship that the reader captures in relation to the short story “No Jardim de Epíteto” and the sensational metaphysical framework by Fernando Pessoa is essentially that the senses are something essential for man to live fully. The truth is that the more the human senses are refined, the more existential success each one can obtain.

It must be taken into account that the human being is constantly a creator and will be eternally connected to the Universe, both for scientific reasons and for reasons of spirit. By establishing a truly satisfying connection with our surroundings, we will be given the possibility to immerse ourselves in an infinity of pleasures, which are manifested without us often realizing it.

3. Scientific-Philosophical Perspectives – Mother Nature and Interdependence

Fernando Pessoa's metaphysics goes beyond the valuation explained so far. All the information stated above is linked to something superior: nature. From a Pessoa's point of view, nature is the manifestation of harmony, a creation that germinated from the Universe and has the power to radiate transcendent sensations, capable of overflowing the spirit and body of any being.

According to the poet, “small organisms live less” and “the larger the organism, the greater its life expectancy” (Pessoa, 1907, p. 48). The most complex organism will be the one that contains all other organisms in it. This one is about nature, which is eternal. Pessoa evokes Drummond's theory, to demonstrate that the immortal could never belong to Man, since it is the correspondence with a perfect environment:

Low organisms are shortest lived. The higher the organism, as a rule, the longer the life. The most complex organism must have the longest life. An infinitely complex organism must have an infinite life. Now the most complex organism is that which contains them all. — Nature is eternal. Push further Drummond's theory: — «Immortality is perfect correspondence with a perfect environment.» Fundamental difference between natural life and spiritual life. Nature is bad. Altruism, goodness, the idea of good generally, make their appearance, in man. They cannot, it is contended, come from nature. (But they do. Pleasure and good) (Pessoa, 1907, p. 48).

Immortality is only possible if the environment itself is conducive to it. In Men, this phenomenon is not seen as they are constantly corrupted by themselves, as if their existence deteriorated itself. In human life, negative and harmful particularities are evident, which make its eternity difficult.

Filled with greed, selfishness and individualism, Man executes himself, being a limited being, in contrast to nature. The so-called “mother” is pure and full, harmful ideas are not part of her, on the contrary. Nature is what it is, there is peace and calm in it, an almost innocence of someone who exists just to exist, to be cared for and appreciated. Thus, the notions of good and bad are born with us, never with the natural environment.

Man, as a living being, will always need nature. Your existence depends on her, your sustenance comes from that Mother. Again, in opposition to this idea, nature does not need Man. It has the capacity and independence enough to subsist on its own. It is even plausible to mention that people tend to deteriorate it.

“In the Garden of Epíteto”, the Master insists on contemplating the naturalistic landscape, because, as seen, this is his source of joy, of harmony. He is considered an Epicurean, indulging in the pleasures offered by the environment in which he finds himself. The experience of this character summarizes the human experience inserted in the natural environment. This is because, the human has the option to surrender to the Universe and to feel everything that the Mother has waiting for him, using her many times as a physical and psychological cure.

Ironically, while nature heals Man, Man, in turn, has the audacity to respond in harmful ways, often. Men must then become aware that nature is an environment conducive to positive sensations, following the Master's example. Value and love her, as she deserves, because all people live in the same house, and their main duty is to take care of her, without letting themselves be corrupted by the negative influence that hovers over them.

Bearing in mind that nature and its existence are linked to scientific facts, Fernando Pessoa largely includes the branch of science in his metaphysics. For the philosopher, we are all surrounded by beings, objects and figures that, from the outset, seem external to us. Well, they are not. These beings, these objects and these figures manifest themselves to human sensibility, firstly as forms and then as magnitudes. When contemplating a tree, we are aware of its shape, its physiognomy, and immediately afterwards we will notice its grandeur, its empowerment over us, which are diluted in sensations. In this way, we conceive these objects or beings in a certain way, because we have the opportunity to feel them, everyone – “no less the very small than the very large, both the tree and its shadow” (Pessoa, s.d., p. 15). Better or succinct the author:

The conditions, whatever in their essence, of sensibility, oblige us to conceive of nothing from the outside, except with these three characteristics, and with them all together. What we see, or conceive or imagine visible, forces it to have a form, to assume a magnitude, to be stationary or moving. But by the mental operation, which is called abstraction, we arbitrarily separate these 3 conditions of the external presentation of beings from each other, and thus arbitrarily separated and considered each one by itself, we necessarily conceive it abstract in its own nature, for that, by separating it from the others, we deprive it of its concrete character that resides in being together with them (Pessoa, s.d., p. 15)

Furthermore, I chose to relate this Pessoaan fact to physical science. In atomic terms, both the human and everything around him is interconnected, as atoms make up all bodies, all matter. Now, if atoms cover all matter, the distance that separates the human body from any other object is purely illusory. The interconnection thus covers the whole world. Everyone dances to the same music, the same universal dance of interdependence, and as such, everyone is connected. As Ruan Silva states in his article, quoting astrophysicist Neil de Grasse Tyson:

We are all connected. each other, biologically. To Earth, chemically. And the rest of the Universe, atomically. It makes me smile. I feel great when I think about it. It is not that we are better than the Universe. We are part of the Universe. We are in the Universe and it is in us (Silva, 2016, s.p.)

The relationship established between Man and Man is, as it becomes possible to understand, biological through procreation, generations cover temporal substance and space, they affect all human beings. The chemical bond to the Earth actually consists of the constitution of our literal interior, in the composition of the body – nitrogen is part of human DNA, for example, as it is part of the stars and planets that inhabit the cosmos. Iron travels through the veins as part of the blood, as it sustains the earth's core. In fact, in addition to inhabiting the Universe, we are part of it. Our constitution is very similar to this immensity that embraces us. Following this evidence, Ruan Bitencourt Silva states:

We are children of the Cosmos. The Cosmos is within us. More than that: the atoms in your right hand probably originated in an entirely different star than the atoms in your left hand. In fact, your body – and everything in the world around you – is probably made up of atoms from countless different stars, originally separated from each other by thousands, millions, or even billions of light years. And these atoms floated through space for thousands, millions or even billions of years, before finally coming together in our primordial solar system and clumping together, under the action of gravity, to form the Earth and everything contained (...) (Silva, 2016, s.p.)

Thus, when there is this interconnection that nothing and no one escapes, it is natural that the Universe awakens in its “children” sensations and frequencies of positive energy, as explained by the philosophy of the face of Orpheu's generation.

4. Artistic Production and Sensory Manifestation

Philosophy or metaphysics, nature and science are the three expressions that have been referred to throughout this article, as forms of sensorial manifestation.

As it has been possible to prove, these branches of knowledge, being both subjective and objective, are the direct connection bridge to the Universe through what has already become clear: the sensations they are able to arouse. However, I still decided to address one last area, in a subjective and aesthetic knowledge aspect, but which is essential to mention, just because it fits sublimely into this bridge of connection and in the dance of interdependence that involves all existence - art, or, in other words, the entire process of artistic production, in all its forms and shapes.

Fernando Pessoa is, more than a philosopher or writer, a true artist. From his simplest verses to his most scientific prose, the author reveals to his readers all his artistic craft, and how much this is part of him. From word to word, Pessoa makes his art, like other poets, writers, painters, musicians, dancers and everyone else in between.

Art can be defined in different ways, depending on what kind of art it refers to. There are the plastic arts, the visual arts, the performing arts and within them there are still eleven different manifestations (some of them mentioned above). They all emanate sensations, every conceivable sensation.

The definition of this area has always been difficult to find, because art is such a subjective matter and bearer of such aestheticism, which makes people not find the concrete words to delimit it in terms of vocabulary, as stated by Aires Almeida in his article *Definition of Art* (2014):

The project of defining the concept of art was the main focus of interest in the aesthetics and philosophy of art of the analytical tradition of the second half of the 20th century. The main source of this interest can be found in Weitz's 1956 essay, an essay in which, curiously, a skeptical response is defended about the very possibility of defining art. This does not mean that before Weitz the issue was not of any interest, because Weitz sought precisely to explain why previous attempts at definition – the traditional definitions – failed, and had to fail. However, an appreciable variety of answers to the question 'What is art?' were presented, directly or indirectly, as a reaction to Weitz's proposal. After five decades of intense philosophical debate, the allegedly intractable nature of the issue, evident in the successive revisions of the proposals put forward, did not end the discussion. But, at the beginning of the present century, many philosophers of art chose to investigate more particular and less ambitious questions, becoming more and more interested in the different arts, such as cinema, music, literature, comics and others, in the hope to achieve clearer progress, capable of contributing to the clarification of the problem of identifying art in general and its nature (Almeida, 2014, p. 1).

In fact, art and everything that encompasses it is submerged in an overwhelming freedom, which ends up evading a concrete explanation. What can be taken into account about her can be understood through the following statement by Rebeca Fuks: “Art is a way for human beings to express themselves. Despite being performed in the most varied media, languages and techniques, artists generally share the desire to convey feelings and emotions” (Fuks, s.d., s.p.).

Now, expression is necessary for life, and art is one of the means that Man has at his disposal to better represent it. In this way, art is understood as a craft that transcends Man, even though most of the time it is created by him. Art has the capacity to be

transcendent because it is something that, above all, you feel. There is no way to explain the ecstasy caused by a melody or by the contemplation of a poem or painting. Creativity, the act of putting into visual and even physical practice the deepest emotions of the human being, are factors so unique and so glorious to witness, that the only possible way to face them is to embark on the sensations awakened at that moment.

Art has the ability to connect us to it, to move us. It makes us who we are and who we want to be. That's why it's called art: it offers possibilities full of hope, it offers refuge, it offers life. She herself is a source of life. No matter how disowned or excluded, art belongs to Man, just as Man belongs to art. Or rather, Man needs art, just as he needs science, philosophy or nature. This is where all these areas, however distinct they may seem, meet. Due to the fact that everything is so connected, then it will be easy to see the connection of these branches of knowledge, which come from the senses, from unlimited sensations. All of them manifest to human sensation and sense, all of them awaken something new in each person and in each being, and that is why the Universe is a game of sensorial infinities. Better the succinct Ana Luísa Amaral, when asked what poetry and art are for:

(...) all art is assisted not by pragmatism, but by the symbolic, and we humans need the symbolic, which always involves our relationship with others. We need it as we need to eat or sleep. Because the aesthetic dimension is yours, even when you talk about horror or cruelty. Poetry, as I conceive it, makes us, I believe, better people, because it moves us (and can make us act) – and moves us (Amaral, 2019, s.p.)

Each being can even search for the meaning of art all his life, but he will never be able to reach it if he doesn't know how to feel it. Therefore, one must accept Fernando Pessoa's implicit advice and feel everything that is attainable, without the constant discomfort of excessive thinking, because it is precisely the act of feeling that contains the greatest and most joyful knowledge.

Pessoa's sensationist metaphysics is capable of integrating, as evidenced in the course of these words, different areas of knowledge, extended to the aestheticism and subjectivity that encompass artistic production.

A researcher, a philosopher, a writer, he may even be, but above all – an artist, a sensationist with a philosophy of life that endures over time. As the author José Gil states, in the work *Fernando Pessoa or the Metaphysics of Sensations*: “(...) sensationism. According to this theory, nothing is for us – whether external or internal reality, perceptions, feelings, thoughts – but sensations” (Gil, 1987, s.p.)

CONCLUSION

From what is exposed, it is legitimate to conclude that Pessoa's metaphysics encompasses several theories and scientific and philosophical perspectives, which are always based on its intense sensationism.

His short story “No Jardim de Epíteto” helps to answer the question posed at the beginning of this document. It is the perfect mirror concerning what Man, as an inhabitant of the cosmos, must submit to: the sensations coming from everything around him, in order to be part of the universal dance to which he is subjected from the moment he is born. Thus, his doctrine, which is based on sensorial valorization, covers the entire philosophy and way of life of Pessoa, since the writer and philosopher submits himself entirely to the senses and sensations that germinate from them, manifesting it in his words and written works, as it was legitimate to verify. This is reflected not only in his art, but also in his life, because for the face of Orpheu magazine, sensations are everything we should pay attention to, given that these two characteristics have the gift of involving everything: from nature to science and art.

Fernando Pessoa, a vigorous lover of the exorbitant senses and sensations that life has at its disposal. A soul that, from so much refusing thought, constantly trips over it, in order to (com)prove its unique way of personal expression. Someone who pierced his existence covered by a veil of genius, leaving the Lusitanian people the pride of those who share the same nation.

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