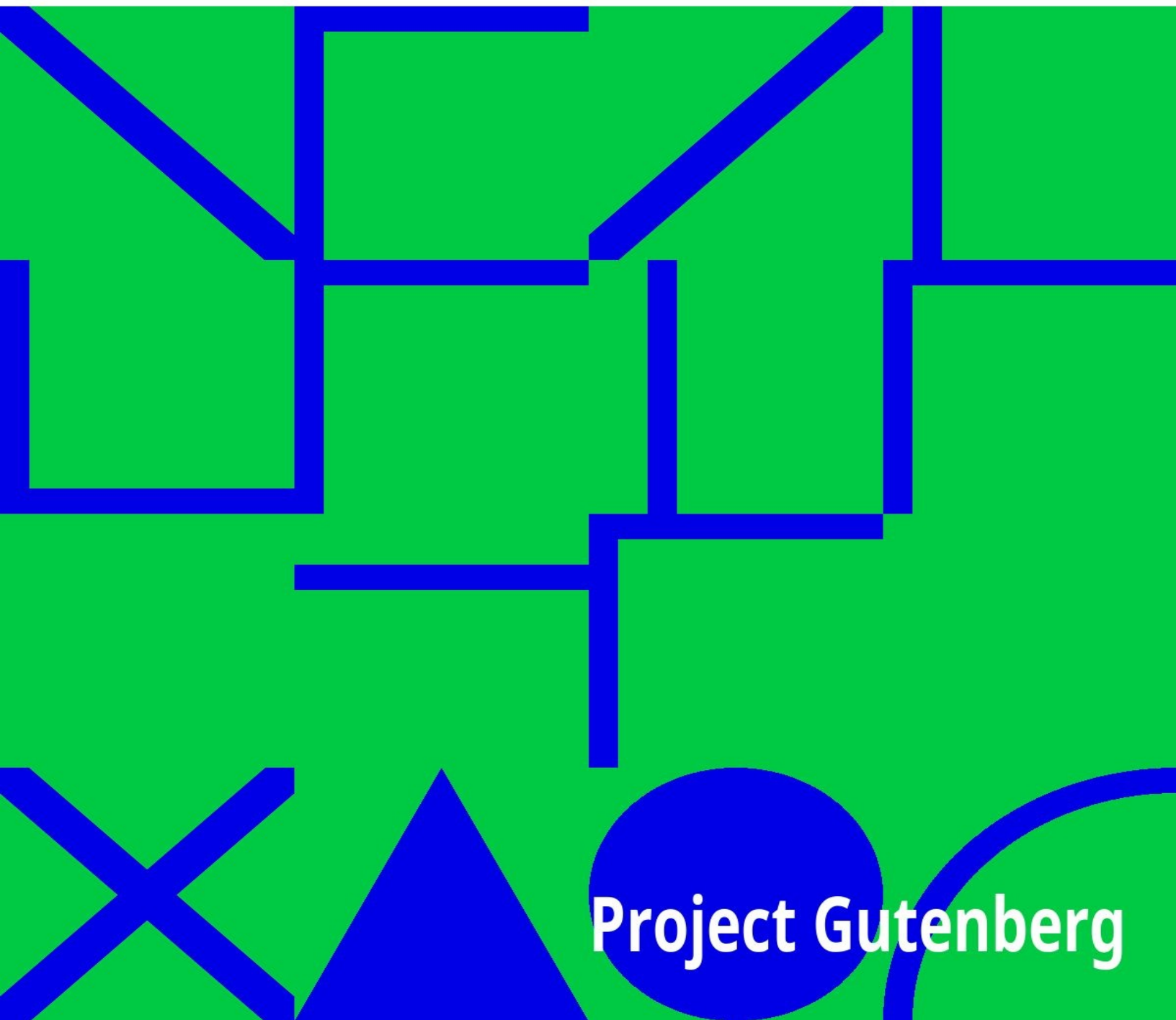


# Monólogo do Vaqueiro

Gil Vicente



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VAQUEIRO \*\*\*

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**+GIL VICENTE+**

**+MONÓLOGO DO VAQUEIRO+**

**VERTIDO DO CASTELHANO REPRESENTADO NO TEATRO D.  
MARIA II, LISBÔA.**

1910.

# **+MONÓLOGO DO VAQUEIRO+**

**+OU DA VISITAÇÃO+**

Typ. «A Editora»—Conde Barão, 50—Lisbôa

## PERSONAGENS DA PRIMEIRA REPRESENTAÇÃO:

*Vaqueiro*—Ignácio Peixoto. *Rainha D. Maria*—Delfina Cruz. *Rainha D. Beatriz*  
—Maria Pia de Almeida. *Duquesa de Bragança*—Palmira Torres. *El-Rei D.*  
*Manuel*—Pinto Costa. *Damas. Cortesãos. Pagens. Pastor que traz o cordeirinho*  
—Adelina Abranches. *Pastores. Prólogo*—Augusto de Mello.

+Prólogo+

*Prólogo*

### SENHORAS E SENHORES:

\_Em a noite de 8 de junho de 1502, nesta cidade de Lisbôa, e na própria câmara da rainha, nasceu o teatro nacional. Nessa noite, mestre Gil,

um que não tem nem ceitel e faz os aitos a el-rei,

representou, em castelhano, o seu «Monólogo do Vaqueiro», ou da «Visitação», que ides ouvir, vertido á letra, em português.

Muito antes de Gil Vicente,—certo é e convem recordá-lo—o povo representava nas igrejas, na largueza dos seus adros ou á sombra das suas naves, os entremeses hieráticos do nascimento e da Paixão de Christo e das vidas dos

santos, e cantava os seus vilancicos, bailando suas dansas e folias. Mas o «Monólogo do Vaqueiro», naquela noite memoravel,—que vamos procurar reconstituir—começou a fixar e a ordenar o elemento dramático tradicional, dando-lhe vida eterna.

«A obra de devoção seguinte—diz a rúbrica de Gil Vicente—procedeu de uma visitação que o autor fez ao parto da muito esclarecida rainha D. Maria, e nascimento do mui alto e excelente príncipe D. João, o terceiro em Portugal de este nome.»

E foi—continua a rúbrica—«a primeira coisa que o autor fez e que em Portugal se representou, estando o mui poderoso rei D. Manuel, a rainha D. Beatriz, sua mãe, e a senhora duquesa de Bragança sua filha, na segunda noite do nascimento do dito senhor.»

«E estando esta companhia assim junta—conclue a rúbrica—entrou um Vaqueiro...»

Senhoras e senhores: o teatro português vai nascer—e Gil Vicente vai entrar em scena!\_

... desconveniente era fugir da lingua que mamey e buscar outra prestada pera falar aos meus naturais.

**SAMUEL USQUE.**

*Consolaçam ás Tribulaçoens de Israel.*

+Monólogo do Vaqueiro+

Ouve-se, fóra de scena, o vozeio dos guardas do paço, e entra logo, vestido de

briche e ceifões de pele, manta do Alentejo ao hombro, e cajado de azambujeiro na mão, o

*Vaqueiro:*

Apri!, que sete impurrões me ferraram á entrada, mas eu dei uma punhada num de aqueles figurões. Porém, se de tal soubera, não viera; e, vindo, não entraria; e se entrasse, eu olharia de maneira que nenhum me chegaria. Mas, está feito, está feito; e, se se fôr a apurar, já que entrei neste lugar tudo me sae em proveito. Té me regala ver coisas tão formosas, que se fica parvo a vê-las! Eu remiro-as, porém ellas, de lustrosas, a nós outros são danosas.

*«Fala á Rainha»*

Meu caminho não errou? Deus queira que seja aqui, que eu já pouco sei de mi, nem deslindo aonde estou. Nunca vi cabana tal em especial tão notavel de memória: esta deve ser a glória principal do paraíso terreal!

Seja que não seja, embora, quero dizer ao que venho, não diga que me detenho a nossa aldeia já agora. Por ella vim saber cá se certo é que pariu Vossa Nobreza? Crei' que sim, que Vossa Alteza tal está que de isto mesmo dá fé.

Mui alegre e prazenteira, mui ufana e esclarecida, mui perfeita e mui luzida, muito mais que de antes era. Oh!, que bem tão principal, universal! Nunca se viu prazer tal! Por minha fé—vou saltar! Eh!, zagal, diz' lá, diz' lá:—saltei mal?

Quem queres que não rebente de alegria e gasalhado! De todos tão desejado, este príncepe excelente, oh!, que rei terá de ser! A meu ver, devíamos pôr em gritos a alegria e a esperança, que até os nossos cabritos desde hontem, co'a folgança, não cuidam já de pascer.

E todo o gado retouça, toda a tristeza se quita; com esta nova bemdita todo o mundo se alvoroça. oh!, que alegria tamanha, a montanha e os prados refluoriram, porque agora se cumpriram cá nesta mesma cabana todas as glórias de Espanha.

Que grão prazer sentirá a grão côrte castelhana! Quão alegre e quão ufana a vossa mãe não estará, e, á uma, toda a nação! Com razão, que de tal rei procedeu o mais nobre que nasceu: seu pendão não sofre comparação.

Que pai, que filho, e que mãe! Oh!, que avó, que avós os seus! E suas tias, também! Bemdito o Senhor dos céus porque ell' tal familia tem! Viva o príncepe logrado que é o bem aparentado!

Se agora vagar tivera e depressa não viera, maldito seja eu então se aqui a conta não dera de esta sua geração. Será rei Dom João Terceiro, o herdeiro da fama que nos deixaram, nos tempos em que reinaram, o Segundo e o Primeiro e ind'outros que passaram.

Mas ficaram-me lá fóra uns trinta ou mais companheiros, pastores, zagaes, porqueiros, e vou chamá-los agora; elles trazem p'ra o nascido esclarecido, ovos e leite fresquinhos, e um cento de bolinhos; mais trouxeram queijos, mel—o que puderam...

E ora os quero ir chamar, mas, por via dos puxões, agarrem os figurões p'ra gente poder entrar.

Ouve-se ao longe, uma gaita de foles.

«Entram certas figuras de pastores e oferecem ao príncepe os ditos presentes.»

+Nota+

*Nota*

Quando comecei a traduzir este lindo monólogo, os versos entraram logo a construir-se espontâneos na nossa linguagem. E tão facil foi o trabalho, que apenas o verso:

Juri á Sanjunco santo!,

que representa o pitoresco de uma exclamação sem sentido em português, não entra nesta versão quase justalinear. Passado á nossa lingua, depois de tantos

annos ter incerrada no seu duro castelhano a doce alma portuguesa, parece-me que o monólogo ganhou em lirismo,—o lirismo que a nossa linguagem impresta às falas sinceras que do seu ritmo se ajudam. Porque onde o castelhano, aspirado e cerrado, põe a força e o garbo—e põe-nos até na doçura—o português requebra a modulação suave do seu tom menor. Estranho parecerá que nenhum dos nossos homens de teatro (que o autor de estas linhas não é) se não lembrasse ha muito de trazer para a scena este monólogo incantador, esta peça da mais viva poesia, integrando na decorativa moldura da reconstituição histórica, a figura desimpenada do *Vaqueiro*. Quando este aparece na câmara da rainha, perseguido pelos guardas que lhe estorvam a passagem,—é, em verdade, o Povo que aparece, falando de mão a mão ao seu rei, na consciência da sua força meiga e orgulhosa!

É o Povo, a criança admirativa, que é doida por livros de imagens, quem se boquiabre ante a câmara sumptuosa, cuja riqueza, entanto, lhe provoca desconfianças; e em cujo sobrado precioso, planta todavia com firmeza os seus rudos sapatos, afeitos a trilhar calhaus de serra. É elle ainda quem dirige á rainha, com uma familiaridade tocante e tão graciosa, as perguntas extra-protocolares, de gótica simplicidade:

se certo é que pariu Vossa Nobreza?,

e quem logo descobre, no rosto da mulher desfalecida e incantada, o indício da alegria maternal, que a seguir descreve em versos admiraveis, cuja adjectivação nos faz *ver* a radiação moral de aquele rosto.

É sempre o Povo quem ali descortina, por obra do seu fresco sentimento, para além da alegria dinástica, que celebra,—a alegria da familia, que o comove. E esta, ao descer por um instante do trono mais poderoso da sua época, por um instante tambem nos entra no coração, quando a minúcia atenciosa do *Vaqueiro* nomeia a um e um os membros da familia:

Que pai, que filho, e que mãe!  
Oh que avó, que avós os seus!  
E suas tias, tambem!

É o Povo, e só podia ser elle, quem ao príncepe, futuro senhor do mundo, oferta com tão nobre franqueza os seus pobres e rústicos presentes, cuja alta beleza não sonha; e quem lhe traz,—com as desculpas indispensaveis ainda hoje nas nossas

províncias,—os queijos e os ovos, o leite e o mel... Nenhuma página de Gil Vicente se me afigura portanto mais viva, mais espontânea do que esta, que nos recorda um episódio de presépio, pintado em fundo azul por um Giotto um pouco tardio, estranho aos esplendores mais deslumbrantes mas menos sentidos da Renascença, e que pôde guardar, do íntimo contato com a natureza e com seus irmãos, uma frescura de menino entre doutores.

Na nossa hora incerta, ao mesmo tempo triste e renascente, consolêmo-nos com estas belas redondilhas do *Vaqueiro*, que vem a casa dos grandes, iluminá-los e incantá-los um momento com a graça da sua cândida alegria. E enquanto se não funda em Portugal a *Sociedade Luis de Camões*, sobre o molde da *Sociedade Dante Alighieri*—lar do pensamento italiano—e a que pertençam homens sinceros de todas as classes, vindos de todas as escolas filosóficas, de todas as crenças religiosas, intimamente congregados em promover um *moderno* amor da patria, á roda de esse nome que para sempre nos simboliza,—consolêmo-nos, sobretudo, acreditando que o povo, donde esse pastor saíu, guarda no fundo da alma,—onde dormem ainda, para lentas desabrocharem, forças indómitas e novas,—esse mesmo poder de saudar e estremecer, não já um príncipe que nasce, mas uma terra redimida que quer viver e amar!

Fevereiro de 1910.

## ERRATA

Da infelicidade da composição, erros da escritura e outras imperfeições da estampa, não ha que dizer-vos: —vós os vêdes, vós os castigae.

*D. Francisco Manuel.*

## **AFFONSO LOPES VIEIRA**

O Povo e os poetas portugueses (conferência realizada no teatro D. Maria II, e vendida a favor da Escola-monumento João de Deus, em Lisboa)—preço, 200 réis.

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