

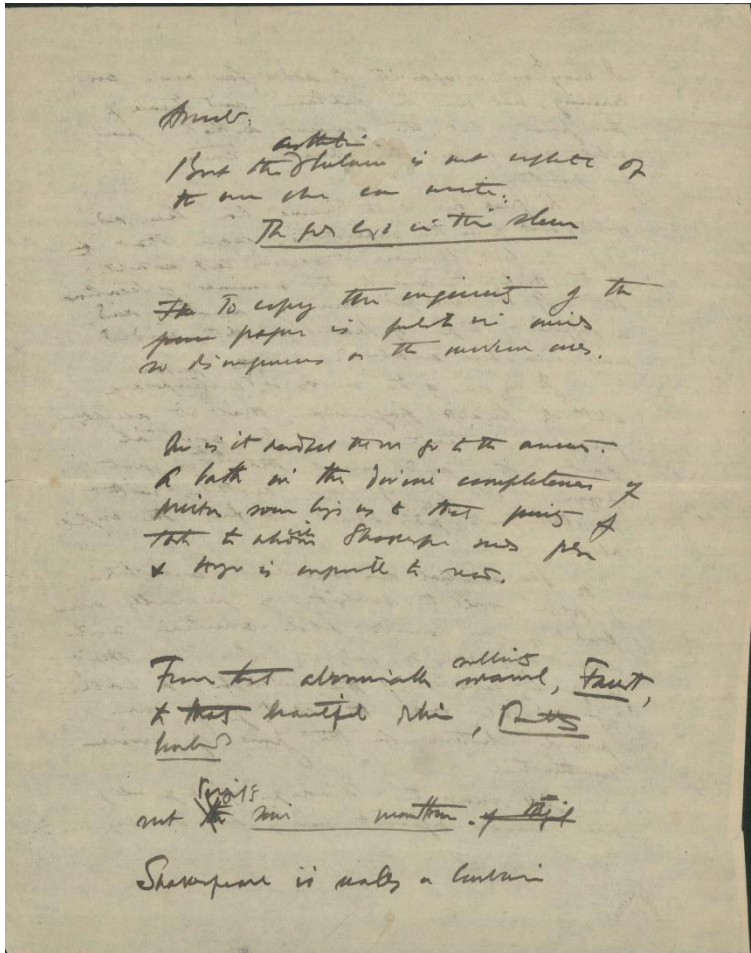
It may be not inappropriate to add a few words concerning, not now the substance and theme of this poem, but the general aesthetic principles which are the formative cause /essence\ of its composition.

The Greek form of the drama has been adapted, not from the superstitious reason that it is Greek, but because it seems but adapted to the subject and to the manner of treating it. If the subject were of another kind, a different type of drama might, indeed would, have been employed.

It is one of the ironies of the contemporary /modern\ attitude towards paganism, that it accepts from it all that is not the essential part of it, and much that either is not pagan at all, or if pagan, worthless without the other parts together with which it forms the original whole.

The essential and important contribution of the pagan world to civilization is generally |*absorbed| by our minds which Christian sentimentalists has so completely indisciplined that far from being conscious of that undiscipline, or call it discipline, making the deed of our peevish rhetoric from the form of severe construction.

All romantics, Shakespeare first of all, are sinners against unity and development.



Arnold: {...}

But the aesthetic balance is not complete of the one who can write:

The gods laugh in their sleeve

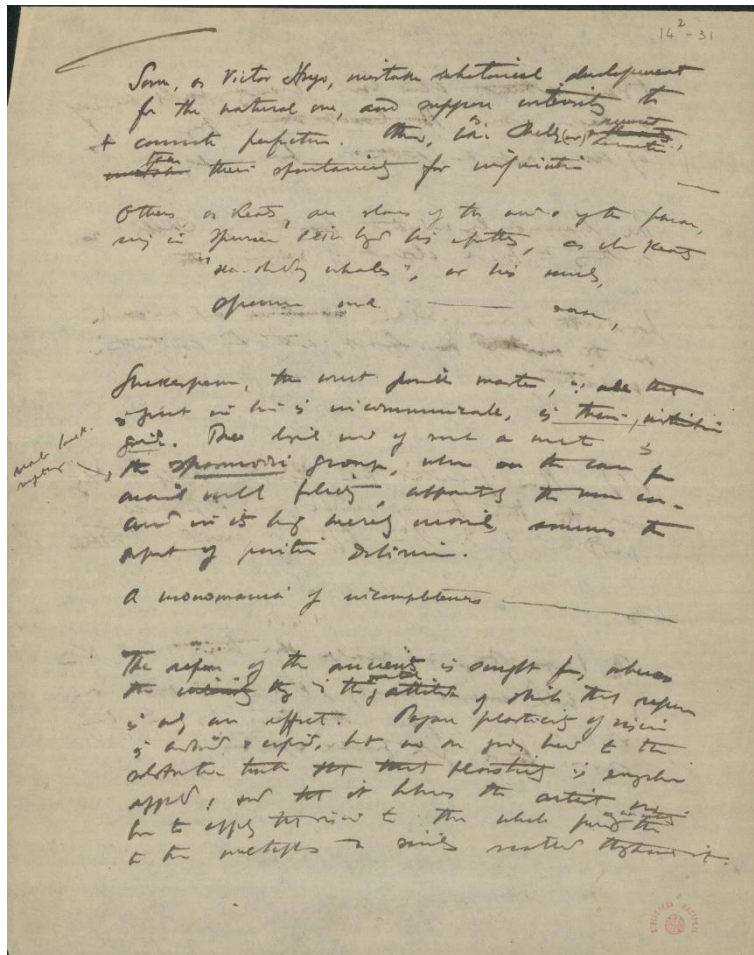
The To copy the inquisitions of the pan pagans is formulate in minds so |*disorganised| as the modern ones.

So it is scandal that we go to the ancients. A bath in the divine completeness of Milton soon brings us to that purity of that to whom^{ich\} Shakespeare sounds false and Hugo is impossible to read.

From that admirable marvel /sublimity\, Faust, to that beautiful divine, Prometheus Unbound

Not the Vergil's |servi {...}monstrum|. of Vergil

Shakespeare is really a barbarian {...}



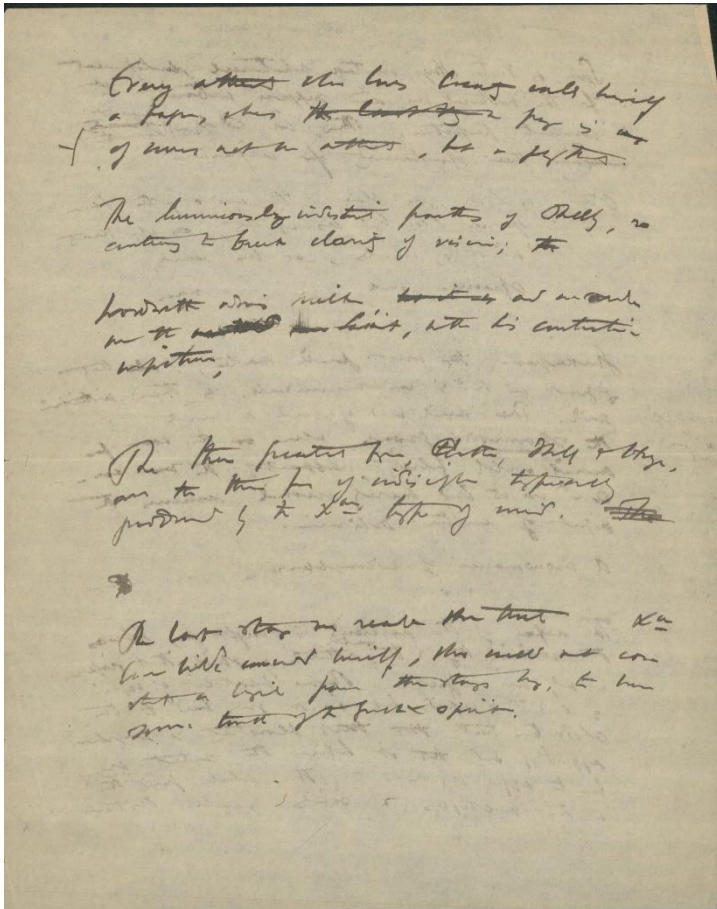
Some, as Victor Hugo, mistake rhetorical development for the natural one, and suppose intensity to connote perfection. Others, like /as\ Shelley (or) Musset /Lamartine\, mistake take their spontaneity for inspiration.

Other as Keats, are slaves of the moods of the person, seeing in Spenser little beyond his apostles, as when Keats {"..."} "sea-shouldering Whales", or his vowels {"..."} Spenser could {"..."} ease, {"..."}.

Shakespeare, the worst possible master, because all that is just in him is incommunicable, is |their intuition guide|. The lyrical mood of such a master is the spasmodic grasp, |*whence the cause for married world felicity|, apparently the man concerned in its being merely |*married|, seems the aspect of positive delirium.

A monomania of incompleteness

The reference of the ancients is sought for, whereas the intensity thing is the essential attitude of which that reference is only an effect. Pagan plasticity of vision is morbid and rapid, but no one grows here to the substantive truth that that plasticity is everywhere applied, and that it shows the artist in how to apply the vision to the whole form as an intensity than to the metaphysics or similes scattered throughout it.



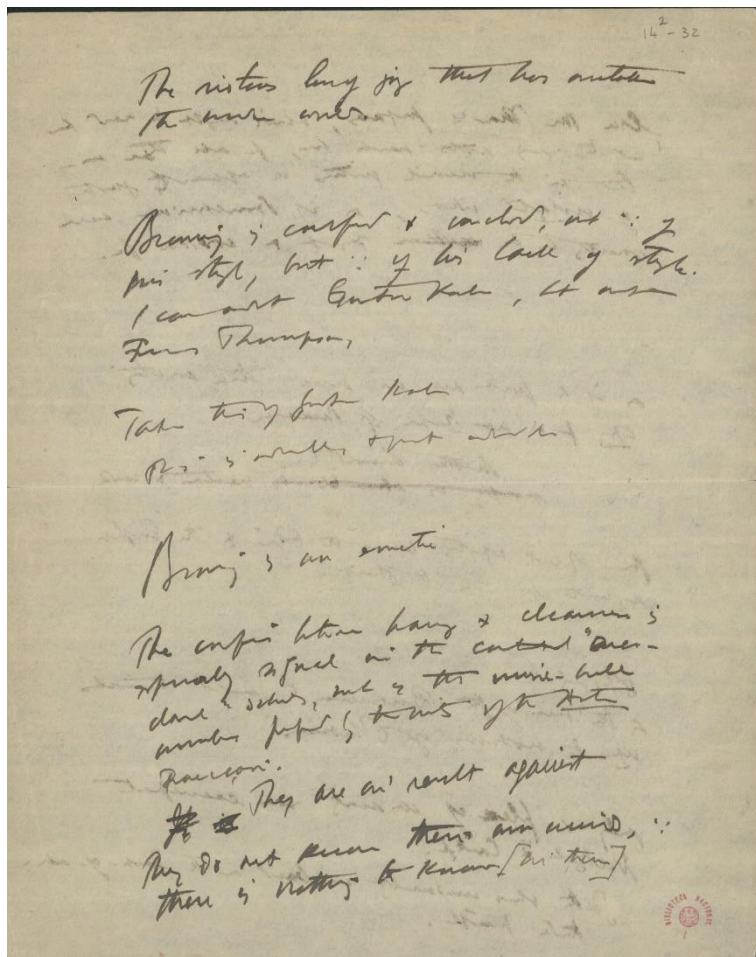
Every atheist who loves beauty calls himself a pagan; whereas ~~the last thing~~ a pagan is any |of course not an atheist but a polytheist|.

The luminously indistinct pantheism of Shelley, so contrary to Greek clarity of vision; ~~the~~

Woodsworth admires Milton, ~~but it is~~ and inasmuch as the t, with his contrastive importance, {...}

The true greatest pagans, Goethe, Shelley and Hugo, are then those forms of indiscipline typically grounded by the Christian type of mind. ~~The~~

The last stages are really where that {...} Christian Oscar Wilde concerned himself, who would not construct a lyrical poem the strange way, to have some truth of the Greek spirit.



The rioters joy that was another the modern world.

Browning is composed and valued, not because of his style, but because of his lack of style. I can worth Gustave Kahn, but use Francis Thompson, {...}

Take this of Gustave Kahn {...}

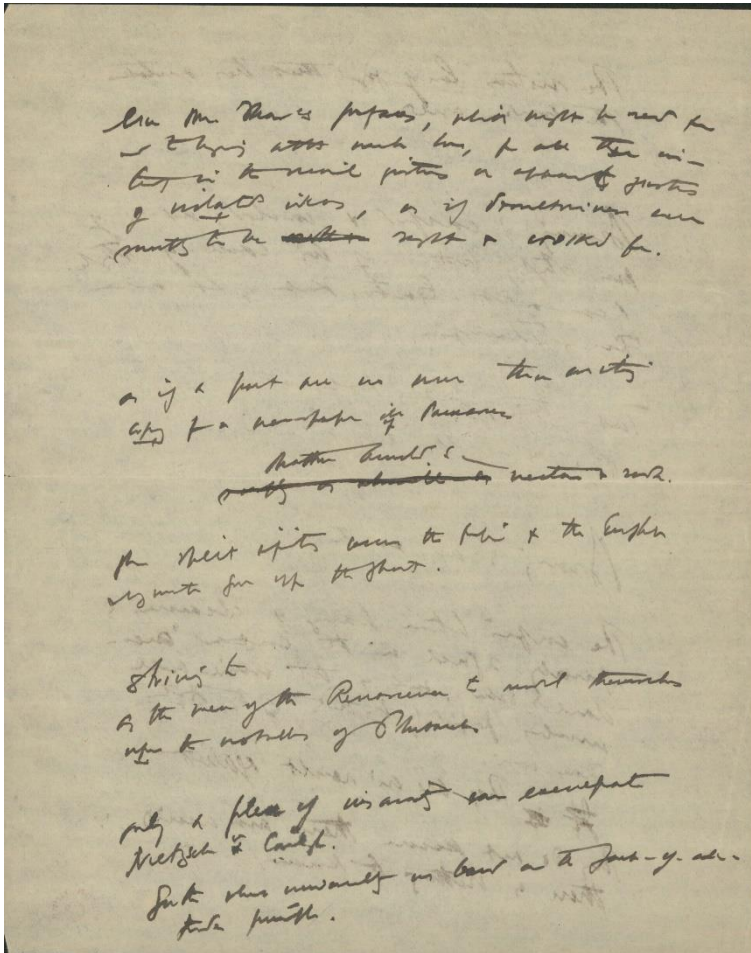
This is admirable and put aside {...}

Browning is an erratic {...}

The confusion between hazy and clearness in expressly signed in the contrastive "†" schools, such as the music-halls numbers proposed by the creations of the Antoine François.

~~It is~~ They are in revolt against {...}

They do not know their own minds, because there is nothing to know [in them]



As Mr. Shaw's prefaces, which might be read from end to beginning without much love, for all the interest in the social positions or apparent gestures of |isolated| ideas, as if sensitiveness seems something to be sought or looked for.

{...} as if a poet were no more than a writing |copy| from a newspaper in /of\ Parnassus {...}

{...} ~~simply as admirable as Mathew Arnold's nectar and soda.~~

|*The split spirits cause the poetic and the English rhythm grew upon the ghost.|

Striving to {...} as the men of the Renaissance to mold themselves upon the notables of Plutarch.

Only a plea of insanity can exempt Nietzsche or Carlyle.

Goethe whose universality was based on the sort-of-advertise principle.

DIREITOS ASSOCIADOS

O trabalho MODERNISMO - Arquivo Virtual da Geração de Orpheu de <https://modernismo.pt/> está licenciado com uma Licença [Creative Commons - Atribuição-NãoComercial-CompartilhaIgual 4.0 Internacional](https://creativecommons.org/licenses/by-nc-sa/4.0/).