

The author of this book does not believe that prefaces to books of poetry are permissible. That art which does not explain itself cannot be explained as art, but only historically.

~~Some of these~~

It is the theory of the author, as it is that of the nature of art itself, that, whatever may be the feelings revealed in a poem, still the substance of a poem is not a feeling, but an idea. This is the classical theory, and the right one; it will however shock some readers that the classical theory should be invoked for a book so little classical. But the substance of classicism does not concern feelings, but only intellect. Each man feels as he is born to feel, but he creates as he is taught to create; he has, at least, no right to do otherwise.

There are only three classical rules: the rule that, as Aristotle said, "a poem is an animal" (or "a living thing"), which means that a poem is an organic whole where the relation of parts to the whole is {...}

The rule that the substance of a poem should be, not the expression of a feeling, but the development of an idea, however it be purposely veiled {...}

Some of these poems seem to be based on a Christian and mystical philosophy; others on a pantheistic conception of the world; others, still, on what may best be described as a transcendentalist attitude. It may occur to the reader to ask which of these is the author's philosophy or belief, and, seeing that more than one philosophy appears, whether he have any at all.

He has one, which is neither of those; and, as it is neither of those, it is to no purpose to mention which it is.

A Pagan. And it is characteristic of the Pagan mind that it can create philosophies and attitudes without ceasing to be pagan. A Pagan can sing Christ; he sings of one God more. A Christian cannot sing of Jupiter (or should not) (a real Christian), because, Jupiter not being a god for him, must be of a quality of devil. To make each mood deeper by forcing it to reveal the philosophic attitude natural to it, is a mere artifice, perhaps, to make sensation richer and more deep.

There is more intellectually in the essential Verlaine than in the radical Hugo. Hugo is best when but Hugo, Verlaine when not Verlaine {...}

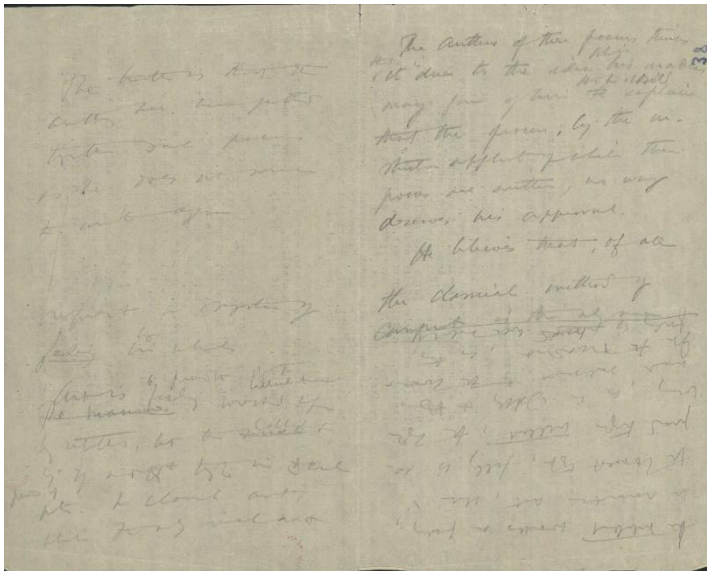
{...} but as an element would do, by possible speculation as when we never do the right and the + {...}

{...} these impressions to the feelings of both the romantics sentiment expresses an author's feeling.

The reason is simple. The intellect is married with feeling and they are equal. In romanticism, intellect is reversed. So the decadent movement with Baudelaire, because of an intellect for art. These do not act {...}

BNP/E3, 14³ - 43^v

Transcrição



The truth is that the author has never presented together such poems as he does not seem to make again {...}

request a system of *feeling* in /by\ which ~~the manner~~ art is feeling worked upon by intellect /a product of the intellect\, but the |*collection| is of indifferent type in general art. In classical art which is the only real art.

The author of these poems thinks that it is due to the idea which his madness may form of him ~~to~~ that he could explain that the process, by the instruction unpleasant for which these poems are written, no way deserves his approval.

He believes that, of all the classical method of composition is the only one.

The intellect works on feeling; in romantic art which is the lowest type, feeling is expressed through intellect, the higher being, as in Shelley and Hugo, made submitted to the lower. In the decadent, as this finally is mixed with intellect.

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