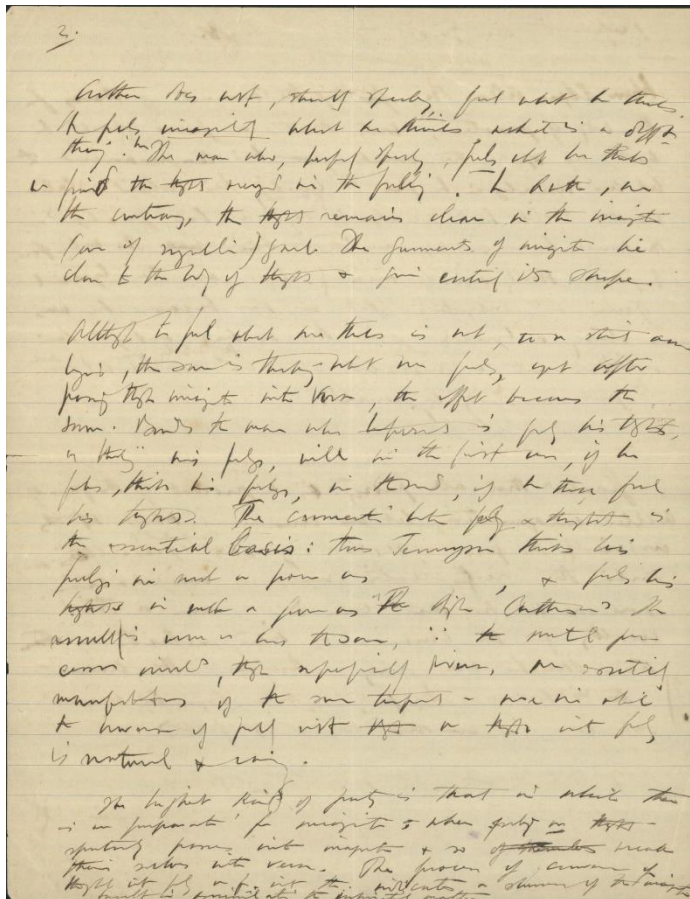


Preface to An English Lyrical Anthology.

When Edgar Allan Poe, ~~for~~ cutting the garments of theses from the body of practice, wrote that a poem should be short, he spoke too much from his temperament to let his analysis be free to |qualify| his initial statement. For if he had analysed it, he would have qualified it. He would have easily seen that ~~these short~~ objectively the only species of poems that are /is\ of necessity short are /is\ the lyrical species, and, subjectively, that it was because he was exclusively a lyrical poet that he had betrayed his intellect into a generality when his whole man of /the whole man of him as\ part so closely lay t.

Granted that all poetry is a direct product of the faculty called imagination, let us consider of what it is indirectly the product, that is to say, what inspirational faculties underlie the directly creative faculty of imagination. There are but two that can do so and a third resulting from the combination or interpenetration of these two. These two are feeling and thought. |The combination (?) of this is threefold: either feeling is thought, or ~~are this~~ thought is felt before being imagined into verse.|

Feeling to imagination: Shelley: Asia song.  
Intellect to imagination: Anthero: sonnets.  
Feeling thought\_\_\_ to imagination: (|\*indistinctly|) Brwoning:  
Prospice - (?) Effect produced is the same.  
Thought felt\_\_\_ to imagination: Tennyson: Higher Pantheism



Another does not, shortly speaking, feels what he thinks. He feels *imaginatively* what he thinks, what is a different thing. The man who, properly speaking, feels what he thinks he finds the thought merged in the feeling. In Anthero, on the contrary, the thought remains clear in the imagination (as if symbolic) goal. The garments of imagination lie close to the body of thoughts and give essentially its shape.

Although to feel what one thinks is not, to a short analysis, the same as thinking what one feels, yet after passing through imagination into verse, the effect becomes the same. Besides the man who interprets is feeling his thoughts, as thinking his feelings, will in the first case, if he feels, think his feelings, in the second, if he then feels his thoughts. The connection between feeling and thought is the essential basis: thus Tennyson thinks his feelings in such a poem as {...}, and feels his thoughts in such a poem as "The Higher Pantheism". The result is more or less the same, because the mental processes involved, though specifically diverse, are essentially manifestation of the same temperament - one in which the Universe of feeling into thought or thought into feeling is natural and vain.

The highest kind of poetry is that in which there is one proportion for imagination, when feeling or thought spontaneously passes into imagination and so ~~of members~~ makes their selves into verse. The process of conversion of thought into feeling or feeling into thought indicates as shown of the imagination faculty is assimilating the inspirational matter.

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## DIREITOS ASSOCIADOS

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