Manonmaniam Sundaranar University

DIRECTORATE OF DISTANCE AND CONTINUING EDUCATION

TIRUNELVELI - 627 012, TAMILNADU

B.A. ENGLISH (SIXTH SEMESTER)

ART AND LITERARY AESTHETICS

From the Academic Year 2023-2024onwards

Prepared by

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Learning Objectives	
LO1	To introduce the multidisciplinarity of Art and Literary Studies.
LO2	To gain an understanding of various movements in art history.
LO3	To help students find relevant and associative ideas.
LO4	To engage with works of art that directly refer to literary works and also draw inspirationfrom from it.
LO5	To recognize how all forms of art is part of a continuum.

ART AND LITERARY AESTHETICS

Unit	Details
I	Literature And Visual Arts - Essays. MargareteLandwehr – Introduction: Literature and the visual Arts; Questions of Influence and Intertextuality Jeoraldean McClain – Time in the Visual Arts: Lessing and Modern Criticism
II	Romanticism Through Coleridge and Delacroix James H. Rubin - Delacroix's Dante and Virgil as a Romantic Manifesto: Politics and Theory in the Early 1820s SanghapalUttam Mhaske1, et al., - Romanticism and Art: An Overview
III	Pre-Raphaelite Movement - D.G. Rosetti'sProsperine (Painting And Poem)
IV	Post-Impressionism - AmrityaShergill's Ancient Story Teller Painting And Virginia Woolf's The Waves (Novel)
V	Expressionism - Munch- Scream (Painting) And Kafka- Metaphorphosis (Novella)

References Books

(Latest editions, and the style as given below must be strictly adhered to)

1. Herbert Read – extract from The Meaning of Art (pg 17-48) Pelican Books, 1959.

Web sources

1. Astor, Dave. Music in Literature.2 Apr. 2013, www.huffpost.com/entry/music-in-literature_b_2590404
2. Benjamin, Elizabeth and Sophie Corser. ―INTRODUCTION Literature and Art: Conversations and Collaborations‖ MHRA Working Papers in the Humanities, 9 (2015) http://www.mhra.org.uk/pdf/wph-9-1.pdf
3. Berger, John. Ways of Seeing. Penguin 1972. http://waysofseeingwaysofseeing.com/ways-of- seeing-john-berger- 5.7.pdf

ARTANDLITERARYAESTHETICS

UNIT1

LITERATUREANDVISUALARTS-ESSAYS

Literature andvisual arts are twoof themostpowerful modesofhuman expression.Thoughthey employ different materials words on one hand and images, colors, and forms on the other hand, they share a common purpose: to interpret, represent, and transform human experience.Across history, these two artistic domains have influenced each other in profound ways, creating a rich dialogue that transcends boundaries of language, culture, and time. Together, they shape how societies remember the past, understand the present, and imagine the future.

Attheircore,bothliteratureandvisualartsseektotellstories.Literatureuseslanguagetoconstruct narratives, evoke emotions, and explore ideas. Through poetry, drama, and prose, writers build worlds that readers enter through imagination. Visual arts, by contrast, communicate through sensory perception. A painting, sculpture, photograph, or film conveys meaning through composition, color, texture, light, and spatial relationships. Yet despite these differences, both forms rely on symbolism, metaphor, and interpretation. A novelist may describe a storm to symbolizeinnerturmoil,whileapaintermaydepictdark,swirlingskiestoachievethesameeffect. In this sense, literature paints with words, and visual art speaks without them.

Historically, the relationship between the two fields has been deeply intertwined. In ancient civilizations, storytelling and imagery often appeared together. Egyptian tomb paintings, for example,wereaccompaniedbyhieroglyphictextsdescribingthejourneyofthesoulintheafterlife. Greekmythologywaspreservednotonlyinepicpoemsbutalsoinvasepaintingsandsculptures. Duringthemedievalperiod,illuminatedmanuscriptscombinedhandwrittentextswithintricate

illustrations,makingreligiousandliteraryworksvisuallyengaging.Theseexamplesdemonstrate that the separation between literature and visual arts is relatively modern; for much of human history, they functioned as complementary forms.

The Renaissance marked a period of particularly strong interaction between literature and visual arts.Humanistideasencouragedartistsandwriterstodrawinspirationfromclassicalantiquityand from direct observation of the world. Painters depicted scenes from literary works, while writers describedartworks in vivid detail.This mutual inspiration continued into laterperiods. Romantic poetswroteaboutlandscapesthatpaintersweresimultaneouslyportrayingoncanvas,emphasizing emotion, nature, and individual perception. In the nineteenth century, novels began to include detailed descriptions of interiors, fashion, and urban life, mirroring the visual richness of contemporary painting.

One important concept that highlights the connection between the two fields is “ekphrasis,” the literarydescriptionofavisualartwork.Throughekphrasis,writerstranslatevisualexperienceinto language,often adding layers ofinterpretation ornarrativethattheoriginalartworkonly implies. Such descriptions allow readers to “see” an artwork through words, demonstrating literature’s capacitytoevokeimageryaspowerfullyasvisualartitself.Conversely,manyartistscreateworks inspired by literature—illustrations of novels, paintings of mythological scenes, or cinematic adaptations of books. These reinterpretations show how stories can migrate across media while retaining their emotional core.

Themodernerahasexpandedtherelationshipbetweenliteratureandvisualartsevenfurther.The invention of photography introduced a new way of capturing reality, influencing literary movements such as realism and naturalism. Writers began to adopt a more observational style, focusingoneverydaylifewithdocumentaryprecision.Later,the riseofcinemabrought together

narrative,visualcomposition, music, and performanceinto asingle medium. Film canbe seen as a synthesis of literature and visual arts, transforming written scripts into dynamic visual storytelling. Graphic novels and comics represent another hybrid form, combining textual narration with sequential art to create immersive experiences.

Beyond direct influence, both literature and visual arts play crucial roles in shaping cultural identity and social consciousness. They document historical events, challenge political systems, and give voice to marginalized perspectives.Anovel can expose injustice through character and plot,whileapaintingorphotographcanconfrontviewerswiththestarkrealityofsocialconditions. Becausevisualartcommunicatesinstantlyandacrosslanguagebarriers,itoftenreachesaudiences who might not engage with written texts. Literature, however, offers depth and nuance, allowing readers to inhabit the inner lives of others. Together, they foster empathy and critical reflection.

Education also benefits from the integration of these forms. Visual elements can make literary worksmoreaccessible,especiallyforyoungreadersorthoselearningnewlanguages.Illustrations help clarify settings, characters, and actions, enhancing comprehension. At the same time, literaturecandeepenappreciation of visual art by providing historicalcontext, thematic analysis, and interpretiveframeworks. Museums frequently includewrittendescriptions alongsideartworks, guiding viewers toward richer understanding. In classrooms, combining reading with visual analysis encourages students to think creatively and analytically at once.

Incontemporarydigitalculture,theboundariesbetweenliteratureandvisualartscontinuetoblur. Social media platforms emphasize visual storytelling through images, short videos, and graphic text.Digitalartistsincorporatetypographyintovisualcompositions,whilewritersexperimentwith multimedia formats that include images, sound, and interactive elements. Virtual reality and immersiveinstallationsallowaudiencestoexperiencenarrativesspatially,movingthrough

environmentsthatcombinevisualdesignwithscriptedstorytelling.Theseinnovationssuggestthat the future of artistic expression will be increasingly interdisciplinary.

Despitetheirdifferences,literatureandvisualartsshare afundamentalrelianceontheaudience's participation.Areadermustimaginescenesandcharacters,fillingingapsleftbythetext.Aviewer mustinterpretshapes,colors,andsymbols,constructingmeaningfromvisualcues.Inbothcases, the artwork becomes complete only through engagement.This participatory aspect explains why different people can respond to the same work in diverse ways. Personal experiences, cultural background,andemotionalstateallinfluenceinterpretation,makingartadeeplyhumanexchange rather than a fixed message.

Ultimately,literatureandvisualartscomplementratherthancompetewitheachother.Eachoffers uniquestrengths:literatureexcelsatexploringinnerthoughts,temporaldevelopment,andabstract ideas, while visual arts capture immediate sensory impact and spatial relationships. When combined, they create multidimensional experiences that neither could achieve alone. From illustratedmanuscripts tomodernfilms,frompoeticdescriptionsofpaintingstoartisticadaptations of novels, their collaboration has enriched human culture for centuries.

In conclusion, literature and visual arts are interconnected forms of expression that together illuminate the complexity of human life. They communicate across time and space, preserve cultural memory, challenge perceptions, and inspire imagination. As technology evolves and artistic boundaries dissolve, their dialogue will likely grow even more dynamic. Whether encountered separately or in combination, both forms remind us of the enduring human desire to create meaning, beauty, and connection through art.

TheRelationshipBetweenEssaysandVisualArts

Essaysandvisualartsareoftenconsidereddifferentformsofcreativeandintellectualexpression, yet they share many fundamental connections. Both mediums aim to communicate ideas, evoke emotions, and encourage reflection. While essays use language and structured arguments, visual arts rely on images, colors, shapes, and composition. Despite these differences in medium, both forms function as tools of interpretation and expression, shaping how audiences understand the world around them. The relationship between essays and visual arts can be understood through their shared goals of communication, interpretation, creativity, and cultural representation.

One of the most significant connections between essays and visual arts is their shared purpose of communicating ideas. Essays present arguments, reflections, or explanations through written language. Similarly, visual art communicates messages through imagery and symbolism. A painting,photograph,orsculpturecanexpresssocialcriticism,personalemotions,orphilosophical reflections in much the same way that an essay does. For example, a written essay might discuss theimpactofindustrializationonsociety,whileapaintingdepictingcrowdedfactoriesandpolluted landscapes could convey the same critique visually. In both cases, the creator uses a particular medium to guide the audience toward a deeper understanding of an issue or experience.

Another important relationship lies in interpretation. Essays often analyze subjects such as literature, culture, politics, or art itself. Visual art, on the other hand, invites viewers to interpret meaningthroughobservationand emotionalresponse.Inartcriticism andarthistory,essaysplay a crucial role in explaining the significance of artworks. Through descriptive and analytical writing, essayists help readers understand the context, techniques, and meanings behind visual pieces.Thisshowsthatessaysactasbridgesbetweenartworksandaudiences,translatingvisual

experiencesintointellectualdiscussions.Atthesametime,visualartcaninspireessays,providing writers with material for reflection and interpretation.

Creativity also forms a strong link between essays and visual arts. While essays are often associatedwithacademicwriting,theyarealsoacreativeform.Personalessays,reflectiveessays, and literary essays involve imagination, narrative techniques, and stylistic choices. Writers carefully select words, structure arguments, andcraft their toneto produce ameaningful piece of writing. Visual artists similarly make creative decisions about color, form, texture, and composition. Both essayists and visual artists shape their work intentionally to influence how audiencesperceivetheirmessage.Inthissense,writinganessayandcreatingavisualartworkare both acts of artistic design.

Structureand compositionprovideanotherareaof similarity.Inessaywriting,ideasarearranged logically through introductions, body paragraphs, and conclusions. Each part contributes to the overall coherence of the argument. Visual art also relies on composition, which refers to how elements are arranged within a piece. Artists organize lines, shapes, and colors to guide the viewer's eye and emphasize certain aspects of the artwork. Just as a well-structured essay leads readers through a clear argument, a well-composed artwork directs viewers toward a particular interpretation or emotional response.

Both essays and visual arts are also deeply connected to cultural and historical contexts. Writers often address social issues, political events, or cultural movements in their essays. Visual artists similarly reflect the conditions oftheir time through imageryand symbolism. For instance, many artworksfromdifferenthistoricalperiodsrevealsocialtensions,politicalstruggles,orchanging

cultural values. Essays discussing these works help audiences understand the historical background and interpret their meanings. Thus, essays and visual arts together contribute to documenting and interpreting cultural history.

Therelationshipbetweenthesetwoformscan also beseenintheconceptofekphrasis.Ekphrasis refers to the practice of writing about visual art. In literature, writers often compose essays or descriptivepassagesthatvividlyportraypaintings,sculptures,orotherartworks.Throughdetailed language, the writer attempts to recreate the visual experience for readers. This interaction demonstrates how essays can extend the meaning of visual art by providing interpretation, narrative, or critical commentary. Ekphrasis highlights the close dialogue between visual and verbal forms of expression.

Furthermore, both essays and visual arts encourage critical thinking and emotional engagement. Essayschallengereaderstoanalyzeideas,evaluatearguments,andconsiderdifferentperspectives. Visualartsimilarly invitesviewersto questionwhat theyseeandinterpret symbolicmeanings.A powerful artwork can provoke emotions such as curiosity, empathy, or discomfort, just as a persuasive essay can inspire reflection or debate. In both cases, the audience becomes an active participant in constructing meaning.

Educationandacademiafurtherdemonstratetherelationshipbetweenessaysandvisualarts.Inart education, students frequently write essays to analyze artworks, discuss artistic movements, or reflect on creative processes. These essays help students articulate their understanding of visual forms and develop critical awareness. At the same time, visual elements such as illustrations, diagrams,andimagesareoftenincludedinessaystosupportargumentsandenhance

comprehension. This integration shows that visual and textual forms can complement each other in intellectual exploration.

Finally, modern technology has strengthened the connection between essays and visual arts. Digitalmediaplatformsallowwritersandartiststocombinetextandimagesmoreeasilythanever before.Onlineessays,blogs,andmultimediaarticlesoftenincludephotographs,videos,andvisual designs to support written arguments. Graphic essays and visual essays blend narrative text with artistic imagery, creating hybrid forms that merge the strengths of both mediums. These developments demonstrate that the boundaries between essays and visual arts continue to evolve in contemporary culture.

In conclusion, essays and visual arts share a deep and meaningful relationship. Both forms communicateideas,encourageinterpretation,andreflectculturalcontexts.Theyrelyoncreativity, structure,andemotionalengagementtoconnectwithaudiences.Essaysofteninterpretandexplain visualartworks,whilevisualartcaninspirewrittenreflectionandanalysis.Throughconceptssuch asekphrasisandmodern multimediaexpression,theinteractionbetweenthesetwoformscontinues to expand. Ultimately, essays and visual arts complement each other, enriching human understanding and artistic expression through both words and images.

SI. No.	**Questions**	**LOCF Mapping**		
		Level	CO	PO
	Paragraph Questions			
1.	Explain the relationship between literature and visual arts.	K2	CO2	PO2
2.	Outline the idea of influence between different art forms.	K3	CO3	PO3
3.	Describe Jeoraldean McClain's interpretation of time in visual arts.	K2	CO2	PO2
4.	Discuss the concept of temporality in visual representation.	K3	CO3	PO3

5.	Describe the interaction between image and text.	K2	CO2	PO2

SI. No.	Questions	LOCF Mapping		
		Level	CO	PO
	Essay Questions			
1.	Evaluate MargareteLandwehr's contribution to visual-literary studies.	K5	CO5	PO5
2.	Discuss Jeoraldean McClain's theory of time in visual arts.	K4	CO4	PO4
3.	Assess the role of visual imagery in shaping literary meaning.	K5	CO5	PO5
4.	Evaluate the importance of interdisciplinary approaches in criticism.	K5	CO5	PO5
5.	Discuss how visual arts contribute to the interpretation of literature.	K5	CO5	PO5

UNIT2

ROMANTICISMTHROUGHCOLERIDGEANDDELACROIX

Romanticism emerged in late eighteenth- and early nineteenth-century Europe as a complex intellectual, aesthetic, and cultural movement that challenged the rationalism, empiricism, and formalrestraintoftheEnlightenmentandNeoclassicism.Ratherthanprivilegingorder,harmony, anduniversalnorms,Romanticthinkersforegroundedsubjectivity,imagination,emotion,andthe sublime dimensions of human experience. This shift manifested across artistic disciplines, producingprofoundtransformationsinbothliteratureandthevisualarts.TheEnglishpoetSamuel Taylor Coleridge and the French painter Eugène Delacroix exemplify this movement in their respective fields.Although separated by medium, nationality, and artistic technique, their works

reveal convergent Romantic preoccupations with imagination, nature, the supernatural, political upheaval, and the expressive potential of art.

Coleridge occupies afoundational position withinEnglishRomanticism, particularly through his contributionstothepoetictheoryandpracticethatredefinedliteratureattheturnofthenineteenth century.Hismajorpoems,includingTheRimeoftheAncientMarinerandKublaKhan,articulate adistinctlyRomanticpoeticscenteredonthetransformativepowerofimagination.In*TheRime oftheAncientMariner*,Coleridgeconstructsasymbolicnarrativeinwhichamariner'sviolation of the natural order—his impulsive killing of the albatross—initiates a sequence of supernatural punishments and spiritual revelations. The poem explores themes of guilt, alienation, and redemption, situating the individual within a morally charged cosmos. Nature functions not as a passive backdrop but as an animate, quasi-sacred presence that responds to human transgression. Such a conception reflects Romantic pantheistic tendencies and anticipates ecological modes of interpretation.

Moreover, Coleridge's deployment of the supernatural is not merely decorative but epistemological.Bypresentinguncannyphenomenaaspsychologicallycrediblewithinthepoem's narrativeframework,he achieves what hefamously termedthe "willingsuspensionofdisbelief." The mariner's spectral visions, the personified forces of Death and Life-in-Death, and the eerie stillness of the ocean collectively produce an atmosphere in which metaphysical questions about sin, suffering, and grace become experientially immediate. Coleridge thereby reorients poetry away from didactic clarity toward affective immersion.

Kubla Khan, by contrast, exemplifies Romanticism's fascination with dream, fragment, and visionary creation. Purportedly composed after an opium-induced reverie, the poem depicts the Mongol emperor's pleasure dome as a site of both aesthetic splendor and latent violence. The landscape—featuring caverns, a sacred river, and tumultuous natural forces—embodies the dynamicinterplaybetweenhumanartificeandprimordialnature.Scholarsfrequentlyinterpretthe poemasanallegoryofpoeticcreationitself:thedomerepresentstheimaginativefacultyimposing formuponchaoticenergy,whilethepoem'sfragmentarystatusunderscorestheprecariousnessof artisticinspiration.Thus,Coleridgeelevatesimaginationtoaquasi-divinepower,aligningthepoet with the creative force traditionally attributed to nature or deity.

If Coleridge articulates Romanticism in verbal form, Delacroix does so through color, composition, and painterly dynamism. Rejecting the linear precision and moral didacticism of Neoclassicalpainting,Delacroixembracedexpressivebrushworkandemotionallychargedsubject matter. His celebrated canvas Liberty Leading the People commemorates the July Revolution of 1830, transforming a contemporary political event into an allegorical tableau.The central female figure*Liberty*personifiedadvancesoverabarricade,brandishingthetricolorflagandguidinga

heterogeneous group of revolutionaries. The painting synthesizes realism and symbolism: the corpses and urban debris anchor the scene in historical actuality, while the allegorical figure elevates it to mythic significance.

Fromaformalperspective,thecomposition'spyramidalstructureandvigorousdiagonalsgenerate asenseofforwardmomentum,whiletheinterplayoflightandshadowheightensdramatictension. Delacroix's chromatic intensity particularly his use of warm, saturated hues serves not merely decorative purposes but expressive ones, conveying the fervor and violence of revolutionary struggle. In contrast to Neoclassical restraint, the painting foregrounds emotion, instability, and collective action, thereby embodying Romanticism's political dimension.

An even more radical expression of Romantic sensibility appears in The Death of Sardanapalus, which depicts the legendary Assyrian king ordering the destruction of his possessions and concubines before his defeat. The canvas is characterized by tumultuous movement, sensuous color contrasts, and an almost overwhelming density of detail. Rather than guiding the viewer towardmoralcondemnationorheroicadmiration,Delacroiximmersesthespectatorinaspectacle of decadence and annihilation. The painting's exotic subject matter reflects contemporary European fascination with the "Orient," though modern scholarship critically interrogates such representations as products of colonial imagination.

BothColeridgeandDelacroixengagedeeplywiththeRomanticconceptofthesublime,acategory developed in eighteenth-century aesthetics to describe experiences that evoke awe, terror, or overwhelminggrandeur.InColeridge'spoetry,thesublimeemergesthroughencounterswithvast naturalforcesandsupernaturalphenomenathatdestabilizehumanautonomy.Themariner's

isolation amid the boundless ocean or the tumultuous landscape of Kubla Khan exemplifies this confrontation with immensity and mystery. In Delacroix's paintings, the sublime manifests visually through scenes of violence, revolution, and catastrophic excess. The viewer is simultaneously attracted and disturbed, compelled to confront the limits of rational comprehension.

Despite differences in medium, both artists privilege subjective perception over objective representation.Their works resist closure and invite interpretive participation from the audience. Coleridge'snarrativesleaveambiguitiesunresolved,whileDelacroix'scompositionsoftenlacka single focal point, encouraging the eye to wander across the canvas. This openness reflects a broader Romantic epistemology that regards truth as experiential rather than purely rational.

Furthermore, the intermedial resonance between their works underscores Romanticism's transdisciplinary character. Coleridge's poetry frequently evokes visual imagery with painterly precision,whileDelacroix'scanvasespossessanarrativeintensityakintoliterarydrama.Indeed, Delacroix himself was an avid reader who drew inspiration from literary sources, including Shakespeare and Byron, demonstrating the porous boundaries betweentextual and visual culture during the Romantic period.

In conclusion, SamuelTaylor Coleridge and Eugène Delacroix represent parallel articulations of Romanticism in literature and painting. Through their emphasis on imagination, emotion, the sublime, and the destabilization of classical norms, both artists contributed to a redefinition of artistic purpose in the modern era. Their works do not merely depict reality but interrogate its psychological,spiritual,andpoliticaldimensions.Consequently,theyremaincentraltoscholarly

understanding of Romanticismas a movement that sought to expand the boundaries of humanexpressionandtoreclaimtheprimacyoffeelingandvisioninanincreasinglyrationalizedworld.

SI. No.	Questions	LOCF Mapping		
		Level	CO	PO
	Paragraph Questions			
1.	Describe the role of imagination in Romantic art.	K2	CO2	PO2
2.	Outline the themes in Delacroix's Romantic paintings.	K2	CO3	PO3
3.	Discuss the political context of Romantic art.	K2	CO2	PO2
4.	Explain the relationship between emotion and nature in Romanticism.	K3	CO3	PO3
5.	Write a note on the concept of individualism in Romantic works.	K2	CO3	PO3

SI. No.	Questions	LOCF Mapping		
		Level	CO	PO
	Essay Questions			
1.	Examine Delacroix's *Dante and Virgil* as a Romantic manifesto.	K4	CO4	PO4
2.	Assess the political dimensions of Romantic art.	K5	CO5	PO5
3.	Evaluate Coleridge's contribution to Romantic thought.	K5	CO5	PO5
4.	Assess the political dimensions of Romantic art.	K5	CO5	PO5
5.	Critically examine the concept of individuality in Romantic works.	K6	CO6	PO6

UNIT3

PRE-RAPHAELITEMOVEMENT–D.G.ROSETTI'S*PROSPERINE* (PAINTINGANDPOEM)

The Pre-Raphaelite Movement was a significant artistic and literary development in mid-nineteenth-century Britain. Founded in 1848 by a group ofyoung artists including Dante Gabriel Rossetti,JohnEverettMillais,andWilliamHolmanHunt.ThePre-RaphaeliteBrotherhoodsought toreformBritishartbyrejectingwhattheysawastheartificialityofacademicpaintinginfluenced byRaphaelandtheHighRenaissance.Instead,theyadvocatedareturntothesincerity,vividdetail, and spiritual intensity of art produced before Raphael, particularly that of medieval and early Renaissance painters. Their work combined meticulous realism with symbolic richness, often drawing upon literature, mythology, religion, and medievalism.

Central to Pre-Raphaelite aesthetics were brilliant color, precise natural observation, moral seriousness,andafascinationwithidealizedbeautyespeciallyfemalebeauty.Themovementalso blurred boundaries between literature and visual art. Rossetti, uniquely among the founders, was bothapainterand apoet, andhe frequentlycreatedpaired works inwhich a paintingand a poem explored the same theme. One of the most compelling examples of this synthesis is his treatment of the classical myth of Proserpine (Persephone), embodied in the painting Proserpine and the accompanying sonnet often titled Proserpine.

The myth of Proserpine originates in Greco-Roman tradition. Proserpine (Greek Persephone), daughter of Ceres (Demeter), is abducted by Pluto (Hades), the god of the underworld, and compelledto live ashis queen.Because sheeats pomegranate seedswhile intheunderworld, she isboundtoreturnthereperiodically,spendingpartofeachyearawayfromhermotheronearth.

Thismythsymbolicallyexplainsthecycleoftheseasonsfertilityinspringandsummer,barrenness inautumnandwinter.However,Victorianartistsinterpretedthestorynotonlycosmologicallybut psychologically and emotionally.

Rossetti's *Proserpine*, painted in several versions between 1874 and 1882, presents the goddess notatthemomentofabductionbutduringhercaptivity.Thefigurestandsinadiminterior,holding asplitpomegranatewhosedeepredseedssignifybothsensualtemptationandfatalknowledge.A faint shaft of light illuminates her face, suggesting her longing for the world above. The overall palette is cool and shadowy, dominated by blues and greens, reinforcing the atmosphere of confinementandmelancholy.Unlikeclassicaldepictionsofmythologicalfiguresastriumphantor heroic, Rossetti's Proserpine appears introspective, distant, and emotionally burdened.

Symbolismplaysacrucialroleinthepainting.Thepomegranaterepresentstheirreversiblechoice that binds Proserpineto the underworld.The trailing ivy in the background traditionally signifies fidelity and eternal attachment, reinforcing her inescapable bond to Pluto. The incense burner, barely visible, evokes ritual and sacrifice. Even the narrow architectural space contributes to the theme of imprisonment. Such details exemplify the Pre-Raphaelite commitment to meaningful realism: every object is rendered with precision yet charged with symbolic significance.

ScholarsfrequentlynotethatRossetti'smodelforProserpinewasJaneMorris,wifeofthedesigner andpoetWilliamMorris.Rossetti'sintensepersonalattachmenttoJaneMorrishasledmanycritics to interpret the painting autobiographically. In this reading, Proserpine's captivity mirrors Jane's constrainedmarriage and Rossetti'sownemotionalisolation.Whetherornot suchinterpretations can be definitively proven, the work undeniably conveys a sense of personal melancholy characteristic of Rossetti's later art.

The accompanying sonnet deepens and complicates the painting's meaning.Written in the voice ofProserpineherself,thepoemarticulatesherdividedexistencebetweenlightanddarkness,earth and underworld, hope and resignation. Rossetti employs rich imagery of shadow, fragrance, and memory to evoke the sensory contrast between the living world and the realm of the dead. The speaker recalls the sunlight and flowers of the upper world while acknowledging her irreversible fate below.This introspective monologue transforms the myth from a narrative of abduction into a meditation on loss, longing, and psychological entrapment.

The interplay between painting and poem exemplifies Rossetti's theory of the "double work of art,"inwhichvisualandverbalformsilluminateeachotherwithoutmereduplication.Thepainting captures a single suspended moment Proserpine poised between action and reflection, while the sonnetunfoldsherinnerconsciousnessovertime.Together,theycreateamultidimensionalportrait that neither medium could achieve alone. This synthesis reflects the broader Pre-Raphaelite ambition to unite the arts in a manner reminiscent of medieval culture, where image and text coexisted harmoniously in illuminated manuscripts and devotional objects.

Fromathematicstandpoint, *Proserpine*embodiesseveralcoreconcernsoflateVictorianculture. The figure of the beautiful yet sorrowful woman recurs throughout Pre-Raphaelite art, often symbolizingunattainabledesire,moral ambiguity,orspiritualyearning.Atthesametime,thework engages with contemporary debates about female agency and confinement. Proserpine is not depicted as a passive victim; her introspective gaze suggests awareness and emotional depth, though not freedom. This ambiguity has prompted modern feminist readings that interpret the image as both reinforcing and subtly questioning patriarchal control.

Furthermore,Rossetti'streatmentofclassicalmythologyreflectsthenineteenthcentury'sbroader fascination with antiquity as a source of timeless human themes. Unlike academic classicism, however, the Pre-Raphaelites reimagined myth through a lens of medievalism, symbolism, and psychologicalrealism.Proserpinebecomeslessadistantgoddessandmorea tragic,almostmodern figure, defined by interior conflict rather than divine power.

In conclusion, the Pre-Raphaelite Movement represented a decisive turn toward sincerity, symbolism, and interdisciplinary creativity in Victorian art. Through the paired works of Dante Gabriel Rossetti the painting Proserpine and the sonnet Proserpine, the myth of Proserpine is transformed into a profound exploration of captivity, desire, memory, and divided identity. The visual image conveys the stillness of imprisonment, while the poem articulates the restless movement of thought and emotion.Together, they exemplify the Pre-Raphaelite ideal of art as a vehicle for intense feeling, symbolic depth, and the harmonious union of literature and painting.

Sl. No.	**Questions**	**LOCF Mapping**		
		Level	CO	PO
	Paragraph Questions			
1.	Explain the origins of the Pre-Raphaelite Movement.	K2	CO2	PO2
2.	Write a brief note on the symbolism in the painting *Proserpine*.	K3	CO3	PO3
3.	Discuss the role of myth in Pre-Raphaelite works.	K3	CO3	PO3
4.	Explain the use of color and detail in Rossetti's art.	K2	CO2	PO2
5.	Discuss the aesthetic ideals of the Pre-Raphaelites.	K3	CO3	PO3

Sl. No.	Questions	LOCF Mapping		
		Level	CO	PO
	Essay Questions			
1.	Analyze the characteristics of the Pre-Raphaelite Movement.	K4	CO4	PO4
2.	Examine Rossetti's *Proserpine* as both a painting and a poem.	K5	CO5	PO5
3.	Assess the representation of women in Pre-Raphaelite art.	K5	CO5	PO5
4.	Evaluate the aesthetic principles of the Pre-Raphaelites.	K5	CO5	PO5
5.	Discuss the influence of Pre-Raphaelitism on later art forms.	K5	CO5	PO5

UNIT4

POST-IMPRESSIONISM:AMRITASHER-GIL'S*ANCIENTSTORYTELLER* ANDVIRGINIAWOOLF'S*THEWAVES*

Post-Impressionism refers to a diverse range of artistic developments that emerged in the late nineteenth and early twentieth centuries as a response to Impressionism. While Impressionist painters focused on fleeting visual impressions, light effects, and outdoor scenes, Post-Impressionist artists sought greater structural solidity, symbolic depth, and emotional resonance. Rather than forming a unified movement, Post-Impressionism encompassed varied styles, including the expressive color of Vincent van Gogh, the structural experimentation of Paul Cézanne,andthesymbolicapproachofPaulGauguin.Itsinfluenceextendedfarbeyondpainting, shaping modernist literature and new ways of representing consciousness and perception.

InthecontextofIndianart,AmritaSher-Gilstandsasoneofthemostsignificantfiguresassociated with Post-Impressionist principles. Educated in Europe yet deeply engaged with Indian subjects, shesynthesizedWesternmodernisttechniqueswithindigenousthemes.HerpaintingAncient Story Teller exemplifies this synthesis. The work depicts rural Indian figures gathered around a storyteller, capturing a moment of communal listening that evokes oral tradition, memory, and cultural continuity.

Sher-Gil'sstylereflectsPost-Impressionistconcernswithform,color,andemotionaldepthrather than mere visual realism.Thefigures in *Ancient Story Teller* are rendered with simplifiedshapes andsubdued, earthytonesbrowns,ochres,and mutedreds,thatconveythe textureofvillage life. UnlikeImpressionistscenesofurbanleisure,thispaintingemphasizesstillnessandintrospection.

The composition directs attention inward, toward the act of storytelling itself, suggesting that narrative and collective memory are central to cultural identity.

Moreover, Sher-Gil's treatment of her subjects avoids romantic idealization. The figures appear contemplative, even solemn, embodying the dignity and hardship of rural existence. This seriousness aligns withPost-Impressionism's tendency to movebeyond surfaceappearance toward psychologicalandsymbolicmeaning.Thestorytellerbecomesacustodianofhistory,linkingpast andpresentthroughoralnarration.Inthis sense,thepaintingoperatesnot onlyasadepictionofa scene but as a meditation on time, tradition, and the persistence of cultural memory in a rapidly modernizing world.

Paralleldevelopmentsoccurredinliterature,particularlywithinthemodernistmovement.Virginia Woolf'snovelTheWaves(1931)representsaradicaldeparturefromconventionalnarrativeform. Ratherthanpresentingalinearplot,Woolfstructuresthenovelasaseriesofsoliloquiesspokenby sixcharactersfromchildhoodtooldage.Thesevoicesareinterspersedwithlyricaldescriptionsof the sea at different times of day, creating a rhythmic, almost musical structure.

Like Post-Impressionist painting, *The Waves* prioritizes subjective experience over objective description.Woolfseekstocapturethefluidityofconsciousnessthewaythoughts,memories,and sensations merge and dissolve.The novel's language is highly symbolic and impressionistic, yet itsunderlyingstructurereflectsasearchfordeeperpatternsofexistence.Therecurringimageryof waves suggests both individuality and unity: each character is distinct, yet all are part of a larger flow of life.

A central theme of *The Waves* is the construction of identity through time and relationship. The charactersrepeatedlydefinethemselvesinrelationtooneanother,illustratingtheinstabilityofthe self.This concern parallels Sher-Gil's focus on communal experience in *Ancient Story Teller*. In both works, individuality exists within a shared cultural or existential framework. The listeners gathered around the storyteller mirror Woolf's characters, who collectively narrate a composite portrait of human life.

Furthermore, Woolf's experimental narrative technique can be compared to Post-Impressionist innovations in visual form. Just as painters like Cézanne deconstructed perspective to reveal underlyingstructure,Woolfdismantlestraditionalnarrationtoexposetheprocessesofperception andmemory.Thenoveldoesnotaimtoreproducerealityfaithfullybuttoevoketheinnerrhythms of experience. Its poetic prose, shifting viewpoints, and cyclical organization resemble a literary equivalent of modernist painting.

Both Sher-Gil andWoolf also engage with the theme of temporality. In *Ancient Story Teller*, the actofrecountingancienttalesbridgesgenerations,preservingthepastwithinthepresentmoment. In *The Waves*, time unfolds through stages of life, punctuated by the recurring movement of the sea.Neitherworktreats timeasasimplelinearprogression;instead,timeis cyclical,layered, and mediated through memory. This conception reflects broader modernist anxieties about change, loss, and continuity in the twentieth century.

Another point of convergence lies in their exploration of silence and voice. Sher-Gil's painting depicts listeners who are physically silent yet mentally absorbed, suggesting that storytelling involves both speech and receptive attention. Woolf's novel, though composed entirely of monologues,frequentlygesturestowardwhatcannotbearticulatedtheineffableaspectsof

experiencethatlanguage struggles to capture.In both cases, meaning emerges from the interplay between expression and restraint.

Culturally, the two works also illustrate the global dimensions of Post-Impressionist influence. Sher-Gil adapted European modernism to Indian subjects, contributing to the formation of a modernIndian artisticidentity.Woolf,meanwhile,transformedtheEnglishnovelthroughformal experimentation rooted in broader modernist aesthetics. Their works demonstrate how artistic innovations circulate across national boundaries while acquiring new meanings in different contexts.

In conclusion, Post-Impressionism's legacy extends beyond painting into literature and global modernism.Amrita Sher-Gil'sAncient Story Teller and Virginia Woolf's The Waves exemplify parallelexplorationsofform,perception,andculturalmemory.Sher-Gilusessimplifiedformsand symbolic color to depict communal storytelling as a vessel of tradition, while Woolf employs fragmented narration and lyrical language to represent the flux of consciousness and the passage of time. Though differing in medium and cultural context, both works move beyond surface realism toward a deeper engagement with human experience, demonstrating how Post-Impressionist principles helped shape the artistic imagination of the twentieth century.

Sl. No.	**Questions**	**LOCF Mapping**		
		Level	CO	PO
	Paragraph Questions			
1.	Explain the features of Post-Impressionism.	K2	CO2	PO2
2.	Outline the narrative style of *The Waves*.	K2	CO3	PO3
3.	Explain the concept of stream of consciousness.	K3	CO3	PO3

4.	Discuss the representation of time in *The Waves*.	K3	CO3	PO3
5.	Write a note on Woolf's experimental narrative techniques.	K2	CO3	PO3

Sl. No.	**Questions**	**LOCF Mapping**		
		Level	CO	PO
	Essay Questions			
1.	Analyze the characteristics of Post-Impressionism in art and literature.	K4	CO4	PO4
2.	Examine Sher-Gil's *Ancient Story Teller* in terms of style and theme.	K4	CO4	PO4
3.	Evaluate Virginia Woolf's narrative techniques in *The Waves*.	K5	CO5	PO5
4.	Analyze the role of emotion and subjectivity in Post-Impressionism.	K4	CO4	PO4
5.	Critically examine the parallels between Sher-Gil and Woolf.	K6	CO6	PO6

UNIT5

EXPRESSIONISM: EDVARD MUNCH'S THE SCREAM AND FRANZ KAFKA'S THE METAMORPHOSIS

Expressionism was a major modernist movement that emerged in the late nineteenth and early twentieth centuries, primarily in Northern Europe. In contrast to realism or naturalism, which sought to depict the external world accurately, Expressionism aimed to represent inner psychologicalstates,oftenthroughdistortion,exaggeration,andsymbolicimagery.Expressionist artists rejected objective representation in favor of emotional intensity, exploring themes such as alienation, anxiety, fear, and the fragmentation of modernlife.Two of the most influential works embodying this sensibility are Edvard Munch's painting The Scream and Franz Kafka's novella TheMetamorphosis.Thoughproducedindifferentmedia,bothworksarticulateaprofoundsense of existential dread characteristic of the modern condition.

EdvardMunch, aNorwegianpainterassociatedwithSymbolismandaprecursorofExpressionism, created*TheScream*in1893aspartofhisseries"*TheFriezeofLife*."Thepaintingdepictsafigure standing on a bridge, clutching its face in apparent terror, while the surrounding landscape undulatesinturbulentwavesofcolor.Theskyburnswithunnaturalredsandoranges,andthefjord below appears equally disturbed. Two distant figures in the background remain indifferent, emphasizing the central figure's isolation.

Formally, *The Scream* abandons naturalistic perspective and anatomical accuracy. The figure's elongated skull-like head, hollow eyes, and open mouth suggest not a specific individual but a universalembodimentofanxiety.Thecurvilinearlinesoftheskyandlandscapeechothefigure's posture,creatingavisualresonancebetweeninneremotionandexternalenvironment.Color

functions symbolically rather than descriptively: the violent reds may evoke blood, fire, or apocalypticdread.Munchhimselfdescribedtheinspirationforthepaintingasamomentwhenhe felt “a great scream passing through nature,” indicating that the work represents not merely personal fear but cosmic anguish.

Art historians often interpret The Scream as a response to the disorienting effects of modernity, urbanization,industrialization,andtheerosionoftraditionalcertainties.Thebridgemaysymbolize athresholdbetweenstabilityandchaos,civilizationandnature,sanityandmadness.Thepainting’s power lies in its capacity to externalize an internal emotional crisis, making visible what is normally invisible. In this sense, it epitomizes the Expressionist conviction that art should reveal psychological truth rather than physical reality.

Acomparable exploration of inner turmoil appears in Franz Kafka’s *The Metamorphosis* (1915), one of the most influential works of twentieth-century literature. The novella begins with the startling premise that the traveling salesman GregorSamsa awakens one morning to find himself transformedintoagiganticinsect.Kafkapresentsthisabsurdeventwithoutexplanation,focusing insteadonitspsychological and social consequences. Gregor’sinabilityto communicatewith his family, his gradual physical deterioration, and his eventual death constitute a bleak narrative of alienation.

LikeMunch,Kafkaemploysdistortiontoexpresssubjectiveexperience.Gregor’smetamorphosis literalizes feelings of dehumanization common in modern bureaucratic society. As a worker reducedtoafunction,hehasalreadybeentreatedasexpendable;thetransformationmerelymakes visible his existing condition. The family’s reaction, initial shock followed by resentment and neglect, reveals the fragility of human bonds when confronted with difference and economic burden. Gregor becomes an object of shame, confined to his room and deprived of dignity.

Kafka's narrative style intensifies the sense of estrangement. The prose is precise and matter-of-fact, describing grotesque circumstances in a detached tone. This contrast between the extraordinary event and the mundane language heightens the uncanny effect. Unlike traditional fantasticalliterature,whichoffers wonderorescapism, *TheMetamorphosis* generatesdiscomfort and existential unease. The insect body symbolizes not only social exclusion but also the fragmentation of identity. Gregor retains human consciousness yet cannot participate in human life, creating a painful disjunction between self-perception and external reality.

Both *The Scream* and *The Metamorphosis* foreground the theme of isolation. Munch's figure appears cut off from both the natural world and other people, trapped within a vortex of anxiety. Kafka's protagonist experiences an even more literal isolation, physically separated from his family and eventually erased from their lives. In each work, communication breaks down: the scream is unheard or ignored, and Gregor's speech becomes unintelligible. This failure of connection reflects a broader Expressionist concern with the loss of meaning and community in modern society.

Another shared element is the externalization of inner states. Munch projects psychological anguish onto the landscape, while Kafka transforms psychological alienation into bodily metamorphosis. Both strategies challenge the boundary between subjective and objective reality. Theworlditselfappearsdistortedbecauseperceptionisdistorted.Thisapproachdiffersmarkedly from realist traditions, which maintain a clear distinction between mind and environment.

Moreover, the two works engage with existential themes later developed by twentieth-century philosophy: absurdity, anxiety, and the precariousness of identity. Neither offers resolution or redemption.Thescreamremainssuspendedinaneternalmomentofterror,andGregordies

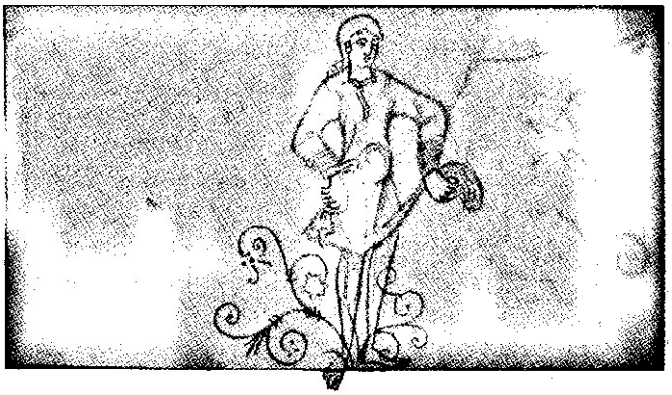
without reconciliation. Such endings underscore the Expressionist rejection of comforting narratives in favor of confronting the darker aspects of human existence.

Despite these bleak elements, both works possess enduring aesthetic power. Munch's painting achievesuniversality throughvisualsimplicityandsymbolicintensity,becomingoneofthemost recognizable imagesinmodernart.Kafka'snovella,throughitsparadoxicalblendofrealismand fantasy, has inspired countless interpretations across psychology, sociology, and literary theory. Together,theydemonstratehowExpressionismtranscendsindividualmediatoarticulateashared cultural mood.

In conclusion, Edvard Munch's The Scream and Franz Kafka's The Metamorphosis stand as paradigmatic Expressionist works that reveal the inner anxieties of modern life. Through visual distortion and narrative transformation, both artists expose the fragility of identity, the pain of isolation,andthepervasivesenseofexistentialdreadthatcharacterizedtheearlytwentiethcentury. Their enduring significance lies in their ability to make the invisible visible to give form to emotions that resist ordinary representation and thereby to redefine the possibilities of artistic expression.

HerbertRead,TheMeaningofArt,pp.17-48

1. Thesimpleword`art'ismostusuallyassociatedwiththoseartswhichwedistinguishas ‘plastic'or`visual',butproperlyspeakingitshouldincludethe



2. Sensualityplungingbarefootintothorns.FromanilluminatedMS.ofthePsychomachiaof Prudentius. English; 11thcentury.*British Museum.*

artsofliteratureandmusic.Therearecertaincharacteristicscommontoallthearts,and though in these notes we are concerned only with the plastic arts, a definition of what iscommontoalltheartsisthebeststartingpointofourenquiry.

ItwasSchopenhauerwhofirstsaidthatallartsaspiretotheconditionofmusic;that remarkhasoftenbeenrepeated,andhasbeenthecauseofagooddealofmisunderstanding, but it does express an important truth. Schopenhauer was thinking of the abstract qualities of music;inmusic,andalmostinmusicalone,itispossiblefortheartisttoappealtohis audiencedirectly,withouttheinterventionofamediumofcommunicationincommonuse forotherpurposes.Thearchitectmustexpresshimselfinbuildingswhichhavesome utilitarianpurpose.Thepoetmustusewordswhicharebandiedaboutinthedailygive-and-takeofconversation.Thepainterusuallyexpresseshimselfbytherepresentationofthe visibleworld.Onlythecomposerofmusicisperfectlyfreetocreateaworkofartoutofhis ownconsciousness,andwithnootheraimthantoplease.Butallartistshavethissame intention,thedesiretoplease;andartismostsimplyandmostusuallydefinedasanattempt to create pleasing forms. Such forms satisfy our sense of beauty and the sense of beauty is satisfied when we are able to appreciate a unity or harmony of formal relations among oursense-perceptions.

2. Any general theory of art must *begin* with this supposition: that man responds to the shapeand surface and mass of things present to his senses, and that certain arrangements in the proportionoftheshapeandsurfaceandmassofthingsresultinapleasurablesensation, whilst the lack of such arrangement leads to indifference or even to positive discomfort and revulsion. The sense of pleasurable relations is the sense of beauty; the opposite sense is thesenseofugliness.Itispossible,ofcourse,thatsomepeoplearequiteunawareofproportions inthephysicalaspectofthings.Justassomepeoplearecolour-blind,soothersmaybeblind toshapeandsurface,andmass.Butjustaspeoplewhoarecolour-blindarecomparatively

rare,sothereiseveryreasontobelievethatpeoplewhollyunawareoftheothervisible propertiesofobjectsareequallyrare.Theyaremorelikelytobeundeveloped.

3. There are at least a dozen current definitions of beauty, but the merely physical one I have already given (beauty is a unity of formal relations among our sense-perceptions) is the only essential one, and from this basis we can build up a theory of art which is as inclusive as any theory of art need be. But it is perhaps important to emphasize at the outset the extreme relativityofthistermbeauty.Theonlyalternativeistosaythatarthasnonecessaryconnection withbeauty-aperfectlylogicalpositiontoholdifweconfinethetermtothatconceptof beauty established by the Greeks and continued by the classical tradition in Europe. My own preference is to regard the sense of beauty as a very fluctuating phenomenon, withmanifestationsinthecourseofhistorythatareveryuncertainandoftenverybaffling.Art shouldincludeallsuchmanifestations,andthetestofaseriousstudentofartisthat, whatever his own sense of beauty, lie is willing to admit into the realm of art the genuine manifestationsofthatsenseinotherpeopleatotherperiods.Forhim,Primitive,Classical andGothicareofequalinterest,andheisnotsomuchconcernedtoassesstherelativemerits ofsuchperiodicalmanifestationsofthesenseofbeautyastodistinguishbetweenthe genuine and false of all periods.

4. Mostofourmisconceptionsofartarisefromalackofconsistencyintheuseofthewords art and beauty. It might be said that we are only consistent in our misuse of them. We always assumethatallthatisbeautifulisart,orthatallartisbeautiful,thatwhatisnotbeautifulis not art, and that ugliness is the negation of art. This identification of art and beauty is at the bottom of all our difficulties in the appreciation of art, and even in people who are acutely sensitivetoaestheticimpressionsingeneral,thisassumptionactslikeanunconsciouscensor inparticularcaseswhenartisnotbeauty.Forartisnotnecessarilybeauty:thatcannotbe saidtoooftenortooblatantly.Whetherwelookattheproblem historically(consideringwhat arthasbeeninpastages)orsociologically(consideringwhatartactuallyisinits

3. Aphroditeridingonagoose.Bowl(Kylix), paintedoverawhiteground.Greek;5thcenturyB.C.BritishMuseum.

present-daymanifestationsallovertheworld)wefindthatartoftenhasbeenoroftenisa thing of no beauty.

5. Beauty, as I have already said, is generally and most simply defined as that which gives pleasure;aridthuspeoplearedrivenintoadmittingthateatingandsmellingandother physical sensations can be regarded as arts. Though this theory can quickly be reduced to absurdity,awholeschoolofaestheticsisfoundedonit,anduntillatelythisschoolwaseven thepredominantone.Ithasnowbeensupersededinthemainbyatheoryofaesthetics derivedfromBenedettoCroce,andthoughCroce'stheoryhasmetwithafloodofcriticism, itsgeneraltenet,thatartisperfectlydefinedwhensimplydefinedas*intuition,*hasprovedto bemuchmoreilluminatingthananypreviousttheory.Thedifficultyhasbeentoapplya theory depending on such vague terms as `intuition' and `lyricism'. But the point to note immediatelyis,thatthiselaborateandinclusivetheoryoftheartsgetsonverywellwithout the word `beauty'.

6. Theconceptofbeautyis,indeed,oflimitedhistoricalsignificance.Itaroseinancient Greece and was the offspring of a particular philosophy of life. That philosophy was anthropomorphicinkind;itexaltedallhumanvaluesandsawinthegodsnothingbutman writ large. Art, as well as religion, was an idealization of nature, and especially of man as the culminating point of the process of nature. Typical examples of classical art are the Apollo Belvedcre or the Aphrodite of Melos - perfect or ideal types of humanity, perfectly formed, perfectly proportioned, noble and serene; in one word, beautiful. This type of beauty was inherited by Rome, and revived at the Renaissance. We still live in the tradition of the Renaissance, and for us beauty is inevitably associated with the idealization of a type ofhumanity evolved by an ancient people in a far land, remote from the actual conditions of our dailylife.Perhapsasanidealitisasgoodasanyother;butweoughtto realizethatitisonly oneofseveralpossibleideals.ItdiffersfromtheByzantineideal,whichwasdivinerather than human, intellectual and anti-vital, abstract. It differs from the Primitive ideal, which was perhapsnoidealatall,butratherapropitiation,anexpressionoffearinthefaceofa mysteriousandimplacableworld.ItdiffersalsofromtheOrientalideal,whichisabstract

4. Orioncrossingthesea.Bronzemirror.Etruscan;about500*s.c.BritishMuseum.*

too,non-human,metaphysical,yetinstinctiveratherthanintellectual.Butourhabitsof thoughtaresodependentonouroutfitofwords,thatwetry,oftenenoughinvain,toforce this one word `beauty' into the service of all these ideals as expressed in art. If we are honestwith ourselves, we are bound to feel guilty sooner or later of verbal distortion. A Greek Aphrodite,aByzantineMadonnaandasavageidolfromNewGuineaortheIvoryCoast cannotoneandallbelongtothisclassicalconceptofbeauty.Thelastoneatleast,ifwords aretohaveanyprecisemeaning,wemustconfesstobeunbeautiful,orugly.Andyet, whetherbeautifulorugly,alltheseobjectsmaybelegitimatelydescribedasworksofart.

7. Art,wemustadmit,isnottheexpressioninplasticformofanyoneparticularideal.Itis the expression of any ideal that the artist can realize in plastic form. And though I think thatevery work of art has some principle of form or coherent structure, I would not stress thiselementinanyobvioussense,becausethemoreonestudiesthestructureofworksofart whichliveinvirtueoftheirdirectandinstinctiveappeal,themoredifficultitbecomesto reducethemtosimpleandexplicableformulae.That`thereisnoexcellentbeautythathath notsomestrangenessintheproportion'wasevidenteventoaRenaissancemoralist.

8. However we define the sense of beauty, we must immediately qualify it as theoretical; the abstractsenseofbeautyismerelytheelementarybasisoftheartisticactivity.Theexponents ofthisactivityarelivingmenandtheiractivityissubjecttoallthecross-currentsoflife. Therearethreestages:first,themereperceptionofmaterialqualities-colours,sounds, gestures,andmanymorecomplexandundefinedphysicalreactions;second,thearrangement of such perceptions into pleasing shapes and patterns. The aesthetic sense may be said to endwiththesetwoprocesses,buttheremaybeathirdstagewhichcomeswhensuchan arrangementofperceptionsismadetocorrespondwithapreviouslyexistingstateofemotion orfeeling.Thenwesaythattheemotionorfeelingisgivenexpression.Inthissenseitistrue tosaywithBenedettoCrocethat`artisexpression'.AccordingtoCroceexpressionisthe basiccreativeactinallthearts.Theworkofartcomesintoexistencewiththeactof incarnation-thatistosay,atthemomenttheartistfindsthewords(orothermedia)to express his emotion or `state of mind'. Emotion and expression are then an organic unity that cannot be separated.

Crocedoesnotmakeacleardistinctionbetweenexpressionthathastheformalqualities we call beautiful mid expression that has the informal qualities we call ugly. A formless or informalexpressionmayormaynotdeservetobecalledaworkofart.Itmayproduce effectsofterrororhorrorwhicharepowerfulandevensublimeandthen,asLonginuswas thefirsttoclaim,weareinthepresenceofaworkofart.Crocedismissesallsuch `modification of the beautiful' as aesthetic pseudoconcepts, and indeed they may be soincoherentthattheyexpressnothingbutchaosanddarknothingness.

9. The permanent element in mankind that corresponds to the element of form in art is man's aesthetic sensibility. Sensibility as such we may assume static. What is variable is the interpretationwhichmangivestotheformsofart,whicharesaidtobe`expressive'when theycorrespondtohisimmediatefeelings.Butthesameformsmayhaveadifferent expressive value, not only for different people, but also for different periods of civilization. Expression is a very ambiguous word. It is used to denote natural emotional reactions, but the verydisciplineorrestraintbywhichtheartistachievesformisitselfamodeofexpression.

Form, though it can be analysed into intellectual terms like measure, balance, rhythm and harmony, is really intuitive in origin; it is not in the actual practice of artists an intellectual product.Itisratheremotiondirectedanddefined,andwhenwedescribeartas`thewillto form'wearenotimaginginganexclusivelyintellectualactivity,butratheranexclusively intuitiveone.ForthisreasonIdonotthinkwecansaythatPrimitiveartislowerinthescale of beauty than Greek art, because although it may represent an earlier stage of civilization, itmayexpressanequalorevenafinerinstinctforform.Theartof'aperiodisastandardonly so long as we learn to distinguish between the elements of form, which are universal, and the elementsofexpression,whicharetemporal.Stilllesscanwesaythatinform Giottois inferior to Michelangelo. He may be less complicated, but form is not valued for its degree of complexity.Frankly,Idonotknowhowwearetojudgeformexceptbythesameinstinct that creates it.

10. SincetheearlydaysofGreekphilosophymenhavetriedtofindinartageometricallaw, for if art (which they identify with beauty) is harmony, and harmony is the due observance of proportions, it seems reasonable to assume that these proportions are fixed. The geometrical proportion known as the Golden Section has for centuries been regarded as such a key to the mysteriesofart,andsouniversalisitsapplication,notonlyinartbutalsoinnature,thatit hasattimesbeentreatedwithreligiousveneration.Morethanonewriterinthesixteenth centuryrelateditsthreepartstotheTrinity.ItisformulatedintwopropositionsofEuclid: Book II, proposition 11 (`To cut a given straight line so that the rectangle contained by thewholeandoneofthesegmentsisequaltothesquareintheremainingsegment'),andBook VI,proposition30(`Tocutagivenfinitelineinextremeandmeanratio').Theusualformula is: to cut a finite line so that

5. Chaliceofsilver-gilt.English;about1350.*HamstallRidwareChurch.*

the shorter part is to the longer part as the longer part is to the whole. The resulting section is roughly in the proportion of 5 to 8 (or 8 to 13, 13 to 21, and so on), but never exactly so: it is always what is known in mathematics as an irrational, and this has added not a little to its mysticalreputation.Thereisaconsiderableliteratureonthesubject,andfromaboutthe middle of the last century it begins to be treated with great seriousness. A German writer, Zeising,triedtoprovethattheGoldenSectionisthekeytoallmorphology,bothinnature andinart;andGustavTheodorFechner,thefounderofexperimentalaesthetics,whose principal works were published in the 'seventies, made it one of the foremost objects of his research. Since then, practically every work on aesthetics includes some consideration of the problem.

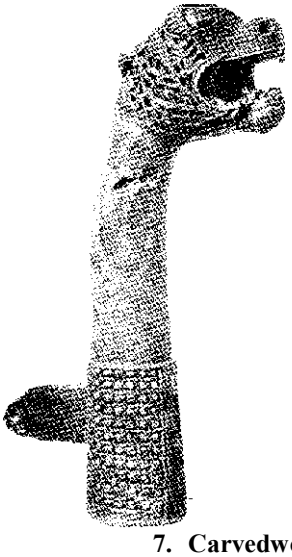
AnextremistlikeZeisingclaimedthatthesectionprevailedeverywhereinworksofart, butsubsequentinvestigationhasnotupheldhisclaim.Wecanassumeeitherthatthegood artistconsciouslyappliesthesectioninthestructureofhiswork,orthatheinevitablycomes toitbyhisinstinctivesenseofform.UseisoftenmadeoftheGoldenSectiontosecurethe rightproportionbetweenlengthandbreadthintherectanglesmadebywindowsanddoors, by picture-frames and by the page of a book or a journal. It is said that every part of a well-made violin obeys the same law. The pyramids of Egypt have been explained by it, and the Gothiccathedraliseasilyinterpretedinitsproportions:therelationofthelengthoftransept to nave, of column to arch, of spire to tower, and so on. The proportion is also used very frequently in pictorial art: the relation of the space above the skyline to the space below, of foregroundtobackground,andequallyofvariouslateraldivisions,followstheGolden Section.ThepaintingsofPierodellaFrancescaareextremeexamplesofgeometric organization ***(see Figures1 & 17).***

11. NotonlytheGoldenSection,butothergeometricalratios,suchasthesquareof'the widthofarectanglewithintherectangleareemployedinalmostendlesscombinationto secure a perfect harmony. It is the relative endlessness of such combinations which precludesanymechanisticexplanationofthetotalharmonyof'aworkofart;foralthoughthecounters in the game are rigid, it requires instinct and sensibility to usethem for a fine effect. I wouldalso like to suggest an hypothesis based on the analogy of poetry. It is well known that aperfectlyregularmetreinverseissomonotonousastobecomeintolerable.Poetshave therefore taken liberties with their measure; feet are reversed within the metre, and the whole rhythmmaybecounterpointed.Theresultisincomparablymorebeautiful.Inthesameway, in the plastic arts certain geometrical proportions, which are the proportions inherent in the structureoftheworld,maybetheregularmeasurefromwhichartdepartsinsubtledegrees. Theextentofthatdeparture,likethepoet'svariationofhisrhythmandmetre,isdetermined not by laws, but by the instinct or sensibility of the artist. I feel that such an hypothesis is confirmedratherthancontradictedbyananalysislikethatoftheGreekvaseundertakenby Mr. Jay Hambidge*(Dynamic Symmetry,* Oxford University Press, 1920**),** by far the most successulandexactgeometricalanalysisofanartthatIknow.Greekvasesdoconformto exactgeometriclaws,andthatiswhytheirperfectionissocoldandlifeless.Thereisoften more vitality and more joy in an unsophisticated peasant pot. The Japanese, indeed, often deliberatelymartheperfectshapewhichevolvesnaturallyonthepotter'swheel,because they feel that true beauty is not so regular.

12. Distortionmaymeanadeparturefromregulargeometricalharmony,or,moregenerally, itimpliesadisregardfortheproportionsgiveninthenaturalworld.

6. Bronzevessel.Chinese(Choudynasty);12th-3rdcenturyB.C.*CourtesyoftheSmithsonianInstitutionand theFreerGalleryofArt,Washington,D.C.*

Distortion of some kind, we may therefore say, is present in a very general and perhaps paradoxical way in all art. Even classical Greek sculpture was distorted in the interests of the ideal.Thelineofbrowandnosewasneverinrealitysostraight,thefacesooval,thebreasts soround,astheyarerepresentedin,say,theAphroditeofMelos.Indeed,itisdifficultto findanyworkofartbeforetheItalianRenaissancewhichdoesnotdepartinsomewayor otherfromactuality.Inthesixteenthcentury,largelyfromamisunderstandingofthepurpose ofclassicalart,arepresentationalliteralnessdidbecomecommon.Butitdidnotlastfor long: the seventeenth



7. CarvedwoodenpostfromtheOsebergship.Viking;aboutA.D.800. ***UniversityMuseum,Oslo.***

and eighteenth centuries for one reason or another forsook the Renaissance conception of art,and it was only in the nineteenth century, that age of sham revivals, that literal representation once more became normal.

Thereare,however,variousdegreesofdistortionandnoone,itwillbesaid,objects totheidealizationofreality.Itisonlywhennatureisoutragedthatthespectatormust protest.Thelineofbrowandnosecanbemadestraight,butthelegmustnotbetwistedinto an impossible shape. It is a question of degree, but it is arguable that the degree makes all the difference. But where can we draw a line? If we leave Greek art and consider early Celtic or Chinese art, we shall find that the distortion has proceeded so far that the representationalmotivehasbeenentirelylost,andweareleftwithnoth-

8. Dragonofcarvedjade.Chinese(Choudynasty);12thto3rdcenturyB.C.*RutherstonCollection.*

ing but a geometrical pattern. In Byzantine art we find that the desire to give symbolic representationtoanideahasdeprivedallhumanfiguresoftheirhumanity.Christonthe Virgin's lap is not a child, but a miniature representation of the glory, majesty and dignity of Christtileman.InGothicarteverythingismadetocontributetothecathedral'ssingleeffort toexpressthetranscendentnatureofreligiousfeeling;theidealismofGreekartisblended withthesymbolismofByzantineart;theresultisnotrepresentational.InChineseart,in Persianart,inOrientalartgenerally,motivesareused,notrealistically,butsensuously-that istosay,theymerelycontributetothegeneralrhythmandvitalityoftheartist'spattern.

All these departures from exactimitation are purposive. They are dictated either by theartist'swilltoform,hisdesireforabalancedorunifiedpatternormass;ortheyaredictated byhisdesiretomakeasymbolforhisinnerfeelings.Butnoteverythinginaworkofart mustnecessarilybeattributedtotheartist.Fewworksofartaresoimpressiveasthe Byzantine churches at Ravenna; but their appeal to us is partly the work of time. Theimpression we receive is partly historical, partly religious, partly environmental, and to that extentmustnotbecredited tothepowerof theartist.

13. Thespontaneousmotivesthatleadanartist(andtheartistinallofus)toexpresshimself in formal patterns are obscure, though no doubt they can be explained physiologically. The instinct that leads us to put unnecessary buttons on our clothes, to match our socks and ties or hats and coats, that makes us put the clock in the middle of the mantelpiece and the parsleyround the cold mutton, is the primitive and uneducated stirrings of the instinct that makes the artistarrangehismotivesinapattern.ThecarveroftheChinesehorseillustratedin*Figure 66*mightwithoutmuchtroublehavemadehishorsemorerealistic;buthewasnotinterested in the anatomy of the horse, for the horse had suggested to him a certain pattern of curved masses,andthetwistoftheneck,thecurlsofthemane,thecurvesofthehaunchesandlegs

hadtobedistortedintheinterestsofthispattern.Theresultwasnotverymuchlikeahorse-infact,thishorseisoftenmistakenforalionbutitisaveryimpressiveworkofart.

The Chinese horse happens to belong to the greatest period of Chinese art; it must be allright, the sceptic is willing to admit. But when it comes to a modern work of art, to a paintinglike'LeReposduModele'byHenriMatisse*(Figure*58),thenforsomereasonadeepsense of hostility is aroused. The principle involved, however, is exactly the same. Matisse is not interested in the model as a living being; nor in the scene for the sake of its architectural properties; but these things have suggested a pattern, and the pattern achieved is not only a legitimateworkofart,butalsoanintuitiveapprehensionofthesubjectfarmorevividthan any imitative representation could make it.

Pattern alone does not constitute a work of art. Provisionally we may say that although aworkofartalwaysinolvesapatternofsomekind,allpatternsarenotnecessarilyworksof art. Such a statement needs some definition of its terms. A `work of art' generally implies a certaindegreeofcomplexity;werefusethetermtoasimplegeometricaldesignofcircles and triangles, and even to the intricate but accomplished design of a machine-made carpet, although such patterns may be well-balanced or symmetrical.

14. Whatwereallyexpectinaworkofartisacertainpersonalelement-weexpecttheartist tohave,ifnotadistinguishedmind,atleastadistinguishedsensibility.Weexpecthimto reveal something to us that is original - a unique and private vision of the world. It is this expectation which, blinding the plain man to all other considerations, leads to a confirmed misunderstandingofthenatureofart.Suchamanbecomessointenton

9. Carvedivorypanel.Hispano-Moresque;late10thcentury.VictoriaandAlbertMuseum.

Themeaningormessageofapicturethatheforgetsthatsensibilityisapassivefunctionofthe human frame, and that the objects received in sensibility have their objective existence. The artist is mainlyconcernedwiththe affirmationofthisobjectiveexistence.Whenhepassesfrom

sensibility to moral indignation or extra sensuous states of any kind, then the work of art to that extent becomes impure. This means that a work of art is fairly adequately defined as pattern informed by sensibility

15. Perhapstheword‘pattern’oughttobedefinedalittlemoreconcisely.Initsordinary use–thepatternofapieceofcloth,forexample–itimpliesthedistributionoflineand colourincertaindefiniterepetitions.Patternimpliessomedegreeofregularitywithina limitedframeofreference–inapicture,thisisquiteliterallythepictureframe.Beyond thissimpleconceptionofpatternwegetincreasingdegreesofcomplexity,thefirstof whichissymmetry;insteadofrepeatingadesigninparallelseries,thedesignisreversed orcounter-changed.Themethodwasperhapsevolvedfromcertaintechnical conveniencesintheprocessofweaving.Insteadofrepetition,wefindsymmetricalbalance, as in the motive of confronted animals so common in Oriental art. The nextcomplexitywastoabandonsymmetricalbalanceinfavourofdistributedbalance.Theworkofartha sanimaginarypointofreference(analogoustoacentreofgravity)and aroundthispointthelines,surfacesandmassesaredistributedinsuchawaythattheyrest inperfectequilibrium.Thestructuralaimofallthesemodesisharmony,andharmonyis thesatisfactionofoursenseofbeauty.

16. Formwillbedefinedlater(see26d),butthereisreallynothingmysteriousintheterm. Thedictionarygivesthemeaningas‘shape,arrangementofparts,visibleaspect’,andthe form of a work of art is nothing more than its shape, the arrangement of its parts, its *visible* aspect.Thereisformassoonasthereisshape,assoonastherearetwoormoreparts gathered together to make an arrangement. But of course it is implied, when we speak of theformofaworkofart,thatitisinsomeway*special*form,formthataffectsusinsomeway.

Formdoesnotimplyregularity,orsymmetry,oranykindoffixedproportion.Wespeak oftheformofanathleteandwemeanverymuchthesamewhenwespeakoftheformofa workofart.Anathleteisingoodformwhenhecarriesnosuperfluousflesh;whenhis muscles are strong, his carriage good, his movements economical. We might say exactly the sameofastatueorapicture.Letustakeapictureforanexample,andseewhathappens when we look at it. We will assume that it is a good picture, and that it *moves us* when we contemplate it.

17. TheexampleIwilltakeisacolourprint*(Figure10)*bythegreatJapaneseartist, KatsushikaHokusai(1760to1849).Besidesassumingthatthepictureisagoodone,we must assume that the person who is going to look at it is in a right state of mind. All that is necessary is that he should have a perfectly *open* mind. He must not be expecting to see a particular kind of picture, or even a picture as such. He just walks round a corner, thinking of nothing in particular, and comes to a standstill before this object. What happens outwardly isthen very much a matter of nationality, and of sex. But we will take the problem in its most obscure manifestation, and suppose that our spectator is an average Englishman. A trained observer,carefullyhiddenbehindascreen,mightnoticeadila-

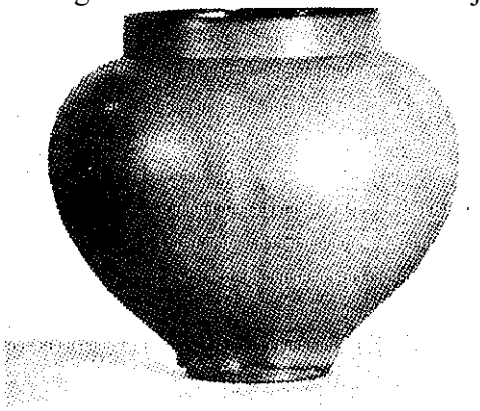
tioninhiseyes,evenanintakeofhisbreath,perhapsagrunt.Hewouldbeheldthere, perhapsthirtyseconds,perhapsfiveminutes;thenhewouldgoonhisway,andlaterwouldperhapswriteal etterinwhichtheshockofjoyhehadsopassivelyreceivedwould befinallydissipatedinaflowofextravagantsuperlatives.

18. Manytheorieshavebeeninventedtoexplaintheworkingsofthemindinsucha situation,butmostofthemerr,inmyopinion,byoverlookingtheinstantaneityoftheevent.Idonotbelievet hatapersonofrealsensibilityeverstandsbeforeapictureand, afteralongprocessofanalysis,pronounceshimselfpleased.Weeitherlikeatfirstsight,ornotatall.Natural lytherearеoccasionswhenforsomereasonoranotheritisnot possibletoreceiveaninstantaneousimpression:theworkofartcannotalwaysbe isolated.Manyworksofart-forexample,theexteriorofaGothiccathedral-area complex structure of many separate works of art, and only rarely a unity in conception or execution.Butthatis theonlyqualificationthat needbemade.Wesay that awork of art ‘moves' us, and this expression is accurate. The process that takes place in the onlooker is emotional:itisaccompaniedbyalltheinvoluntaryreflexeswhichapsychologistwould

associatewithanemotion.ButasSpinozawasperhapsthefirsttopointout(intheFifth PartofhisEthics, **PropositionIII),**anemotionceasestobeanemotionassoonaswe form a clear and distinct idea of it. Of the theories that accept the instantaneous nature of aestheticappreciation,themostsuccessfulisthetheoryofEinfuhlung.Theliteratureof thistheoryisimmense,butitwasgivenitsclassicalexpressionbyTheodorLipps,oneof thegreatestofallwritersonaesthetics.Theword`Einfuhlung'hasbeentranslatedas 'empathy', on the analagy of 'sympathy', and just as 'sympathy' means feeling with, so 'empathy'meansfeelinginto.Whenwefeelsympathyfortheafflictedwereenactin ourselvesthefeelingsofothers;whenwecontemplateaworkofart,weprojectourselves intotheformoftheworkofart,andourfeelingsaredeterminedbywhatwefindthere,bythedimensionswe occupy.Thisexperienceisnotnecessarilyconfinedtoourobservationofworksofart;naturallywecan'fee lourselvesinto'anyobjectweobserve, butwhengeneralizedlikethis,thereislittleornodistinctionbetweenempathyand sympathy.IfwelookatthisJapaneseprint,ourattentionmightbetakenbythemenin theboats,andweshouldthenfeelsympathyforthemintheirdanger;butcontemplatingtheprintasaworkof art,ourfeelingsareabsorbedbythesweepoftheenormouswave. Weenterintoitsupwellingmovement,wefeelthetensionbetweenitsheaveandthe forceofgravity,andasthecrestbreaksintofoam,wefeelthatweourselvesare stretchingangryclawsagainstthealienobjectsbeneathus.

19. Theworkofartisinsomesensealiberationofthepersonality;normallyourfeelings areinhibitedandrepressed.Wecontemplateaworkofart,andimmediatelythereisa release;andnotonlyarelease-sympathyisareleaseoffeelings-butalsoaheightening, a tautening, a sublimation. Here is the essential difference between art and sentimentality: sentimentalityisarelease,butalsoaloosening,arelaxingoftheemotions;artisa release,butalsoabracing.Artistheeconomyoffeeling;itisemotioncultivatinggood form.

20. Itissometimesobjectedtothetheoryof Einfuhlungthatitappliesonlytoformalart- thatitdoesnotcoverouraestheticreactionstocolour,forexample.Wearemovedbythe blue of the Italian sky, or the glow of a sunset, but these objects have no form into which our feelingscanenter.Butcanwecallsuchobjectsworksofart?Aretheynotmerely



11.Stonewarejar.Chinese(Sungdynasty);960-1279.*VictoriaandAlbertMuseum.*

phenomena to which we react sensuously? Juxtapose two or more colours, and immediately a formalrelationshipiscreated.Allartisthedevelopmentofformalrelations,andwherethere isformtherecanbeempathy.Butwhether,whenwelookatapicture,wealways'empathize' -thatisanotherquestion.Ibeganwithassumingthatwelookatthepicturewithaperfectly free mind, but that is a rare condition - as rare as that purity of heart which is the condition of seeing God.

21. Somuchforourindividualreactionstotheformofaworkofart.But,ofcourse,formis notnecessarilyallthereisinaworkofart,nordowealwaysreactinthisisolatedpersonal way.AGothicchurchwasnotbuiltsolelyforthepurposeofgivingoursensibilitiesan uplift; it was many things besides - a hall for singing, an arena for ritual, a picture-house for illiteratepeople.Itwasallthesethingsatoneandthesametime.Andtogobacktothe Hokusai print: this can also be considered in the sympathetic sense I mentioned - as simply a pictureofanimmensewaveoverwhelmingtwoboatloadsofpeople.Theseaspectsmakeup the *content* of the picture, and are best considered in an extreme development of the organic tradition.Whatwemeanby'content'maybebestshownfirstbyconsideringcertaintypesof art that are quite devoid of it.

22. Potteryisatoncethesimplestandthemostdifficultofallarts.Itisthesimplestbecause itisthemostelemental;itisthemostdifficultbecauseitisthemostabstract.Historicallyit isamongthefirstofthearts.'Fileearliestvesselswereshapedbyhandfromcrudeclaydug outoftheearth,andsuchvesselsweredriedinthesunandwind.Evenatthatstage,before man could write, before he had a literature or even a religion, he had this art, and the vesselsthen made can still move us by their expressive form. When fire was discovered, and manlearned to make his pots hard and durable; and when the wheel was invented, and the pottercouldaddrhythmanduprisingmovementtohisconceptsofform,thenalltheessentialsof this most abstract art were present. The art evolved from its humble origins until, in the fifth centurybeforeChrist,itbecametherepresentativeartofthemostsensitiveandintellectual race that the world has ever known. A Greek vase is the type of all classical harmony. Then eastward another great civilization made pottery its best loved and most typical art, and even carriedthearttorarerrefinementsthantheGreekshadattained.AGreekvaseisstatic harmony, but the Chinese vase, when once it has freed itself from the imposed influences ofother cultures and other techniques; achieves dynamic harmony; it is not only a relation of numbers,butalsoalivingmovement.Notacrystalbutaflower.

The perfect types of pottery, represented in the art of Greece and China, have their approximationsinotherlands:inPeruandMexico,inmediaevalEnglandandSpain,inItaly oftheRenaissance,ineighteenth-centuryGermany-infact,theartissofundamental,so boundupwiththeelementaryneedsofcivilization,thatanationalethosmustfindits expressioninthismedium.Judgetheartofacountry,judgethefinenessofitssensibility,by itspottery;itisasuretouchstone.Potteryispureart;itisartfreedfromanyimitative intention.Sculpture,towhichitismostnearlyrelated,hadfromthefirstanimitative intention, and is perhaps to that extent less free for the expression of the will to form thanpottery;potteryisplasticartinitsmostabstractessence.

23. We must not be afraid of this word `abstract'. All art is primarily abstract. For what is aestheticexperience,deprivedofitsincidentaltrappingsandassociations,butaresponseof thebodyandmindofmantoinventedorisolatedharmonies?Artisanescapefromchaos.It

ismovementordainedbynumbers;itismassconfinedinmeasure;itistheindetermination of matter seeking the rhythm of life.

24. For a perfect contrast to such 'abstract' art, we might take a work of the most humanistic phaseofEuropeanart,suchasthemarblereliefportraitofayouthbyanItaliansculptorof theearlysixteenthcentury(Figure12).Ruskinonceclaimedthat'thebestpicturesthatexist of the great schools are all portraits, or groups of portraits often of very simple and in nowise noble persons… Their real strength is tried to the utmost, and as far as I know, it is never elsewherebroughtoutsothoroughlyasinpaintingonemanorwoman,andthesoulthatwas inthem…WhateveristrulygreatineitherGreekorChristianart,isalsorestrictedly human…' Historically, the portrait, as Ruskin realized, is characteristic of certain periods wecall humanistic. In such periods man is the measure of all things, and all things are made to contributetohisawarenessofhisownvitality.Artisatributetoman'sownhumanity.Such, nodoubt,istherealbasisofthepopularityofportraitpainting.Thistheoryisnotinvalidated bythefactthatpaintersoftenchoosetopainttheirugliestbrethren;fortodepartfromthe real to represent an ideal is to defeat the narcissistic impulse, which always exacts a faithful image.

Theriseoftheportraitcorrespondsfairlyexactlywiththeriseofthenovel.Portraits of Dante and others have been identified in the fresco ascribed to Giotto in the chapel of the Bargello,inFlorence,whichmaybeaslateas1337;Boccacciowrotehisfirsttalein1339, andhisDecameronnineyearslater.Andjustasatfirsttheportraitinpaintingwasaflat profile, so the character

12. Headof a youth.Marblerelief.Italian;16thcentury.*VictoriaandAlbertMuseum.*

13. Portraitofayouth.ByVincentVanGogh(1855-90)*Wallraf-RichartzMuseum,Cologne.*

intheearlyItaliannovelwassomewhatrestrictedindepth.Onemustnotwork thecomparisontoofar:thenovel,indeed,didnotattainthepsychological subtletyandprecisionalreadyevidentinportraitpaintingbytheendofthe fifteenthcenturyuntilmuchlater-perhapsnotuntiltheseventeenthcentury.But the general interest in character, common to both painting and the novel, was a continuousandrapiddevelopmentfromtheearlyRenaissance,andstillpersists. We might draw a close parallel between Frith's 'Derby Day' and a novel like *The Pickwick Papers*. There is the same absence of formal values, the same concentrationonhumancharacters,thesamesentimentalkindofinterest.

Agoodportraitinthehumanisticsensemaythereforebedefinedasa faithful portrayal of the character of an individual. The interest is psychological -that is to say, we make no moral judgments about the character of the individual portrayed.Wearesatisfiedifttheartisthasrealizedthepersonalityofhissubject in its uniqueness, and by his dexterity and skill represented his knowledge and understandinginhisplasticmedium.Nowitoughttobeobviousthatthe'thrill' wegetfromsuchaperformanceisnotnecessarilyaesthetic.Wearenot concernedwithanabstractqualityofbeauty,butwiththerecognitionof something which we might even call scientific truth. The artist in such a case is merelyapsychologistusingpaints,andmanygreatportraitpaintersareofthis kind.Manyportraits,however,areadmittedlygreatworksofart,sothatwehave to ask ourselves finally what is it that distinguishes a portrait which is apsychologicaldocumentfromaportraitwhichisaworkofart?Onemight answer: simply the aesthetic values, meaning the formal relations of space andcolour

14. PortraitfromaFayummummy-case.Egypto-Roman;1st-3rdcenturyA.D.*NationalGallery,London.*

that constitute the structural organization of all works of art. In that sense a portrait might be accepted at its face value as a still-life, and we should be under no necessity to distinguish betweenthefeaturesofHals's'LaughingCavalier'andthelovelylaceruffthatadornshim. But actually we do make such a distinction, and it is something quite apart from the psycho- logical interest I have alreadymentioned. It might be called the philosophical interest. In thebest portraits the painter or the sculptor passes beyond the individual character of his sitter to certainuniversalimplications.Icanbestillustratemymeaningbyanotherliteraryanalogy. The characters of Shakespeare's great plays are not merely individual characters, for all their realism and fidelity to life, but also prototypes of the passions and aspirations of humanity in general.FromtheheroesofShakespeare'splayswederivenotmerelythesensuous impressionofvitality,butalsoasenseofsublimity,whichistheimaginativereactionfrom the sensuous impression.

25. We may conclude, therefore, that besides purely formal values, such as we find in a pot,there may be psychological values - the values arising out of our common human sympathiesandinterests,andeventhosearisingoutofoursubconsciouslife;andbeyondthese,

philosophical values which arise out of the range and depth of the artist's genius. These are perhapsrathervaguewords-atleast,thisword*genius.* Buttoputthestatementinsimpler words, we may say, that other things being equal-technical efficiency, economic opportunity, psychologicalinsight-thatartistwillbethegreatestwhoseintelligenceiswidest-amanwho seesandfeels,notonlytheobjectimmediatelybeforehim,butseesthisobjectinits universal implications sees the one in the many, the many in the one. But it cannot be too stronglyemphasizedthattheplasticartsarevisualarts,operatingthroughtheeyes, expressingandconveyingastateoffeeling.Ifwehave*ideas*toexpress,thepropermedium is language. The artist is impervious to ideas at his peril, but his business is not with the presentationofsuchideas,butwiththecommunicationofhisemotionalreactiontothem.

SI. No.	**Questions**	**LOCF Mapping**		
		Level	CO	PO
	Paragraph Questions			
1.	Explain the key features of Expressionism.	K2	CO2	PO2
2.	Write a brief note on the symbolism in Kafka's work.	K3	CO3	PO3
3.	Describe the emotional intensity in Expressionist art.	K2	CO2	PO2
4.	Explain the use of color and distortion in *The Scream*.	K2	CO3	PO3
5.	Discuss the connection between art and inner experience.	K3	CO3	PO3

SI. No.	**Questions**	**LOCF Mapping**		
		Level	CO	PO
	Essay Questions			
1.	Examine Munch's *The Scream* as an Expressionist masterpiece.	K4	CO4	PO4
2.	Evaluate Kafka's *Metamorphosis* as a representation of alienation.	K5	CO5	PO5

3.	Assess the portrayal of psychological conflict in Expressionism.	K5	CO5	PO5
4.	Evaluate the influence of Expressionism on modern art and literature.	K5	CO5	PO5
5.	Discuss the representation of anxiety and fear in Expressionist art.	K5	CO5	PO5