THE UNIVERSITY OF MANITOBA

THE USE AND ABUSE OF PICTORIAL TERMINOLOGY IN DISCUSSIONS OF MODERNIST FICTION

by

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A THESIS SUBMITTED TO THE FACULTY OF GRADUATE STUDIES

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR

THE DEGREE OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF ENGLISH

WINNIPEG, MANITOBA

SEPTEMBER, 1985

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for Mendel, the Polish Prince

ACKNOWLEDGEMENTS

My very special thanks to Dr. Evelyn J. Hinz who was not only exquisitely responsive to the fact that a picture might be "worth a thousand words," but who also endeavored to teach me how that thousand might have value. And to Carol Plumridge who suffered the endless revisions that process entailed.

ABSTRACT

In its method of comparative analysis, this study intends to establish clear and tangible frameworks that will allow one to assess the potential esthetic and technical relatedness of twentieth-century pictorial and narrative forms. The Sister Arts tradition rests upon the quite valid assumption that the visual and the narrative arts share certain esthetic premises, and that pictorial conventions have their literary counterparts. In the discussion of many Modernist works, however, the recognition of shared purpose has often created more confusion than clarification because the working definition of a particular esthetic orientation has been poorly conceived and the qualitative differences between the two medias have not been sufficiently respected.

In attempting to expose and redress the abuse that has been generated, this study provides clear and comprehensive definitions of four major pictorial movements in the twentieth-century--Impressionism, Post-Impressionism, Expressionism and Cubism--and explores, where applicable, the kinds of correlative verbal strategies that create Impressionist, Post-Impressionist, Expressionist and Cubist "effects" in prose forms.

Chapter One focuses on the kinds of errors that are made by literary critics who interpret the Impressionist artist's fidelity to observable realities through the context of the plongee dans la conscience. This erroneous emphasis upon subjective and meditative values prevents the critic from responding to the techniques of occular realism that define Impressionist art and from appreciating the technical affinity that does

exist in works like Virginia Woolf's Jacob's Room and Peter Matthiessen's Far Tortuga where the Impressionist moment is realized through depersonalized perspectives that simulate in verbal form the naivety of Impressionism's recording eye.

Chapter Two establishes a viable context for discussions of the relationship between Post-Impressionist canvases and works like To the Lighthouse, The Rainbow and A Farewell To Arms where corresponding strategies are developed as the representational values that had previously defined the mimetic task of both the visual and the verbal artist are revaluated. This shared declaration of the mediums' autotelic nature takes the form of correlative nonnaturalistic open window and perspective techniques, arbitrary and symbolic color values, the achievement of enclosed space and the recovery of the haptic dimensions of both landscape and human forms.

Chapter Three addresses the problems that have been generated by literary critics who define the deformations created by Expressionism's emphasis upon subjective values only in terms of self-projection and necromancy of mind. With a more complete sense of how the subjective functions through techniques that realize the homomorphic and pragmorphic pathetic in Expressionist art, this chapter identifies correlative strategies in Woolf's The Waves, Lawrence's Women in Love and Hemingway's short stories--strategies which realize the intersection of individualized and cosmic perspectives through the interpenetration of real and symbolic spatial coordinates, which explore the metaphysical properties of light through symbolic chiaroscuro, and which obviate generic boundaries through formulaic patterns of repetition and Superrealistic methods of dehumanization.

Chapter Four focuses on the problems that are created by critics who seek to establish correspondences between the Cubist esthetic and technique and James Joyce's Ulysses and Gertrude Stein's literary portraiture. These problems evolve because the critic tends to overlook the essential differences that obtain between diachronic and synchronic conventions. In failing to acknowledge these distinctions, critics assume that Cubism's optical synthesis performs a narrative function it never intends, and they imbue the illusion of simultaneity, which techniques of narrative discontinuity approximate in verbal forms, with synchronic conditions the narrative medium cannot support. At another level, critics often mistakenly assume that plastic elements function as words do and therefore assert that Cubism's challenge to accepted standards of resemblance creates the same kind of tension that is sustained by Stein's choice of alternate processes of signification in a work like Tender Buttons.

This study, then, not only provides a tangible sense of the misconceptions that proliferate through the abuse of pictorial terminology and concepts in interart discussions, but also establishes viable correspondences that indicate a more appropriate use of a Sister Arts point of view.

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INTRODUCTION

In his discussion of how interartistic analogies might function, Ulrich Weisstein observes that a comparative method can be fruitful if the focus is "specific," the relations "tangible" and the parameters for the study precisely delineated and vigorously controlled.[1] Weisstein counsels against the use of generalized period concepts, for this Geistesgeschichte method of analysis tends to "treat analogies as parallels by maintaining that all works created in a given period, regardless of medium or provenance, share essential features" (p. 266). In her essay on the Sister Arts tradition as it is developed in the nineteenth-century through Baudelaire's response to Delacroix's art, Elizabeth Abel similarly recommends that period concepts be abandoned in favor of the analysis of a "particular relationship within a given style or period."[2] The value of specificity is one Allistair Fowler also defends in his discussion of "Periodization and Interart Analogies": "the notion of a universally valid systematic correspondence between the arts must be regarded as chimera. Real correspondences exist and may be worth analyzing, but they change with time, and change so fundamentally as to make diachronic investigation a necessary preliminary to discussing them, if full rigorof method is to be achieved."[3]

One of the major problems that attends discussion of the potential relatedness of twentieth-century visual and verbal art derives from the fact that many literary theorists have failed to conduct the kind of preliminary investigation Fowler defines as prerequisite to the discovery

and analysis of "Real correspondences." This study attempts to correct this problem by recovering authentic and viable definitions for the various pictorial movements whose strategies are repeatedly cited by critics as plastic correlatives for similar features in Modernist literature.

To this end, this study consists of four chapters, each dealing with one of the four major art movements in thee twentieth-century--Impressionism, Post-Impressionism, Expressionism and Cubism--and with each chapter having a two-part structure. In the first section of each chapter, through an examination of pictorial works, statements by artists, and commentary by art historians, I have attempted to provide clear and precise definitions of the distinguishing philosophy and technical objectives of each movement. In the second section of each chapter, in turn, I examine passages from specific literary works with a view to determining the extent to which respective pictorial techniques can take verbal form.

Specifically my examples are chosen from prose fiction since narrative art presents the greatest challenge in this area. My principle of selection here generally involves a combination of literary status, an avowed interest on the part of the author in pictorial art and a variety of critical perspectives which encourage interartistic approaches to individual writers. In Chapter One, for example, I trace the origin of many literary critics' misconceptions with respect to the actual nature of Impressionistic effects in verbal media to Stephen Crane himself who perceived Impressionism's occular realism in terms of subjective and meditative values that are incompatible with the naivety of Impressionism's recording eye. Having established a more accurate sense of the techniques pictorial Impressionism engages in the first section of the chapter, I then locate what in fact might be comparable achievements in Crane's own Red

Badge of Courage and therefore clarify the way in which the Impressionist moment functions in his prose.

This sense of the Impressionist moment has equal applicability to Virginia Woolf's Jacob's Room, a novel which has also been defined by literary critics as Impressionist in orientation and form but which--consistent with Woolf's own discussions of the distinctions between an Impressionist and Post-Impressionist perspective in literature--reveals the extent to which Impressionist effects fail to disclose the kind of inimicable realities that Woolf chooses to pursue and which exist beyond the parameters of Impressionism's en plein air commitment. I chose to conclude this chapter with an exploration of the kind of Impressionist technique that is at work in a post-Modernist novel like Peter Matthiessen's Far Tortuga whose introductory chapter particularly achieves a verbal parallel for the series view of Impressionist art, the view which deliberately maintains the attachment to the surface aspect under changing atmospheric conditions central to Impressionism's improvised technique.

In the second chapter, my choices were guided primarily by the esthetic of those Modernist writers who had discovered affinities between the problems they had set out to solve in the narrative medium and those addressed by major Post-Impressionist artists themselves. In attempting to achieve enclosed space, for example, Hemingway found confirmation of his sense of the autotelic capacity of the narrative medium through his experience of Paul Cezanne's landscapes. That sense of enclosure and the space experience it communicates is firmly established in the opening chapter of A Farewell to Arms, for example, and in the verbal techniques that Hemingway uses to abridge atmospheric and linear perspective articulation in The Sun Also Rises and in short stories like "The Big

Two-Hearted River."

D. H. Lawrence's own enthusiastic response to the haptic and mural dimensions of the forms both Vincent van Gogh and Cezanne create, a response clearly documented in an essay like "Introduction to Paintings," finds its complement in The Rainbow where the protagonist's archetypal grasp of the nonhuman is visualized by the realization of landscape forms through sensibilities that play a subordinate role in the actualization of more naturalistic forms. By challenging the supremacy of the visual imagination a naturalistic perspective engenders and by allowing for the reintegration of the senses that had been segregated by an allegiance to optical truth alone, Lawrence realizes his sense of how a disindividualized perspective might function in narrative art. Woolf's own preference for the penetrative eye within the Post-Impressionist esthetic finds expression in To the Lighthouse not only in terms of the strategies she develops to establish structures of enclosure, but also in terms of her awareness of the way in which graphic forms can operate as conceptions of reality. The tension that exists between these forms allows Woolf to approximate in verbal form the multiperspectival experience of Post-Impressionism's parallax view.

In the third chapter I chose to pursue the Expressionistic implications of the penetrative impulse that develop naturally from Lawrence's, Woolf's and Hemingway's theoretical and technical orientation and strategy. The pictorial dimensions generated by the sense of strain, urgency and longing that is intrinsic to the war experience within Expressionist art find their verbal correlative in the increasingly radical forms of stylization that are engaged in both Lawrence's Women in Love and Woolf's The Waves. In Women in Love, for example, the utopian and dystopian aspects of

Expressionism's often ecstatic yearning for release and oneness are realized through a series of landscape forms that bring into being Lawrence's profound sense of the anamorphic power of the mind's eye. Further, Lawrence's own concept of mind allows for forms of subjective deformation that bring into being verbal parallels for both the homomorphic and pragmorphic pathetic in Expressionist art.

These concepts which help to define the breadth and complexity of the roles the subjective plays in Expressionist art are as central to Woolf's The Waves whose two discrete verbal universes actualize the discontinuity that exists between individualized and cosmic perspectives in the novel's interlude-chapter dialectic. That tension is visualized as well, as it is in Expressionist art, by the intersection of real and symbolic, contiguous and discrete spatial coordinates, by the divergence between physical and metaphysical patterns of chiaroscuro and by the use of emphatically nonnaturualistic open window techniques that synchronize dream, mythic and historical perspectives.

To conclude this chapter, I chose to include an examination of the kinds of verbal strategies Hemingway implements as part of the telegram style that critics suggest defines the clinical focus of the New Objectivity movement in the plastic arts, a movement which reflects the disillusionment and despair of post-war Germany. Like New Objectivity artists, Hemingway's dehumanized perspectives and Superrealistic methods of documentation enforce a degree of detachment that challenges the more traditional humanistic responses to the walpurgisnacht of war. This challenge is sustained as well by Hemingway's reliance on formulaic patterns of repetition and by the kind of grammatical orthodoxy that contribute to the overall quality of linguistic strangeness in war novels

like A Farewell to Arms, in short stories like "In Another Country" and "Soldier's Home" and in the combined elegiac and journalistic effects sustained in a post-war collection like In Our Time.

My literary selections in Chapter Four were determined to a large extent by the critical tradition that has assumed that viable correspondences exist between the Cubist esthetic and technique and James Joyce's Ulysses and Gertrude Stein's portraiture of people and objects. My own researches into the actual nature of Cubist art indicate the extent to which these assumptions are based upon false premises, premises which are first articulated by Stein herself whose analysis of Picasso's plastic means in Picasso not only obscure vital distinctions that hold between words and paint but also imbue Cubism itself with a calligraphic emphasis and an abstract orientation that are incompatible with Cubism's investigation of the ontology of objective forms. While Stein assumes that Cubism's challenge to accepted standards of resemblance offers a parallel for her own choice of alternate processes of signification in a work like Tender Buttons, literary critics who insist upon a parallel between Joyce and Cubism tend to overlook the essential differences that obtain between diachronic nd synchronic conventions. In failing to appreciate this distinction, critics advocate that Cubism's optical synthesis performs a narrative function it never intends, and imbue the illusion of simultaneity which Joyce's techniques of narrative discontinuity approximate in Ulysses with synchronic conditions the narrative medium cannot support.

Three additional points should be made at the outset. First, I am of course aware that the four major movements are not without overlap, yet sufficient essential differences do exist to make it possible to determine a basic distinguishing thrust for each. Second, in demonstrating the

presence of a pictorial technique in a literary work, I am not attempting either to provide a full-scale reinterpretation of the work nor to argue that the work as a whole may therefore be labelled "Impressionist" or "Cubist." On the contrary, I am concerned with specific passages, and thus frequently I will use a single work to illustrate more than one pictorial technique. Third, the reader should be aware of the non-conventional or art history sense in which I use the terms representational and nonrepresentational.

In moving from Impressionism to Cubism the term representation is revaluated by practicing artists and estheticians. Nineteenth-century estheticians often conceived of mimesis as the accurate representation of surface realities. In "Of The Pathetic Fallacy," for example, John Ruskin suggests that the artifact created from this perspective offers an objective standard of truth by recreating "the very plain and leafy fact[s]" of the visible world.[4] This notion of mimesis can be adequately embraced by the term <u>enargia</u> which Jean Hagstrum defines in his analysis of correlative rhetorical and pictorial strategies in the seventeenth and early eighteenth centuries as the capacity of the artist to duplicate the "actual": the descriptive power that would set "before the hearer the very object of scene being described."[5]

This highly naturalistic sense of mimesis or of representation as the faithful reflection of familiar surface realities is transformed during the twentieth-century by conceptions of mimesis that move beyond optically derived notions of resemblance. Such revaluations are generated by reconsiderations not only of what "reality" in fact might be, but also of where "reality" might in fact reside. Accordingly, the shift from surface to in-depth revelation, from exterior to interior processes of

apprehension, can be defined as a shift in conception from enargia to energia. The term energia refers to the basic principle that superintends the creation of autotelic structures which do not derive their authenticity from analogies with nature's exterior appearance, but rather are valued as self-reflexive entities which exhibit the kind of organic coherence that is intrinsic to the "dynamic and purposive life of nature" (Hagstrum, p. 12). Both verbal and plastic artists increasingly commit themselves to explorations of their media's capacity to support conceptions of energia as well as enargia, and the term nonrepresentational is meant to indicate this shift in perspective as alternate notions of the correspondence between art and reality are developed. The term is not meant to indicate that art loses its referentiability or abrogates its connection with lived realities and functions in an "abstract" realm. Rather, in moving beyond techniques that embody only the visual facts, artists develop strategies that extend the concept of iconicity (or referentiability) by bringing into being intellectual and emotional modes of apprehension that elude the grasp of representational structures.

The real value of a comparative method lies precisely in its capacity to define accurately not only the extra-literary context that is to be invoked in the analogy, but also to appreciate the qualitiative differences that obtain betweenn disparate media. Thus, the critic is led to the "mutual illumination" (Weisstein, p. 258) of the arts, rather than to assertions of equivalence between art forms or to the advocacy of one medium's supremacy over another. It is this sense of reciprocal relation that my study attempts to foster.

INTRODUCTION

NOTES

[1]Ulrich Weisstein, "Literature and the Visual Arts," Interelations of Literature, eds. Jean-Pierre Baricelli and Joseph Bigaldi (New York: MLA, 1982), pp. 258, 266-67.

[2]Elizabeth Abel, "Redefining the Sister Arts: Baudelaire's Response to the Art of Delacroix," Critical Inquiry, 6(Spring 1980), 362).

[3]Alistair Fowler, "Periodization and Interart Analogies," New Literary History, 3, No. 3 (Spring 1972), 506.

[4]John Ruskin, "Of The Pathetic Fallacy," Vol. V. of The Works of John Ruskin, eds. E. T. Cook and Alexander Wedderbrown (London: George Allen, 1904), p. 209.

[5]Jean Hagstrum, The Sister Arts: The Tradition of Literary Pictorialism And English Poetry From Dryden to Gray (Chicago: University of Chicago Press, 1958), pp. 11-12.

CHAPTER ONE

IMPRESSIONISM

One gains some sense of the confusion that attends discussions of Impressionism in verval medias by examining the assumptions which establish the terms of debate in Maria Kronegger's Literary Impressionism. Kronegger is well aware of the tendency among literary critics to associate Impressionism with a variety of other literary movements including naturalism, imagism, symbolism, stream of consciousness and decadent literature.[1] Sensitive to the misconceptions that are engendered by this tendency, Kronegger questions the validity of the generalization which Helmutt Hatzfeld endorsed in Literature Through Art: "from a philosophical point of view any form of modern realism can be called impressionism."[2]

Kronegger notes as well the limitations of Hermann Bahr's definition of Impressionism as "subjective naturalism" where man becomes "a completely passive victim of his senses."[3] Particularly sensitive to the confusion which results when clear distinctions which ought to be made between the various esthetics are ignored or evaded, she supports Michel Decaudin's appreciation of the incompatibility of Symbolist and Impressionist esthetics. Decaudin observes, for example, that Impressionism, "s'attache au réel, fixe l'éphémère" while Symbolism "est tourné vers l'absolu. le réve et l'idéal," that transcendent reality the Impressionist shuns.[4] Yet despite Kronegger's awareness of the importance of Decaudin's careful distinction, she somewhat complacently concurs with the prevailing Hatzfeldian trend toward generalizations: "Despite all the vagueness of

what may be called an impressionist tendency in literature, it is a critical commonplace that all impressionists are to a certain extent expressionists" (p. 28).

Not only does Kronegger accept this commonplace, she herself tends to focus only on the "change from impressionism to expressionism" within a specific novel as the basis for her own analysis of literary Impressionism. Thus, though she defines literary Impressionism in terms of the Impressionist artist's fidelity to the "appearance of reality"--or to what Lionello Venturi in Painting and Painters defines as sensation as free as possible from "reasoning and will"[5]--Kronegger increasingly conceives of that fidelity through the terms of the plongée dans la conscience, where the individual consciousness is fused with the external world (p. 38). The phrase plongé dans la conscience comes from the critic R. -M. Albérès who suggests in his Historie de roman moderne that "Loin de la vision objective, l'impressionnisme en effet est une plongée dans la conscience."[6] Such an immersion Kronegger defines in phenomenological terms: "The objects which each work contains are the successive contents of the consciousness, that of the narrator. There is no separation between the narrator and the objects: there is a narrator seeing the objects and without objects there can be no self, and without a self there can be no objects." Accordingly, Kronegger feels "an object is not important per se" in literary Impressionism, but rather has significance "only in its relationship to the consciousness in which it has appeared" (pp. 40-41).

Interestingly, the quality of depersonalization and detachment which characterizes the Impressionist artist's objective and scientific fidelity to the sensation becomes, for Kronegger, an either/or situation. To her, he is either a "vitalist" whose happiness lies in "a state of fervent

passivity" (p. 60), or he is a "nihilist," a victim of his own passivity, "estranged from his social environment" and "alienated from himself" (p. 89). Kronegger seems to ignore the fact that this nihilistic vision occurs "more often in literature" than it ever does in Impressionist art (p. 60), and she continues to use an Impressionist pictorial tradition as a correlative for the "passive impressionist protagonist" in literature whose redemption is possible only when he shifts from "an impressionist to an expressionist attitude toward the world": "If that same protagonist, however, not only sought the mirror of his self in things, but used these things to convey messages from his innerworld, and at the same time, felt free to deform natural appearance to express feelings in accord with his inner necessity, then he no longer perceived the world as phenomenon. As an emotional reaction to the outside world, such art becomes a symbol of the protagonist's emotions," and of his attempt to "return to an awareness of himself" and escape his "impressionistic state" of "dissolution" and "self-destruction" (p. 28).

Kronegger's discussion of the "passive impressionist protagonist" reveals a commonplace prejudice toward Impressionist art, a prejudice which involves, on the one hand, the devaluing of Impressionism's commitment to the mimesis of sensation and, on the other, the exalting of the subjective appropriation of that sensation in Expressionist art. Clearly in accepting Hatzfeld's sense of the legitimacy of that biased response, Kronegger is incapable of perceiving the nature, function and significance of the Impressionist esthetic and technique which cannot be defined merely as a stepping stone to an Expressionist vision.

* * *

Correctly used, the term Impressionism designates a movement which

found its moment of fullest fruition in a group exhibition, Exposition des Impressionnistes held in an empty apartment on rue Le Peletier in the spring of 1877. The group included five or six renegade artists who had begun to exhibit together on April 15, 1874 under the title "An Anonymous Society of Artists." The important originators within the group were Renoir, Sisley, Pissarro and Monet. Historically the movement covers the period from 1874 to 1882 when these painters--as Bernard Dunstan observes --exhibited together, and kept in constant touch with each other's stylistic developments[7] The title of the group itself originates with a reviewing journalist in 1874 who took his impulse from a Monet entitled Impression, Sunrise (Fig. 1) and used the word "impressionism" with the intention of highlighting derisively what he considered to be the inconsequential and the incomplete in the group's treatment of external reality. By 1877, the time of the third exhibition, the artists themselves had accepted the term coined somewhat facetiously on their behalf.

The 1877 exhibit is significant in that it represents the last time the original group was complete; hence Impressionism can be defined as a manifestation which represents the collective force of a specific group of artists who battled the influence of the official Salon. The juries of the Salon, the art exhibition held annually in Paris sponsored by the Academie des Beaux-Arts, quite literally dictated what French art was supposed to be. Jury members decided what paintings should be exhibited and their selections reflect what H. H. Arnason suggests was "the taste or lack of taste of the new bourgeoisie."[8] Jury tastes during the nineteenth century in particular ran toward Oriental themes, genre studies and historical subjects in works which often conjoined a kind of Romantic sentimentality with the polemical character of extreme realism, qualities which are

embodied for example in Pascal-Adolphe-Jean Dagnan-Bouveret's An Accident (Fig. 2).

The Impressionists, on the other hand, not only challenged the limitations imposed by the Salon's definition of suitable subject matter, but more importantly shifted the emphasis from the pictorial subject to its treatment by the artist. Rivière, an art critic at the time of the Impressionist exhibits, described the shift in this way: "To treat a subject for its tones and not for the subject itself, that is what distinguishes impressionists from other painters."[9] The Impressionist liberates subject and manner of composition, and in so doing re-evaluates those time-honored techniques which stressed polish in presentation, precision in drawing and stability in scenographic space. There is evident among the members of the group a common approach to external reality, an approach which E. H. Gombrich describes as a "return to the unadulterated truth of natural optics."[10] This approach, however, does not constitute the persistent view of any one artist throughout his career. Rather, Impressionism, as Lionel Venturi explains in "Impressionist Style," should be understood as "that convergence of taste which had its consecration in the exhibition of '77": "it is necessary to establish clearly that neither Monet, nor Pissarro, nor Sisley, were completely impressionists at '80. No painter was an impressionist all his life; impressionism is a moment of taste of some painters" (pp. 110-11).

In general terms the Impressionist return to the "truth of natural optics" meant that "the forms of reality," forms that were determined to a large extent by habits and conventions of seeing, were replaced by "the forms of appearance"[11] as observed by the artist at the moment of perception. Wylie Sypher uses the term "occular realism" to define

Impressionism's "astonishingly accurate study of a human field of vision."[12] In Landscape Into Art Kenneth Clark suggests that Impressionism's advocacy of "normal, factual vision" derives from the artist's "unqeustioning belief in the natural vision as the basis of art."[13] Clark takes Corot's note in an 1856 sketch-book as his point of departure for a definition of the Impressionist esthetic. In the note Corot advises the student to trust his first sensation above all else: "N'abandonnons jamais cela et, en cherchant la vérité et l'exactitude n'oublions jamais de lui donner cette enveloppe qui nous a frappés. N'importe quelle site, quel objet; soumettons-nous a l'impression première. Si nous avons été reellement touchés, la sincérité de notre émotion passera chez les autres" (pp. 160-61). Corot's admonition, when coupled by Clark with an 1861 statement by Courbet, provides the most viable context within which one can appreciate the idealism of Impressionism's scientific naturalism:

> "le beau est dans la nature, et s'y rencontre dans la réalité sous les formes les plus diverses. Dès qu'on l'y trouve, il appartient à l'art, ou plutôt à l'artiste qui sait l'y voir. Dès que le beau est réel et visible, il a en lui-même son expression artistique. Mais l'artiste n'a pas le droit d'amplifier cette expression. Il ne peut y toucher qu'en risquant de la dénaturer, et par suite de l'affaiblir. Le beau donne par la nature est superieur à toutes les conventions de l'artiste" (pp. 161-64).

Courbet's sense that nature's beauty "est supérieur à toutes les conventions de l'artiste" is born out in the Impressionist esthetic which moves one from a conceptual or schematic approach to reality towards a preconceptual or perceptual approach which stresses the impartiality or innocence of the observing eye. The concept of an impartial eye was itself

introduced by Ruskin in his 1857 The Elements of Drawing where he pursued a distinction between seeing and knowing in Turner's landscapes: "The whole technical power of painting depends on our recovery of what may be called the innocence of the eye; that is to say, a sort of childish perception of these flat stains of color, merely as such, without consciousness of what they signify,--as a blind man would see them if suddenly gifted with sight."[14] Though as Gombrich illustrates, there is really no such thing as an absolutely innocent eye--for that kind of passivity demands that one renounce the "conceptual habits" that are "necessary to life" (p. 298) as well as the entire repertoire of techniques art has developed to create or induce a convincing semblance of reality (p. 11)--the kind of objectivity Impressionist artists struggle to achieve in their realization of the thing as it is favors the supression of what is known in order to render what is seen.

That which appears quixotic and idiosyncratic in Impressionst art is simply not amenable to the subjectivist terms a phenomenological reading of the canvas would impose, for Impressionism's "discovery of appearances," as Gombrich suggests, means the "discovery of the ambiguities of vision" (p. 314). The Impressionist artist's fidelity to "the unadulterated truths of the natural optic" encourages him to eschew the conceptual habits one traditionally relies upon to organize and classify the given. Impressionism therefore takes Ruskin's notion of the innocence of the eye to its logical conclusion, inviting the artist to paint as if he "had been born blind and were suddenly endowed with sight": "For instance: when grass if lighted strongly by the sun in certain directions, it is turned from green into a peculiar and somewhat dusty looking yellow. . . .we always supposed that we see what we only know, and have hardly any

consciousness of the real aspect of the signs we have learned to interpret. Very few people have any idea that sunlighted grass is yellow" ("E of D" pp. 27-28). Impressionism becomes the exploration of the way the object appears in nature, not as we know it to be in any absolute sense, but as it is apprehended as phenomenon.

This naturalistic spirit is born out in the techniques developed by Impressionist artists to record the visual impression, as sensations of light and color, in a variety of open-air motifs. Impressionism begins with the work of Monet and Renoir at la Grenouillere in 1869 where both realize their responsiveness to the play of reflections upon moving water, using a rainbow palette to explore the interdependence of light and color. Monet's La Grenouillère of 1869 (Fig. 3) reflects throughout the kind of vitality and luminosity which the Impressionnist faith in the truth of the optical sensation can inspire. It is also indicative of the features which will distinguish Impressionist art as a whole, features which expand to include a preference for both the distant or close-up view where contours dissolve and objects become blurred as artists render the vibrations of the air itself through delicate and hazy atmospheric effects. The commitment to the preconceptual conditions of the naive eye in Impressionist art asks that local colors and recognizable forms give way to the truths of the perceptual moment sur le motif.

In a parallel way the usual logic of subordination no longer obtains. Monet's figures, whether on the dock or in the water, share the quality of fragmentation and insubstantiality that is diffused throughout the entire canvas. In affirming the natural vision, Impressionism celebrates the very ambiguities its fidelity to the optic makes manifest. Space becomes a function of the interdependence of color and light. Traditional

scenographic perspectives which allowed artists to place objects in clearly defined and stable relations in a three-dimensional space illusion are challenged by the Impressionist's fascination with the way in which atmospheric conditions alter and often deny illusions of density and gravity, and with the way in which the selective focus of a particular angle of vision displaces details. Finally, Impressionism's fidelity to the perceptual experience finds fruition in a series view of the same motif from a variety of angles of vision under changing atmospheric conditions where the unfinished and indeterminate insinuate moods of reverie and mystery which have nothing to do with metaphysics or mind, but a great deal to do with the accuracy with which the recording eye realizes its first sensation. For the Impressionist the "direct visual stimulus" is of absolute importance. The artist is enjoined to confront a subject which "must be seen--not imagined, remembered or invented--and seen as a whole, with no leaving out or re-composing in the studio" (Dunstan, p. 42).

As the Impressionist artist is most concerned with achieving an accurate rendering of a surface effect, he is, as Sheldon Cheney notes, more absorbed by the way an object is shown by light than in the object itself.[15] In discovering plastic equivalents for the process of perception itself, the object becomes an aspect rather than an isolate entity, an agent for the absorption and reflection of light, rather than an indivisible whole. The artist becomes aware, as Ruskin hoped he would, that "the sun inevitably puts yellow into the sky", that "a wood of green trees ordinarily exhibits, in its sunlight surfaces and its shadowed surfaces, almost every color of the spectrum", and that "hard outlines do not exist, and shadows are not black but tend to take on a color complementary to that of the local color of the light which cast them"

(Dunstan, pp. 53-54). These principles of composition are strinkingly present in Pissarro's Femme Dans Un Clos (Fig. 4) where a delicate and unitary brushwork suffuses objects with a quality of light that allows for the kind of "prismatic decomposition" Jules Laforgue enthused over in his descriptions of Impressionist art in 1883.[16] In surrendering himself to the object as it appears, the artist, Monet suggests, endeavors to realize the vision as given in the moment of perception, to convey "'instantaneity,' above all, the envelopment of the same light spread over everywhere."[17]

The series view for which Monet is famous demonstrates through the particularity of his approach the sense of envelopment Impressionism advocates; Monet struggles to achieve what he defines as "a true impression of a certain aspect of nature and not a composite picture." In his Rouen Cathedral series, for example, Monet uses titles which will specify the conditions in which the subject appears to him. He seizes the strange and surprising effects engendered by the brillian play of light on the cathedral facade in his Rouen Cathedral: Full Sunlight (Fig. 5) and chooses a worm's eye view to accentuate the sense of insubstantiality and volubility. Rather than relying on chiaroscuro to model three dimensional bodies through varying degrees of light and dark, Monet explores the way in which gradations of light function to suggest objects, in keeping with his desire to treat objects, not as volumes, but as reflecting surfaces. This is precisely the effect Renoir is after in The Swing (Fig. 6) as well, which records the way in which sunlight filtered through the overhanging leaves animates and decomposes the forms beneath. Both paintings demonstrate the kind of tension between two and three dimensional values that develops in an Impressionist work, that rich and voluble interplay

between the space illusion and the surface effect that characterizes the dynamism of Impressionist realism.

The notion of a series of views and of the reflecting surface allows the Impressionist artist to explore the concept of change in visual terms through the nature of light. Diane Kelder points out that for the Impressionist artists the "subject or object loses its meaning by virtue of its repetition and the true subject of the painting becomes light itself."[18] It is important to note, however, that the Impressionists were preoccupied with the physical properties of light and with its style-forming implications. Light does not function as a metaphysical or symbolic entity in their canvases, but is rather divested of any Platoinic significance, just as the concept of change integral to "la recherché d'une sausie de l'instant fugitif,"[19] does not engage any clearly defined philosophical position. The Impressionist artist does not pursue the implications of his concern with naturalistic effects under changing conditions beyond the accidents of colored illumination and the decomposition of color by light. The techniques developed to handle these effects provide stylistic coherence for the movement as a whole, while the belief in the natural vision encourages the artist to affirm his trust in both his oeuvre and "le beau donné par le nature."

There is little to suggest that the Impressionist canvas declares the transcience of human life or the ephemerrality of the visible world as its theme, for even though the Impressionist works with the random or the accidental scene, the moment chosen is devoid of any dramatic or didactic intention. As such their works lends itself to being described as unfinished and incomplete. This affair of the moment deals exclusively with the impermanentand shifting aspects of a particular time and place

rather than with the immutable or immobile aspects of nature. It avoids themes which would emphasize man's yearning for permanence and order. In fact the Impressionist celebrates that evanescence in nature and glories in the potential harmonies of color and light the various moods of nature engender. The very titles of the individual paintings which constitute the temporal sequence of Monet's Rouen Cathedral series emphasize the artist's preoccupation with the way in which the atmosphere creates the object itself. Harmonie bleu, Harmonie blue et or, plein soleil, Harmonie grise, temps grise, Harmonie brune, effett du soleil.

The favored motifs in Impressionist Art record processes of transmutation and metamorphosis that are engaged en passage, whether through the random flicker of firelit studies, the unstable twilight conditions of the boulevard, the varying density of the atmospheres that envelop marines and harbor fronts, or the rhythms of melting snow and breaking ice. These motifs of transition manifest an ambience of ease and tranquility that is characteristic of the Impressionist moment. Dunstan notes that the Impressionists "did not attempt to capture rapidly changing effects of light nearly as much as earlier painters such as Turner and Constable, or for that matter their immediate forerunners Millet and Rousseau." There are, Dunstant notes, "no rainbows and no storms in Impressionism." The Impressionists focus primarily upon "overcast but bright spring days or calm summer sunshine, or snow under gray skies." Contrary to what most art historians suggest, the Impressionist method, Dunstan continues, "is not really suited to momentary effects in the way that Constable's sketching procedure certainly was; the scale is a little large for that, and the Impressionist insistence on doing the whole thing in front of the subject as far as possible demanded a relatively unchanging

light." The Impressionist method, Dunstan concludes, offers "an altogether more objective analysis of visual facts" as they appear under relatively unchanging conditions (p. 43). I emphasize Dunstan's point because it restores the Impressionist sense of the moment to its original meaning. The Impressionists were not trying to record the fantastic lighting effects of storm or shadow, nor were they interested in dealing with the human drama a landscape so revealed might inspire. The Impressionist moment does not function in any epiphanic or symbolic sense.

In recording the conditions of a particular time and place, Impressionist artists exhibit those qualities of depersonalization and detachment that are consistent with the imperatives of an innocent eye. Technically this concept is manifest in the Impressionist artists' preference for distant or close-up view that would facilitate this process of defamiliarization. In Pissarro's The Place due Théâtre Francaise, Sunshine (Fig. 7), the artist uses a second or third storey aerial view to help realize the depersonalized perspective the full title of the paintingn endorses. In Sisley's Floods At Port-Marly (Fig. 8), it is the interchange of tonal values between the sky and water rather than the human predicament that absorbs the artist, just as in Sisley's Effet De Neige, Le Chasseur (Fig. 9), it is the infinite variety of gray-green tonal modulations rather than the anecdotal or associative potential of the motif itself which concerns him.

The concept of the innocent eye also finds its stylistic correlative in terms of the indeterminate and the incomplete where contours dissolve, the usual boundaries between volumes no longer obtain, and local colors give way to a particular atmospheric effect. It is within this context that one speaks of the unexpected in Impressionism's treatment of the familiar and

the commonplace. As color and light are the great Impressionist concerns, color changes, as Dunstan observes, must be registered by the artist "absolutely without preconception. If the color looks unexpectedly violet or green, it must go down like that on the canvas." Further, the close and patient observation of color changes demands the "application of paint in small opaque touches, rather than in large areas of color or flat washes": "These taches are mixed on the palette as far as possible without the admixture of any medium because the short stroke of the brush does not demand a fluid paint--and are applied to the canvas directly. Other touches accumulate, lying side by side and overlapping; the web, or all over fabric of color, like a patchwork, almost eliminates line" (p. 42). The Impressionist method at this point, however, is an empirical rather than a theoretical one, an "improvised technique" which Arnold Hauser describes with precision in The Social History of Art: "The representation of light, air, and atmosphere, the dissolution of the evenly coloured surface into spots and dabs of colour . . . the play of reflected light and illuminated shadows, the quivering trembling dots and the hasty, loose and abrupt strokes of the brush, the whole improvised technique with its rapid and rough sketching, the fleeting, careless perception of the object and the brilliant casualness of execution merely express, in the final analysis, that feeling of a stirring, dynamic, constantly changing reality . . . ."[20]

The rules which would continue and extend Impressionism's passion for exact observation were established later by artists like Seurat and Signac, Neo-Impressionist Pointillists and Divisionists who provided a scientific basis for Impressionism's "improvised technique." Their application of Chevreul's laws of color composition, as well as the division of color--the

unmixed color placed in patches on the canvas with the intention of allowing them to "merge in the eye"--belong to these Neo-Impressionists of a later date than the 1870's. The Impressionist method itself "does not depend on the division of color": "The typical Impressionist canvas, such as a Monet of Pissarro of the middle '70's . . . has tones built up by separate touches, certainly, but the color is arrived at by observation, not theory. The color changes are mixed on the palette and all are not by any means 'pure' color" (Dunstan, p. 43).

In his admonition to aspiring artists, Monet emphasizes the significance of the unexpected in composition that results when the artist remains faithful to the first impression and tries "to forget what objects you have before you--a tree, a house, a field of water. Merely think, here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you, the exact color and shape, until it gives you your own naive impression of the scene before you."[21] In attempting to articulate objects through color abstracted and given geometric definition, Monet anticipates the experiments of Seurat and Cézanne who sought an architectonic formality; but more importantly, Monet's notion of the naive or innocent eye implies that the artist exorcise personal preconceptions about how objects look. He advises that the artist inhibit the flow of literary, experiential or emotional associations that usually accompany perception of objects. In a very similar way Pissarro instructs a young painter, Le Bail, in a letter written about 1881, asking his student to "paint what you observe and feel": "Paint generously and unhesitatingly, for it is best not to lose the first impression." Pissarro advocates that the artist ignore those conceptual habits which usually mediate experience: "work on everything

simultaneously. Don't work bit by bit, but paint everything, while observing the reflections which the colors produce on their surroundings. Work at the same time on sky, water, branches, ground, keeping everything going on an equal basis and unceasingly rework until you have got it." The innocent eye which Pissarro's preferred method actively solicits conveys a clear sense of the kind of direct translation Impressionism makes its medium capable of: "The motif should be observed more for shape and color than for drawing . . . precise drawing is dry and hampers the impression of the whole, it destroys all sensations."[22] A remark recorded by critic G.-Albert Aurier on the Impressionist method confirms my sense of the process of disassociation Pissarro's pruely plastic vision engenders. Impressionism "is another imitation of matter, no longer perhaps in its accustomed form but as form seen, as color seen, a translation of sensation with all its impromptu of immediate notation, with all the distortions of a quick subjective synthesis."[23]

In an effort to present a truer picture of the way objects appear under natural conditions the artist resists the impulse to make the adjustments we are trained to make because of inherited and consensus schematizations of external reality. The initial public and critical response to the group exhibition of 1877 was one of shock and dismay because the handling of pictorial subjects did not coincide with preconceived notions based on conventional iconographic representations of reality. Hence, many saw the distortions in the Impressionist canvas as the expression of a purely subjective perception, whereas actually the kind of alteration that took place was in fact the result of attending to the visual sensation directly without the mediation of either inherited schemata or personal feelings for

the object.

In Impressionist art the viewer is disoriented, and that effect is intended by the artist insofar as he remains detached in his role as observer. The subsequent unexpectedness of the handling of subject is clearly not the result of a personal appropriation of an external object as carrier of an inner vision or as record of an emotional response, but is rather the result of the artist's desire to paint exactly what he sees.

At the same time, the concept of the innocent eye does not preclude the existence of a personalized vision nor does it negate acts of intellection. The personality of the artist is at work even when he thinks he is working with total objectivity in representing what Ruskin defined as the "plain and leafy fact." Thus any notion of verisimilitude must be responsive to the intuitive as well as empirical judgments the artist makes in contact with the motif. His very selection of focus moves him beyond the indiscriminate detail and arbitrary pattern of the camera eye. Jean-Luc Daval in Journal de l'impressionnisme explores the way in which the Impressionist artist handles les grandes boulevards of Paris--using slightly elevated physical angles of vision, as in Pissarro's Boulevards extérieurs, effet de neige (Fig. 10), or alternately placing the spectator "directment mêté à la vie" to convey the sensations of movement and of light, as evident in the dynamics of Renoir's Place Clichy (Fig. 11). Daval's analysis of Pissarro's choice of perspective and emphasis provides a sense of the way in which the artist can discover particular patterns within a scene and render them emphatic without losing contact with the facts of vision: "Trente ans plus tard, Pissarro, que sa mauvaise sante éloignera du plein air, multipliera les paysages de ses fentres. déménageant régulièrement pour renouveler ses motifs. Les sujets de rue

rendent les peintres sensibles au dynamisme de la vision."[24]

The Impressionist artist remains true to the naturalistic effect, analyzing the stimuli which his eye receives from the scene without imposing those preconceptions which would temper or modify the way the object appears. At the same time, this kind of "occular realism" allows for qualities of personality and feeling, for the very selection of the focus and the devotion to the scene as perceived that fosters the sense of intimacy that is indigenous to the revelation of the felt quality of sensation. This combination of objectivity and personal vision is particularly compelling in Monet's Haystack At Sunset Near Giverny (Fig. 12), one of a series of works Monet composed in an effort "to get a true impression of a certain aspect of nature" as revealed under particular conditions. There is a kind of lyricism that attends the quality of light which saturates this canvas and generates the incomparable variety of hues that take their cue from the passive local color of the haystack itself. At the same time, this lyricism is quite naturally engendered by Monet's ability to discover pictorial equivalents for the optical sensations created by the appearance of things at sunset. The contour of the haystack's peak dissolves in an aura of heat whose vibrations are embodied in the prismatic decomposition that radiates from its partially melted edge.

The idiosyncratic in Impressionist works refers both to the notion of relativity or ambiguity in vision, and to the question of an individual style which provide, of course, the context within which the creative processes, regardless of movement affiliation, takes place. The Impressionist balance between fidelity to nature as master and the subjectivity of the visual response, between a scientific approach to the model before the artist and personality or felt sensation, is addressed by

Pissarro in the letter to Le Bail when he advises his student to "Paint what you observe and feel", or to "Look for the kind of nature that suits your temperament." Pissarro's statements embrace concepts of feeling and detachment, of interpretation and accuracy that are integral to Impressionism's mimesis of things as theyy appear to be: "Don't be timid in front of nature; one must be bold, at the risk of being deceived and making mistakes. One must always have oine master--nature, she is the one always to be consulted" (cited in Dunstan, p. 48).

While the notion of the innocent eye in Impressionist art encourages the artist to ignore conventions of seeing which authorize familiar standards of authenticity and verisimilitude, the concept also relies on the observer's conceptual habits to restore some measure of faimilarity. In other words, the qualities of incompleteness and indefiniteness which characterize the Impressionist artist's commitment to his "first impression" also foster what Gombrich defines in his discussion of Impressionism's relation to the illusionist tradition as the "mechanism of projection" which allows the viwer to complete the image as given in the canvas. I use the term illusionist here to suggest the traditional repertoire of techniques which plastic artists have developed to create and sustain a convincing illusion of a three-dimensional reality within the two-dimensions of the picture plane, techniques which transform the easel into the open window. These include, for example, the use of linear and atmospheric perspective to convey sensations of recession and depth which encourage the picture to function as actual space.

The incomplete can be defined as the power of indeterminate forms to create the illusion of reality by stimulating the imagination of the beholder to complete the image, to resolve ambiguities, or to complete what

is not there. Gombrich advises that there are two conditions which must obtain if the mechanism of projection is allowed to function: "One is that the beholder must be left in no doubt about the way to close the gap; secondly, that he must be given a 'screen,' an empty or ill-defined area onto which he can prooject the expected image" (p. 208). The indefinite evokes our instinct for mimesis, our need to "reconstitute the three-dimensional form in our minds" (p. 16). The very contemporaneity of the Impressionist subject encourages the viewer to rely on his own knowledge and experience of similar motifs, to energize the visual and tactile sensations that facilitate the trompe l'oeil illusion of bodies in space. The greatest protagonist of the naturalistic illusion in painting, Leonardo Da Vinci, is also the inventor of the deliberately blurred image, the sfumato, or veiled form, that cuts down the information on the canvas to stimulate the mechanism of projection and encourages the observer to reveal what the artist partially obscures. One has only to recall Pater's archetypal response to the provocative background effects of Da Vinci's La Gioconda (Fig. 13) to understand how that mechanism might work.[25]

The incomplete in Impressionist art simultaneously fosters an illusion of objects in space even whille it emphasizes the surface aspect of volumes whose presences are evoked rather than articulate. Monet's sfumato in The Garden Giverny (Fig. 14) encourages the viewer to enter into a reciprocal relationship with the canvas. Objects are intelligible even though their forms are partially dissolved. Monet's faithful recreation of the atmospheric conditions within which objects appear or disappear creates an illusion which the observer affirms, for he discovers that nature is in fact capable of being perceived and experienced in this way. In this painting the artist explores the sensation of light as it is refracted by

the arches of the overhanging trees, absorbed and redirected by the underlying foliage, and described in the chromatic shadows that document the alternating horizontal bars which emphasize the painted surface even as they lead the eye into space toward the cottage which appears through random appertures within the trellis itself.

* * *

I began this chapter by noting the misconceptions that are generated by Kronegger's tendency to define Impressionism's fidelity to the natural vision as a state of passivity which must be renounced or overcome if the protagonist is to achieve a vital sense of identity. In a parallel way, Jean Guiguet in Virginia Woolf and Her Works, while acknowledging the dangers which attend any critic's effort to unite Impressionism, Post-Impressionism and Expressionism under a single general heading, nonetheless suggests that there "does not seem, in retrospect" to be "a basic opposition" between Impressionist and Post-Impressionist styles. Rather "we see therein nowadays only modalities of style, all directed towards a single goal: the integral expression of the artist's vision, of his impression--a formula which includes both impressionism and expressionism."[26]

The misunderstanding which encourages literary critics to reduce Impressionism to a notion of impression conceived of in Expressionistic terms is perhaps fostered by art historians like Cheney whose terms implicate a subjectivist quality that is incompatible with the scientific basis of Impressionist naturalism: "If they caught the atmospheric condition of the moment, in color, the goal was won. A fletting impression --that had something to do with the sticking of the name 'Impressionists", if not with its origin" (p. 79). This notion of a fugitive moment

subjectively apprehended is central to Jack Stewart's discussion of the analogy between Woolf and Impressionism which is grounded upon Stewart's Expressionistic notion of a plongee dans la conscience in his analysis of what he terms are Woolf's Impressionist techniques: "As the painters record evanescence in nature . . . Woolf records the shifting tides of consciousness and reverie."[27] Accordingly Stewart deals with landscape correlatives for the perceptual moment in Jacob's Room in symbolic terms and finds them symptomatic of a general syndrome variously defined as the restlessness and instability of the age, the atomization of nineteenth-century culture, the loss of the self and the isolation of the individual (p. 251).

The subjectivist character of Stewart's definition of the act of seeing in Impressionist art is born out in his analysis of the opening lines of Jacob's Room where "The world trembling in a teardrop symbolizes the tenuous nature of seeing and knowing that affects the whole narrative process" (p. 247). The "kaleidoscope play of light on water," a favored motif in Woolf's novels, becomes for Stewart "a paradigm of consciousness itself" (p. 248). He refers repeatedly to the mystical and cosmic properties of Woolf's lighting techniques, yet still uses the term Impressionistic to define their character: "As a 'spiritual' writer concerned with the 'inner most flame' of consciousness . . . Woolf, like Impressionist painters, stresses the activity of light," its "symbolic overtones" (pp. 263-64). Stewart does not recognize the kinds of problems he creates when he suggests that "Woolf's Impressionism verges at times on lyrical Expressionism." In a parallel, and equally misguided way, he argues that her "Impressionist perspectives" contribute to themes of alienation. They are focuses through which protagonists project their "own

disordered feelings" or detached angles of vision which realize "large-scale city impressions" that symbolize "the 'City of Dreadful Night'" (pp. 255-56). Following Kronegger's lead, Stewart defines the Impressionist fascination with the ephemeral in terms of an Expressionist dream of lost wholeness, maintaining that the form of Jacob's Room is Impressionistic because the novel emphasizes the "elusiveness rather than fulfillment of being" (pp. 250-52).

Stewart simply does not realize that the validity of his interpretation of Woolf's techniques, a validity which is born out by the way in which Woolf does in fact often saturate the "colorful surface" with "inner significance" (p. 258), demonstrates that Woolf is not dealing with an Impressionist technique and esthetic at all in many of the passages he analyzes. Though critics repeatedly define the way light functions in Woolf's novels in Impressionistic terms, it becomes progressively apparent, from a pictorial point of view, that Woolf is not so much interested in the physics of light and the sensation of lighted surfaces received by the retina, as she is concerned with the metaphysics of light, or with the way light functions as symbolic chiaroscuro to define nonhuman analogues for man's condition in the cosmos.

What has happened in literary criticism especially is that Impressionism has been defined in terms of etymology, whereby it is infused with an expressive significance incompatible with the imperatives of Monet's innocent eye. Instead of the detached vision Impressionists intended, we have the Zolaesque concept of sense data filtered through temperament and, therefore, even a work like The Red Badge of Courage, where Stephen Crane relies on light as a kind of symbolic chiaroscuro to index the protagonist's capacity to see, is classified as Impressionistic.

At the same time, the misuse of the term can be traced to conditions associated with the birth of Impressionism itself. John Rewald, in The History of Impressionism, reprints the article written by Louis Leroy under the title "Exhibition of the Impressionists" in Charivari April 25, 1874, following the opening of the first group exhibition. Leroy not only coined the term Impressionism within that article, he also set the negative tone which characterized many subsequent discussions of Impressionist art. Group members, for example, were accused of a variety of sins which ranged from criticisms of their technical and compositional skills (i.e. their drawing is amateurish, the canvases disorganized) to accusations of superficiality, insincerity and immorality (i.e. they make an art of surfaces, are decadents and deprived of soul). In applying the prevailing cannons of classical realism venerated by the Official Salon, in looking for gallery tone, polish, rhetoric and romantic ornament, Leroy and his public were incapable of understanding the significance of the plastic problems Impressionist artists had set out to confront. Leroy's response to Monet's Impression, Sunrise ran as follows: "Impression - I was certain of it. I was just telling myself that, since I was impressed, there had to be some impression in it . . . and what freedom, what ease of workmanship! Wallpaper in its embryonic state is more finished than that seascape" (Rewald, p. 259). Leroy equates the creative process with the rendering of a personal impression of sunrise and in doing so he unwittingly fathers the confused mixture of the subjective and the objective that allows the literary critics to adopt pictorial Impression as the sister of the phenomenological novel, the novel concerned with the illusion of things as they appear to be to the individual sensibility. Literary impressionism has therefore come to mean a non-intellectual approach that involves some

sense of an atomized vision, of intellectual relativism, and of the fragmentation of forms of identity and coherence. These perceptions are clearly linked to faulty notions about the role of illusion, the incomplete, and the unexpected, and by the failure to appreciate the difference between Expressionist subjectivism and the Impressionist's visual subjectivity which places feeling in a subordinate role while exalting the primacy of exact observation and fidelity to the model--where, as Pissarro advises, "Nature is master." As the role of the artist's personality as observer has been misunderstood in Impressionist art, so too Leroy's conception of impression as subjective-response prepares the way for the inappropriate analogy between stream of consciousness techniques in Modernist fiction and pictorial Impressionism.

It is in this sense that Virginia Woolf's vision of the role of the novelist in modern fiction is mistakenly regarded as the corollary literary manifesto of pictorial Impressionism: "The mind receives a myriad impressions - trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old . . . Life is . . . a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end."[28] The discontinuous, the indefinite, the realization of plot through the architectonics of discrete concretizations of the moment advanced through leitmotif, these are traits that become characteristic of Virginia Woolf's novels in her search for the convention that would embody the truth about human beings, a method "deeper and more suggestive, for conveying not only what people say, but what they leave unsaid, not only what thhey are, but what life is."[29] The task of

the novelist, as she sees it was therefore to "record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness" ("Modern Fiction," p. 107). The above clearly represents what most critics of the contemporary novel define as the stuff of the Impressionistic method; but clearly the kind of penetration that Woolf sought in conveying the life of the mind has little to do with the objectives of Monet and Pissarro.

Woolf relies on Impressionist, Post-Impressionist and Expressionist techniques of visualization in her novels, but her focus centers on those "dark places of psychology" that lie beyond the very surface view of things with which Impressionism is concerned. More often than not she relies on surface only insofar as it reveals depth, the interior "life of spirit, truth or reality this, the essential thing" ("Modern Fiction," p. 105). Woolf's terms indicate the extent to which the concern has shifted from Impressionism--the representation of an optic by attending to the visual impression of surface reality--to the notion of impressionism in its original etymological sense as that which bears the impress of personality, the stamp of sensibility, the representation of emotions felt for reality through natural forms.

There is always the question of the role of the artist's personality, feeling and imagination in the transcription of visual sensation in Impressionism, for the artist in his role as observer does not merely respond passively or mechanistically. Cézanne said of Monet that he was "only an eye . . . but what an eye!" While Cézanne wishes to express his admiration for Monet's poetic response to the moods of nature, critics tend to perceive Cezanne's remark in negative terms. Thus Monet, as Dunstan

puts it, is described as "a sort of machine for painting, a brilliant transcriber of the appearance of whatever happened to be before his eye." This tendency to disparage any imaginative dimension to Monet's devotion to the surface appearance is one Dunstan attempts to correct: "Far from being 'only an eye,' he was an artist with a great imaginative grasp of the essential structure and pattern--what the poet Gerard Manley Hopkins called the 'inscape'--of what was before him" (p. 46).

When I refer to Monet's innocent or naive eye, I emphasize his concerted effort to submit to the impression and restrain the tendency to impose meaning, to humanize the visual phenomenon, and to appropriate the natural form to express a state of mind. It is in this sense that we are dealing with the subjectivity of the visual impression, not as a plunge into consciousness, nor as a message from the artist's inner world, but rather as objective vision. Further, the kind of anonymity or detachment the observing eye struggles to maintain in Impressionist painting cannot be equatable with nascent existential statements about uncertainty, self-alienation and nothingness which critics like Kronegger and Bahr advance when they interpret Impressionist technique as a statement about the condition of the protagonist who is the "Passivium seiner Sinne."[30] As Impressionism is a vision of reality conceived in terms of sensations of light and color, one must resist the temptation to infuse this method with attenuated metaphysical implications.

In his opening address for the 1968 "Symposium on Literary Impressionism" Michel Benamou observes: "Along with phlegmatic Naturalism, choleric Wagnerism and splenetic Decadentism, Impressionism is one of the four cardinal humors governing fin-de-siècle literature. It is Sanguine and thrives on good air, sunshine and things as they are."[31] Stewart's

article on Woolf's Impressionist technique demonstrates the kinds of problems which evolve if one defines Impressionism as a period concept, "a direct signifier of life-values' (p. 251) that are generated by a Modernist anxiety over the Heraclitean flux. Happily, however, Herbert Howarth, in a paper delivered at this 1968 Symposium carefully distinguished between Naturalism and Impressionism in literature, noting that while they simultaneously "examined the 'object'" and "seemed to be doing the same thing," "the outcome of the Impressionist analysis was pure pleasure." The outcome of the realist tradition which generated Naturalism in literature on the other hand "is different; and prior to the outcome, the very intention of realism is different. The French realists were motivated . . . by the principles of rationalism, the ethics of justice, the politics of equality. They wished to improve the world. They documented the existence of the neglected, meagre, and afflicted."[32] Though Woolf is faithful to the common object her images more often than not involve a "protest against the world," against the very vitality of things as they are which the Impressionist pays tribute to. For Howarth, Woolf's protest "is a legacy not of Impressionism but of a counterforce, Naturalism" and the tension in her work reflects the confrontation between "two attitudes to existence: pleasure and horror" that is "central to British literature of the period 1890-1930" (p. 41).

The validity of Howarth's discussion of this particular tension is born out in a variety of Modernist works where the Impressionist moment is itself subservient to a larger method in which, as in Woolf's Jacob's Room, the very naivety of the Impressionist vision and its fidelity to a surface view of life is examined and found wanting. In his discussion of the techniques of verbal Impressionism Calvin Brown suggests that as

Impressionism "is essentially an art of fragments, sketches and small forms generally. . . .the novel, as a whole, can never be an impressionist work either in its essential techniques or in its primary impact on the reader."[33] There are certain generic restrictions which are intrinsic to the Impressionist vision which are not compatible with the novel form itself: "The determined Impressionist who undertakes a large work must go outside his aesthetic theories in order to give it some coherence, and hence it follows not only that the work will not be a purely impressionistic production, but that the artist's expressed intentions will probably not be carried out" (p. 58).

There is a second qualitiative difference between the two medias that must be acknowledged, for very simply words are not paint. There is nothing in the repertoire of pictorial elements equivalent to lexical meaning in language. Accordingly, the conceptual basis of language itself would seem to be incompatible with the preconceptual and perceptual basis of Impressionist art. Impressionism means the immediate apprehension of sensation. Every effort is made to retain the spontaneity and purity of that first sensation, and though the incomplete allows the mechanism of projection to function, the primary emphasis rests with the duplication without mediation of the form as it appears to the eye in the moment of perception. It would seem therefore that it is more difficult to achieve that kind of spontaneity and naivety in the verbal medium, for language deforms sensation into meaning in the process of translation.

This is a problem Paul Illie considers in his discussion of literary Impressionism, and he notes that while there is no such thing as an inherently Impressionistic language,[34] the verbal artist can nonetheless rely upon a set of features that will evoke an Impressionistic surface. In

an effort to create the illusion of a preconceptual and yet a subjective synthesis of a visual impression, verbal artists rely on techniques such as ellipsis and verb omissions to evoke a sense of immediacy. There is as well a tendency to eliminate connectives, to break up syntactical rhythms, and move disconnectedly through descriptive passages to convey a sense of the fragmentary nature of the momentary perception. At the same time, verbal artists can sustain a sense of naivety by keeping their forms indeterminate, by resisting the impulse to define spatial relations, and by discarding the larger perspective in which the smaller units function. Rather than the usual logic of subordination, there is a tendency to fuse unlike perceptions through synesthesia and to invent neologisms or compounds through which delicate nuances in color and vibrations of tone can be registered. Impressionist prose also exhibits a general preference for impersonal verbs and passive constructions to emphasize the receptive condition of the observing eye. These idiomative constructions allow the verbal artist to discover verbal equivalents that encourage the medium to duplicate in kind Impressionism's fidelity to the first impression.

The literary artist's choice of depersonalized perspectives preserves the anonymity of the observing eye and the neutrality of the surface. One discovers a general preference for distant or close-up views of the subject in which the recording eye resists the temptation to make those adjustments which would restore the scene so realized to a more conventionally reliable point of view. Accordingly, the accidents of time and atmosphere and the physical conditions of a particular angle of vision are not adjusted or compensated for. The eye remains faithful to the way in which the object actually appears. The indefinite and the unexpected encourage the reader to enter into a reciprocal relationship with the text. As co-author in the

Impressionistic passage, the reader must function without the omniscient authorial voice and deal with the ambiguity the naive eye creates and sustains. He confronts the subject as it evolves through varying degrees of exposure modulated by depersonalized points of view. As with the Impressionist artist, the novelist in an Impressionistic scene provides cues that allow the reader to reconcile ambiguities through the mechanism of projection, but the primary focus rests with the unexpected way in which objects are realized when perception is not conceptualized.

* * *

The misconceptions which result when Impressionism is used as a period concept or as a term to define a literary work which engages the very criticism of life Impressionist art shuns are particularly evident in discussions of Stephen Crane's Red Badge of Courage. In a letter to Crane dated December 1, 1897, Joseph Conrad writes of his fascination with Crane's method: "You are a complete impressionist. The illusion of life comes out of your hand without a flaw."[35] Impressionism was the term to which Conrad returned in a 1919 discussion of Crane in "A Note without Dates" where he observes that Crane's "impressionism of phrase went really deeper than the surface."[36] Yet the very concept of a surface which discloses a deeper meaning, or of what Conrad describes in "His War Book" as Crane's ability as "a seer with a gift for rendering the significant on the surface of things,"[37] infuses the notion of Impressionism with a symbolic and visionary character that is absolutely incompatible both in esthetic and method.

Conrad's position encouraged the kind of subjectivist approach to Impressionism that has been perpetuated through John Berryman in his 1950 biography of Crane, and by R. W. Stallman in his 1952 Stephen Crane:

Omnibus. It is a misconception which derives as well from Crane's own use of the term in "War Memories" where he defines Impressionism as the revelation of "mental light and shade, something which the French impressionists do in colour, something meaningless and at the same time overwhelming, crushing, monstrous."[38] This kind of misconception informs James Nagel's discussion of what he perceives to be the Impressionist method in Stephen Crane and Literary Impressionism. In his discussion of Crane's use of third-person limited points of view, Nagel argues that the kind of unreliability that is fostered by the use of perspectives which seemingly duplicate the uncertainty of the protagonist is the "natural expression of Literary Impressionism."[39] Nagel cites Crane's letter to Northern Hilliard to corroborate his sense of the naive eye in Crane's fiction: "I try to give readers a slice out of life; and if there is a moral or lession in it, I do not try to point it out. I let the reader find it for himself. . . .As Emerson said, 'There should be a long logic beneath the story, but it should be kept carefully out of sight.'" The very presence of this kind of indirection in Crane's prose, the oblique methods he relies on to create a deceptive illusion of naivety moves one beyond an art of surfaces, for even while the recording intelligence argues for the truth of the moment, he exposes the deficiencies of the character's naive response.

More often than not the moment of vision in Crane's fiction is both psychological and moral. Symbolic and, as Nagel suggests, "self-projected images" expose the flawed perception of the protagonists themselves. Further, in The Red Badge of Courage for example, the protagonist's heroic idealism and Romantic enthusiasm are directly as well as covertly undercut by the recording intelligence. The narrative irony which consistently

exposes the shortcomings of Henry's distorted perceptions of war, shortcomings articulate in the mock heroic figures Henry relies on to deal with "the red animal-war, the blood-swollen god,"[40] reachhes its most accusative form in Chapter VIII: "He had been a tremendous figure, no doubt. . . . He had slept and, awakening, found himself a knight" (p. 81). In her analysis of the ironic distance Crane uses to dramatize the failure of his protagonist's ability to see, Milne Holton suggests that one can use the term "dramatic impressionism" to define the paradoxical combination of seeming fidelity and censoring of the perceptual experience, though I find the term misleading insofar as it blurs the distinction between Impressionism and Naturalism central to an understanding of Impressionist art.[41]

It would seem impossible to reconcile Crane's use of dramatic irony in a narrative medium with the kind of natural vision in Impressionist art where the artist never intrudes to refer the illusion itself to moral, ethical or conventional frames. It is because Nagel invokes the very cognitive and interpretative faculties that Impressionism's innocent eye attempts to render inoperative that his definition of verbal Impressionism is not viable. He distinguishes, for example, between two Impressionist modes of presentation, an objective one which "derives from the primary level of sensory reception, before cognitive processes have analyzed and organized into comprehensible patterns" (p. 26), and a subjective mode "in which narrative data derive from the mind of the narrator after interpretation has begun" (p. 29). Arguing that any registering of sensorial impressions engages processes of "subjective valuation" (p. 26), Nagel increasingly obscures the distinction between subjective and objective tendencies his preliminary definition upheld. Impressionism

becomes a phenomenological approach--"the interaction of a limited intelligence with the phenomenological world" (p. 28).

Further, while Nagel senses that this objective mode functions in a way "that most clearly resembles the effects of Impressionist painting" (p. 29), he increasingly allows the subjective tendency--that moves Crane beyond the surface vision--to define Literary Impressionism itself. Thus though Nagel argues that this process of evaluation and interpretation "tends toward Expressionism" (p. 29), (or rather I would insist leads one inevitably into the thinking and penetrative conceptual eye of both the Post-Impressionist and Expressionist esthetic), and though as Nagel emphasizes Crane is dealing with a "mental light and shade" that transforms the sensory experience "into patterns of meaning" and to partial or complete epiphanies, he fails to realize that at every turn the concepts he is using to define an Impressionist method move him into art forms which are not Impressionist at all.

This point is nowhere more apparent than in Nagel's own discussion of the formative and evaluative role of the intermediary intelligences who record the protagonist's perceptions in The Red Badge of Courage. Though Nagel defines Crane's method as a "basic Impressionist narrative stance" he does acknowledge that the "problem" of the "qualifying variable of the mind that perceives the sensations . . . did not affect Impressionistic painting because there was no presumed creation of human consciousness, only of the scene being perceived: the assumption is that what is depicted is rendered as the painter saw it, in plein air, in a vistazo" (p. 36). It is because, as Nagel emphasizes, this "assumption is not present" in Crane's fiction that one is not dealing with an Impressionist esthetic and method. The presence of the recording intelligence who explores the veracity of the

protagonist's internalization and interpretation of the sensory data means that the naive perception has become a conceptual experience. Nagel ignores the crucial distinctions between Naturalism and Impressionism Howarth underlines. In doing so, he fails to recognize that an Impressionist method must serve an Impressionist vision. If it does not, and Nagel's definitions certainly affirm the Zolaeque underpinnings of his conception of literary Impressionism, then the notion of an Impressionist method in Crane's fiction has little validity.

This is precisely, furthermore, the kind of confusion that inundates Charles Walcutt's discussion in "Stephen Crane: Naturalist and Impressionist." Walcutt allies Crane's method with Impressionism because Crane expresses a Naturalistic theme. Crane's style, for example, fractures experience into "disordered sensation in a way that shatters the old moral 'order' along with the old orderly processes of reward and punishment."[42] Walcutt defines Naturalism as the exposure of the sham present in accepted or inherited concepts of social morality and he sees the kind of alteration of conventional schematizations of reality as an Impressionistic visual correlative of the Naturalist manifesto he discovers in Crane's work.

Just as Nagel mistakenly argues that the "limitation of narrative data to the narrator's <u>projection</u> of the mind of a character is essential to the concept of Impressionism since it ultimately <u>reveals</u> that reality is not fully <u>comprehended</u> by a single human <u>mentality</u>" (emphasis mine, pp. 36-37), so too Sergio Perosa in "Naturalism and Impressionism in Stephen Crane's Fiction" consistently defines Impressionism as an art form which pursues the "underlying secret" or the "'fundamental, lasting and essential'" truths "in the fleeting aspects of life."[43] Though initially Perosa

attempts, like Nagel, to distinguish between objective and subjective forms of Impressionism (though the distinction is itself superfluous, for subjective Impressionism is really part of the expressive emphasis in both Post-Impressionist and Expressionist art), he increasingly endorses the view, inherited from Conrad, where Impressionism becomes "an instrument for the representation of the moral and psychological inner life of the protagonist" (p. 271).

This fact is born out by the way in which Perosa relies upon the distinction Conrad makes in his 1897 preface to The Nigger of the "Narcissus" between impression and sensation. In that preface Conrad notes that fiction appeals because it is "an expression conveyed through the senses." It holds up "the rescued fragment before all eyes" and shows "its vibration, its colour, its form; and through its movement, its form and its colour reveal[s] the substance of its truth--disclose[s] its inspiring secret and passion within the core of each convincing moment."[44] Perosa applies Conrad's essentially Post-Impressionist sense of the impression as epiphany to Crane's method in The Red Badge of Courage: "By faithfully recording his [Henry Fleming's] sensations, Crane gives substance and shape to the dramatic scene or the evoked picture, and the gradual unfolding of the meaning with the slow process of perception" (p. 272). In a parallel way Rodney Rogers in "Stephen Crane and Impressionism" ignores the vital fact that there is a fundamental difference between the kind of realism achieved by those who consider impression to mean a psychological datum, and those who like the Impressionists define it in terms of a physical sense datum. Rogers, therefore, works with a conception of literary Impressionism based on the erroneous assumption that pictorial Impressionists are fascinated by the way in which "a person's psychology

affects the way he conceives the world."[45]

The paradigm for Perosa's method seems to derive from R. W. Stallman's assessment of Crane in "Stephen Crane: A Revaluation," for in this essay, Stallman, like Perosa, invokes Conrad's preface as the most viable context within which one can discuss the Impressionist method in Crane. Not only is the fragment to be defined as an Impressionist moment of discovery, but Stallman further claims that "Crane paints in words exactly as the French Impressionists paint in pigments: both use pure colors and contrasts of color."[46] Ignoring the qualitiative distinctions that obtain between word and paint, Stallman quite naturally sees Impressionist colors and atmospheric effects functioning in symbolic terms, where it would seem that "the precision of vision is equated, symbolically, with revelation or spiritual insight" (p. 197).

My analysis of the critical response to Crane's Impressionism clearly demonstrates the need for a revaluation of the term Impressionism in literature generally. Donald C. Yelton's analysis of verbal iconography in Conrad himself in Mimesis and Metaphor: An Inquiry Into the Genesis and Scope of Contrad's Symbolic Imagery contributes to that end, for here Yelton notes that Conrad's "ostensibly sensory and impressionistic imagery" often tends to merge its identity with the expressionistic imagery of inner states."[47] Though Yelton suggests that Conrad's use of the term Impressionism to define Crane's "surface rendering" is still appropriate, he does aknowledge that "Conradian 'impressionism' assumes its own distinctive character--a character which, in accord with current terminology, contains as much expressionism as of impressionism" (p. 130).

In "Hanging Stephen Crane in the Impressionist Museum," Bert Bender further explores the extent to which the use of the term Impressionism in

discussions of Crane is wholely inappropriate. As Crane's "primary interest" rests with "dramatizing" the inability of his characters "to see," the kind of realism he attains has nothing in common with that achieved in Impressionist canvasses: "Crane is concerned with a subjective, psychological realism that is both a response to and an interpretation of his surrounding world. The impressionists, on the other hand, are concerned with the reality of their sensations, a reality which is inextricably involved with their techniques of rendering it."[48] Bender suggests that the confusion evolves because "discussions of literary impressionism are based mainly on false comparisons of techniques in painting rather than on comparisons of envisioned realities" (p. 49). The presence of sensual words, of disconnected fragments, of verbal sfumato and depersonalized and detached perspective can as Ille suggests "advance the pupose of many kinds of styles" (p. 47), and therefore the set of features in literature which are commonly defined as Impressionist are in fact only so when they serve the creation of an Impressionist "envisioned reality."

Though Bender argues à la Lessing that an interdisciplinary approach which focuses on technical correlations between the two mediums raises more problems than it can ever hope to solve (p. 49), he himself is led to posit a series of analogies between Crane and Post-Impressionist and Expressionist artists in terms of stylistic affinities.[49] Bender's sense of correspondence is viable because, though he does not seem aware of the process, he is referring to the style forming implications of an esthetic and metaphysical approach to reality that Crane shares with artists who do not work within the parameters of Impressionism's "envisioned reality." While Bender argues that the term Impressionism in literary criticism is a "meaningless concept," and that interartistic analogies are untenable, his

own inspired use of non-Impressionist contexts demonstrates the extent to which an interartistic method can be a fruitful one.

Impressionism can be a viable term in literary criticism when its original meaning is recovered, for the term is in fact responsive to a particular stylistic mode verbal artists rely on when they wish in fact to stop at the surface and attend to the truths of the natural and factual vision integral to Impressionist realism. Though in The Red Badge of Courage Crane is concerned with visualizing through an expressive and often symbolic chiaroscuro the moral and mental growth of his young protagonist, Henry Fleming, who discovers during his first trial by fire in a Civil War battle that there are no moral absolutes and that one's untested notions of honor and courage must be more responsive to actual experience, there are times within the novel that Crane works to achieve an objective rather than a subjective correlative for the perceptual moment.

At the opening of Chapter III, for example, just prior to Henry's first contact with the enemy, Crane's recording intelligence is absorbed by the effect of fire-light on the landscape and both the tone and mode of the piece is consistent with the detachment and anonymity of Impressionism's observing eye: "When another night came the columns, changed to purple streaks, filed across two pontoon bridges. A glaring fire wine-tined the waters of the river. Its rays, shining upon the moving masses of troops, brought forth here and there sudden gleams of silver or gold. Upon the other shore a dark and mysterious range of hills was curved against the sky. The insect voices of the night sang solemnly" (p. 20).

Despite the fact that the insects sing "solemnly," the reader experiences the calculated effect of Crane's choice of an anonymous third person point of view. Crane's prose exhibits the kind of condensation that

is amenable to recording the volubility of atmospheric effects. The verb forms themselves are visually descriptive of the very processes of transmutation the fire-light generates as it wine-tints the waters or randomly animates the silver and gold accents of the massed troops. The indefiniteness of "another night" when conjoined with "the columns" fosters a sense of the depersonalized eye which disassociates itself from the potential poignancy and drama of the human dimensions of the scene it simply surveys. Crane insinuates a mood of mystery that is not particularly prophetic, for it is a mystery that is perfectly consistent with perceived atmospheric effects where, for example, the local color of the columns gives way to the accidents of colored illumination just as they do in Monet's Le pont d'Argenteuil (Fig. 15), and where spatial relations are either ignored or flattened to a certain extent as with the hills "curved against the sky" which sustains the emphasis upon the surface aspect and effect.

Often, to balance Fleming's tendency to project feelings into the landscape, Crane will present a striking visual image that recovers a sense of the essential neutrality of the landscape. In the midst of the clamor of an early skirmish for example, the authorial observer notes: "A cloud of dark smoke, as from smouldering ruins, went up towards the sun now bright and gay in blue enameled sky" (p. 82). In restraining the realization of a visual scene to a consideration of color and line alone, Crane is able to avoid familiar verbal terms and habits of association, an evasion which is much like that of the Impressionist artist who frees the optic from ordinary visual modes of schematization. To underscore Henry's dislocation and disorientation in the midst of battle, he observes: "It seemed to the youth that he saw everything. Each blade of the green grass

was bold and clear. He thought he was aware of every change in the thin, transparent vapor that floated idly in sheets. The brown or gray trunks of the trees showed each roughness of their surfaces. And the men of the regiment, with their starting eyes and sweating faces, funning madly, or falling, as if thrown headlong, to queer, heaped-up corpses--all were comprehended. His mind took a mechanical but firm impression so that afterward everything was pictured and explained to him, save why he himself was there" (pp. 86-87).

In this passage Crane is struggling to find the objective visual correlative that will approximate those moments in the novel when Henry is dispossessed of the conventional romanticized notions of war that compelled him to enlist. Crane describes the process of the random illumination of objects which strike the eye with unusual microscopic clarity as Henry's taking of a "mechanical but firm impression." He is suggesting both the naivety and receptivity of Impressionism's observing eye. The scene realizes a momentary halt in the action in which the "new appearance of the landscape" in a "clearer atmosphere" comes as a "revelation." Crane makes the observer aware of the way in which objects lose their distinction in the shift from a close to a distant view, an effect that is faithfully recreated in Degas though his preferred oblique angle of vision in Musicians A L'Orchestra (Fig. 16) where the exquisite and minute attention to foreground detail is gradually lost as one moves into the canvas toward the diffuse pink and blue forms on the stage.

Crane also uses a naive eye to record processes of dislocation by attending to the directional force and dynamism of lines and the shape of colors. Early in the novel, in a moment when Henry, indifferent to his own emotions and compelled by curiosity rather than self-interest, scrambles up

a bank "to observe everything" before he characteristically "wonder[s] about himself" and "probe[s] his sensations" for meaning, the frenzy of the conflicting battalions is visualized in terms of "knots and waving lines of skirmishers who were running hither and thither . . . A dark battle line lay upon a sunstruck clearing that gleamed orange color. A flat fluttered" (p. 22). Points of contact between the two lines are realized as "commotions . . . woven red and startling into the gentle fabric of softened greens and browns. It looked to be a wrong place for the battlefield" (p. 22). The kind of abstraction achieved by a depersonalized point of view is equally a part of the effect that Monet works toward in La rue Montorgueil pavoisée (Fig. 17).

Crane will often visualize the conflagration is terms of a conjunction or interchange of blue and red tonal values as part of a process of reification or equanimity of eye that does not abide by the conventional distinctions between human and nonhuman forms in the landscape. At a particularly bleak moment during the battle, for example, the observer notes that "the regiment bled extravagantly. Grunting bundles of blue began to drop" (p. 182). During the same skirmish a "collection of men" execute a "blind" and "despairing rush" in "dusty and tattered blue over a green sward under a sapphire sky" (p. 103). The conception of human identity gives way to the perception of patterns of color, of sketches where the focus momentarily centers on blue men and gray men, where "The sunlight made twinkling points of the bright steel" (p. 83) and where the natural landscape, unperturbed by the pandemonium of the battlefield offers its "red sun . . . pasted in the sky like a wafer" (p. 50).

Crane also underwrites Henry's temptation toward the pathetic fallacy by having his protagonist register the indifference of the landscape at

crucial moments of battle: "As he gazed around him the youth felt a flash of astonishment at the blue, pure sky and the sun gleaming on the trees and fields. It was surprising that Nature had gone tranquilly on with her golden process in the midst of so much devilment" (p. 34). Henry is of course taken by surprise because the landscape's appearance does not coincide with the set of expectations he brings with him into battle. The undercutting of the familiar or the expected, the dislocation achieved by attending to the optic alone, provides Crane with visual modes that expose the inapplicability of themes of heroism to the landscape action.

Whereas Crane uses the Impressionist perspective to temper his protagonist's tendency to dramatize the landscape, Virginia Woolf, in Jacob's Room especially, relies upon the Impressionist method to expose what she considers to be the deficiencies of its surface view which fails to grasp the essentials of life and character, the underlying patterns of reality and the rich interior life of mind wherein her novelistic interest lies. In "Mr. Bennett and Mrs. Brown" Woolf observes that the novelist penetrates his character, and moves beyond the surface changes to grasp the essential and definitive force of that character's human nature, "the spirit we live by" (Collected Essays, I, 330). It is clear that she sets out to solve, for the most part, problems the Impressionist artist does not address.

In Jacob's Room, Woolf creates the illusion of an Impressionistic technique to demonstrate the way in which its vision fails to disclose the inner reality her narrator attempts to embrace: "It is this that we live by, they say, driven by an unseizable force. They say that novelists never catch it; that it goes hurtling through their nets and leaves them torn to ribbons. This, they say, is what we live by--this unseizable force."[50] It

is Woolf's capacity to apprehend processes of thought and feeling "as though they were pictorial shapes"[51] which constitutes her greates achievement. In so doing, she penetrates beyond the surfaces that so captivated Impressionist artists, and in fact finds in the subjective deformation of natural forms the symbolic equivalents for the interior region, the twilight vision that is indigenous to the "dark places of psychology." In "Street Haunting: A London Adventure," Woolf distinguishes between two worlds which the novelist may inhabit: the one rendered by the "unprofessional eye" content with "surface only"--the one she saw capable of reflecting the volubility and changeability of external reality, of recording "the atoms as they fall"--and the other rendered by the "progressional eye" trained to bring out more obscure angles and relationships."[52] Like many artists who came after the impressionists, Woolf saw Impressionism itself as the product of the casual eye, lacking in form and stability. In "Phases of Fiction," she observed that the novel in "its immense power to imitate surface reality" endangers itself by becoming obsolete and lifeless if it simply equals the verisimilitude of the photograph (Collected Essays, II, 100). Though the notion of Impressionism as photographic realism ignores the role of thee unexpected and the incomplete integral to its concept of visual naivety and selective focus, Woolf's disain for "surface only," and her tendency to define a preoccupation with surface reality as an indictment of intellectual superfluidity, predisposes her toward Post-Impressionist techniques which could, she felt, circumscribe that "true reality."[53] The "professional eye" can then be defined as the "mind's eye"--that which for Woolf could disclose the immaterial or the unseen.

As a consequence of Woolf's affinity with both Post-Impressionist and

Expressionist esthetics, it is important to note that in her exploration of scene under varying conditions of light and dark, it is the symbolic value of light rather than the scientific which is most significant. She explores color and light not only to produce delicate Impressionistic effects, but to create structures that visualize states of mind. It is in this sense that the abstract core of her mature works, like The Waves, involves an architectonic structure of linked images which operate as the signature of character in pictorial terms. The novel then evolves as a sequence of emotions felt for reality which is given pictorial definition.

Jacob's Room, a novel set in pre-World War I London, traces the fortunes of one Jacob Flanders as he moves from childhood, through to manhood with a stint at Cambridge, an aborted affair, and a walking tour of Greece and Italy--episodes which occur prior to his premature and tragic death in the war itself. In the novel, as Jean Alexander suggests, one has but a "shadowy sense"[54] of the central character, but that effect is intentional. Woolf yields her omniscience as narrator but retains a relatively impersonal external point of view using a multiplicity of physical angles of external events and objects in an attempt to release the inner processes of the central character. The naive eye, when joined with a cinematic process, allows Woolf to detach her meditative intelligence from the immediate surroundings and shift from one consciousness to another insofar as they arrange themselves around the central character, who, as "a young man alone in his room," is the magnetic force which provides the underlying cohesiveness for disparate scenes. As a deliberately sustained detached tone accompanies that external point of view, the emotional resonance of the novel is intentionally low pitched. One has the sense of the observing eye moving from a panorama of the whole, passing in and

reducing the field of vision, disclosing through the random or accidental scene a casual yet revealing juxtaposition of objects or persons that epitomize the surface quality of life an anonymous eye can render.

This is not to suggest that Woolf does not explore the expressive possibilities of physical perspectives nor that she does not experiment with the kind of indirect mirror modes that will constitute the abstract core of The Waves, but just as part of the thematic significance of the novel is the fugitive and ephermeral nature of that "true reality,' so too the Impressionist methods she works with demonstrate that theme by demanding that she stop bravely at the surface. Through both direct and indirect mirror modes, Jacob's personality is diffused through objects, scenes and the reactions of other people. He is then obliquely present through various pictures which attempt to disclose his subjective reality--visible forms that operate as metaphoric equivalents for the unseen. However, Woolf's tendency to suggest the essentials of character in a few bold strokes, the creation of caricature by canvassing the most telling gesture or pose, coupled with her reliance upon sequences of rapidly dissolving sense impressions, often make the general atmosphere of the novel Impressionistic.

The theme of inaccessibility is emphasized in the novel by the recurring references to the inadequacy of traditional narrative technique which "sum people up." The various pictures of reality the narrator visualizes, those "rude illustrations, pictures, in a book whose pages we turn over and over as if we should at last find what we look for" (p. 97), underline the irrevocable otherness of people and things. The scene, for example, immediately following Jacob's sighting of Florinda walking up Greek Street "upon another man's arm," provides a clearer sense of the way

in which Impressionistic values sustain the illusion of an impenetrable surface. The empirical quest--those observations which "lace our days together and make of life a perfect globe" (p. 93)--cannot concretize the ineffable quality which somehow lies embedded in surface appearance: "And yet, and yet . . ." for was we "'Try to penetrate', for as we lift the cup, shake the hand, express the hope, something whispers Is this All? Can I never know, share, be certain?" (p. 93). The pictorial forces of this interlude are directed toward the light-drenched character while the visual effects, which attend the street lamp as the source of illumination, send chequered shadows encroaching upon the street. Anonymous forms, "single and together" obliterate Jacob's view of his mistress. Various aspects of his form are randomly illuminated: "the pattern of his trousers; the old thorns on his smock" (p. 94). Extended verbal similes emphasize startling light effects: "It was as if a stone were ground to dust"; "as if white sparks flew from a livid whetstone." They serve as visual equivalents for Jacob's decompsorue: "as if the switch back railway, having swooped to the depths, fell, fell, fell. This was in his face" (p. 94). The narrator undercuts this final fanciful conceit with the following admonition, for "whether we know what was in his mind is another question" (p. 94). Woolf's awareness of the perils of the process of sympathetic identification her analogies initiate, culminates in a tongue-in-cheek plumbing of possible cliched romantic associations: "'Surely there's enough light in the street at this moment to drown all our cares in gold!'" (p. 95).

The narrator repeatedly emphasizes the seemingly unalterable fact that all one can, in fact, know is the surface view. This sense of shallowness is fostered by the way in which bodies are decomposed to undermine

illusions of mass, density, stability and gravity. The narrator may, for example, emphasize the two-dimensionality of the image to create the kind of flat playing card effect Manet achieves in Monet Painting In His Floating Studio (Fig. 18) and which Toulouse-Lautrec relies on for satiric effects in The Salon, rue des Moulins (Fig. 19): "The women in the streets have the faces of playing cards, the outlines accurately filled in with pink or yellow, and the line drawn tightly round them" (p. 115). During a tete a tete between Jacob and Florinda over dinner, the narrator chooses to animate Florinda by attending to the surface details of her partially dissolving form in a manner reminiscent of the delicate sfumato Renoir creates for his female figure in La loge (Fig. 20); "Florinda leant the points of her elbows on the table and hend her chin in the cup of her hands. Her cloak had slipped behind her. Gold and white with bright beads on her, she emerged, her face flowering from her body, innocent, scarcely tinted, they eyes gazing frankly about her, or slowly setting on Jacob and resting there" (pp. 79-80).

The decomposition and metamorphosis of the figure through the interplay of color and light is central to Jacob's view of Clara as she stands on the ladder above him in her family vineyard: "She looked semi-transparent, pale, wonderfully beautiful up here among the vine leaves and the yellow and purple branches, the lights swimming over her in colored islands" (p. 62). In fact the whole afternoon at the Durrants is bathed in the kind of light which characterizes the intoxicating vitality of Renoir's Dancing at the Moulin de la Galette (Fig. 21); "Opposite him were hazy, semi-transparent shapes of yellow and blue. Behind them again, was the gray-green garden, and among the pear-shaped leaves of the escallonia fishing-boats seemed caught and suspended. A sailing ship slowly drew past

the women's backs. Two or three figures crossed the terrace hastily in the dusk. The door opened and shut. Nothing settled or stayed unbroken: (p. 57).

The novel, as a whole, consistenly highlights the evocativeness of the surface illusions which tempts the narrator-observer to read into the scene's apparent reality emotions and intentions that simply may not be there. This disjunction between the possible contents of the interior life and their relationship, if any, to surface detail dramatizes the dual consciousness of the meditative voice. During the scene in which Jacob catches sight of Florinda "turning up Greek Street upon another man's arm," for example (p. 95), the perceiving eye registers the animation of the street lit scene, fascinated, in a very impersonal manner by the way in which the lamplight drenches Jacob's figure and chequers the street itself. At the same time, however, this observer, who is ten years older than her subject, female, and certainly not immune to Jacob's sense of betrayal at this moment, is equally aware that she is absorbed by her own desire to penetrate the very surface she so impersonally records: "Whether we know what was in his mind is another question." Significantly, it is that question which determines the shape of the novel itself, and thus the reader is continually aware, through the observer herself, of the dialectic between the surface view delivered by the naive eye, and the in-depth revelation which absorbs the mind's eye that "all the while" has for its "centre," for its "magnet, a young man alone in his room" (p. 95). It is in this sense that one is encouraged to describe the novel as an exploration of the tension which develops when an Impressionist technique is used to try to realize the kind of Post-Impressionist and penetrative vision Impressionism's absorption with apparent realities cannot bring into

being.

As if to underline this duality of focus, the narrator aborts her pursuit of the central character in this episode, and stops before his door to present a series of seemingly discontinuous visual responses to the street scene itself:

> It was January and dismal, but Mrs. Wagg stood on her doorstep, as if expecting something to happen. A barrel-organ played like an obscene nightingale beneath wet leaves. Children ran across the road. Here and there one could see brown panelling inside the halldoor . . . The march that the mind keeps beneath the windows of others is queer enough. Now distracted by brown panelling; now by a fern in a pot; here improvising a few phrases to dance with the barrel-organ; again snatching a detached gaiety from a drunken man; then altogether absorbed by words the poor shout across the street at each other so outright, so lusty--yet all the while having for centre, for magnet, a young man alone in his room. (p. 95)

In her correspondence with painter Jacques Raverat, Woolf stated that the novelist, like the painter, wanted to capture those "splashes in the outer air in every direction under the surface waves that follow one another into dark and forgotten corners" (Bell, Virginia Woolf: A Biography Volume Two, p. 106). She understood that the linearity of the "formal railway line of sentence" inhibited the novelist's ability to achieve the simultaneity of the visual moment of perception. In this scene it is precisely that sense of spatiality that Woolf tries to visualize by emphasizing the radiality as opposed to linearity of her medium.

Syntactically, through ellipses and parataxis, Woolf simulates the very kind of prose rhythm that offers a verbal equivalent for Impressionism's improvised technique. Further, by attending to the way in which details

are registered in the moment of perception, Woolf also creates the illusion of being enclosed within an apprehended space much like the in medias res intoxication of Renoir's Place Clichy. We move from the clearly delineated foreground figure in an attitude of expectancy ("Mrs. Wagg stood on her doorstep") to the partially visible barrel organist obscured beneath wet leaves, to the indifferentiated mass of children running across the road in the far distance. The sporadic glimpses of random details that strike the eye allow us to shift our vision from the fern pot to the brown panelling as if we were, in fact, inhabiting the scene. We have a sense of successive receding planes of the panelled interiors of row housing. The evocativeness of this seemingly haphazard arrangement accentuated by its quality of improvisation and blurred outline provides evidence in a verbal medium of precisely the way in which the mechanism of projection that Gombrich identified in Impressionist art is stimulated into action.

The compositional focus of the scene is of course the road itself, to which every detail refers. Within the context of the journey initiated by the mediative eye the scene dramatizes the elusiveness of Jacob as subject which consistently undermines our expectations. Of itself, the scene represents Woolf's mastery as an illusionist artist and her affinity with Impressionism. It is not surprising, therefore, to discover that Woolf's street scene in Jacob's Room shares, in effect and tone, an interesting affinity with German-born artist Walter Sickert's Impressionist rendering in Cafe des Tibanaux, Dieppe (Fig. 22). Sickert uses an oblique angle of vision and the touches of thin paint to create a suggestion of figures who become increasingly decomposed in planar recession, an effect which characterizes the apprehensive qualities of Monet's Rue de la Bavolle, Honfleur (Fig. 23) as well.

Wolf's capacity to realize the illusion of space and surface is clearly demonstrated in her use of the open-window tradition itself, which H. W. Janson defines as the transmutation of flat surface into pictorial space through both linear and atmospheric perspective.[55] If the street scene situates the narrative eye poised "beneath the window," Woolf also places her behind the eyes of the central character in front of a window which operates much like a picture frame opening out on the scene below. The novel presents a recurring tableau of its subject so conceived, gazing out to capture the rhythms of daily life through an Impressionistic rendering of scene which simulates an actual space experience. Parts of these scenes are repeated to maximize the reverberation of the reality of the suburb throughout the novel, while the tableau itself has, of course, expressive potential in that it conveys the observer's sense of alienation from her subject.

In one sense one can see a parallel between Woolf's composite portrait of Jacob through the sequence of visual complexes--"those pictures in a book"--and Degas's technical method in his early portraits. Dunstan observes that DEgas put his composition together from a number of separate drawings, yet his unique contribution to this academic method was his decision "to correct and alter the drawings at all stages, even quite late in the execution of the canvas." Degas said of his work that it "proceeded by a series of operations," or a "series of restatements of the drawings on canvas," and this process is particularly evident in an early composition Spartan Youths Exercising (Fig. 24) where the redrawing of the legs is left

untouched. Woolf's meditative intelligence approaches her subject in the same kind of tentative and insistent way, attempting to get him right: "Every face, every shop, bedroom window, public house, and dark square is a picture feverishly turned--in search of what? It is the same with books. What do we seek through millions of pages? Still hopefully turning the pages--oh, here is Jacob's room" (p. 97). This kind of portraiture pentimento, when combined with the filter, the doorway, and the window, all work together to deepen the psychological and emotional resonances of the failure of surface to disclose depth.

In terms of the Impressionistic significance of the open-window technique, it is important to note that the window both encloses space and opens up upon reality so that, as with the street scene in Jacob's Room, the rhythms of life are viewed in perspective and create the illusion of spatial depth. The moment of perception becomes stablized and more durable. In Jacob's Room, Woolf consistently recreates the view beyond Jacob's window, following his angle of vision, duplicating his perceptual experience to recreate the world as closely as he must see it from his room on Holborn Street: "At Mudie's corner in Oxford Street all the red and blue beads had run together on a string" (p. 64). The scene opens up through a sequence of loosely outlined, rapidly dissolving sense impressions that duplicate the way in which the eye momentarily focuses on objects in a wide and often aerial perspective which creates the incessant stream of traffic over the bridge of the Serpentine or "the hordes crossing Waterloo Bridge" (pp. 112-13). Woolf's Holborn Street pictures find their correlative in Pissarro's Place du Theatre Francaise, Sunshine (Fig. 25), a series which was begun in 1897. The idea of painting the impression of a crowd in its weaving and diverse patterns of buildings and human movement

was an innovation of the Impressionists. In La Pont Neuf (Fig. 26) Pissarro choses a second-floor view of the corner of Pont Neuf and the Quai, a view which often defines the point of departure for Woolf's observing eye who moves off from this position into the crowd. Thus, for example, for the scene at Mudie's corner she moves into the omnibuses identifying her characters in cipher form as "a man with a red moustache: or "a young man in grey smoking a pipe," duplicating the kind of perceptual naivety and impersonality Pissarro's study of human forms as tonal values is intended to achieve.

The meditative intelligence, which patterns events and arranges scenes, often provides explicit set direction in Jacob's Room in order to align the reader and bring objects into focus: "If you look closer you will see that three elderly men at a little distance . . ." (p. 66). She presents Scarborough from varying perspectives, moving from Mrs. Flanders positioned on Dod's Hill and a panoramic sweep of the sea edged toward the city skyline, panning in to capture the variety of everyday rhythms ("Banjoes strummed; the parade smelt of tar" p. 18), contracting the field of vision to register a mood through the quick cataloguing of types in bold outline: "Triangular hoardings were wheeled along by men in white coats. Captain George Boas had caught a monster shark. One side of the triangular hoarding said so in red, blue, and yellow letters; and each line ended with three differently colored notes of exclamation" (pp. 17-18). This sense of visual naivety is sustained by the observer's method of resisting those familiar terms which one usually relies on to identify objects. Rather, objects become abstract geometric shapes, or are registered only in terms of vivid splashes of color. The entire seasonal motif is traced through color changes alone, effected by the absorption and refraction of light:

> The entire gamut of the view's changes should have been known to her; its winter aspect, spring, summer and autumn; how storms came up from the sea; how moors shuddered and brightened as the clouds went over; she should have noted the red spot where the villas were building; and the criss-cross of lines where the allotments were cut; and the diamond flash of little glass houses in the sun. Or, if details like these escaped her, she might have let her fancy play upon the gold tint of the sea at sunset, and thought how it lapped in coins of gold upon the shingle. (p. 17)

Interestingly, Woolf places the entire passage within the subjunctive mood to indicate the way in which the view would appear if one were simply aware of it as it appears. This is the kind of detachment Monet achieves in The Cliff Walk (Fig. 27), for example, where the interest rests with the way in which wind and sunlight combine forces to impose a common tonality and pattern. Mrs. Flanders, preoccupied with her children's needs and mourning her own bereavement, simply cannot respond in this kind of depersonalized way. Her more prosaic and pragmatic eye, trained to find direction through space, ignores the very conditions of the landscape that absorb the more disinterested eye of the authorial observer.

Woolf is capable of this kind of Impressionist evocation in The Waves as well, where, as in the seventh interlude, the narrator fixes a carefully designed track of vision which allows the reader to identify points of reference of the horizon that stabilize our entry into the pictorial space. The illusion of depth is achieved through the perspective line secured by both a brilliant reflecting surface and a single dominating vertical: "The round-headed clouds never dwindled as they bowled along, but kept every atom of their rotundity. Now as they passed, they caught a whole village

in the fling of their nets and, passing let it fly free again. Far away on the horizon, among the million grains of blue gray dust, burnt one pane, or stood the single line of one steeple or one tree."[56] Woolf reinforces the illusion of depth through atmospheric perspective by attending to the decomposition of color under changing conditions of light and dark.

By observing the diffuseness of color, Woolf is able to texture the atmosphere and thereby achieve a purer apprehension of the naturalistic effects of seemingly intangible qualities such as the conditions of sky and light. In the King's College Chapel, Cambridge, of Jacob's Room, the narrator attends to the way in which refracted light metamorphosizes the wall's surface, finding a verbal equivalent to register the delicate metereological effects that Monet devotes himself to in The Facade At Sunset, one of his Rouen Cathedral series (Fig. 29): "An inclined plane of light comes accurately through each window, purple and yellow even in its most diffused dust, while where it breaks up stone, that stone is softly chalked red, yellow and purple" (p. 32). To concretize the reader's sense of inhabiting space, Woolf relies on synaesthetic effects that will render external light sources palpable in interior spaces: "The door opened, in came the roar of Regent Street, the roar of traffic, impersonal, unpitying, and sunshine grained with dirt" (p. 169).

In The Waves as well, Woolf visualizes atmosphere by giving the sky texture and depth approximating the diffuseness of color at sunrise: "the burning bonfire . . . lifted the weight of the woollen gray sky on the top of it and turned it into a million atoms of soft blue" (p. 179); or through twilight haze: "the million grains of blue gray dust" (p. 303); and midday heat: "the sun made the hills gray as if shaved and singed in an explosion, while further north . . . hills smoothed into slabs as with the

back of a spade had a light in them as if a warder, deep within, went from a chamber to chamber carrying a green lamp. Through atoms of grey-blue air the sun struck at English fields and lit up marshes and pools, a white gull on a stake, the slow sail of shadows over blunt-headed woods and young corn and flowing hayfields" (pp. 278-79). Often, Woolf achieves striking effects by the close observation of light's ability to impose a common tonality. The atmosphere of interlude seven in The Waves, for example, is never wholly transparent but realized in a gradation of hues according to conditions of light which give us the sense of an intervening screen: "The islands of clouds had gained in density and drew themselves across the sun so that the rocks went suddenly black, and the trembling sea holly lost its blue and turned silver, and shadows were blown like grey cloths over the sea" (p. 302).

Woolf's acute sensitivity to the alteration of shape and color, the reciprocity between light and objects through colored shadows and luminous tints is evident in both Jacob's Room and The Waves. Like the Impressionists, Woolf is a seismographer of change, using the landscape as a foil for the ever-changing drama of wind, sunlight and cloud. The continuous movement of cloud formations in Jacob's Room is mirrored through the effects of shadow: "the moors shuddered and brightened as the clouds went over" (p. 17). Intrigued by the play of light on the water's surface, Woolf composes a delicate sea-piece and follows the swift gradations of color filtered through sunlight with a rich scale of transitional hues: "The Scilly Isles were turning bluish; and suddenly blue, purple and green flushed the sea; left it grey; struck a stripe which vanished . . . the whole floor of the waves was blue and white, rippling and crisp, though now and again a broad purple mark appeared, like a bruise; or there floated an

entire emerald tinged with yellow" (p. 48).

The characteristic perspective line chosen in Jacob's Room--a view from the sea to the mainland or vice-versa--works toward the realization of spatial depth as Timmy and Jacob approach the Scilly Isles. The scene itself is diffused through varying time periods as the observer follows the descent of the sun, while the illusion of space is achieved with Timmy's face highlighted in the foreground with the lantern lights behind him, the rocks and the Isles articulate in the middle distance, and finally the lighthouse and stars annotating the ten o'clock sky (p. 52). Perceptual depth is intensified by the way in which the narrator attends to the gradations of color values under the changing incidence of luminosity reflected on the sea's surface as we move from insistent to retiring shades--from purple, to gold to apple green and pale yellow. In the modulating of forms, according to degrees and quality of reflected illumination, one observes the beginnings of Woolf's techniques of color abstraction. The simplification of shape through color, geometrically defined, begins in Jacob's Room with "wedges of applegreen" and "plates of pale yellow" and the distorted colors of elongated and squat waves. In a very similar way, Monet's The Four Poplars (Fig. 29) transforms a pastoral into a study of the rectangles created by verticals and horizontals.

One recalls as well Monet's advice to young painters and his deliberate cultivation of perceptual naivety to inhibit the kinds of visual adjustments our color expectations usually impose upon open-air scenes, when the accidents of color illumination alter our preconceptions about the way things look while paradoxically presenting a closer approximation of the way things actually appear in natural light. This is Monet's objective as he duplicates the way in which the umbrella veils his figure in the

flowered hat in On The Beach, Trouville (Fig. 30), and it is exactly the kind of accuracy Woolf achieves in this scene through the conjunction of twilight conditions and lamp light: "Durant's face, as he sat staring . . . the color of a red lacquer box polished for generations" (p. 52). We can also anticipate in this early sequence the formal and architectonic dimension of Woolf's work in The Waves where the abstract geometric definition of color functions as a compositional force in the interludes. In Jacob's Room Durant's face is abstracted to a red rectangle, sky reflections to wedges of light, lantern lights to fluctuating long and flat shapes such that color works as a structural element of design as in the manner of Monet's compositions.

In restricting the discussion at this point to color alone, it is apparent that Woolf is capable of the rich color-play of the Impressionists. The profusion of compound epithets in Jacob's Room and The Waves such as "pink-feathered," "just-reddened," "water-colored jewells," "diamond-tipped" provide evidence of her desire to expand the possibilities of color expression and attain greater truth in the transcription of naturalist effects. In Jacob's Room, the atmosphere is semi-transparent to render the diffuseness of objects through color and light such that contours and outlines are always on the verge of dissolution. The moth becomes "something yellow-tinted and sulphurous in the darkness", or "that pale-clouded yellow" Jacob caught on the moors "the night the tree had fallen." In order to visualize Jacob's obvious resentment toward the world of the elderly and their social convention, Lady Miller's picnic party becomes "a flaw in the column of air between two trees round which curled a thread of blue" (p. 37). In rendering a psychological state of mind as an anomaly of design, Woolf foreshadows the way in which the theme of To the

Lighthouse will be conceived in visual terms through the conjunction of abstracted forms in Lily Briscoe's painting.

Woolf is also able to place the reader firmly behind the eyes of the character's perceptual experience by observing the physical sensations that attend a chosen perspective. She describes the effect of Jacob's oblique angle of vision as he lies in the boat moored to the shore: "The meadow was on a level with Jacob's eyes as he lay back; gilt with buttercups, but the grass . . . stood juicy and thick. Looking up, backwards, he saw the legs of children deep in the grass, and the legs of cow . . . In front of him two white butterflies circled higher and higher . . ." (p. 37). She introduces a secondary angle in order to stimulate the rhythms of the rocking boat: "as the boat rocked, and the trees rocked, and the white dresses and the white flannel trousers drew out long and wavered up the bank" (p. 37). The two aspects of this single position work to embody the felt qualities of perception, that aspect of visual subjectivity so important to Impressionist painting. This is not a symbolic distortion, for we do not transcend a purely physical sensation, just as in Le Café-Concert (Fig. 31) Degas concerns himself with pictorial equivalents for the observed effect the physical angle of vision induces. In L'Impressionniste Rivière stresses the objective nature of Degas' correlatives: "Il est observateur; il ne cherche jamais l'exagération; l'effet est toujours obtenu par la nature elle-même, sans change. C'est ce qui fact lui l'historien le plus precieux des scènes qu'il nous montre."[57]

In exploring the child's perspective in terms of the alteration of spatial relationships of an object to its surroundings, Woolf attends to both physical sensations determined by natural conditions, as well as to symbolic overtones. Significantly, she conveys a sense of the vividness

and unfamiliarty of objects seen for the first time, using a naive eye that is consistent with the kind of innocence Degas achieves in Au théâtre (Fig. 32) where his extreme fidelity to a close range view transforms the fan into an exotic organism. In Jacob's Room, Woolf demonstrates the way in which the child's physical angle of vision contributes to his sense of being merged with the landscape. To do so, she resists the imposition of an adult corrective and so we encounter an unexpected configuration that is paradoxically more true to the actual conditions of perception. The alteration through magnification gives the masses on the beach exaggerated dimensions: "The rock was one of those tremendously solid brown, or rather black, rocks which emerge like something primitive." Those primitive shapes, as Jacob approaches, are differentiated according to gender, species and color: "he saw stretched entirely rigid, side by side, their faces very red, an enormous man and woman" (p. 9). Ironically, the child's attempt to delineate the forms in conventional terms--"A large black woman was sitting on the sand" (p. 10)--is reversed, for the Nanny is the rock "covered with the seaweed which pops when it is pressed" (p. 10).

In presenting the same visual data from an adult angle of vision, familiarity is restored, objects lose the child's distortion, and distances contract: "Mrs. Flanders, coming around the rock and covering the whole space of the beach in a few seconds." The juxtaposition of these two points of view illustrates that the articulation of a single scene must vary according to the physical conditions of perception. Certainly the full emotional and psychological complexity of the subjective deformation of objective reality is, as I suggested earlier, Woolf's primary concern, but what one does see here in the novel is evidence of the author's continuing fascination with otherness which insofar as it is visualized in her work,

resists the humanizing impulse. These attempts at anonymity, to describe the world seen without the mediation of the self before the individual has appropriated it as carrier of his vision and record of his condition, provide the verbal correlative for the naive realism of Impressionist art; both mediums concretize the apprehension of the surfaces of things, surfaces which are often concealed by our habit of seeing and by our imposition of inherited schemata.

This kind of detachment is born out in those scenes in Jacob's Room where the meditative intelligence focuses on the physical properties of light in the landscape, intrigued not by their potential metaphysical or symbolic dimensions but rather absorbed by the way in which light composes or decomposes forms. Significantly those effects are recorded during the eclipse of the individual light where the personality of the observer is held in abeyance, and the emphasis is placed on the disinterested quality of her eye. In the storm sequence in Jacob's Room, for example, the observer explores the sheer physicality of light as life-giver. When Mr. Pearce extinguishes the lamp, "The garden went out." Using the subjunctive mood again to indicate the transition from a subjective to an objective point of view the observer records the way in which things appear when they are not plagarized by the imposition of the pathetic fallacy: "The garden went out. It was but a dark patch. Every inch was rained upon. Every blade of grass was bent by rain. Eyelids would have been fastened down by the rain. Lying on one's back one would have seen nothing but muddle and confusing--clouds turning and turning, and something yellow-tinted and sulphurous in the darkness" (pp. 13-14). The very plainness of the prose style itself sustains the sense of the observer's fidelity to a normal and factual vision, just as the indefiniteness of the forms discovered under

these conditions emphasizes the depersonalized character of Impressionism's scientific naturalism.

At the same time one is increasingly aware of the provisional nature of external reality, an emphasis which is born out in the miraculous revelation of the illusion of actuality under the increasing exposure of light, as the observer explores the ephemerality of solid objects at the birth of day:

> But color returns; runs up the stalks of the grass; blows out into tulips and crocuses; solidly stripes the tree trunks; and fills the gauze of the air and the grasses and pools . . . . And the light mounts over the faces of all the tall blind houses, slides through a chink and paints the lustrous billying crimson curtains, the green wine-glasses; the coffee cups, and the chairs standing askew.
>
> Sunlight strikes in upon shaving glasses; and gleaming brass cans; upon the jolly trappings of the day, the bright, inquisitive, armoured, resplendent summer's day, which has long since vanquished chaos . . . (p. 163)

In an abbreviated and accelerated way Woolf parallels in her own medium the disembodied quality of forms that characterizes Monet's series view, bringing this sense of contingency to bear upon interior spaces, just as Renoir in Jeune Fille A Sa Fenetre (Fig. 33) and Madame Chocquet Lisant (Fig. 34) explores the implications of en plein air principles of composition through the exchange of interior and exterior light values.

Though Woolf relies on Impressionist techniques to evoke surface in Jacob's Room, the narrator as artist clearly demonstrates that Impressionist principles cannot visualize the unseen, and make articulate the inner reality of the "silent young man" who is deliberately mute

insofar as the narrator remains faithful to the exigencies of an external point of view. Whereas this novel as a whole dramatizes the inability of the Impressionist method to disclose Jacob's "true reality," the opening chapters of Peter Matthiessen's Far Tortuga, a novel which records the luckless venture of a motley crew of Caymanian turtle men, demonstrates its success in realizing landscape as landscape freed from the pursuit of any inner significance. Like Woolf, Matthiessen experiments with a variety of technical styles to visualize his subject, relying on both Impressionist and Expressionist methods of concretization. He incorporates into the text figural approximations of landscape conditions as epigraphs for chapters and events (Fig. 35), architectural drawings, maps, charts, ship's manifest, and documentary, symbolic, and theatrical modes of visual presentation all of which work toward the realization of the pictorial.

As an Impressionist artist in a verbal medium, Matthiessen depends upon those techniques that we have discovered in Woolf's novels which create illusions of depth through linear and atmospheric perspective. Matthiessen sustains a sense of space by attending to the texture of the air itself: "As the burlap sacks tumble together, motes of dust arise in the sun shaft of the hold."[58] He experiments with a variety of physical angles of vision, preserving in his presentation of the parallax view the anonymity and detachment of the observing eye. In visualizing that eye's sensitivity to fluctuating conditions of illumination, especially in terms of water as a reflecting surface, the observer discovers verbal equivalents for the tonal variations that are induced by the interaction of wind, water and sunlight: "The wind rises as the morning grows, to twenty knots or better, blowing crests off the big seas that cross the small bows of the Eden. The broken blues are flecked with torn sargassum" (p. 56).

While the crewmen pit their wits against unexpected weather changes and read aberrations in climatic patterns as portents and symbols, the observer is consistently impartial in his own response, bringing that depersonalized quality to bear on both the landscape and the human configuration. Thus when Woodie Greaves, the vessel's visionary and part-time obeah worker emerges from the hatch, he is simply "a figure" whose "hair and skin are whitish": "in the twilight he looks silver; he laughs a high sweet laugh. In the dry whiteness of his face, which has caked where he has sweated, his mouth looks raw and wet. He is barefoot in clownish pants too small for him and a bright checkered vest cut from coarse sacking. One eye is blind" (p. 39).

Matthiessen preserves the distinction between depersonalized and human points of view by using two contrasting idioms, one for the recording intelligence who simply registers human and natural events as they occur, and one for the Caymanian sailors themselves, a rich Caribbean dialect that captures the energy and emotion of their very human response to their increasingly futile predicamment. Following the destruction of the Eden, for example, one after the other of the remaining crew members perish. With only two left, and the rhythm of an inevitable doom upon them, Woodie confides to his mate that he has dreamed his own death; yet the observer, apparently immune to the poignancy of this revelation between them simply records a fugitive meteorological effect: "Daybreak. High in the west, a lone cloud following the night is caught by the sun still under the horizon. The cloud turns pink" (p. 399).

In exploring the landscape during the sunrise of the opening chapters Matthiessen achieves a kind of Impressionist indefiniteness through verbal abbreviation and ellipses. Perhaps the finest example of this kind of

verbal Impressionism as one dimension of Matthiessen's multiple styles is achieved here through the elimination of connectives to underline the zones of silence between the image sequences that realizes this process. Unlike the interlude sequences of The Waves, where light primarily functions thematically and the growth and decline of the phenomenal world operates as symbolic content for the drama of the six characters, Matthiessen's interlude light which establishes place is absolutely material. He restrains the impulse toward humanistic analogies and context by giving us surfaces only. Matthiessen works toward stasis and simultaneity verbally by using only present tense verbs or eliminating them entirely through infinitives and participial phrases, decelerating movement by compressing images, discarding subordinate conjunctions completely and relying on simple connectives to inhibit linearity and deprive the verbal medium itself of its usual temporal conditions. The reader has a sense of advancing through the space the longitudinal notations suggest, and yet of absorbing randomly illuminated details, simulating the conditions of normal binocular vision in a panoramic sweep of the sea from the bow of a moving schooner:

> Daybreak
>
> At windward Passage, four hundred miles
> due east, the sun is rising. Wind
> east-northeast, thirty-eight knots, with
> gusts to forty-five: a gale.
>
> Black waves, wind-feathered white birds,
> dark birds.
>
> The trade winds freshen at first light,
> and the sea rises in long ridges, rolling
> west.
>
> Sunrise at longitude 76, 19 degrees north
> latitude.

Sunrise at longitude 77.

Sunrise at the lesser Caymans. Horizon
rises from horizon. To the westward,
Grand Cayman is gray; its high cumulus,
visible to migrant birds of a hundred
miles away, is a gray-pink.

The sun, coming hard around the world:
the island rises from the sea, rises,
holds. (p. 5).

Not only does Matthiessen's verbal rhythm approximate the movement of the boat during the gale winds, it also stresses the provisional nature of the forms themselves during daybreak conditions. Especially significant are the planes of color which articulate transitions in the seascape: "Daybreak at Gun Bay Village at East End. Parted, the Antilles Current caroms on the reef. The new light turns the sea from black to blue, the surf from gray to white, the hulks high on the reef from rust to black. Sunrise at Old Isaacs . . . The sun kindles the thatch of hip-roofed cottages built at East End since early days. Sand road, white pickets, periwinkle; white sand yard bordered with pink conchs" (p. 6). The observer revels in the synesthesia created by undifferentiated shapes and colors at Sunrise: "Sunrise at Meagre Bay and Bodden Town, on the white road of coral mark that trails along the emerald sounds of the south shore. Fringing the sounds is the long reef and beyond the reef, cold deep blues of the abyss" (p. 6). The second passage also provides a particularly effective instance of the appeal to tactile and auditory memories which, along with the visual sensations, enable the beholder to reconstitute, as Gombrich suggested, the three-dimensional form in his mind. At the same time the nautical abbreviations interjected through the image motif gives us the balance of precision, through the scientific, and the indefinite, through the diffuseness of objects, that characterizes Monet's The River

(Fig. 36), where the figure's profile is lost in the reflections on the water, and where the glittering sky, shore and river seem suspended through the perforated screen of cool shadow in the foreground. In The River the observer enjoys the truth of sensations that accord with the perceptual moment experienced through half-closed eyes, even while he absorbs the suggestion of spatial relations that allow him to reconstitute the third dimension which is evoked rather than fully articulate.

If we understand that Matthiessen is concerned with making an art of surfaces, we can perhaps appreciate his insensitivity to the usual who-what-why-where questions that are traditionally provided for in the exposition of a narrative. In one sense his evasion of those questions which would integrate the disparate passages approximates the kind of emphasis upon two-dimensionality that is intrinsic to Monet's exploration of the facade of his Rouen Cathedral. It is an emphasis that is concretized pictorially throughout the novel in images which stress the flatness of the painted surface: "In the port boat, the two stiff figures are black sticks on the white sky" (p. 380); "The harbor, no more than a shallow bight on the western shore, flattens out against the islands as the pastel of Georgetown drop away" (p. 38). This evocation of shallowness is of course central to the surface effects of Impressionist art, implicit in the repeated horizontals and limited modelling of Monet's Vetheuil, Soleil Couchant (Fig. 37).

Matthiessen makes no effort to integrate the historical synopsis provided in the introduction into the scenic method that follows in Chapter One. They appear as two discrete linguistic modes to represent the same place. So too he emphasizes the relativity of vision any Impressionist series view endorses. We are made aware of how our sense of the realities

they appear to embody is contingent upon point of view. Though Matthiessen uses multiple points of view, their quality of depersonalization is consistent throughout, and therefore the scientific exactitude of his nautical shorthand, the brief visual footnotes that are rich in color architectonics which annotate them, and the historical preview itself occur together without creating any sense of disparity or dramatic irony.

The observing eye, regardless of linguistic mode, is as equivocal and as unprejudiced as the new sun which actualizes color and form in the landscape. In remaining faithful to the perceptual present Matthiessen repudiates continuity and the accumulated sense of what a thing is that a concern with continuity would uphold. His pictures disappoint expectations that are set up by the conventional plotting of objects, for by a particular defect of narrative memory his observing eye fails to make connections and relate details, a failure that allows him to perceive the human combatants in the actual story as patterns in the landscape. The inherited meanings of things are continually called into question by descriptions whose meanings are partial, provisional, and often contradictory, or at least true only for a particular moment of time.

In the scenic passages of the opening chapter the observing eye moves freely through the landscape from the panoramic to the microscopic absorbed by randomly illuminated details or arrested by particularly effective color contrasts: "Green parrots cross the sun burst to the mango trees. Light polishes gray-silver cabin sides, glows the the bolls of the wild cotton, shines in the dun flanks of a silken cow in pastures of rough guinea grass; a gumbo limbo tree, catching up the sun in red translucent peels of shedding bark, glows on black burned-over ground between gray putting bones of ocean limestone" (p. 7).

By repeating parallel grammatical structures to introduce each image, "Sunrise at," Matthiessen achieves a gallery effect as if the reader, as beholder, were walking through an exhibition of seascapes, each titled to indicate the specific locale of the visual impression, while the composite effect on the viewer would alert him to the fact that the actual subject is "Sunrise" itself. We are reminded immediately of the controversial work by Monet, Impression Sunrise (Fig. 1) which initiated those basic misconceptions about pictorial Impressionism. Significantly with Matthiessen, each visual impression works to achieve the single esthetic impression of sunrise, such that any individual object has significance only in terms of its capacity as a reflecting surface. At the same time Matthiessen purposely delays the story values, introducing the rhythms of the sea inaudibly in the penultimate paragraph: "the roof of the church is wind-slotted, battered by gales. Lizards scatter in the leaves and sun-spots that stray in the church door, and a hermit crab, snapped shut, rocks minutely in the silence" (p. 7), and then in the final chapter, articulating those rhythms more forcefully as a prelude to the sea story which begins with the emergence of "Three walking figures and a dog" in the next chapter: "In the graveyard behind the falling church grows oleander and white frangipani. On the ironstone below, incoming seas burst through black fissures in the rock and black crabs scutter" (p. 7).

Certainly in terms of the staging of Matthiessen's Jonah story, the juxtaposition of this final sequence of objects--the decaying church, the graveyard behind it, the black crabs scurrying to evade the bursting sea and the placement of the dedication to Williams Parchment immediately thereafter--contributes to our sense of the inevitability of the ensuing action. Read retrospectively the Impressionistic rendering of the sunrise

series emphasizes the disparity between the preternality and neutrality of the nonhuman order, and the fugitive and futile ephemerality of human existence. On the other hand, one can suggest that this sequence, which helps to orchestrate the opening of the novel, is perhaps one of the finest examples of literary Impressionism in Modernist fiction, and as such clearly demonstrates that the kind of viable correspondence between verbal and visual Impressionism that does exist is dramatically different from that which our prevailing critical assumptions would have us believe.

This revaluation is especially significant for the literary critic because it allows him in discussing Sinclair Ross's As For Me and My House, for example, to temper the usual critical classification of Philip's work as modernist-abstractionist[59] with the recognition of the applicability of Impressionist principles of design. The recurrence of the same Main street scene with its "false fronts" or the prairie landscape as pictorial subject becomes indicative of Philip's interest in phenomena exposed to almost unchanging conditions of drought and wind rather than with the drama of the human condition lived in that landscape. It is precisely Philip's scientific detachment as artist and concern with purely esthetic emotions--("in art, memories and associations do not count. A good way to test a picture is to turn it upside down. That knocks all the sentiment out of it, leaves you with just the design and form"[60]--that elude or bewilder Mrs. Bentley's romantic and literary temperament. Insofar as she interprets the artist's objectivity as an indictment of her husband's insensitivity or domestic frustration, she misreads his esthetic intention. And, conversely if we examine the recurrent landscape pieces which she as a verbal artist executes, we become aware that the subject of this series is the weather itself, while her inability to resist the imposition of the

pathetic fallacy--"It's in immense night out there, whirling and windy. The lights on the street and in the house are helpless against the black wetness, little unilluminating glints that might be painted on it. The town seems huddled together, covering on a high, tiny perch, afraid to move but lest topples into the wind" (p. 5)--allows us to see her as an Expressionist artist using landscape forms to express herself more completely.

In advocating freedom of observation, the opacity of the surface and the truth of the optic, Impressionism's naive realism also exhibits interesting analogies with Alain Robbe-Grillet's concept of the new novel and the unprejudiced eye which he offered as an antidote to the tyranny of signification in humanistic literature and art some fifty years after the Impressionist experiment in the plastic arts. Instead of a pursuit of what Roland Barthes describes as "the romantic heart of things," or Woolf conceives as the "true reality," instead of what he himself criticizes as "this universe of 'signification'" whether psychological, social or functional, Robbe-Grillet invites the artist "to construct a world both more solid and more immediate. Let it be first by their <u>presence</u> that objects and gestures establish themselves and let this presence continue to prevail over whatever explanatory theory that may try to enclose them in a system of references, whether emotional, sociological, Freudian or metaphysical."[61] Though Robbe-Grillet offers the consolation of the concrete and a new objectivity as an antidote to a world which had given birth to two global conflagrations, the kind of objectivity and depersonalization he encourages is one that is integral to the Impressionist vision where the commitment to the appearance of the object subsumes faith in its existence, a faith which was to be placed under

considerable pressure in both Post-Impressionist and Expressonist art.

In asking in "Nature, Humanism, Tragedy" that the eyes of the artist "rest on things without indulgence, insistent" (p. 52), and in insisting in "A Future for the Novel" that "the surface of things" ceases to be "the mask" of the heart or the "sentiment that led to every kind of metaphysical transcendence" (p. 24), Robbe-Grillet offers a description of the unprejudiced eye that bears a striking affinity with the imperatives of the innocent eye in Impressionist art. He encourages the artist to see things but to refuse "to appropriate them" or "to maintain any suspect understanding with them, any complicity": "he asks nothing of them, toward them he feels neither agreement nor dissent of any kind. He can, perhaps, make them the prop of his passions, as proof of his sense of sight. But his sense of sight is content to take their measurements; and his passion, similarly rests on their surface, without attempting to penetrate them since there is nothing inside, without figuring the least appeal since they would not answer" (pp. 52-53).

Instead of humanistic analogies which plagarize the object through the infusion of the pathetic, Robbe-Grillet's celebration of the cleansing power of the I-It relationship examines the ontological autonomy of the object rather than its teleological function. Content with surfaces, he devalues those myths of depth and profundity that document the Post-Impressionist search for underlying structure and pattern. In reality, Robbe-Grillet's approach represents the celebration of the Emersonian "transparent eyeball," though not in the Emersonian sense which subsumed external reality as an extension or mirror of the self. Rather, Robbe-Grillet's transparent eyeball functions as do Woolf's and Matthiessen's in passages where the observer perceives the world as

phenomena, where seem is the finale of be and where the rejection of a pananthropic notion of nature itself is regarded, not as a denial of the human, but as an affirmation of the integrity and autonomy of the nonhuman.

In Impressionist art one accepts the dislocation and disorientation that attends the loss of the traditional response or familiar vision of the landscape, not as a new kind of subjective or psychological realism, but rather as an extension of the principles of scientific naturalism that had begun with Courbet and Corot in the middle of the nineteenth century. The transformation of the known into the unknown that is effected by Impressionism's detached and disinterested approach to its subject is the result of the Impressionists' concern with the reality of their sensations, a reality which is objectively verifiable by attending to the lighted surface. It is a concern which has style-forming implications, generating a series of techniques which are capable of rendering the interdependence of light and color, the diffuseness of outlines, and the ephemerality of the object's appearance whose illusion of solidity is contingent upon the transfiguring power of light and the quality and texture of the atmosphere informed by this reciprocity.

These are techniques which find their verbal counterpart in depersonalized and detached third person points of view, in preferences for distant or close-up views, and in the development of color lexicons that will make the medium exquisitely responsive to delicate gradations in tonal values, and to the diffuseness of forms under varying atmospheric conditions. The incomplete and the indefinite in the plastic medium find their verbal correlative in linguistic surfaces which achieve comparable effects through omission and ellipses, through parataxis and violations of usual syntactical patterns, effects which attempt to create the illusion

of a random and momentary perception of the accidents of time and place.

While the Impressionist, as Charles Gauss suggests in The Aesthetic Theories of French Artists "records the perceptual surface of the world, its lighted visual surface," the Post-Impressionist artist undertakes an exploration beneath those very surfaces, inquiring into the "metaphysical constituents" of its interior.[62] The Post-Impressionist artist saw himself capable of realizing a profounder vision by throwing off the obligation to represent the tangible world. He chaffed at the restraints imposed by the emphasis upon the notion of verisimilitude which had shaped Impressionism's fidelity to the given.

On the one hand, the Post-Impressionist perception of Impressionist art encouraged critics to accuse the Impressionist artist of a certain kind of superfluity and formlessness. On the other, the Impressionist's commitment to an accurate rendering of the external scene, a commitment which resulted in the alteration or transformation of conventional modes of presentation, seemed to sanction the subjectivist emphasis intrinsic to the expressive theories of art which followed Impressionism. In Post-Impressionism, the imaginative and penetrative eye of the artist sought to discover patterns of significance the Impressionist artist never felt the obligation to pursue.

In allowing this Post-Impressionist prejudice against Impressionist art to define Impressionism in general, literary critics conceive of notions of passivity and alienation that simply do not coincide with the actual nature and function of perceptual naivety in Impressionist art. By recovering a clearer sense of the way in which surface, moment and point of view operate within Impressionist art, it is possible to discover correspondences within the verbal arts where correlative techniques realize in kind the perceptual

realism of Impressionist art.

CHAPTER ONE

NOTES

[1]Maria Elizabeth Kronegger, Literary Impressionism (New Haven, Connecticut: College & University Press,, 1973), p. 24.

[2]Helmut A. Hatzfeld, Literature Through Art (New York: Oxford University Press, 1952), p. 166.

[3]Hermann Bahr, Expressionismus (Munchen: Delphin Verlag, 1918), p. 67, cited in and translated by Kronegger, p. 17.

[4]Michel Decaudin, "Poésie impressioniste et poesie symboliste," Cahiers de L'Association Internationale des Etudes Francaise, XII (1960), 132-42.

[5]Lionello Venturi, Painting and Painters: How to look at a picture from Giotto to Chagall (New York: Charles Scribner's Sons, 1945), p. 152.

[6]R. -M. Albérès, "Plongées dans les profondeurs de l'Impressionnisme," Histoire de roman moderne (Paris: Albin Michel, 1962), p. 186. Albere's observes: "Multiple, tourbillonnante, fait de poussières lumineuses suspendues dans la vide, la réalité impressionniste ne se raconte pas, ne se décrit même point. Les paroles, les gestes menus des hommes, hésitations et arabesques, indiquent à peine quelques lignes, à la surface de cette nebuleuse qui est la realité, qui est la 'Vie'. Le lecteur est ainsi transporté dans un univers en fusion, déconcerte par une optique nouvelle . . . Loin de la vision objective, l'impressionisme en effect une plongée dans la conscience."

[7]Bernard Dunstan, Painting Methods of the Impressionists (London: Pitman Publishing, 1976), p. 42.

[8]H. H. Arnason, History of Modern Art (Englewood Cliffs, New Jersey: Prentice-Hall, 1977), p. 21.

[9]Georges Riviere cited in Venturi, "Impressionist Style," Impressionism in Perspective, ed. Barbara Ehrlich White, (Englewood Cliffs, N.J.: Prentice-Hall, 1978), p. 108.

[10]E. H. Gombrich, Art and Illusion: A Study in the Psychology of Pictorial Representation, Bollingen Series, XXXV (Princeton University Press, 1969), p. 14.

[11]John Rewald, The History of Impressionism (New York: The Museum of Modern Art, 1946), p. 100.

[12]Wylie Sypher, "The Impressionist Experiment," Rococo to Cubism in Art and Literature (New York: Random House, 1960), p. 177.

[13]Kenneth Clark, Landscape Into Art, paperback ed. (1949; rpt. London: John Murray, 1979), pp. 150-61.

[14]John Ruskin, "Letter 1: On First Practice," The Elements of Drawing, Vol. XV of The Works of John Ruskin (London: George Allen, 1904), note to par. 5, p. 27; hereafter cited as "E of D."

[15]Sheldon Cheney, A Primer of Modern Art (New York: Liveright Publishing Corporation, 1966), p. 77.

[16]Jules Laforgue, cited in Linda Nochlin, Impressionism and Post-Impressionism, 1874-1904: Sources and Documents, ed. H. W. Janson (Englewood Cliffs, New Jersey: Prentice-Hall, 1966), p. 16. In the 1883 statement Laforgue observes: "the Impressionist sees everything not with dead whiteness, but rather with a thousand struggling colors of rich prismatic decomposition."

[17]Claude Monet, letter to Gustave Geffroy, cited in Nochlin, p. 34.

[18]Diane Kelder, The French Impressionists and Their Century (London: Pall Mall Press, 1970), p.60.

[19]Hans Phatte, Les Impressionnistes, trans. Marianne Duval-Valentin (Paris: Arthaud, 1962), p. 154.

[20]Arnold Hauser, "Impressionism," The Social History of Art (London: Routledge & Kegan Paul, 1951), pp. 872-73.

[21]Monet, cited in Kelder, pp. 63-64.

[22]Pissarro, cited in Dunstan, p. 48.

[23]G.-Albert Aurier, cited in Sypher, p. 172.

[24]Jean-Luc Daval, Journal de l'impressionnisme (Geneve: Editions d'Art Albert Skira, 1973), p. 136.

[25]Walter Pater,"Leonardo Da Vinci: Homo Minister Et Interpres Natuurae," The Renaissance: Studies In Art and Poetry (London: Macmillan and Co., Limited, 1910), pp. 98-129. Pater's response to "Il Gioconda" clearly illustrates his uneasiness with Da Vinci whom he saw as both a scientific realist and an Expressionist artist. It is the enigmatic and provocative in "Il Gioconda," that which changes and departs from Pater's view of nature "as it is" to become evocative of what Pater will define as the painter's soul which disturbs him. He refers, for example, to "the strange veil of sight" in Da Vinci, and notes that things are illuminated not in ordinary daylight, but rather in a strange half-light, a "faint light" of "eclipse" which Pater feels goes "too far below the outside of things in which art really begins and ends." Pater's final judgment is that Da Vinci simply "attaches too much of his own meaning to things which will not bear it." Clearly Pater's response is set within the continuing

critical debate between eighteenth-century notions of verisimilitude and emerging expressive theories of art which challenge the possibility of an exact transcription or accurate reproduction of natural phenomena. What is significant in Pater's discussion here is the way in which, as Gombrich suggests, partial illumination and indeterminate forms invite co-creation by the beholder. It is perhaps the meanings that Pater himself attaches to the background effects that he cannot bear.

[26]Jean Guiguet, Virginia Woolf and Her Works, trans. Jean Stewart (London: The Hogarth Press, 1965), p. 31.

[27]Jack F. Stewart, "Impressionism in the early Novels of Virginia Woolf," Journal of Modern Literature, 9, No. 2 (1982), 247.

[28]Virginia Woolf, "Modern Fiction," Collected Essays Volume Two (London: The Hogarth Press, 1966), p. 106.

[29]----------, "Jane Austin," Collected Essays Volume One (London: The Hogarth Press, 1966), p. 153.

[30]Hermann Bahr, Expressionismus, p. 67. Bahr sees the Impressionist emphasis upon outer rather than inner vision as the immobilization of the will: "Der Impressionismus ist ja nur das letzte Wort der klassichen Kunst, er vollendet und erfullt sie ganz, indem er das äussere Sehen auf das höchste zu steigern, das innere Sehen soviel als möglich auszuschalten, 'das Eigenleben,' die Selbsttatigkeit, den Willen des Auges immer mehr abzuschwachen sucht und so den Menschen zum volligen Passivium seiner Sinne macht."

[31]Michel Benamou, Introduction, "Symposium On Literary Impressionism," Yearbook of Comparative and General Literature 17 (1968), 40.

[32]Herbert Howarth, "Symposium On Literary Impressionism," p. 43.

[33]Calvin S. Brown, Lecture, "Symposium On Literary Impressionism," p. 58.

[34]Paul Ilie, Lecture, "Symposium On Literary Impressionism," p. 47. In his discussion of the difficulties which arise when the verbal artist attempts to record an instantaneous sensorial impression Ilie observes:

> A word cannot express a pure and isolated perception without the latter being altered to some degree either by empirical knowledge or by memory. That is, no word can be employed without this involving some form of understanding, and insofar as an intellectual process enters the awareness, the sensory impression becomes deformed. Therefore, language is regarded as the vessel of experience and conceptualization, expressing apperceptions and previously known categories of data. The Impressionist's

> avowed aesthetic purpose of communicating verbally his instantaneous perception is never achieved, because the latter must, to be expressed, undergo a certain reconstruction."

[35]Joseph Conrad, Letter to Edward Garnett, Dec. 5, 1897, Letter 213, Stephen Crane: Letters, eds. R. W. Stallman and Lilian Gilles (New York: New York University Press, 1960), p. 155.

[36]------, 'Stephen Crane: A Note Without Dates," Joseph Conrad: Life and Letters, ed. G. Jean-Aubry (New York: Doubleday, Page, 1927), I, 211-12.

[37]------, "His War Book," Last Essays (New York: Doubleday, Page, 1926), pp. 119-24.

[38]Stephen Crane, "War Memories," Wounds in the Rain: War Stories (New York: n.p., 1899), p. 229.

[39]James Nagel, Stephen Crane and Literary Impressionism (University Park, Pennsylvania: The Pennsylvania State University Press, 1980), p. 43.

[40]Crane, The Red Badge of Courage: An Authoritative Text Backgrounds and Sources Criticism, eds. Sculley Bradley et al. (New York: W. W. Norton & Company, Inc., 1972), p. 23.

[41]Milne Holton, Cylinder Of Vision: The Fiction and Journalistic Writing of Stephen Crane (Baton Rouge: Louisiana State University Press, 1972), 75-76.

[42]Charles C. Walcutt, American Literary Naturalism, A Divided Stream (Minneapolis: University of Minnesota Press, 1956), 66-67.

[43]Sergio Perosa, "Naturalism and Impressionism in Stephen Crane's Fiction," The Red Badge of Courage: An Authoritative Text, pp.274-75.

[44]Conrad, Preface to The Nigger of the "Narcissus". The Nigger of the "Narcissus": An Authoritative Text Backgrounds And Sources Reviews And Criticism, ed. Robert Kimbrough (New York: W. W. Norton & Company, Inc., 1979), pp. 145-48.

[45]Rodney Rogers, "Stephen Crane and Impressionism," Nineteenth-Century Fiction 24(1969-70), 293, emphasis mine.

[46]R. W. Stallman, "Stephen Crane: A Revaluation," The Red Badge of Courage: An Authoritative Text, p. 197.

[47]Donald C. Yelton, Mimesis and Metaphor: An Inquiry Into the Genesis and Scope of Conrad's Symbolic Imagery (The Hague: Mouton, 1967), p. 148.

[48]Bert Bender, "Hanging Stephen Crane in the Impressionist Museum," Journal of Aesthetics and Art Criticism 35(1976-77), 48, 50.

[49]Bender refers, for example, the emotional evocativeness of Crane's palette in The Red Badge of Courage and "The Open Boat" to the striking similarity of the corpse with its yellow mouth in Crane's chapel-like bower and Gauguin's The Yellow Christ, and to the similarities between Odilon Redon and Henri (The Douanier) Rousseau and Crane's "strange sometimes primitive shadowings of surrealism" in "The Monster" or "Manacled" (pp. 51-52).

[50]Woof, Jacob's Room, Jacob's Room and The Waves (New York: Harcourt Brace & World, Inc., 1959), p. 156.

[51]Quentin Bell, Virginia Woolf: A Biography, Volume One: Virginia Stephen 1887-1912 (London: The Hogarth Press, 1972), p. 155.

[52]Woolf, "Street Haunting: A London Adventure," Collected Essays Volume Four, (London: The Hogarth Press, 1967), p. 157.

[53]-------, Letter to Hugh Walpole cited in Quentin Bell, Virginia Woolf: A Biography Volume Two Mrs. Woolf 1912-1914 (London: The Hogarth Press, 1922), p. 162.

[54]Jean Alexander, The Venture of Form In The Novels of Virginia Woolf (Port Washington, New York: Kennikat Press, 1974), p. 63.

[55]H. W. Janson, History of Art: A Survey of the Major Visual Arts from the Dawn of History to the Present Day (Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1969), p. 349.

[56]Woolf, The Waves, Jacob's Room and The Waves, p. 303.

[57]Riviere, L'Impressionniste, 6 avril 1877, cited in Daval, p. 150.

[58]Peter Matthiessen, Far Tortuga (New York: Random House, 1975), p. 26.

[59]Barbara S. Goddard argues from this perspective in "El Greco in Canada: Sinclair Ross's As For Me and My House," Mosaic, XIV (Spring 1981), 55-76.

[60]Sinclair Ross, As For Me and My House (Toronto: McClelland and Stewart Limited, 1941), p. 154.

[61]Alain Robbe-Grillet, "A Future for the Novel," For A New Novel: essays on fiction, trans. Richard Howard (Freeport, New York: Books For Libraries Press, 1965), p. 21.

[62]Charles Gauss, The Aesthetic Theories of French Artists, 1855 to the Present (Baltimore: John Hopkins Press, 1949), pp. 20-21.

CHAPTER TWO

The term Post-Impressionism was first used in 1910 by Roger Fry to describe the modern art exhibition he helped launch in London and which he entitled "Manet and the Post-Impressionists." Subsequently the term was used to describe all art following the decline of Impressionism after the latter's third group exhibition in 1877. Thus, Post-Impressionism has been burdened with the all but impossible task of consolidating a number of diverse styles and theories of art which were incubating within the artistic community and which were first made public in 1884, the year of the foundation of the Salon des Indépendants in Paris. Through the one-man exhibitions and group shows which culminated in the creation of the Salon--notable for its exhibition that year of Seurat's Une Baignade à Asnières (Fig. 38) which had earlier been refused by the official Salon--Post-Impressionism extended and intensified the debate between official and unofficial art which had begun with Monet's Impression, Sunrise ten years before.

Fry's 1910 exhibit, which included representative works by Cézanne, Gauguin and van Gogh, as well as by younger artists like Matisse, Rouault, Picasso, Derain and Vlaminick, created "an unprecedented row" for violating all notions of what good painting should be; it attacked vested interests, trampled on conventional ideas of beauty, and challenged accepted methods

of representation. As Richard Shone notes in The Post-Impressionists, "The public came to laugh, the newspapers published caricatures and lampoons and the battle over Post-Impressionism had begun."[1] The words "anarchist," "degenerate," and "madmen" peppered the columns of serious newspapers, while the theme of the embattled artist became a favorite motif of the Post-Impressionist artist (Fig. 39).

Roger Fry, however, saw in Post-Impressionism a return to tradition after what he considered the aberrant experimentation of Impressionism, and in Vision and Design, he attempted to clarify esthetic principles he felt operative within Post-Impressionist art. Welcomed by him as "a return to order, to the first principles of design,"[2] and by Fry's colleague Clive Bell as a renunciation of the photographic and mimetic, and as an affirmation of the first commandment of art, "Thou shalt create form,"[3] Post-Impressionism's architectonic character renewed interest in the constructive power of the plastic medium. In addition, since it was the penetrative eye of the artist which could disclose an order or harmony beneath the manifold of surface appearance, discussions of Post-Impressionist art also involved speculations as to the nature and impact of the personality of the artist in the creation of form.

To describe this synthesis of formal and expressive values Bell coined the phrase "Significant Form," a concept which depended upon his belief in the evocative value of form: "In each [work of art] lines and colours combined in a particular way, certain forms and relations of forms, stir our aesthetic emotions. These relations and combinations of lines and colours, these aesthetically moving forms, I call 'Significant Forms'" (p. 22). In turn, the esthetic hypothesis of Significant Form became inextricably bound up with a metaphysical hypothesis: art expresses

through pure form the "essential reality," the "God in everything," the "universal in the particular," "the all-pervading rhythm" (Art, p. 54). This marriage of the classical (i.e. formal) and the Romantic (i.e. emotive) values in Post-Impressionist esthetics opened the door once again to a critical consideration of the redemptive, indeed hieratic function of art.

Within a Post-Impressionist canvas there is always the paradoxical and enigmatic interplay between the appearance of the object as it is perceived by the conventionally-trained eye, and the object as it exists on the canvas transformed by the penetrative eye of the creative artist. This tension between appearance and reality is engendered by both the subjective alteration of external forms occasioned by the nature and intention of the artist, and by the objective alterations necessitated by the laws of color and line and the two-dimensions of the picture plane. The axis of Post-Impressionism therefore involves a symbiotic relation between the artist and his subject expressed through the deformation of landscape and human form, and any viable definition of Post-Impressionism must guard against the temptation to overemphasize either the subjective or the objective nature of the deformations so conceived.

The critical tendency to focus exclusively on subjective values in Post-Impressionist art is exemplified by Cheney, who in Expressionism in Art, endorses the tendency in the twenties to assimilate Post-Impressionism generally into Expressionist Art. Alternately, the tendency to stress objective values is exemplified by R. H. Wilenski in The Modern Movement in Art who rules out van Gogh and Gauguin because their subjectivity is incompatible with his emphasis upon the formal dimensions of Post-Impressionism's return to what he defines as "the severely classical idea

of architecture as the mother of the arts."[4]

Any valid definition of Post-Impressionism must, moreover, accommodate the variety of roles assigned to nature by the Post-Impressionist artist himself, and discover those key technical developments which allowed them as a group to concretize their collective sense of the basic convention of their medium, i.e. its two dimensions, and hence the nonrepresentational character of their art. In Post-Impressionism From van Gogh to Gauguin Rewald traces the development of the period from the incomplete and final 1886 Impressionist exhibition through the next twenty years. Within this relatively short period of time Rewald observes that groups, composed of artists who "did not follow each other or exist simultaneously in clearly defineable form," "assembled and dispersed with great fluidity" and "with no particular homogeneity."[5] Rewald concludes his historical exposition by quoting the Belgian poet Emile Verhaeren who exclaimed with some measure of frustration in an article written after his visit to the Salon exhibit: "There is no longer any single school, there are scarcely any groups, and those few are constantly splitting. All these tendencies make me think of moving and kaleidoscope geometric patterns, which clash at one moment only to unite at another, which now fuse and then separate and fly apart a little later, but which all nevertheless revolve within the same circle, that of the new art."[6] The "new art" above all else implies Post-Impressionism's fascination with processes of abstraction through which the pictorial space is achieved, where abstraction implies both the freedom to alter nature according to both the conditions of the medium and the vision of the artist.

The Post-Impressionist reaction against Impressionism's scientific naturalism does not, however, imply a total rejection of the stylistic

developments that had taken place under the Impressionists' hand. Post-Impressionist artists absorbed Impressionism's new discoveries in composition, specifically the influence of Japanese prints and photography, extended the liberation of subject matter initiated by the en plein air tradition, and continued and expanded experiments in the use of an unadulterated color. They explored the deeper implications of the naivety of Monet's innocent eye and the optimism of Renoir's sun-bathed boulevards, and they fostered interest in the naive or primitive art form and the potentially salutory and revelatory role of instinct and intuition in the creative act.

Yet they had objections. Because light was the prevailing interest of Impressionist artists, forms dissolved and the expression of volume became paper thin. For many Post-Impressionists that interest was of itself indicative of both a technical and philosophical superficiality and woolliness, and led often to the charge that there was "a danger of too much eye and not enough mind" (Shone, p. 16). Cézanne's statement, "Monet is only an eye . . . but what an eye!" was interpreted by estheticians as confirmation of a Post-Impressionist indictment of Impressionist shallowness, even though Cézanne's observation also expressed his own appreciation for Monet's ability to find plastic equivalents for his fidelity to the optical impression. In Transformations, Fry, for example, observed that the Impressionist's dedication to the transcription of naturalistic effects tended "to destroy any clear and logical articulation of volume within the picture space."[7]

Fry's response becomes characteristic of those artists who saw themselves returning to pure art, to the recovery of form and the conceptual basis of the created image. Though the Impressionist artist

sought to create life, and arouse this within the observer through the sharing of the visual experience, he never spoke of the sharing of feeling; thus, for many Post-Impressionist artists, the expressive, as well as the formal value of their medium was ignored. Further, an increasing emphasis on the act of intellection in the artistic process--the conception that art was an act of mind and not of eye alone--led to charges of insufficiency not only of form and feeling, but of meaning as well. Disenchanted with what was defined as looseness of design and triviality of thought, Post-Impressionist artists questioned the validity and significance of an artistic process that seemed to measure its worth on the basis of eighteenth-century standards of fidelity to external nature.

In questioning the validity of the innocent eye in Impressionist art and the Ruskinian notion of mimesis, the Post-Impressionists were in fact confronting pictorially the philosophy of doubt that had gained currency in the Post-Romantic Chiliasm of the late nineteenth-century. As Hans Hess notes in Pictures As Arguments, "what was placed in doubt at the beginning of the twentieth century was exactly the unchanging stable nature of material reality."[8] Part of the Post-Impressionist disenchantment with Impressionist art is based on the former's intuitive understanding of the way in which the new physics would challenge established assumptions with respect to the supposedly stable nature of space and time. The personal optic of Impressionism's innocent eye inadvertently demonstrated the way in which objective reality could be altered by individual perception and angle of vision. The world of objective observation was therefore placed in doubt by virtue of an artistic process, which, while endeavoring to render the thing as it appeared, revealed rather the elusiveness of the external object.

Moreover, Impressionism is inextricably bound up with an essentially romantic notion of art. Kenneth Clark observes that for the Impressionist painting is an act of faith in the inherent stability and purposefulness of the natural order and a belief in the sanctity of nature. The Impressionist fascination with light owes its esthetic value to the fact that light still retained its religious and symbolic significance as an expression of divine love or more generally of the unifying spiritual reality. Clark further notes that, "the claims to science, which they sometimes felt called on to make in defence of their intuitions, were only a nineteenth-century way of stating the same belief, for at that time science was still based on . . . a belief that, as Pythagoras said, nature is sure to act consistently in all her operations" (pp. 229-30).

Post-Impressionism's loss of this belief is reflected primarily in the abandonment of central perspective and the detaching of the observer's heretofore "fixed position," with both moves beginning, as it were, the modern movement in art. The technical means which Renaissance masters had developed to accomplish the illusion of three-dimensional space, of volume and texture, and of an "accurate" reproduction, included linear or what Arnason defines as "single-point perspective" which in itself was the "logical outcome of the naturalism of fourteenth-century art" (p. 13). The means which foster this kind of naturalism are possible, Hess suggests, only in a "social and spiritual climate which made the acceptance and observation of the material world possible" (pp. 17-18). The Impressionist artist accepted the spatial convention of the Renaissance tradition of illusionist art, and part of that acceptance was based upon his faith in the validity of the appearance of natural forms. In questioning the sufficiency of the Renaissance creed, Post-Impressionist artists were

acknowledging their loss of faith, their sense of the discrepancy between appearance and reality--through the use of often free, mobile and multiple perspectives--and emphasizing their conception of the interpretative role played by both artist and beholder in the discovery of pattern and order.

Once the plastic medium was no longer charged with the task of recreating the three-dimensional space illusion, artists were free to explore its two-dimensionality. While Cézanne no longer dominates both linear and atmospheric perspectives to accommodate the reality of the picture plane, van Gogh explores their expressive and symbolic possibilities. In forsaking the principles of construction integral to Renaissance art, or in adapting them to serve other ends, the Post-Impressionist dramatically altered the relationship between the observer and the canvas. In his examination of the Renaissance space conception functioning in Jan van Eyck's Madonna with the Canon van der Paeles (Fig. 40) Hess describes its open window convention in terms of a continuum between the picture space and the space of the observer: "The spectator stood outside the frame at an appropriate distance calculated by the artist and could look into and become part of that spatial organization . . . . Whatever the artist painted was painted from one point of view and the spectator could enter the picture. The more realistic art became, the easier it was made for the spectator to enter a world he knew" (p. 35). Without a fixed position, a clearly articulate external point of view, and the assurance that the pictorial space was coextensive with the observer's, the conventionally trained eye had to adapt to the ambiguities that attend the construction of multiple and internalized points of view in Post-Impressionist art.

Although the effort to reveal the subject from within necessitates a

certain loss of security and certainty for the observer, that loss is compensated to the degree that the observer is allowed to participate in the lived perspective of the perceiving consciousness. Cézanne, in both his still lifes and landscapes, eliminates the standing ground of the observer and brings the spectator into the picture space on more than an exclusively visual level. The spectator is assailed by the sum of disparate perspectives which the artist introduces to give a composite view of the object; thus he must adjust his conventionally trained set of expectations, and experience the object both visually and tactually.

In his discussion of the space conception within Cézanne's canvasses, Andre L'hote observes that Cézanne "gives to each object the place and the size that its expressive quality assigns to it [a kind of depth "perceived through feeling"] rather than that which results from distance [éloignement or the application of classical perspective] and which the absurd work of the academies pitilessly fix." L'hote's conception of perspective vécue provides a most adequate analysis of the difference between depth illusion generated by classical perspective and that created by Cézanne's systematic application of overlapping planes. "With each field pushing the other," L'hote observes, "the eye is maneuvered in front, then behind, is forced to realize a third dimension."

> Genius consists in knowing how to compensate, through constant repetition of each phenomenon, for every thrust into depth, by an equal advance or return. Without this ruse, the eye would immediately find the horizon, the distance, without being excited by the successive oppositions, which retard its quest for space, and procure for it a subtle pleasure. This depth, perceived through feeling, is of a different quality, of a different essence, if one may say it, from that physical depth

> which, offered to the guilty eye, seems to create a hole in the picture, and takes away from it the mural character which so many generations of painters have so virtuously respected.[9]

Finally, the flat plane which conditioned Post-Impressionism's approach to nature established a profound appreciation for the enclosed and organic nature of the pictorial illusion. As Cheney observes, the Post-Impressionist artist became increasingly aware of the fact that "Everything entering into the design must be organic to the picture not to nature, must be pictorially authentic, not natural."[10] For the Post-Impressionist the picture becomes, above all, a flat painted surface on which the artist can create spaces and dimensions which heretofore did not exist. As such the Post-Impressionist canvas explores the paradoxical relation between art and reality fostered by its sense of art as penetrative, transformative and revelatory.

The Post-Impressionists saw themselves as capable of realizing a more profound vision of the mind's experience of the essential character of external reality, of achieving what Kandinsky would later define as the "great realism," the "expression of the artist's inner meaning through visible forms,"[11] and what Marc would welcome as a penetration of surface to reach the "true essence" of external reality.[12] Though in its positive aspect, Impressionism meant a return to the sun, to diffused light and freedom of composition, it was perceived retrospectively--by Gauguin--as merely the perpetuation of the "shackles of verisimilitude."[13] In eschewing surface verisimilitude, which seemed to suggest the passivity, acquiescence and non-intellectual character of Impressionist art, the Post-Impressionist accent was placed upon the mind's eye in the act of creation. The Post-Impressionist artist sought to imbue the moment of perception with

far greater authority, for he felt it contained within it the basic motifs of existence. We move therefore from the Impressionist optic--the mechanical operation of human vision--to perception as conception which acknowledges the complexity of the perceptual act. This distinction between vision and perception parallels Kant's differentiation between sensation and perceptual experience in his analysis of the relation between the mind and external reality in the Prolegomena. Throughout Post-Impressionist discussions, the absorbing interest rests with hidden realities beyond sense data as part of the thrust to penetrate life as surface and discover the integrating structures of a more permanent order.

This reappraisal of the role of the painted surface in art brings with it the recognition of the autonomy of the picture space. In his discussion of Seurat and Neo-Impressionism for example, Fry notes that for all its decorative flatness, for all its theoretical and abstract coloring, the canvas is intensely real, "but for all its reality, nothing of the original theme, of the thing seen, remains untransformed, all has been assimilated and remade by the idea." Perhaps, Fry suggests, "the complete transformation of the theme by the idea is the test of great art" for "it means that in proportion as a picture attains to this independent reality and inherent significance, the element of illustration drops out altogether and becomes irrelevant" (Transformations, pp. 194-95). Though Seurat's optical mixture is based on the artist's systematic and analytical observations of the nuances of light and shade in nature, his canvases, rather than providing a transcription of natural effects, exaggerate the difference between art and reality. Meyer Schapiro defines that difference by observing that Seurat's dots move beyond transcription to create a "special kind of order": "the visual world is not perceived as a mosaic of colored

points, but this artificial micro-pattern serves the painter as a means of ordering, proportioning and nuancing sensation beyond the familiar qualities of the objects that the colors evoke."[14]

Post-Impressionism as a whole involves the movement from the en plein air position of van Gogh and Cezanne--en plein air insofar as both felt nature played a determining role in their pursuit of its essential character--to positions like that of Gauguin who seriously questioned the necessity of requiring a model, of painting from nature, or even producing after her. One can, therefore, describe the transition from Impressionist to Post-Impressionist principles in terms of a shift from enargia to energia, from the mimesis of an optic, to the mimesis of a perceptual experience, from the mimesis of the first sensation to the mimesis of the way in which the mind of the artist alters matter.

Monet's development becomes indicative of this new attitude toward the painted reality, an attitude embryonic in the Etretat and Belle-Isle paintings of 1886. In their discussion of Monet's Giverny canvases, Charles Moffett and James Wood observe that at this time subjective factors begin to play an even greater role in his work: "He had begun to paint his experience of certain phenomena rather than the phenomena themselves."[15] The primary motivation for undertaking a series picture rests with the fact that in fragmenting the subject into a succession of observed moments the objective accuracy of the record is increased. Ironically, as Robert Goldwater points out, as the greater accuracy in fact depends upon an acute sensibility in the artist, the degree of subjectivity is also increased. Goldwater writes in Symbolism that "already in the Etretat paintings Monet had gone beyond naturalistic accuracy," and he shows that through a process of concentration and reduction--the "simplification of design, purification

of rhythm, elimination of contrasting detail, lessening of perspective, dominance of a single hue"[16]--Monet moves from transcription to abstraction. In his pursuit of an accurate and quasi-scientific transcription of observed phenomena, Monet gradually moves beyond the very principles of Impressionism that motivated him initially. Goldwater describes the paradox in the following way: "The exacerbation of the Impressionist method has led to a work that stands for rather than represents the object" (p. 2).

Thus Monet's Poplars on the Epte (Fig. 41), with its decorative simplicity and delicate nuance, is more evocative than representational, reflecting not so much a change in the repertory of objects depicted as a changing interpretation in the significance those objects possess for the artist. If we take Monet's Poplars as indicative of the movement beyond scientific realism, we can describe the transition from Impressionism to Post-Impressionism generally as the movement from Monet's "innocent eye"--the naivety of vision suggested in his paintings before these later series pictures--to the individual eye, from detachment to involvement, from acquiescience to transformation, from transcription to interpretation, from rendering a corner (the slice-of-life) to suggesting totalities, from the celebration of change to the pursuit of permanence, and from the representation of reality to the creation of a new one.

The conception of art as an independent creation that is not descriptive of an existent reality becomes Gauguin's absorbing theme. For Gauguin, nature becomes not the master as it was for Pissarro, but rather the slave. Gauguin is fascinated with the quality of abstraction involved in the creative process, and he advises his friends: "Do not paint too much after nature. Art is an abstraction, derive this abstraction from

nature while dreaming before it, and think more of the creation which will result than of nature. Creating like our Divine Master is the only way of rising toward God."[17] Gauguin wished to avoid any impulse that would provide the illusion of external reality. In exalting the creative eye, he asked that the artist not expend his energies competing with the trompe l'oeil of the sun as the Impressionists had done, but rather appropriate its effects to serve his own pictorial ends: "I will get as far away as possible from that which gives the illusion of a thing, and since shadows are the tromple l'oeil of the sun, I am inclined to do away with them . . . . put in shadows if you consider them useful, or don't put them in. It's all the same thing, if you consider yourself not a slave to shadow; it is, as it were, the shadow which is at your service." (letter #75, Lettres de Gauguin, pp. 149-50).

In "Notes Synthetiques," which was published in 1910, Gauguin elaborates upon the position of the artist more fully: "Yet you have fewer means than nature, and you condemn yourself to renounce all those which it puts at your disposal. Will you ever have as much light as nature, as much heat as the sun? And you speak of exaggeration--but how can you exaggerate since you remain below nature?"[18] Art was for Gauguin above all a freeing from the tyranny of the eye. Writing ten years after the letter to Schuffenecker in "Diverses Choses, 1896-1897," Gauguin's own Symbolist tendencies occupy the foreground as "the mysterious centres of thought" neglected by Impressionists who "heed only the eye." With respect to technique, he observes that he does not have one, "Or rather I do have one, but it is very fugitive, very flexible, according to my disposition when I arise in the morning; a technique which I apply in my own manner to express my own thought without any concern for the truth of the common exterior

aspects of Nature" (cited in Chipp, p. 65).

In much the same way, van Gogh, in an 1888 letter to Bernard, refers to the imagination as that "faculty which we must develop, one which alone can lead us to the creation of a more exalting and consoling nature than the single brief glance at reality--can let us perceive."[19] For van Gogh this "exalting and consoling nature" is one which manifests a fundamental truth that is revealed by persistent observation of the same spot: "It happens to be the garden is a good example of what I was telling you, that to get at the real character of things here, you must look at them and paint them for a long time" (letter 541, Letters of van Gogh, III, 48). Cézanne's discussion of the thinking eye most fully embodies the middle ground of Post-Impressionist thought: "There is a logic of color; the painter owes obedience to this alone, and never to the logic of the intellect. He must always follow the logic of his eyes. If he feels accurately, he will think accurately. Painting is primarily a matter of optics. The matter of our art lies there, in what our eyes are thinking."[20]

The concept of transformation implied by both Cézanne and van Gogh gained currency through Maurice Denis's 1909 article "Subjective and Objective Deformation," a statement which helps clarify the way in which the artist deforms sensation into meaning through personal apperception, where apperception implies the operation of both the imagination and the intellect. The term subjective deformation was first used by Jean Moreas, whose Symbolist and Literary Manifesto of 1886 attacked the Naturalist school of literature. It was subsequently paraphrased by Dujardin in his definition of Anquetin's Cloissonism, an innovative technique which, like the stained-glass window that influenced Gauguin's concept of Synthetism, emphasized simplicity of design, strong outlines surrounding each vibrant

flat tone, and the avoidance of modelling. Calling the depiction of objects as they appear in nature a chimera, Dujardin said the aim of painting was to employ special means, line and color vigorously defined, to express not the appearance, but rather the sentiment and character of objects. This artistic ideal therefore emphasized the symbolic dimension of Post-Impressionist principles of construction. The concept of deformation absorbed by both Bernard and Denis, members of the Nabis who exaggerated the symbolism inherent in Gauguin's esthetic, obliged the artist to distort natural appearance. Denis's discussion, in particular, brings into focus the notion of plastic or formal equivalence which is expressive throughout of a synthesis of subject and object. It is in this context that the Post-Impressionist canvas itself functions as a correlative for the artist's conception of reality.

Taking Gauguin's statement--instead of "working with the eye, we search in the mysterious centre of thought"--as his point of departure, Denis writes: "Art is no longer only a visual sensation which we record, only a photograph, however refined it may be, of nature . . . . art, instead of being a <u>copy</u>, becomes the <u>subjective deformation</u> of nature."[21] Denis's article accentuates the significance of equivalence as opposed to representation or copy to underline the difference between style and nature that the nineteenth-century academicians ignored:

> The Masters never distinguished between reality, as an element in art at least, and the interpretation of reality. Their drawings and their studies from nature have just as much style as their paintings. The word ideal is misleading; it dates from an era of materialistic art. One does not stylize artificially, after the event, a stupid copy of nature. "Do what you like, so long as it is intelligent," Gauguin said. Even when he

> imitates, the genuine artist is a poet. The technique, the content, the aim of his art warn him well enough not to confuse the object that he creates with the spectacle of nature which is the subject of it. The Symbolist viewpoint asks us to consider the work of art as an equivalent of sensation received; thus nature can be, for the artist, only a state of his own subjectivity. And what we call subjective distortion is virtually style. (p. 107)

In emphasizing the primacy of technique and the autonomy of the canvas, Denis is also underlining the ambiguity that naturally attends the artist's recognition of the subjectivity of vision and the provisional nature of epistemology. The Renaissance tradition which sustained a consensus of meaning with respect to conventional stylistic and iconographic elements loses its power in the course of the century, so that one moves from collectively sanctioned to highly individualized symbols that provide meaningful equivalents for an idiosyncratic experience of external reality. Denis's famous definition of art which was inspired by Gauguin's own sense of title as signature, effectively summarizes the Post-Impressionist position: "It is well to remember that a picture--before being a battle horse, a nude woman, or some anecdote--is essentially a plane surface covered with colors assembled in a certain order."[22] Denis's definition was derived from Gauguin's pronouncement from Pont-Aven in 1880, a pronouncement which was transmitted by Serusier and Denis who, with others, formed the Acadame Julien in Paris and absorbed Gauguin's principles into their more pronounced Symbolist esthetic: "How do you see this tree," Gauguin had asked standing in one of the corners of the Bois d'Amour, "Is it really green? Use green then, the most beautiful green on your palette. And that shadow, rather blue? Don't be afraid to paint it

as blue as possible."[23]

As with Cézanne and van Gogh, it becomes increasingly apparent that a personal and intuitive standard of truth replaces any scientific or empirical notion of accuracy. The emphasis is placed not on the thing as it is as natural fact, but rather on the thing as it is apprehended and felt by the penetrative eye. Fry recognized the paradoxical relation between art and reality through his own experience of the 1910 Post-Impressionist Exhibition. He observes that "it is not the object of those artists to exhibit their skill or proclaim their knowledge, but only to attempt to express by pictorial and plastic form certain spiritual experiences. By that I mean that they wish to make images which by the clearness of their logical structure and by their close knit unity of texture, shall appeal to our disinterested and contemplative imagination with something of the same vividness as things of actual life appeal to our practical activities. In fact they aim not at illusion but at reality."[24]

The canvas becomes therefore the formal plastic equivalent for apperception, whether one defines that apperception as the idea in the mind of the artist, his affective life, or the disclosure of the essential character of external forms. For those like Bernard and Denis, members of the Nabis who sought through symbolic painting an alternate religion, the concept of deformation is couched in the language of communion. Thus Bernard, in discussion with Cézanne, speaks of art "as a union of the universe and the individual."[25]

In Post-Impressionist esthetics there is the continuing sense that the artist's fidelity not to nature, but to the two dimensions of the canvas, leads to the revelation of the essential structure of the landscape form. L'hote translates Denis's statement about the primacy of the flat plane and

the creative act into his own terms, suggesting that "in the midst of the modern deliquescence" the Post-Impressionists construct "the only landscapes which express depth by means of stepped-up planes, without attaining it in a stupid sense; the only landscapes in which one can experience an idealistic promenade, not by foot, but with the spirit. These constructions offer us a monumental succession of natural elements, held together somehow by the steps of an imaginary stairway, which rises from the ground and opens up into the sky, but with the last step returning wisely to the level of the first" (pp. 30-33).

In his discussion of the differences between our experience of the space illusion in perspective and Post-Impressionist art, Marshall McLuhan in the gutenberg galaxy argues that the rediscovery of the mural character of art during this period allowed for a reintegration of the senses. The traditional three-dimensional illusion of Renaissance perspective with its fixed visual point of view depended for its success upon their separation: "It is the three-dimensional world of pictorial space [which according to Gombrich in his analysis of illusionist art, is a conventionally acquired mode of seeing rather than the normal mode of human vision] that is, indeed, an abstract illusion built on the intense separation of the visual from the other senses."[26] The Renaissance space illusion not only violates the two-dimensional convention of the medium but, because of its exclusive emphasis upon the sense of sight in deliberate isolation from the other senses especially the sense of touch, denies to the observer the kind of "tactile synesthesia" (p. 17) or interplay among the senses that is integral to normal vision. McLuhan notes that "men 'since Cézanne' have abandoned the visual" three-dimensional world of Renaissance pictorial space "in favor of the audile-tactile modes of awareness and organization."

It is the multidimensionality of primitive two-dimensional art that the modern space conception rediscovers.

Cézanne respects the flat surface by integrating two and three dimensional elements through the interstructural resonances of stepped-up planes. Rather than allowing the observer to participate within the pictorial space on anything but a visual level, Cézanne assaults the eye through multi-faceted planes which maximize the interplay among visual and tactile sensations. These planes which construct the pyramid that provides the illusion of a penetration into deep space, also by their powerful horizontality, assert the reality of the picture plane. They create, as McLuhan suggests, the illusion that one paints as if one "held" rather than simply "saw" the object (p. 42). It is in this way that Cézanne's objective deformations, which accommodate the object to the picture plane, provide a closer approximation of the dynamic and organic nature of the perceptual experience, and duplicate that process for the observer. One does not enter a Post-Impressionist canvas in the same manner that one does a work of art which depends upon the rules of linear and atmospheric perspective to create what Gombrich defines as an "acquired illusion" (p. 16), an illusion which tricks the eye into believing that the space created is but an extension in visual terms of actual space. Rather one enters a pictorial space which engages the complete sensibility of the observer, where the forms caress the eye, and one feels the volumes in high relief.

The desire to discover plastic equivalents for apperceptions of reality unite the disparate styles of Post-Impressionist artists. In a letter to Maurice Beaubourg in 1890, Seurat reveals his fascination with discovering correspondences for emotional states through composition and

color. He writes, for example, of the "gay, calm, or sad combinations" of tonal values: "Gaiety of tone is given by the luminous dominant, of color, by the warm dominant; of line, by lines above the horizontal." In contrast he suggests, "sadness of tone is given by the dominance of dark; of color, by the dominance of cold colors, and of line, by downward directions."[27] Seurat's sense of the analogies between form and feeling is born out in his last large figure painting, The Parade (Fig. 42), where the monumental calm is achieved, as he suggests in his letter to Beaubourg, through the "equivalance of light and dark . . . of warm and cold . . . and by horizontals" (cited in Rewald, Post-Impressionism, p. 142).

Equally intrigued by the notion of objective correlatives, van Gogh writes of the "terrible" greens and reds of his Night Cafe at Arles (Fig. 43) through whose complementary color contrasts he wishes to express the atmosphere of a sinful place where a man might lose his soul. In a letter to Theo from Arles in 1888, van Gogh explains: "I have tried to express the terrible passions of humanity by means of red and green. The room is blood red and dark yellow with a green billiard table in the middle, there are four citron-yellow lamps with a glow of orange and green. Everywhere there is a clash and contrast of the most disparate reds and greens in the figures of the little sleeping hooligans, in the empty, dreary room, in violet and blue" (letter 533, Letters of van Gogh, 28-29). In another letter to Theo, van Gogh continues his explanation of the equivalence between color and their relations to mood: "In my picture of the 'Night Cafe' I have tried to express the idea that the cafe is a place where one can ruin oneself, go mad or commit a crime. So I have tried, to express as it were, the powers of darkness in a low public house, by soft Louis XV green and malachite, contrasting with yellow-green and harsh blue-greens,

and all this is an atmosphere like a devil's furnace of pale sulphur. And all with an appearance of Japanese gaiety, and the good nature of Tartarin" (letter 534, Letters of van Gogh, III, p. 31).

The Hegelian notion of the musical (i.e. nonrepresentational and suggestive) tendency of all art abounds in the artistic theory of the time, even when the particular bias is scientific--as in Seurat's more analytical and deliberate approach to abstract formal equivalents, or mystical, as in Gauguin's sense of the expressive power of line and color. In a letter to Emile Schuffenecker in January 1885 Gauguin speaks of the intrinsic qualities inherent in objects and the intuitive nature of artistic perception. He concludes his letter by observing that "there are lines which are noble, false, etc. The straight line indicates the infinite, the curve limits the creation, without taking into account the fatality of numbers. Have the numbers 3 and 7 been sufficiently studied? Colors are still more explicative, though less varied than lines because of their power over the eye. There are noble tones, tranquil harmonies, consoling ones, others which excite by their vigor. In short, you see in graphology the features of honest men and liars." In the same letter, Gauguin somewhat rhetorically inquires: "Why are the willows with hanging branches called 'weeping'? Is it because descending lines are sad? Is the sycamore sad because it is put in cemeteries; no, it is the color that is sad" (letter 11, Lettres de Gauguin, pp. 44-47).

Gauguin's own enthusiasm for the decorative, i.e. art as design, as abstraction rather than copy, is engendered by his appreciation for the evocative power and deliberate ambiguity of nonrepresentational forms. In a letter to Daniel de Montfried he writes that he was "born to do decorative art": "The simple stained-glass window, attracting the eye by

its divisions of colors and forms, that is still the best. A kind of music" (letter 132, Lettres de Gauguin, p. 232), while in "Diverses Choses" he speaks of the "mysterious and enigmatic interior force" of color itself (cited in Chipp, p. 65). Gauguin sees his fidelity to the new Synthetist esthetic as an antidote to the corruption of his time. His love of line, of simplified stylizations, and the honesty of flat planes of color is motivated by his appreciation for primitive art, and his distrust of subtlety whether in art or people. Ironically though Gauguin objects to modelling on moral grounds because, as Goldwater suggests, "its vagueness permits deceit," the simplification of method and visual appearance in his own work "brought with them--indeed were designed to suggest--complexities of meaning. The surface of nature no longer being the painter's goal, nature could no longer be the unambiguous model. Representation, which in one sense had ceased to be representation, took on symbolic overtones going far beyond the 'corner of nature' that has provided his point of departure" (pp. 28-31).

The paradoxical relation between the actual and the created subject in Post-Impressionism applies equally to portraiture, and still-life. The transformation of familiar topographies and faces by the thinking eye, the alteration of the given to disclose essential structures and characters, becomes of paramount interest. While Cézanne remained faithful to his motif, rarely detaching his eyes from it while he worked, he nonetheless spoke of the way in which "nature reveals herself . . . in very complex forms"[28] (emphasis mine), and of expressing himself according to his "personal" temperament: "Time and reflection, moreover, modify little by little our vision, and at last comprehension comes to us" (letter 183, Paul Cézanne: Letters, p. 250). Van Gogh, in contrast, seems to have

attached himself to nature with pantheistic rapture in fear of abstraction. In an 1889 letter to Bernard he reveals: "I found danger in these abstractions. If I work on very quietly, the beautiful subjects will come of their own accord; really above all, the great thing is to gather new vigor in reality." Yet even as van Gogh advises Bernard to paint "your garden just as it is," he is not asking that one transcribe exactly what is seen, but rather that one free from the model or the motif, "the real character of things" (letter B2, Letters of van Gogh, III, 522-25).

Both Bernard's and Gauguin's Breton paintings disturbed van Gogh, for they continued to show the kind of freedom from the motif he feared. By consistently combining simplified forms with exaggerated colorations these artists severed as far as possible any connection with what Gauguin described as the "model and that damned nature (letter 95, Lettres de Gauguin, p. 178). Van Gogh described photographs of Bernard's more recent canvasses as "dreams or nightmares," and in fact defined the primitive and superstitious qualities of these Synthetist works as "enchanted ground" of which one must "beware" (letter 615, Letters of van Gogh, III, 478). In October of 1898 he tells Bernard that he destroyed one important canvas, a Christ with the Angel in Gethsemane, and another representing the Poet against a Starry Sky "in spite of the fact that the color was right--because the form had not been studied beforehand from the model, which is necessary in such cases" (letter B19, Letters of van Gogh, III, 517-18). Thus while Gauguin in his Christ in Gethsemane (Fig. 39) epitomizes the artist's affirmation of his own anarchic disposition through typological symbolism, van Gogh deals with his own tortured sense of isolation in the midst of what he describes in an August 1888 letter to Bernard as the "downright laisser aller anarchy" (letter B14, Letters of van Gogh, III,

508) of his time by fixing his gaze upon nature.

In expressing his sense of disillusionment with his own society, van Gogh writes in the August letter of looking back to the Golden Age of Holbein and van Dyck, Giotto and Cimabue who lived, as he suggests, in an "obeliscal . . . solidly framed society, architecturally constructed, in which each individual was a stone, and all the stones clung together, forming a monumental society." Not only does van Gogh reveal the need of the Post-Impressionist to discover formal (i.e. structural) correlatives for conceptions of reality, he also expresses the Post-Impressionist longing for stability and order, a longing born out in van Gogh's own desire for contact with nature. In the letter he looks forward to the time when the "socialists" will "construct their logical social edifice" and thus reincarnate a stable Golden age. Within his work one senses his attachment to solid objects, that faith in nature which is often an ideal whose realization is frustrated by the profundity of his need. This tension is born out in the combination of distortion and naturalism in his canvasses. In the October 1888 letter to Bernard he speaks simultaneously of both his fidelity to, and departure from the given: "I exaggerate, sometimes I make changes in the motif" and yet "my attention is so fixed on what is possible and really exists that I hardly have the desire or the courage to strive for the ideal as it might result from my abstract studies." For van Gogh the balance between the seen and the unseen is possible because "I do not invent the whole picture; on the contrary, I find it all ready in nature, only it must be disentangled" (letter B19, Letters of van Gogh, III, 518).

Where Gauguin tended toward cool analysis, flat planes and outlines, van Gogh's taste ran to the human drama and modelled forms. Where Gauguin

emphasized the decorative aspect of the flat surface influenced particularly by medieval stained-glass windows and folk woodcuts called images d'Epinal, van Gogh's work reflected an inner drama between his inveterate attachment to the real, and the turbulence of his own emotional impulsiveness. One sees the archetypal dimensions of these needs as they are realized when he went out to paint what he called "my starry sky" (letter B7, Letters of van Gogh, III, 492), the painting which became The Starry Night (Fig. 44). With its contortion of line and form, its confrontation of converging or diverging paths, its provocative suggestion of preternality, and its emphatic intensity of color and startling contrasts the painting dramatizes a confrontation between man and nature. In his study of van Gogh, Schapiro describes the artist's commitment to objective reality as a "protective reaction," explaining that van Gogh "needs objectivity, the most humble and obvious kind, as others need angels and Gods or pure forms." For Schapiro, van Gogh could not survive the "enchanted ground" of Breton spiritualism, nor could he turn to an inner world of fantasy that might console him. He required above all, Schapiro suggests, a "faithfulness to direct experience," a complete sense of the bodily character of our sensations and the corporeality of form: "he put into his painting of the sky the evaluation of his desire for mystical union and release, but no theology, no allegories of the divine."[29]

Van Gogh's sense of the strengthening effect of contact with nature is born out in the tangibility and concreteness of his landscape forms, and in his homological treatment of human and phenomenal figures. The tension between objective and subjective values in his work materializes in his expressive as well as representational use of perspective line and angle of vision. Schapiro observes that "For van Gogh perspective was a dramatic

element in vision, the carrier of infinity, a means of intensifying movement into depth" (p. 29). Both nearness and remoteness are stirring qualities in van Gogh's work. He conjoins, as Schapiro suggests, "the modern tendency to bring everything to the surface" of the canvas, with distant views "dynamized by an active movement toward the horizon:

> While Cézanne, a more contemplative spirit, reduced the intensity of perspective, blunting the convergence of parallel lines in depth, setting the solid objects back from the picture plane, and bringing distant objects nearer, van Gogh by a contrary process, hastens the convergence, exaggerating the extremities in space, from the emphatic foreground with its infinitessimal detail. He thereby gives to the perspective a quality of compulsion and pathos, as if driven by anxiety to achieve the most rapid contact with the world. (p. 29)

It is in this sense that van Gogh employs the radically antinaturalist formal innovations of both Cloisonism and Synthetism without abandoning his deep allegiance to realism. Portraits, such as Madame Roulin (Fig. 45) or Père Tanguy (Fig. 46) demonstrate the way in which nonrepresentational and representational elements can be successfully integrated, for van Gogh creates powerfully moulded characterizations of specific individuals who function as emblematic folk types as well. In landscape, one senses his continuing commitment to the Realist-Impressionist tradition of en plein air painting, for the scale and surrounding space for the object are true to nature and yet coincide with his "stylizations of form and outline, and intense coloration uunfettered by natural appearance" (Cheney, p. 134).

Van Gogh writes early in his career that "the peculiar effects of perspective intrigue me more than the human intrigues" (cited in Schapiro,

p. 29), and certainly, as Schapiro observes, perspective becomes "a quality of the landscape that he was sighting":

> This paradoxical device--both phenomenon and system--at the same time deformed <u>things</u> and made them look more real; it fastened the artist's eye more slavishly to appearances, but it also brought him more actively into play in the world. While in the Renaissance pictures it was a means of constructing an objective space complete in itself and distinct from the beholder, even though organized with respect to his eye, like the space of a stage, in many of van Gogh's first landscape drawings the world seems to emanate from his eye in a gigantic discharge with a continuous motion of rapidly converging lines. (p. 29)

In van Gogh's later work, Schapiro notes, "the flight to a goal is rarely unobstructed or fulfilled." One encounters "counter goals" or "diversions" which van Gogh visualizes as in <u>The Field Enclosure</u> (Fig. 47) where the "daring imbalance" of the choice of vision path is partly achieved by two competing centers of rest. The succession of darker patches in the middle of the enclosed field form, as Schapiro describes it, "a curved line symmetrical to the fence on the left and directed to the solitary tree on the mountain top above the red houses. This implied re-centering of the view has to compete with the sun beyond it, and there remains in the end that struggle between the vanishing point," and the adjacent object which has been brought to the surface though no vision path prepares for its realization. The struggle between the two centers balances the illusion of infinite depth that is usually suggested by the perspective line, for the sun inhibits its thrust toward a vanishing point. In this way, van Gogh provides a sense of deep space while at the same time managing to close the recessed field. In other words, he brings the

two-dimensionality of his canvas to bear upon the three-dimensional illusion and uses both to dramatize the theme of inaccessibility.

While Gauguin represents the most violent Post-Impressionist reaction to the Impressionist truths of natural vision, and van Gogh suffers the duality of his allegiance to the real and the force of his own temperament, Cezanne strikes an equipoise in his process of realization. Under his penetrative eye, the naive vision of Impressionism is transformed into what he describes in a letter to Louis Aurenche as a "strong experience of nature" (letter 165, Paul Cézanne: Letters, p. 232) which depends upon "contact with nature" (letter 160, Paul Cézanne: Letters, p. 228) to extract an underlying essence. Cézanne's realization is the optic based on nature. It is an effort he suggests which allows one to "see nature as no one has seen it before you,"[30] a statement, which by implication, suggests the revelatory capacity of the innocent eye. "The artist," he explains, "creates a reality, he does not depict an already existent one."[31] In a 1904 letter to Bernard, Cézanne offers the most concentrated statement of his artistic intention: "Literature expresses itself by abstractions, whereas painting by means of drawing and color gives concrete shape to sensations and perceptions. One is neither too scrupulous nor too sincere nor too submissive to nature; but one is more or less master of one's model, and above all, of the means of expression. Get to the heart of what is before you and continue to express yourself as logically as possible" (letter 171, Paul Cézanne: Letters, p. 239).

The paradox of the Post-Impressionist whose faithfulness to direct observation inevitably transforms the given is discussed by Erle Loran who explains how his own method, "a comparative study of Cézanne's paintings in relation to the actual motif in the countryside of Aix" led him to the

following conclusion: "At the time the photographs were taken, the primary objective was to show how closely Cezanne followed nature, because at first it seemed an astounding revelation that the paintings were so much like the subjects. But now, after many years of thinking about the problems of space organization, it seems to me that the most significant facts are those revealing differences between Cezanne's space and the space in nature" (p. 7).

Though Cézanne "always worked from nature," Loran emphasizes that he is not the kind of "objective painter" such an approach would imply. Loran's diagrammatic analyses stress, in fact, the kinds of alterations of the given that Cézanne effects in transposing the three-dimensional configuration in nature to the two-dimensional reality of the picture plane. It is primarily Cézanne's consideration of the "space function of line" (Loran, p. 15) which allows him to control and organize three-dimensional space illusions that are balanced by the picture plane, which Loran defines as the "architectural absolute" (p. 3) in the visual medium. In this way Cézanne's spatial illusion "holds to the wall" and differs dramatically from an open window's infinite recession. Superimposed upon this basic linear structure rests a system of colorplane modulations which also have a form-building function. Color-plane modulation simply means the systematic breaking up of color into a counterpoint of stepped-back, overlapping planes that tend to follow forms in their roundness.

The technique, known as the parallax effect, allows the artist to use the color plane to compensate for the picture plane; or as Dunstan explains it, allows the artist to discover plastic equivalents for the multi-dimensional experience of form in normal binocular vision: "we can see more than one contour at a time, even when the head is held still with the

slightest movement, the effect known as 'parallax' comes into operation: every contour, or plane seen on edge, shifts slightly in relation to what is behind it" (p. 122). Whereas Cézanne achieves the parallax effect through overlapping, continuously restated contours, creating the illusion of form without violating the picture plane, Seurat and the Neo-Impressionists use the juxtaposition of multicolored spots to realize the complicated dialectic of surface and depth that distinguishes Post-Impressionist art generally. In his discussion of Seurat's method, Schapiro observes: "Seurat's dots may be seen as a kind of collage. They create a hollow space within the frame, often a vast depth; but they compel us also to see the picture as a finely structured surface made up of an infinite number of superposed units attached to the canvas" (p. 102).

Cézanne's control of space does not depend upon chiaroscuro or modelling through tonal gradations, nor does it depend upon aerial and linear perspective (the traditional techniques of illusionist art); but rather it depends upon the firmness of his basic linear structure. Like the Impressionists, Cézanne realized that line was an abstract element, but unlike the Impressionists, he used line to serve nonnaturalistic ends: he "disregards the logic of external appearance for the sake of the inner logic of design" (Janson, p. 56). Loran illustrates the essential difference between Impressionism and Cézanne by comparing paintings of the same motif, the mountain called Sainte Victorie, by Renoir (Fig. 48) and Cézanne (Fig. 49). Loran suggests that in terms of over-all effect, the Renoir seems soft and realistic, the Cézanne more formally composed and the contours firm. More importantly, Cézanne actually superimposes definite lines at the contours, most notably in the distant mountain: "Renoir's mountain fades away in typical Impressionistic aerial perspective:

Cézanne's is stepped-back with overlapping planes so that through these more constructive means, its location in deep space is absolutely clear. And, being firmly outlined and expanded in size, this mountain takes its place again with the foreground and maintains also its relation to the picture plane" (p. 12).

Loran's analysis through Diagrams I and II emphasizes the difference in space conception between the two artists. In Diagram II (Fig. 50), Loran shows how Renoir's conventional stereoscopic type of realism (the use of mechanical perspective, both linear and aerial as described by Leonardo Da Vinci in his Trattato) creates an "exaggerated effect of deep space which is the result of an uncompensated perspectival convergence and diminishing of sizes" (p. 20). This funnel effect (Fig. 51) leads to a hole in the picture, the vanishing point, which sustains the illusion of space cutting into the picture plane. With no provision for a return out of depth the canvas becomes the open window.

In Loran's Diagram I of Cézanne's The Sainte Victorie on the other hand (Fig. 52), the return from deep space is effected by the tension that exists between the plane of the mountain which is parallel to the picture plane, and the flat plane of the foreground mass of trees. Further, the mountain's position in deep space in the Cezanne is more clearly articulated than in the Renoir precisely because Cézanne chooses to outline it boldly, and to realize it through a series of overlapping stepped-back planes. This is the kind of architectural security Cézanne is able to achieve by balancing two and three-dimensional elements in his organization of space which creates the rhythms that close the painting. Cézanne is thus able to create that "satisfying illusion of nature" by methods which deliberately distort, alter, condense, exaggerate or transform the motif as

it is found in the landscape. Rooted in naturalistic observation, Cézanne's method nevertheless leads by a kind of logical extremism to its opposite. It is the abstract element--in this case the artist's use of line--which achieves an illusion of space. Thus painting, as a constructed reality, is both like and unlike the motif which in some sense inspired it.

This paradox is central to his use of multiple perspectives in still-life as well, where he achieves a prepossessing sense of weight, solidity and actuality through drawing distortions which incorporate several eye levels in to one picture. The technique which Loran defines as universal perspective (p. 76) allows Cézanne to increase the illusion of space or of feeling the object in the round, while coextensively emphasizing the nonnaturalistic nature of the illusion by relating it clearly to the flat plane of the picture. Loran's diagrammatic analysis (Fig. 53) of Cézanne's Still Life with Fruit Basket (Fig. 54) demonstrates how this technique works. The first eye level, marked I in the illustration, takes in the front plane of the fruit basket, the sugar bowl and the small pitcher; the second eye level, higher up marked II, looks down at the opening of the ginger jar. For Cézanne, "Painting is not a servile copying of objects, but the discovery of a harmony among numerous relationships" (cited in Venturi, Impressionists and Symbolists p. 136), a harmony which parallels nature.

While consciously distorting objects to represent them from different points of view to emphasize their three-dimensional character, Cézanne also allows us to discover the harmony among the "numerous relationships" to sustain a sense of organic wholeness. As Venturi observes, Cézanne "always knew how to preserve the verisimilitude of his unified vision--that is the parallel between artistic and natural vision [energia]." Cézanne's method

develops inductively from his observation of phenomena rather than deductively, as a system that is imposed upon it. Venturi concludes by stating that the "celebrated beauty of Cezanne's still-lifes depends precisely on the authority with which he succeeds in convincing us that his 'distorted' vision is truer, more self-evident, and more vital than the common mortal's vision of real objects" (p. 134).

In an important and unique exchange of self-portraits among Gauguin, Bernard and Laval, instigated by van Gogh around mid-September of 1888, Post-Impressionist artists demonstrate the way in which, just as in Cézanne's landscapes and still-lifes, the alterations of the given culminate in the disclosure of essential character. Gauguin's Self-Portrait, "Les Misérables" (Fig. 55) completed at Pont-Aven for van Gogh, becomes representative of the Post-Impressionist drive to move beyond scientific realism to psychological realism in the revelation of character by discovering plastic equivalents for inner states rather than superficial surface appearances. Gauguin writes to Schuffenecker speculating on the implications of the stylistic transformations he feels his portrait reveals:

> I believe it is one of my best things: absolutely incomprehensible (for example) it is so abstract. Head of a bandit in the foreground, a Jean Valjean (Les Misérables) personifying also a disreputable Impressionist painter shackled always to this world. The design is absolutely special, a complete abstraction. The eyes, mouth, and nose are like the flowers of a Persian carpet, thus personifying the symbolic aspect. The color is far from nature; imagine a vague suggestion of pottery contorted by a great fire! All the reds, violets, striped by flashes of fire like a furnace radiating from the eyes, seat of the struggles of the painter's thought. The

> whole on a chrome background strewn with childish bouquets. Chamber of a young girl. The Impressionist is pure still unsullied by the putrid kiss of the Ecole des Beaux Arts. (letter 71, Lettres de Gauguin, pp. 140-41)

The letter encapsulates themes special to Gauguin--his appreciation for the naivety and purity of the Impressionist vision (Gauguin was fond of styling himself as both child and savage), coupled with a new sensitivity to the decorative possibilities of the picture space, an increased smoothness of surface and broadness of color, and an emphasis on continuous outline--techniques which would become the mark of the revolutionary canvasses of the next few years. With color "far from nature," and forms which are suggestive rather than photographic, Gauguin begins his exploration of private and symbolic interior regions.

Gauguin sees himself as anarchist, iconoclast, fugitive and miserable. He makes an additional observation about this painting in an unpublished letter to van Gogh, stating that "by painting him [Valjean] in my own likeness, you have an image of myself as well as a portrait of all of us, poor victims of society, who retaliate by doing good" (cited in Chipp, p. 67). Gauguin's visual quotation (Valjean is the notorious bandit in Hugo's realist novel Les Misérables which discredits the Impressionist artist[32]) effects the transformation of self into representative figure. By exaggerating and distorting facial topography to dramatize the dialectic of his own sensibility--"personifying the symbolic aspect of his personality through the 'image of myself'"--Gauguin's exotic and Edenic dream self is fully integrated within the plastic terms of the total decorative Persian motif. This equivocal treatment of human figure which is absorbed within the rhythm of the background motif is characteristic of Post-Impressionist

portraiture. Gauguin's symbolic coloring is expressive as well of the Promethean theme which inundates his romantic primitivism, especially relevant to his conception of the inflamed artist creating like his Divine Master ("imagine a vague suggestion of pottery contorted by great fire!"). As the artist committed to recreating prelapsarian conditions, he is also the "victim of society," one who is "shackled always to this world," whose naivety and purity are consistently undermined by actual conditions, and thus the theme of betrayal, as his Gethsemane self-portrait (Fig. 39) indicates, is strongly rooted in his own biography.

Significantly, Gauguin's own Symbolist tendency can be confirmed by the now believed self-portrait of Bernard included in the upper right hand corner of Gauguin's self-Portrait (which complements the unnatural coloring of Gauguin's own face), the eyes of which have been shut to all exterior reality as if to emphasize the nonnaturalistic direction of the Pont-Aven group. Interestingly, Bernard's Self Portrait (Fig. 56), dedicated to van Gogh as well, contains the centrally placed abstract image of Gauguin with the eyes shut firmly to outward nature, to underline Bernard's conception of art as an act of the mind.

The Self Portrait (Fig. 57) van Gogh selected and dedicated to Gauguin is equally expressive of the Post-Impressionist emphasis upon the artist's conceptual response to his model. It is, as van Gogh described it, "almost colorless, with ashen gray tones against a background of pale Veronese green (letter 537, Letters of van Gogh, III, 306). By detaching the head "vigorously from the uniform background" and "intentionally slanting" the eyes, van Gogh achieves "an almost superhuman intensity and an indescribable glare of will power" (Rewald, Post-Impressionism, p. 192). Van Gogh himself described the effect he intended in a letter to Theo: "My portrait

which I am sending Gauguin in exchange, holds its own with his, I am sure of that. I have written to Gauguin in reply to his letter that if I too may be allowed to exaggerate my personality in a portrait I have done so in trying to convey in my portrait not only myself but an impressionist in general" (letter 545, Letters of van Gogh, III, 328).

Rewald notes that van Gogh, at this point, considers himself an Impressionist as a matter of convenience, citing the 1888 letter van Gogh had written to Theo from Arles in which he explains: "I remain among the Impressionists because it doesn't mean anything and doesn't hold me to anything, and because thus I don't owe any explanation to the others." In his own way van Gogh discovers iconographic analogues for his conception of self: "I have conceived it as that of a Bronze, a simple worshipper of the external Buddha" (letter 545, Letters of van Gogh, III, 328), and throughout the series of 22 self-portraits he executes from 1888 to 1890, he struggles to discover plastic equivalents for the eternal in himself: "I want to paint men and women with that something of the eternal which the halo used to symbolize and which I seek to convey by the actual radiance and vibration of our coloring" (letter 531, Letters of van Gogh, III, 25). This portraiture of the soul, van Gogh continues in this letter to Theo, "would be more in harmony with what Eug. Delacroix attempted and brought off in his "Tasso in Prison," and many other pictures, representing a real man. Ah! portraiture, portraiture with the thoughts, the soul of the model in it, that is what I think must come."

In another letter to Theo, van Gogh explains more fully his emotional responsiveness to color, its expressive and formal possibilities as a means of realizing, in a very concrete way, his sense of the quintessential and enduring in his model: "I am returning to the ideas I had in the country

before I knew the impressionists . . . . Because instead of trying to reproduce exactly what I see before my eyes, I use color more arbirarily, in order to express myself forcibly well, let that be, as far as theory goes, but I'm going to give you an example of what I mean." Van Gogh then continues with his own analysis of the portrait he should like to do of "an artist friend, a man who dreams great dreams, who works as the nightingale sings, because it is his nature":

> He'll be a blond man, I want to put my appreciation, the love I have for him into the picture. So I paint him as he is, as faithfully as I can, to begin with.
>
> But the picture is not yet finished. To finish it I am now going to be the arbitrary colorist. I exaggerate the fairness of the hair, I even get to orange tones, chromes and pale citron-yellow.
>
> Behind the head, instead of painting the ordinary wall of the mean room, I paint infinity, a plain background of the richest, intensest blue that I can contrive, and by this simple combination of the bright head against the rich blue background, I get a mysterious effect, like a star in the depths of an azure sky. (letter 520, Letters of van Gogh, III, 6)

Though this letter refers to what van Gogh had planned as an exchange of portraits of one another rather than the interchange of self-portraits that actually took place, one notes interesting parallels between van Gogh's letters to Theo and his actual visualizations of his own soul in the series of self-portraits that followed. In his 1890 Saint-Rémy Self Portrait (Fig. 58), for example, the pervading blueness of the canvas integrates costume and the abstract surroundings. Schapiro explains: "the live brushwork forming this environment follows in its interwoven traces

the changing edges of the head like a halo around it; at the same time it conforms in its vehement flow to the impassioned rhythms of the strokes that model the costume and the hair. Out of a dark hollow in the centre of this blue emerges the head with a glowing intensity--the crescent of the hair and beard is like the moon in The Starry Night" (p. 100). Van Gogh's dynamic brushwork here provides evidence of his desire to express something infinite in both human and external nature, to reveal hidden tendencies that force the observer beyond the boundary of the visible, and lead to confrontations with the archetypal and fantastic dimensions of van Gogh's forms.

Schapiro isolates in the works of Saint-Remy and later at Auvers "two main kinds of linear forms which are not altogether new in his [van Gogh's] painting, but are now developed to their highest intensity. They are the continuous, coiling, wavy forms, and the complicated networks of sharply angular and jagged diagonal lines" (p. 26). Van Gogh's taste for the curvilinear, angular V of his signature and the network of crossing diagonals provides evidence of the rhythmic and ornamental repetition of large elements which distinguish Post-Impressionist design and provide structural coherence. These linear forms, evident in such works as The Road Menders (Fig. 59) and Fir Woods At The Fall of Day (Fig. 60) become an integral part of a "style of strain" that develops within van Gogh, equally apparent in the tension between the object--whether it be the peasant or a natural form--which is solid and securely rooted in the landscapes of his canvases, and the impulsive rhythms of the more unstable forms which challenge that architectonic surety.

Within van Gogh's Saint-Remy portrait that tension is expressed in the dymanic opposition of horizontals and verticals, the repetition and

inversion of triangular shapes, and the stress created between the left and right sides of the face. This plasticity of line, conjoined with the interplay of blues and greens, coupled with the repetition with variation of the crescent motif, offer formal parallels with Gauguin's manner of presentation in his self-portrait especially in terms of its decorative symbolism.

Interestingly enough, van Gogh's modified halo in the Saint-Remy Portrait, and his reference to it in the letter to Theo as that which symbolizes the eternal in human nature, becomes an explicit iconographic detail in Gauguin's Self-Portrait with Halo (Fig. 61), evidence of Gauguin's increasing stylization and more blatant pursuit of symbolic and idealistic motifs to express the deepest motivations of his inner self. Paradoxical, whimsical and playful, the Self-Portrait With Halo replaces the condensed suggestiveness of the earlier Self-Portrait, Les Miserables (Fig. 55) with a more representational and essentially iconographic focus--with the apples of temptation, the halo of purity, the snake, emblem of evil, and in the center, behind a screen of curved and stylized lily stalks, Gauguin's own seductive three-quarter profile. The whole, painted in Synthetist flat planes and bright colors, displays Gauguin as Milton's Satanic angel. The putting together, however, of a related group of objects which retain their traditional meanings creates a symbolic program which is set out to be read off as it were, and thus Synthetist principles which encourage suggestion rather than description seem incompatible with the painting's explicit descriptive content. However, when Gauguin's sense of isolation is realized through plastic rhythms he is most successful. In his Self-Portrait with Yellow Christ (Fig. 62) for example, the opposition between taut and relaxed forms creates a tension which is repeated in the

play between static and dynamic planes[33], as well as in the juxtaposition of the partial portraits of the Christ and the fool which enclose the artist.

In Cézanne's Man With Arms Folded (Fig. 63) one observes the same kind of nonnaturalistic distortion which characterizes Post-Impressionist portraiture. This is achieved in this case by forcing the normal vertical axis line of the head, exaggerating the downward pull of the mouth on the right, shifting the eye levels between the right and left eye to intensify the suggestion of depth, and splitting the wall at the bottom of the picture into two subjective planes. These technical devices, which create the distorted drawing in both background and foreground peasant figure, provide the basis for the tension and dynamic character of this portrait, qualities which Loran notes would not be present in a "purely realistic imitatively drawn portrait" (p. 91). One sees the applicability of Cézanne's remarks upon landscape painting within this context: "One thing is certain, we should not be content with strict reality, with trompe l'oeil. The transposition that a painter makes, with a personal vision, gives to the representation of nature, a new interest; he unfolds, as a painter, that which has not yet been said; he translates it into absolute terms of painting. That is to say, something other than reality. This indeed is no longer shallow imitation."[34]

Throughout esthetic discussions of major Post-Impressionist artists, there exists a tendency to perceive the movement toward abstraction inherent in the notion of an organic yet enclosed system of relations in quasi-mystical terms, and certainly the themes of penetration, possession, transformation and revelation which dominate the period suggest this kind of supposition. In Cezanne's famous 1905 "Cylinder, sphere and cone"

letter to Bernard, for example, he explains in the closing section how he sustains a compelling illusion of depth: "Lines parallel to the horizon give extension [l'entendue], whether it be a section of nature or, if you prefer, of the spectacle that the Pater Omnipotens aeterne Deus spreads before our eyes. The lines perpendicular to the horizon give depth. But nature for us men is more depth than surface, whence the need of introducing into our light vibrations, represented by reds and yellows, a sufficient amount of blue to give the impression of air" (letter 168, Paul Cézanne: Letters, pp. 235-36). The very provocative nature of Cézanne's space illusion, the paradoxical relationship between the completed painting and the actual motif, and Cézanne's own feelings for depth rather than surface, emphasize the conceptual nature of Cézanne's approach to external reality. It is in this sense that Cézanne's austere and monumental forms are imbued with extraterrestial significance.

In conversation with Joachim Gasquet, Cézanne describes the process whereby plastic equivalence for the thinking eye is achieved by using a graphic gesture of interlocking fingers to symbolize the complex network of interlocking lines and planes that characterize his mature style. He states that it is this kind of motif which he must painstakingly achieve: "I bring together the same spirit, the same faith, all that is scattered. All that we see disperses, vanishes; is it not so? Nature is always the same, but nothing remains of it, nothing of what comes to our sight. Our art to give the shimmer of its duration with the elements, the appearance of all its changes. I thought to make us taste it eternally. What is underneath? Nothing perhaps. Perhaps everything. You understand?"[35]

In submitting to the scene before him, and to a vision he intuitively feels, Cezanne's terms approximate an archetypal sense of possession. This

approach entails the concept of symbolic art which Jung endorses, where the artist in fact seems possessed of either demon or angel, and participates in a creative action in which he functions as amanuensis rather than primogenitor. The vision so given also underlines the tangible character of Post-Impressionism's nonrepresentational forms, the immanent as opposed to transcendent quality of their revelation of the noumenous behind the appearance of the thing. In his discussion of Cézanne's "universal architectonics," Cheney discusses the way in which Cézanne's depersonalized and multiple perspectives discover "behind each contemplated landscape in his beloved Provence some hint of a cosmic structure, an architectonic rhythm": "It is not so much personal feeling that controls here as cosmic feeling, a consciousness of great impersonal forces underlying the order of the universe--to be revealed, if he is lucky, through an art freed from the obsession of naturalness."[36]

It is this same quality in Cézanne's mature landscapes to which Venturi responds--an order seems to prevail in Cézanne's works that possesses archetypal power. Venturi notes, for example, that the Montagne Sainte Victorie is a recurring pictorial subject in Cézanne's art which was painted between 1885-1887 several times. In describing the effect of these paintings, Venturi speaks of the "spiritual values" Cézanne discovers in nature. In confronting the more abstract Montagne Sainte Victorie painted between 1894 and 1900 (Fig. 65), he speaks of the sense of "struggle," of "battle" articulate through the simplified rock forms that dominate the summariness of the foreground, an effect which for Venturi allows one to "hear the cry of forces unleashed by the earth" (Impressionists and Symbolists, p. 132).

The artists participating in the Post-Impressionist movement may be

grouped together because they all rejected the prevailing canons of realism that had held for the preceding generation. They share therefore an antinaturalistic esthetic that remains intact despite the wide variation of personal styles. In fact, the corollary of their antinaturalistic bias is that multiplicity must be tolerated insofar as the artist is encouraged to realize his personal vision. One sees, as well, a general synthesis of the diverse range of alternative artistic traditions. Whether Synthetist, Cloisonist, or simply for lack of a more precise term, Post-Impressionist, the work of these artists exhibits a wide range of adaptations which results in a creative synthesis of Japanese, Egyptian, Greek, primitive and late Medieval styles. In widening the range of stylistic alternatives Post-Impressionism becomes representative of the international spirit of Art Nouveau. This kind of eclecticism is especially evident in the multiplicity of reference in van Gogh and Gauguin, both literary and pictorial. Cézanne had expressed the wish to "make of impressionism something solid and lasting like the art of the museums."[37] This statement, rather than providing evidence of Cézanne's desire to enter the inner sanctums of officially approved art, confirms his own awareness of the contemporaneity of ancient styles: "In my thought, one does not substitute one's self for the past, one merely adds a new link to the chain."[38] Thus, at the same time that Post-Impressionism represents a new movement, it may also be seen as a modern adaptation of principles of construction and concepts of art inherent in the nonnaturalistic emphasis of pre-Renaissance perspective art.

The Post-Impressionist search for abstract, plastic equivalents which would adequately embody patterns of feeling conceived through nature assumes the dimensions of a quest to express the inimicable and the unseen.

One places the Post-Impressionist fidelity to the external landscape within the context of a profound secular idealism that would allow for the liberation of meaning in that landscape. It is in this sense that art, no longer bound in service to a traditional theology or a particular ideology, becomes a religion unto itself. The drive to penetrate--whether, as with Cezanne and van Gogh, the essential is disentangled or disengaged from the given, or whether, as with Seurat and Gauguin, landscape forms are appropriated as vehicles of the artist's vision of the true and enduring--expresses the need to discover something beyond the surface appearance, and coextensively to elevate painting itself to a level beyond that of servile or base imitation. The question which Plato raised with respect to the legitimacy of an art thrice removed from reality had thus to be challenged by attacking the legitimacy of the mimetic basis Plato himself used to raise that question.

The most important features of Post-Impressionist art may therefore be summarized in terms of a) the decorative symbolism and stained-glass effects of Gauguin's compositions, b) the tendency toward abstraction and the deliberate adjustment of three-dimensional elements to the picture plane in theoretical formulations respecting the disposition of color in Seurat and in Cezanne's stepped-back planes, and c) the use of multiple perspectives in van Gogh particularly to dramatize his feelings for the landscape, and of formal correlatives generally to articulate conceptions of reality based on an increasing sensitivity to the emotional and symbolic value of color and line. These are techniques which emphasize the Post-Impressionist artist's sense of the nonrepresentational character of his medium and his belief in its capacity to reveal essential structures.

The close of the nineteenth century was characterized as "corrupt,"

"agonized," and "anarchic" by those most sensitive to change.[39] Post-Impressionist artists began the search for what van Gogh describes as "only one thing" valued by those "who love order and symmetry" (letter 520, Letters of van Gogh, III, p. 6). Whether in Arles, Pont-Avon, Aix or Tahiti that "one thing" symbolized for the isolate artist a recovery of meaning in an increasingly disturbed world. While light for the Impressionist painter was celebrated with all its romantic and traditionally conceived spiritual values intact, in Post-Impressionist art, light becomes a more ambivalent force. It characteristically emanates from within the canvas rather than as a source of illumination from without. While in Impressionist art light effects are recorded joyfully because the source itself retains its beneficent and purposive aspect, in Post-Impressionist art light values function in a more enigmatic way as a symbolic rather than natural chiaroscuro that is defined by the artist himself rather than solely by a conventionally determined typology. With nature no longer the unambiguous model, light begins to function in correspondingly evocative terms. In van Gogh's visionary Starry Night (Fig. 44) particularly, with its fantastic projections, great coiling nebula, eleven magnificent stars, and incredible orange moon embracing the light between its horns, light and dark values function symbolically, in conjunction with the agitated spiraling, flame-formed cypresses, to express a generalized yearning for contact with the cosmos.

* * *

Penetration, transformation and revelation become as well the dominant thematic and technical preoccupation of Modernist verbal artists, whether through the adaptation of Cezanne's space conception implicit in Hemingway's concept of the "fifth dimension," or through Lawrence's drive

to reconnect with the cosmos by integrating man within the landscape expressed in his esthetic of the "fourth dimension,"[40] or through Woolf's communion theme realized as the need "to penetrate," or "lift the veil," to "know," "share," and be "certain" despite the otherness of people and things (Jacob's Room, p. 93). Coincident with Post-Impressionism's increasing awareness of painting as painting, Modernist writers free their medium from the representational role which had been imposed by inherited mimetic conventions, and explore the capacity of the medium to support a concept of energia as well as enargia.

The antipathy toward the descriptive and illustrative aspect of conventional modes of representation in fictive medium is reflected in Fry. Recognizing the applicability of both the formal and metaphysical implications of nonrepresentational values in visual art for the verbal medium, he saw literature "suffering from a plethora of old clothes." Writers, he advised, could gain impetus and direction from the 1910 Post-Impressionist exhibition: they too "should fling representation to the winds and follow suit" (cited in Woolf, Roger Fry, p. 172). The purpose of both art and literature he therefore suggests "is the creation of structures which have for us the feeling of reality," structures which are "self-contained, self-sufficient," and are "not to be valued by their reference to what lies outside."[41]

Fry wanted literature to have the same kind of organic unity Cezanne had achieved in the plastic medium. The novelist he suggested could create "single perfectly organized aesthetic whole[s]" (cited in Johnstone, p. 58) by attending to the constructive aspect of the medium itself. The successive unity of design "depends on forms being presented to us in such a sequence that each successive element is felt to have a fundamental and

harmonious relation with that which preceded it" (Vision and Design, p. 33). Organic unity in both visual and verbal mediums was thus the result of clear and absolutely inevitable relationships set up between volumes.

Charles Mauron, Fry's contemporary, also emphasizes nonrepresentational values in his own study of The Nature of Beauty in Art and Literature, advising that "If one creates one must create a reality, and not, as painters, say, cardboard."[42] Cardboard in visual art finds its corollary in literature: "a 'living' novel is not the realistic mirror in which we find once more a too well-known face" (p. 19).

Fry approves of Mauron's suggestion that there are "psychological volumes" in literature which correspond to plastic volumes in visual art. Plot then becomes interpreted as the significant relations constructed between these complexes: "As the painter creates a spatial being, the writer creates a psychological being" (pp. 66-67). Mauron continues: the simplest psychological entities used in literature are "states of mind" or "moments of the spirit" through which the exterior and interior life are fused (p. 74); the more complex are characters, facts or situations and their complexes (p. 78). Mauron suggests that the traditional chronology of plotted events be exchanged for a complex of psychological realities or volumes which model a spiritual whole (p. 70).

As the denial of the reality of the two-dimensionality of the visual medium led to the fallacy of the copy and the open window in pictorial art, so too an evasion of the artificial character of the verbal medium led to the creation of narrative structures whose illusions of surface continuity and linear succession falsified the way in which the mind actually experiences external reality. Modernist writers discover that language is not inherently representational; that the word and the thing do not of

necessity coincide, and that language is a convention which allows for the deformation of sensation into meaning.

Marshall McLuhan argues the legitimacy of this analogy by noting that the Post-Impressionist recovery of the nonrepresentational character of the plastic medium maximizes the interplay among the senses the three-dimensional space illusion in Rennaissance art denied. In realizing the bodily character of sensations and the corporeality of forms by attending to both haptic and optic dimensions of the perceptual experience Post-Impressionist artists achieved the perspective vécue. In a parallel way, McLuhan argues "alphabet technology," like the three-dimensional space illusion, abstracts the visual from the ordinary sense interplay: "whereas speech is an outering (utterance) of all our senses at once, writing abstracts from speech" (p. 43). The intense visual life fostered by the written character of the medium leads to the same kind of disassociation of the senses, or to what McLuhan defines as the "despair" of the third dimension in perspective art.[43] To recover the actual organic, dynamic, and synaesthetic character of our experience of form, Modernist writers endeavor to make language engage the whole temperament of the observer by embodying the tactile sensibilities that conventionally play a subordinate role in the creation of traditionally conceived mimetic space illusions.

Finally, in committing themselves to the creation of fictive realities which are analogous to their conception of how the mind experiences external forms, Modernist writers, like Post-Impressionists, abdicate fixed, single and external points of view in favor of an exploration of dynamic, multiple and internalized perspectives within a single work. It is in this sense that the parallax effect, achieved by Cézanne through his use of multiple and discontinuous eye levels, and by van Gogh through his

exploration of the tension that can be created by using engaged and disengaged, near and far perspectives and competing centers of rest, finds its verbal correlative in Modernist Literature.

* * *

The dialectic between a surface view of external reality, one where conventional assumptions with respect to time and appearance remain intact, and in-depth revelation where those assumptions are fragmented and transformed by the individual eye is apparent, for example, in Stephen Crane's "Open Boat." This short story is instructive because it so clearly anticipates similar technical experiments in Modernist fiction which attempt to realize the full complexity of the object by duplicating in verbal terms the multidimensional experience of form that Cezanne and van Gogh achieve through split and subjective planes, shifting eye levels and multiple perspectives. While James Nagel argues that the parallax view which Crane realizes through the ironic and dramatic juxtaposition of contrasting points of view is "Another variation of Impressionistic narration" (p. 27), actually the kind of tension Crane's use of multiple perspectives realizes in this story has applicability only within a Post-Impressionist context.

In "The Open Boat," the facts of themselves have little significance, while the various interpretations of those facts by a number of different characters with varying perspectives is of crucial importance. Just as symbolic chiraroscuro in The Red Badge of Courage provides an index of Fleming's idealistic propensity to be seduced by the seemingly beneficent effects of landscape configurations, so too the "Open Boat" presents various pictures of reality which index the characters' visions of landscape and seascape. These pictures, taken together, provide a

composite view of the multiple aspects of a single scene.

The short story opens with a view of the sea as seen by the men at eye-level with the horizon. Their precarious position transforms what would ordinarily be perceived as a "weirdly picturesque scene if viewed from a balcony" into something sinister and terrifying. Without the protective distancing effect of an Olympian perspective ("It was probably splendid, it was probably glorious, this play of the free sea, wild with lights of emerald and white and amber"[44]) and without the subsequent diffused ambience of an Impressionist seascape which accompanies an aerial view, the "anxious eyes" of the drifting crew experience something akin to the forest fears of the northern Gothic. Forms are exaggerated and deformed: the horizon "was jagged with waves that seemed thrust up in points like rocks"; "These waves were most wrongfully and barbarously abrupt and tall and each froth-top was a problem in small-boat navigation" (p. 357).

The opposition between near and distant views simultaneously present in the detached and engaged perspective of the correspondent, who is both participant and observer, is felt throughout the story, climaxing in the poignantly visualized antithesis of the shore as at once "lonely and indifferent"--with its tall wind-tower, a "giant, standing with its back to the plight of the ants" (p. 372)--and strangely attractive--"like a bit of scenery on a stage . . . . with its white slope of sand and its green bluff topped with little silent cottages" that spread "like a picture" (p. 374-75). This tension is further delineated by contrasting views of the sea from human and nonhuman perspectives--"the serenity of nature amid the struggles of the individual--nature in the wind, and nature in the vision of man" (p. 372). Realized from a bird's eye, the "canton-flannel gulls"

sit comfortably upon the rolling waves that move "like carpets on a line in a gale" (p. 359). From a crewmember's eye, the grace of the moving waters is "terrible," the crests of the waves "snarling" and the whole of the "broken sea" so "gruesome" that the birds become "uncanny and sinister" and look, from the oiler's point of view, as if they were crudely carved with a "jack-knife" (p. 359). The tensions visualized in these renderings of perspectival experience--symbolically condensed in the radical opposition of the horizontal and vertical which delineates the wind-tower on the shore--adequately convey for Crane both the beauty and the terror of the sea. He senses the quality of unreality that attends the external point of view implicit in both an aerial Olympian perspective and in the rigidly enforced linear perspective which transforms the shore into the "stage," and modifies this effect by bringing into play the internal points of view of the men in the boat to visualize the multidimensional nature of external reality.

The kind of tension Crane's parallax effect creates and sustains in "The Open Boat" is central to Woolf's esthetic theory and practice as well. Her abdication of the received convention of authorial omniscience and commitment to a multiperspectival approach is grounded upon her understanding of the relative and partial nature of conceptions of reality. In response to Hugh Walpole's sense of unreality in The Waves, for example, Woolf invites him to acknowledge that reality has no single, definitive form: "Well--I'm very much interested about [sic] unreality and The Waves . . . . But unreality does take the colour out of a book, of course; at the same time, I don't see that it's a final judgment on either of us--you're real to some--I to others. Who's to decide what reality is?"[45] Woolf's frustration with an Impressionist method is based on her own expressed

desire to penetrate beyond the surface realities and the illusion of homogeneity that attention to surface detail often generates as a result of its fixed and external perspective.

Throughout her literary criticism Woolf distinguishes between the materialism of realistic Edwardian conventions and the antimaterialism of Georgians, suggesting that from a novelistic point of view "human nature changed" round about 1910 ("Mr. Bennett and Mrs. Brown," p. 320). The date is significant in that it coincides with the time of the Post-Impressionist exhibition in London, and the revaluation of representational values in art that led to the revelation of unfamiliar terrain in landscape and portraiture. In "Evening over Sussex: Reflections in a Motor Car" two sides of Woolf's multiple self playfully debate the possibility of penetrating the surface of the scene before her. She advises at one point in the essay that the perspective which endeavors to master and illuminate the scene relinquish "these impossible aspirations; be content with the view in front of us, and believe me when I tell you that it is best to sit and soak; to be passive; to accept; and do not bother nature because nature has given you six little pocket knives with which to cut up the body of a whale" (Collected Essays, II, 294-95).

The Edwardians, Woolf argues in "The Novels of E. M. Forster," epitomize that state of acquiesence which she allies with surface representation, for they "have laid an enormous stress upon the fabric of things. They have given us a house in the hope that we may be able to deduce the human beings who live there." The Georgians, in contrast, endeavor to explore the way in which life is lived through and within the object; they attempt to connect "the actual thing with the meaning of the thing": "Our business is not to build in brick and mortar, but to draw

together the seen and the unseen." The novelistic method which allows for this conjunction of surface and depth, enables the reader "at once to believe in the complete reality of the suburb and in the complete reality of the soul. In this combination of realism and mysticism . . . . the paraphernalia of reality have at certain moments to become the view through which we see infinity" (Collected Essays, I, 345-46).

In "The Novels of E. M. Forster" Woolf asks as well that the novelist allow the object to function in realistic or conventional terms, and at the same time in symbolic terms: "the object which has been so uncompromisingly solid becomes, or should become, luminously transparent" (pp. 346-47). In "The Moment: A Summer's Night" Woolf suggests the way in which the wider circumference of the moment, the visual and sense impressions transcribed by the innocent eye, can be contracted "in the centre" to a "knot of consciousness": "a light struck" and the external sense is reshaped by the quality of mind which experiences it (Collected Essays, II, 294-95).

Throughout Woolf's critical writings this image of the transfiguring power of the thinking eye, of the "windows . . . lit by our lamps" recurs to embody her sense of how the image, as the basic building block of the novel, provides a visual correlative for the transformation of the thing by the idea in the mind, a position generated by her commitment to the fact that "one's nature demands mastery over all that it receives" (Collected Essays, II, 291, 290). It is within this larger context that Woolf questions the viability of Forster's materialism, arguing that his own gift for observation," has served him too well. He has recorded too much and too literally. He has given us an almost photographic picture on one side of the page, on the other he asks us to see the same view transformed and

radiant with eternal fires" (Collected Essays, I, 347). Thus to Woolf, Forster's overzealous attention to surface verisimilitude obscures the inner reality he wishes to disclose; the balance of representational and nonrepresentational values is accordingly a goal she attempts to realize in her own work.

Rather than creating a fictional reality that is shaped by the "unprofessional eye" alone, Woolf focuses her attention on the realities disclosed by the "professional eye" and on methods of narration and presentation which will reveal how the mind deforms sensation into meaning. For her, "The method of writing smooth narration can not be right: things do not happen in one's mind like that."[46] In To the Lighthouse, for example, Woolf uses a third person point of view to register the disparate responses of the members of the Ramsay family and their assortment of house guests and friends at their summer retreat at the Isle of Skye just before and after the first world war. Though she uses the "objective" third person, however, Woolf also achieves the effects of the interior monologue by dramatizing the inner processes of her characters' responses to the tensions within the family. She abandons the "naturalistic" method which would faithfully replicate the chronological order of the character's individual histories and transcribe events with a claim to exterior completeness. She does not focus on those important events which are traditionally defined as the turning points of the character's individual destiny. Instead she chooses to allow them to function at subordinate levels, slipping them in unobtrusively during the transitional "Time Passes" interlude, for example, and elevating instead the often trivial and the mundane moments of consciousness to epiphanic levels of significance.

Thus Mrs. Ramsay's death is recorded parenthetically in the "Time

Passes" interlude as simply a footnote to the larger action of generation and decay that is registered by the apprehending consciousness who is absorbed by the way in which time reclaims the deserted summer house during the family's absence. In a similar way, the exterior event which opens the novel, Mr. and Mrs. Ramsay's discussion of the projected outing to the lighthouse, functions as Auerbach suggests as a "framing occurrence,"[47] a background occasion which releases Mrs. Ramsay's perception of herself as a buffer between James and his father.

In exploring the discontinuity between exterior and interior modes of apprehending reality, Woolf emphasizes the way in which departure from conventional methods in presentation lead paradoxically to a closer approximation of the nature of one's experience of phenomena. In "Phases of Fiction" she explores the novel's potential to be responsive to the change in conceptions of human nature the contemporary novelist must embody in his method of presentation: "It is the gift of style, arrangement, construction, to put us at a distance from the special life and to obliterate its features; while it is the gift of the novel to bring us into close touch with life. The two powers fight if they are brought into combination. The most complete novelist must be the novelist who can balance the two powers so that one enhances the other" (Collected Essays, II, 101).

In those works where the "professional" and the "unprofessional" eye interact, Woolf advises that the shaping power of the writer's conception is felt: "The barrier between us and the book is raised higher. We do not slip so instinctively and easily into a world that we know already. We feel that we are being compelled to accept an order and to arrange the elements of the novel--man, nature, God--in certain relations at the

novelist's bidding" (p. 100). This clear sense of the paradoxical relation between art and life is reformulated in "Mr. Bennett and Mrs. Brown" where Woolf suggests that the author must create, to borrow Mauron's term, a "psychological reality" that is "real." Woolf adds by way of explication that by using this term "(I do not by that mean so lifelike)" (p. 325).

In the revelation and shaping of her character's human nature, Woolf consistently envisions her task as one which will penetrate surface changes to realize underlying essence. It is in this context that "Mrs. Brown is eternal. Mrs. Brown is human nature, Mrs. Brown changes on the surface, it is the novelist who gets in and out" (p. 330). As Woolf's first priority is to bring an in-depth Mrs. Brown to the surface, it is clear that she sets out to solve problems the Impressionists do not address. Possibly it is through Lily Briscoe, who is presented in To the Lighthouse as a Post-Impressionist artist, that Woolf best demonstrates her affinity with Post-Impressionist art, for it is Lily's task to bring into being, and make concrete, "the essential thing" in both Mr. and Mrs. Ramsay, and to discover in her canvas plastic equivalents for her conception of the relationship between them. That "essential thing" is further achieved through the multiple perspectives that Lily cultivates as artist, houseguest, friend, confidante, potential adversary and detached observer. The tension among these disparate points of view leads Lily to exclaim in frustration that "One wanted fifty pair of eyes to see with . . . Fifty pair of eyes were not enough to get round that one woman,"[48] while her triumph is shaped by the way in which she brings the tension to equipose through plastic equivalents in her canvas.

Woolf consistently uses the window in the novel as a symbolic correlative for Lily's own fidelity to a process which leads her beyond

surface verisimilitude into an exploration of the symbiotic relationship between inner and outer modes of existence. The window therefore functions not only as an opaque surface which the artist must penetrate in order to release the essence of the characters, but also characterizes the thinking eye within Post-Impressionist art, the window of the soul which, unlike the naive eye of the Impressionist artist, is endowed with the capacity to create rather than merely transcribe, a capacity which Lily describes as "some secret sense, fine as air, with which to steal through keyholes" (p. 294).

Early in the novel, while suffering William Bankes' cross-examination of her canvas, Lily despairs of her own ability to possess that sixth sense and to illuminate through "all those mounds of blue and green" on her palette "the spirit" in Mrs. Ramsay, "the essential thing by which had you found a crumpled glove in the corner of a sofa, you would have known it, from its twisted fingers, her indisputably" (p. 76). In pursuing the life that is lived through objects, Lily pursues the methods of Post-Impressionism, just as the novel as a whole pursues the fundamental metaphysical and epistemological dimensions of the various characters rather than their surface appearance. In his discussion of "Virginia Woolf and Our Knowledge of the External World," Jaako Hintikka points an analogy between Woolf and Post-Impressionism based on his sense of their shared conceptual response to external reality: "Novotny aptly called Cezanne's art gemalte Erkennt nis theorie, painted epistemology. With an even better right, large parts of Virginia Woolf's novels can be fictionalized epistemology."[49] The real drama of To the Lighthouse is conceived in terms of the tensions between various conceptions of reality, which Hintikka describes through a Leibnizian analogue as "monadic perspectives" (p. 8).

In his own discussion of this conceptual dimension in Woolf's art, Lee Whitehead suggests that To the Lighthouse as a whole "is to be understood as one understands a picture or a landscape as a balancing of elements, a tension between opposing but mutually clarifying masses, colors and shapes."[50]

Through Lily, Woolf demonstrates her understanding of the way in which a particular point of view generates a particular kind of reality, a correspondence which Woolf materializes through her responsiveness to the expressive and architectonic power of color, light and line. Lily, for example, sets in motion sequences of images which repeat basic geometric configurations that provide pictorial equivalents for her sense of the essential quality that defines husband and wife. Thus the dynamic balance between Mrs. Ramsay's intuitive irrationalism and Mr. Ramsay's scientific rationalism is given concrete definition through images which explore the tension between relaxed, curvilinear arabesqes with their upward sweeping lines, and angular hard driving, downward moving verticals.

Lily, for example, initially perceives Mrs. Ramsay sitting in the wicker arm-chair in the drawing room window as an "august shape; like the shape of a dome" (p. 80), a form which is successively imaged as both hive and shell, and finds its graphic correlative as a "triangular purple shape" on Lily's canvas. In remaining faithful to the vision, intuitively grasped, Lily discards obsolete standards of verisimiltude, like the one which Bankes uses to translate the abstract form into a commonplace symbolic iconographic representation of the Mother and Child: "Mother and Child then--objects of universal veneration, and in this case the mother was famous for her beauty--might be reduced, he pondered, to a purple shadow without irreverence" (p. 81). Rather than acquiescing to the

convention as conceived by Bankes, Lily replaces it with a personal vision "which she had seen clearly once and must now grope for among hedges and houses and mothers and children--her picture" (p. 82). She wishes to show Bankes that "she had made no attempt at likeness," that the picture "was not of them . . . in his sense. There were other senses too in which one might reverence them. By a shadow here and a light there, for instance" (p. 81).

Though Lily's picture is in fact a "picture" of Mrs. Ramsay reading to James, "no one could tell it for a human shape" (p. 81). For Lily "it was a question . . . how to connect this mass on the right hand with that on the left" (pp. 82-83). So too Gauguin writes: "The sense of a picture lies not in its title or its subject, but in those visual elements of which it is composed; its true meaning, related only indirectly to representation, is found in the arrangement of its lines and shapes and colors whose musical qualities have the power of suggestion" (letter 170, Lettres de Gauguin, pp. 286-90). Accordingly, Lily's picture has little to do either with Dankes' literalism or with the superficial realism of Mr. Paunceforte's popularized anemic Impressionism: "The jacmanna was bright violet; the wall staring white. She would not have considered it honest to tamper with the bright violet and the staring white, since she saw them like that, fashionable though it was, since Mr. Paunceforte's visit, to see everything pale, elegant, semitransparent" (pp. 31-32). Lily remains faithful to her perceptual experience, and further she, like her real life counterparts van Gogh and Cézanne, directs her attention not only to what she sees, but also to the structure which underlies the surface color: "Then beneath the colour there was the shape. She could see it all so clearly, so commandingly, when she looked: it was when she took her brush

in hand that the whole thing changed. It was in that moment's flight between the picture and her canvas that the demons set on her who often brought her to the verge of tears and made this passage from conception to work as dreadful as any down a dark passage for a child" (p. 32).

Lily discovers structural correlatives which will embody both her sense of Mrs. Ramsay's ability to protect and soothe, to create in fact sanctuaries within which her family can seek refuge, and Mr. Ramsay's philosophical impulse to penetrate the veil and perceive the object as it is. Significantly, the subject of Mr. Ramsay's philosophical inquiry concerns "the subject and the object and the nature of reality" (p. 38) which effectively defines the Post-Impressionist theme of the novel as a whole. His intellectual pragmatism, philosophical skepticism and analytical detachment, however, commit him to a mode of perception which begins and ends in phenomenal reality. The object as it is, freed from the imposition of human need and value, is conceived by Lily in plastic terms as "this seeing of angular essences, this reducing of lovely evenings, with all their flamingo clouds and blue and silver to a white deal four-legged table," "the kitchen table when you're not there" (p. 38):

> So now she always saw, when she thought of Mr. Ramsay's work, a scrubbed kitchen table. It lodged now in the fork of a peartree, for they had reached the orchard. And with a painful effort of concentration, she focused her mind, not upon the silver bossed bark of the tree, or upon its fish-shaped leaves, but upon a phantom kitchen table, one of those scrubbed board tables, grained and knotted, whose virtues seemed to have laid bare by years of muscular integrity which struck there, its four legs in the air. (p. 38)

The kitchen table lodged within the forked branches of the pear tree

becomes paradigmatic of Ramsay's conceptual relationship to external reality. It is only when Lily "has" Mr. Ramsay at the novel's close that she is able to appreciate the standard of beauty which evolves from his mode of vision. Defined physically and symbolically as "farsightedness," this new kind of realism offers a vision of "unornamented beauty." Lily explains: "The kitchen table was something visionary, austere; something bare, hard, not ornamental. There was no colour to it; it was all edges and angles; it was uncompromisingly plain" (p. 232). Mr. Ramsay's "doubts about that table," "whether the table was a real table" or an idea in the mind--a sort of classic Berkeley versus Descartes dilemma-- becomes the battle he wages intellectually on the terrace of the summer house, and wins, so it seems, just prior to his arrival at the lighthouse at the close of the novel. It is a commitment to objective reality, plain and unadorned, that is given graphic form in the clearly articulated, boldly outlined, depersonalized and simplified forms of the kitchen table still-life.

To counter this radical disjunction of subject and object created by Mr. Ramsay's detached and disindividualized perception of the fact dispossessed of human significance, there is Mrs. Ramsay's creative appropriation of objects as carriers of her integrating vision. Mrs. Ramsay's essentially Symbolist dream of sharing is born out in her sense of a mysterious continuum between the isolate self and the world of things, a sense of contiguity which is abrogated by the animized, disembodied intelligence which apprehends things in their irrevocable otherness in the "Time Passes" interlude. In "The Window" interlude, however, the synthesis of subject and object that she is capable of achieving balances the linearity and angularity of her husband's definition of the nature of

reality and the depersonalized point of view it encapsulates. Her "daily miracles" are visualized in terms of curved and arabesque forms which express her capacity "to surround and protect" one from Ramsay's uncompromising empiricism. The image of the shawl draped over the skull in the children's room, functions as do the conventions of the dinner party as meaningful illusions, for Mrs. Ramsay "as a nurse carrying a light across a dark room" creates what M. Whitehead effectively describes as "magic mountains." She transforms the inert fact of our biological mortality into an "unreal universe" (p. 406), which like all works of art, conveys an imaginative fact that is as convincing as the biological one. Thus, though Mrs. Ramsay's skill in the art of lying enrages her husband--for "He had ridden through the valley of death, been shattered and shivered; and now she flew in the face of facts, made his children hope what was utterly out of the question, in effect told lies" (p. 50)--her Berkleleian esse est percepi provides the necessary corrective for his scientific positivism. As the creator of consoling fictions, Mrs. Ramsay is consistently illuminated by the window, knitting the stocking for the lighthouse keeper's son (thereby sustaining the illusion of the morrow's journey Ramsay's prognostications would extinguish). Her mode of vision finds its formal equivalent in a kind of Symbolist sfumato, in which, commensurate with her symbolic and physical nearsightedness, forms dissolve and contours are vaguely stated lost in a kind of luminous transparency.

Mrs. Ramsay is therefore realized through generically parallel visual images that accentuate the life-giving qualities those illusions of stasis and security possess. These forms refer her creative power to organic processess--the fecundity of the sea, the fountain and the fruit-bearing tree suggesting a vitality that is drawn from underground sources. James's

visualization of his mother affirms this Symbolist pattern: "Mrs. Ramsay who had been sitting loosely, folding her son in her arm, braced herself, and half turning, seemed to raise herself with an effort, and at once pour erect into the air a rain of energy, a column of spray, looking at the same time animated and alive as if all her energies were being fused into force, burning and illuminating (quietly though she sat, taking up her stocking again)" (p. 58). The image is strikingly evocative of Odilon Redon's Symbolist transformation of the Botticellean theme in The Birth of Venus (Fig. 65), and boldly delineates James's responsiveness to his mother's procreative power.

Syntactically Woolf conjoins realistic and lyrical impulses by using an extended series of phrasal constructions to adumbrate the way in which Mrs. Ramsay's human form partially dissolves in the transformative process, and a parenthetical insert to retain the conventional sense of her surface appearance. In A Writer's Diary, Woolf indicates the way in which parenthetical commentary might function in a verbal medium to create the illusion of simultaneous yet disparate perspective views of the same subject. In thinking through the last chapter of To the Lighthouse she attempts to solve the problem of bringing Lily and Mr. Ramsay together and observes:

> The last chapter which I begin tomorrow is In The Boat. I had meant to end with R. climbing on to the rock. If so, what becomes of Lily and her picture? Should there be a final page about her and Carmichael looking at the picture and summing up R's character? In that case I lose the intensity of the moment. If this intervenes between R. and the lighthouse, there's too much chop and change, I think. Could I do it in a parenthesis? So that one had the sense of reading the two things at the same

time? (p. 98)

In parallel plastic terms, Redon achieves polyphonic effects by fusing poetic and prosaic methods of presentation as his partially modelled female form is energized within its protective shell.

James's sense of the opposition between his parents is expressed in terms of thrust and counter thrust for the momentum of Mrs. Ramsay's rising force is aborted by the downward pull of Mr. Ramsay's overwhelming need: "and into this delicious fecundity, this fountain and spray of life, the fatal sterility of the male plunged itself, like a beak of brass, barren and bare" (p. 58). Woolf manages the dynamics of their relationship as Cezanne manipulates the "thrust and return" (Loran, p. 88) of the linear content in his Cup and Saucer with Plate of Apples (Fig. 67). These are distortions of photographic notions of verisimilitude which Cézanne relies on to bring his feelings for the three-dimensional form to fruition on the canvas. In balancing the contrapuntal rhythms of rising and falling patterns that realize the essential spirit rather than external appearance of her characters, Woolf suggests that both Mr. and Mrs. Ramsay's modes of perception must be taken together adequately to define the nature of reality. Again one experiences in verbal terms the sense of opposing but mutually clarifying psychological volumes which find their plastic correlative in the Post-Impressionist tension between masses, colors and shapes. It is Mrs. Ramsay's gift to bring her husband within the "charmed circle" of those "globed compacted things" which make "Life stand still": "In the midst of chaos there was shape; this eternal passing and flowing (she looked at the clouds going and the leaves shaking) was struck into stability" (p. 286).

In conjunction with rising and falling directional lines, Woolf also

explores the tension between the Ramsays through natural and metallic analogues in these signature images. Mrs. Ramsay is conceived by James as a "rosy-flowered tree laid with leaves and dancing boughs," a vital organic analogy which visualizes the life-giving properties that seem to be jeopardized by James's sense of the egoism and possessiveness of his father:

> So boasting of her capacity to surround and protect, there was scarcely a shell of herself left for her to know herself by; all was so lavished and spent; and James, as he stood stiff between her knees, felt her rise in a rosy-flowered fruit tree laid with leaves and dancing boughs into which the beak of brass, the arid scimitar of his father, the egotistical man, plunged and smote, demanding sympathy. (p. 60)

The concept of interpenetration and interdependence visualized through natural and metallic correspondences, and contrapuntal linear forces, is brought to fruition in purely plastic and equally nonrepresentational terms in Lily's final composition. Here the intricate surface pattern of running blue and green hedge-shaped lines are penetrated by the uncompromising and unnatural (straight lines as Cézanne observed do not exist in nature) vertical which intersects the centre of the canvas:

> There it was--her picture. Yes, with all its greens and blues, its lines running up and across, its attempt at something. It would be hung in attics, she thought; it would be destroyed. But what did that matter? she asked herself, taking up her brush again. She looked at the steps; they were empty; she looked at her canvas; it was blurred. With sudden intensity, as if she saw it clear for a second, she drew a line there, in the centre. It was done; it was finished. Yes, she thought, laying down her brush

> in extreme fatigue, I have had my vision.
> (pp. 309-10)

Not only does Woolf create graphic verbal correlatives that dramatize the tension between Mr. and Mrs. Ramsay's conceptions of reality, she also understands the nature of the modern space effect, and attempts to find a literary equivalent for it in the novel. Lily's method of working is described as "tunnelling her way into her picture, into her past." In The Vision Enslaved, Allen McLaurin points out the term tunnelling is similar in intention to the phrase of Seurat's which Fry was fond of quoting.[51] Seurat defined the art of painting as "the art of hollowing out a canvas" (Transformations, p. 189). This creation of enclosed space forms the basis of the Post-Impressionism sense of the nonrepresentational nature of art, and it is intrinsic to Woolf's own conception of how the moment of vision functions within a narrative medium, to "symbolize" and "give us an epitome," which through selection and arrangement erects a barrier that inhibits us from "instinctively" and "easily" entering "a word that we know already" ("Phases of Fiction", pp. 100-02).

McLaurin suggests that the space effect in Woolf's work is achieved by typographical tricks such as the use of the dots to suggest "disconnected movements within a landscape" (pp. 87-88). This observation forms part of his definition of the pictorial quality of To the Lighthouse generally in terms of the typographical rhetoric of square and round brackets. McLaurin, however, presses his thesis to its reductio absurdum with the following analysis:

> The square brackets are essentially vertical like the lighthouse itself, or the tree which Lily would move to the middle of the painting. Seeing the novel as a whole shape, the thin central

> section is like a vertical line, as well as an empty space bracketed by the first and last sections.
>
> The other dominant shape in To the Lighthouse is the arabesque, which is described by the rounded brackets. The word 'arabesque' appears frequently throughout the novel, as it does in Roger Fry's criticism. Much of the movement of the novel is curved. The boat slices a curve in the bay and the ball describes an arch when the children are playing catches. There is a recurrent mention of the beak and scimitar shapes. The curve is linked with the scythe of Father Time and also with the indirect method of achieving the truth, but a further intention is to make the novel appproximate as nearly as possible to the visual effect of a painting. (p. 199)

Not only does McLaurin sabatoge his analysis by defining abstract shapes in terms of their possible representational (i.e., vertical equals lighthouse) or symbolic (i.e., curve equals scythe equals Father Time) associations, he also violates the condition of the verbal medium by perceiving the novel as a whole as if it were a painting. At the same time, McLaurin fails to realize that typography is merely a descriptive narrative device which allows Woolf to eliminate those discursive passages which traditionally function to indicate changes in setting, tone and point of view. Insofar as typographical rhetoric contributes through simplification, condensation and compression to the overall dramatic quality of the narrative by eliminating superfluities and tightening the tension between perspective shifts, it enhances the context within which Woolf's visual correlatives operate. However, it is clearly inadequate to define the visual character of the novel solely within typographical terms, and much more to the point to explore the way in which space effects are actually achieved through perspectival distortions and patterns of enclosure.

Woolf's sense of a Post-Impressionist conception of enclosure is nowhere more apparent than in her presentation of the effect of Rose's arrangement of fruit, for the still life "brought up suddenly into the light . . . seemed possessed of great size and depth, was like a world in which one could take one's staff and climb hills" (p. 146). Distortion through magnification intensified by the effects of candle light imbues the arrangement with a saliency it would not ordinarily possess. Woolf engages both the tactile and visual sensibility of the reader by evoking an image of the eye grasping form: "she saw that Augustus too feasted his eyes on the same plate of fruit, plunged in, broke off a bloom there, a tessel here, and returned, after feasting, to his hive."

Interestingly, Woolf's sense of taking possession of an object by creating an illusion of depth rather than surface forms the basis of her own appreciation of Cézanne's distortions which imbue the natural object with a saliency it would not possess in a purely visual illusion of its three-dimensionality. In recording her responses to her experience of Cézanne's Pommes, which was on exhibit at the National Gallery in April of 1918, she observes: "There are 6 apples in the Cézanne picture. What can 6 apples not be? I began to wonder. There's their relationship to each other; and their colour, and their solidity." As she moves to another room in the Gallery, she is intrigued by Cézanne's ability to enter into a fulness of possession other artists cannot equal: "We carried it into the next room & Lord! how it showed up the pictures there, as if you put a real stone among sham ones; the canvas of the others seemed scraped with a thin layer of rather cheap paint. The apples positively got redder & rounder & greener. I suspect some very mysterious quality of potation[?] in that picture."[52]

The space illusion that Woolf achieves in the fruit bowl episode parallels what Lhote defined in Cézanne as a "promenade" "not by foot, but with the spirit" (pp. 30-33). Not only does Woolf enhance the sense of the relief of her volumes through distortion, she also dramatizes her notion of the moment's autotelic condition by framing the rectangular dinner table with the freize-like immobility of the guests whose illuminated faces are "brought nearer by the candle light." Finally the suggestion of enclosed space communicated by the dish of fruit and repeated by the human frame is echoed in the reversal effected by the night-darkened window panes which describe the outer limits of the gathering: "the night was now shut off by the panes of glass, which, far from giving any accurate view of the outside world, rippled it so strangely that here, inside the room seemed to be order and dry land; there, outside, a reflection in which things wavered and vanished waterily" (pp. 146-47). Through a series of parallel patterns of enclosure Woolf sustains the sense of stasis, depth and substantiality she feels the moment possesses. Further, in blackening the window and deliberately undermining our sense of the accessibility and tangibility of the external world, she returns our attention to the moment which, like a painting, discloses the "ultimate reality." Lily's capacity to comprehend Mrs. Ramsay's creative power depends upon the image of "that woman sitting there writing under the rock" resolving "everything into simplicity," bringing together the discontinuous elements, "giving them a wholeness not theirs in life," and through acts of creative transmutation making "something," "affecting one almost like a work of art" (pp. 237-38).

In his discussion of what he feels is the hermetic nature of the epiphany in twentieth-century British fiction, Daniel Schwarz argues that the moment of vision in Woolf's novels is achieved in isolation from the

social community. He suggests that Lily's completion of her vision in the painting comes "at the expense of a social life," just as Mrs. Ramsay's victories are "more aesthetic than moral." Yet at the same time Schwarz observes that Lily's quest for order--to make, as does Mrs. Ramsay, "something permanent" of the moment, something which has the force of "revelation"--mimes Woolf's own "quest for values."[53] What Schwarz fails to understand is that the achievement of stability, the disclosure of pattern and order, the very creation of enclosed space in Lily's canvas and in the proportions of the dinner scene, are indicative of the way in which moral and esthetic values complement each other in Post-Impressionist art. Lily's capacity to create reality, to illuminate "this other thing, this truth, this reality" is born out in her achievement of enclosed space: "she scored her canvas with brown running nervous lines which had no sooner settled there than they enclosed (she felt it looming out at her) a space" (p. 236). Further "this form" becomes as valid a form of "intercourse" with social realities, as intellectually invigorating and as morally significant, as any other conception of the human community which Schwarz narrowly defines for Lily in terms of the "form of marriage" alone (p. 293).

Not only does Woolf concretize the tension between Mr. and Mrs. Ramsay by attending to the expressive power of line and shape, she further adumbrates that opposition in terms of near and far perspectives, working like van Gogh to make perspective a quality of the landscape that is sighted. She is aware, as McLaurin suggests (pp. 91-92), of both the spatial and psychological effects that alterations in perspective can achieve. Her sensitivity to the reciprocal relation between them is born out in an entry in her diary, "Proportions changed":

> That in the evening, or on colourless days, the proportions of the landscape change suddenly. I saw people playing stoolball in the meadow; they appeared sunk far down on a flat board; and the downs raised high up and mountainous round them. Detail was smoothed out. This was an extremely beautiful effect: the colours of the women's dresses also showing very bright and pure in almost untinted surroundings. I knew also, that the proportions were abnormal--as if I were looking between my legs. (A Writer's Diary, p. 95)

In To the Lighthouse Mr. Ramsay is consistently imaged standing erect at the edge of some promontory, leading a procession, moving from A to Z in an absolutely straight line: "who then could blame the leader of that forlorn party which after all has climbed high enough to see the waste of years and the perishing of stars" (p. 56). His consciousness of the ephemerality of human existence, of the preternality of the nonhuman order ("The very stone one kicks with one's boot will outlast Shakespeare"), the inevitability of human mortality ("Mr. Ramsay squared his shoulders and stood very upright by the urn" (p. 56), and the irrevocable isolation the human condition imposes ("we perish each alone") finds its perspectival correlative in the distant view. Walking with Mrs. Ramsay toward the close of the day on the terrace, it is Mr. Ramsy who looks toward the lighthouse revealed through "the gap between the two clumps of red-hot pokers," a view Mrs. Ramsay "will not herself look at." She turns back instead toward the view of the lights of the town, the harbor and the boats, lights which "seemed like a phantom net floating there to mark something which had sunk" (p. 104). The net image is itself by implication suggestive of the protective fabric she weaves about the bare facts, a fabric, like the shawl about the skull, which creates illusions of security and continuity.

Ramsay in contrast, looks "across the bay." He yearns for its

solitude and contemplates communion with a world undisturbed by any human presence but his own: "That was the country he liked best, over there; those sand hills dwindling away into darkness. One could walk all day without meeting a soul. There was not a house scarcely, not a single village for miles on end. One could worry things out alone. There were little sandy beaches where no no had been since the beginning of time. The seals sat up and looked at you. It sometimes seemed to him that in a little house out there, alone--he broke off, sighing" (p. 105). Recalled to the reality of his brood of eight and his domestic responsibilities, Ramsay infuses the distant scene with the pathos of his own, perhaps histrionic, yet inveterate need for detachment: "They showed he did not damn the poor little universe entirely, for on an evening like this, he thought, looking at the lands dwindling away, the little island seemed pathetically small, half swallowed up in the sea" (p. 106).

It is Mr. Ramsay's gift in fact "to come out thus on a spit of land which the sea is slowly eating away, and there to stand, like a desolate seabird alone," "as a stake driven into the bed of a channel upon which the gulls perch and the waves beat inspires in merry boat loads a feeling of gratitude for the duty it is taking upon itself of marking the channel out there in the floods alone" (pp. 68-69). The image of his uncompromising vertical, coupled with the manic downward imagistic thrust of that line driven into the channel (a rhythm which is repeated in the tattoo of his peripatetic soliloquies about the summer house punctuated by the stamping of his foot upon the stone step [p. 50]) finds its perspectival complement in distant views.

Ramsay dominates the top of his own magic mountain looking from it "down the long waste of ages" (p. 56). His Olympian perspective

commensurate with his intellectual (though not emotional) detachment is realized in expansive vistas which endlessly repeat the basic pattern articulated in the rise and fall of the waves. Significantly removed from the organic rhythms of his wife and family, he is perceived as an alien and disruptive force. Woolf demonstrates the kind of subjective deformation of objective reality a particular perspective engenders by emphasizing the psychological implications of both near and distant views. When Ramsay's meditative rhythm on the terrace is interrupted by Lily and Bankes, for example, the break is visualized through a shift in perspective: "Who shall blame him? Who will not secretly rejoice when the hero puts his armour off, and halts by the window and gazes at his wife and son, who very distant at first, gradually come closer and closer, till lips and book and head are clearly before him, though still lovely and unfamiliar from the intensity of his isolation and the waste of ages and the perishing of stars" (p. 57). From the depersonalization of the distant view Ramsay moves within the orbit of his wife and son. Though he brings them more clearly into focus, he is still sufficiently detached and therefore perceives them esthetically--"he does homage to the beauty of the world"--rather than personally. Significantly the tableau is completed with James resentfully peering up at his father as Ramsay commandingly looks down upon the boy and his mother who appears finally to rise as a column of spray to meet his insistent though unspoken appeal for consolation. In this way, Woolf maximizes the nondiscursive capacity of her medium. Through the carefully orchestrated and highly concentrated manipulation of perspective, she is able to explore the subtle distinctions in Ramsay's relationship to his family, as intellectual, esthete, husband and rival.

This awareness of the expressive and constructive power of perspective line functions through Lily as well, as she begins to understand the immense power of the distant view which absorbs Ramsay: "The sea without stain on it, thought Lily Briscoe, still standing and looking out over the bay. The sea stretched like silk across the bay. Distance had an extraordinary power; they had been swallowed up in it, she felt, they were gone for ever, they had become part of the nature of things. It was so calm; it was so quiet. The steamer itself had vanished, but the great scroll of smoke still hung in the air and drooped liked a flag mournfully in valediction" (pp. 279-80).

The theme of inaccessibility, absence and ephemerality implied by the distant view is balanced by Lily's actual physical position in front of the summer house with brush in hand where she had "attacked that problem of the hedge" before the "instinctive need of distance and blue" had taken hold of her (p. 270). The hedge itself is allied with Mrs. Ramsay's mode of perception, for in her nearsightedness she is actuely responsive to its intricate surface patterns while her husband's farsightedness characteristically prompts him to peer through the break in it across the bay to the lighthouse in the far distance. In sharing Ramsay's perspectival experience Lily begins finally to understand his character. Experiencing the conditions of landscape rendered from his point of view provides, she suggests, a "way of knowing people" (p. 289). Thus, renewed by her contact with him in this way, Lily returns: "So coming back from a journey, or after an illness, before habits had spun themselves across the surface" (p. 285), she is able to penetrate finally beyond her superficial and one-sided conception of Mr. Ramsay to "achieve that razor edge of balance between opposite forces; Mr. Ramsay and the picture" necessary to

complete the canvas (p. 287).

So too, James's instinct for harmony is realized in the juxtaposition of two views of the lighthouse itself. The first, rendered under his mother's protective influence is visualized in a manner which parallels the charm and mysterious evocativeness of Seurat's The Lighthouse of Honfleur (Fig. 67): "The Lighthouse was then a silvery, misty-looking tower with a yellow eye, that opened suddenly, and softly in the evening" (p. 276). The second, rendered from his father's perspective, is visualized with the stark cleanliness that parallels Ramsay's unornamented and austere sense of the object as it is: "He could see the white-washed rocks; the tower, stark and straight; he could see that it was barred with black and white; he could see windows in it; he could even see washing spread on the rocks to dry" (pp. 276-77).

Woolf's choice of linguistic patterns heightens the tension between the two perspectives, for the first picture is expressed simply in one rhythmic and graceful declarative sentence, while the second is visualized in a sequence of short grammatically parallel subordinate structures, halting in their rhythms and monotonous in their repetition, which exaggerate the visual effect of the series of horizontal planes, unmodulated and severe. Most significantly, James is able to absorb both pictorial definitions of the nature of reality: "No, the other was also the Lighthouse. For nothing was simply one thing. The other Lighthouse was true too" (p. 277). Woolf's parallax view allows for the creative synthesis of these two versions of the lighthouse, both near and far, subjective and objective, a synthesis integral to the Post-Impressionist sense of the multidimensional nature of reality.

The kind of dynamic Woolf achieves by rendering a single scene from disparate points of view is equally central to the balance between surface and in-depth values she sustains through the juxtaposition of two of Lily's visions of the Ramsay marriage. In an out-of-door scene at twilight Lily attempts to grasp the symbolic dimensions of what had always been the prosaic character of the conception of marriage Mrs. Ramsay seemed to advertise to her: "Mrs. Ramsay was wearing a green shawl, and they were standing close together watching Prue and Jasper throwing catches. And suddenly the meaning . . . came upon them, and made them in the dusk standing, looking, the symbols of marriage, husband and wife. Then after an instant, the symbolical outline which transcended the real figures sank down again, and they became, as they met them, Mr. and Mrs. Ramsay watching the children throwing catches" (pp. 110-11).

Seurat's stylizations in A Sunday Afternoon on the Island of the Grande Jatte (Fig. 68) provide an interesting pictorial correlative for the dualistic nature of Lily's vision of the Ramsays in To the Lighthouse, for while Seurat's stylizations render his figures representative, they do not abrogate the scene's relationship to actual conditions. Seurat's nonrepresentational focus is felt in the regularity of his forms which is indicative of his own disaffection with the fashion of his day. The potential humor of that convention is also underlined by the stasis he achieves through precision in outline and clearly delineated contrasts of light and shadow. Woolf creates a parallel sense of the tension between the reality and unreality of prevailing norms through Lily's rather facetious affirmation of the convention of marriage itself. For a moment, a "spell" is cast by her own creative eye. Taking advantage of the twilight light values which accentuate surface, she imbues the Ramsays with

monumental significance: "In the falling light they all looked sharp-edged and etheral and divided by great distances." In the next instant, "the spell is broken," and everyday conditions reassert themselves: "Then, darting backwards over the vast space (for it seemed as if solidity had vanished altogether), Prue ran full tilt into them and caught the ball brilliantly high up in her left hand, and her mother said, 'Haven't they come back yet?' Whereupon the spell was broken."

While Mr. Ramsay's distant view exaggerates the incompatibility of human and nonhuman worlds on any other than a biological level, Mrs. Ramsay's nearsightedness enables her to sustain a vital reciprocity between self and world. Woolf conceives the private elusive amorphous self in geometric terms as a "wedge-shaped core of darkness, something invisible to others" (p. 95), freed from ordinary, physical and temporal limitations. The configuration provides a particularly rich example of the way in which the abstract, the unseen, and the inimitable can be given concrete definition in a verbal medium. The shape is repeated through a series of natural analogues such as the butterfly's wing, that vibrant reflecting surface, "color burning on a framework of steel," which insinuates itself as does the shawl about the skull, creating unity out of multiplicity, the first principle of design. While Mr. Ramsay--whose analogue is the "framework of steel," "the admirable fabric of the masculine intelligence, which ran up and down, crossed this way and that, like iron girders spanning the swaying fabric, upholding the world" (p. 159)--fixes his attention on the underlying linear order which as the second principle of design provides direction through space, Mrs. Ramsay weaves those illusions of enclosure and stasis which transcend the linear but which paradoxically depend upon that structure for their being. These verbal images, absorbed

by Lily as "the light of a butterfly wing lying upon the arches of a cathedral" (p. 75), find their plastic equivalents in her canvas, as she resolves the "problem of space" by affirming the two-dimensions of her medium:

> It glared at her. The whole mass of the picture was poised upon that weight. Beautiful and bright it should be on the surface, feathery and evanescent, one colour melting into another like the colours on a butterfly's wing; but beneath the fabric must be clamped together with bolts of iron. It was a thing you could ruffle with your breath; and a thing you could not dislodge with a team of horses. And she began to lay on a red, a grey, and she began to model her way into the hollow there. At the same time, she seemed to be sitting beside Mrs. Ramsay on the beach.
> (p. 255)

One immediately recalls not only Cézanne's expressed intention to make of Impressionism something solid and durable, but also the various techniques he used to work out the interrelationships between surface modulation and linear content to balance representational and nonrepresentational values. Woolf's profound sense of this dynamic is particularly evident in the way she uses perspective, formal correlatives, and the space effects of the moment to explore the way in which surface can reveal depth.

I have suggested that Mrs. Ramsay's close-range vision complements her husband's distant view, and further that because of her shortsightedness she is capable of communion with the object of contemplation. McLaurin defines that perspective, however, as the verbal counterpart of pictorial Impressionism, an "Impressionist blur" which he describes in the following manner:

> In Jacob's Room the natural scene becomes a kind of rudimentary impressionist painting when it is viewed through tears. In To the Lighthouse the equivalent everyday vision is the short-sightedness of Mrs. Ramsay. Perhaps this indicates her intellectual limitations as well, for the visual and psychological cannot be disentangled here. The shortcomings which Fry saw in the paintings of the Impressionists also apply to Mrs. Ramsay's short-sighted vision of the world. Like them, she sees the full mosaic of her visual field, but it is insufficiently articulated. This is necessarily so, for articulation involves the rejection of some of the elements which make up our immediate experience. Mrs. Ramsay does not want to relinquish any aspect of her immediate feelings and so she becomes absolutely identified with the thing she is looking at. (p. 189)

McLaurin then documents Mrs. Ramsay's "all-embracing passivity," which he defines in terms of Impressionism (a correspondence which I have shown in Chapter One is clearly inappropriate) by analysing the scene in which Mrs. Ramsay, as the "wedge-shaped core of darkness," meets the "long steady stroke" of the lighthouse beam:

> Often she found herself sitting and looking, sitting and looking, with her work in her hands until she became the thing she looked at--that light for example"; "It was odd, she thought, how if one was alone, one leant to inanimate things; trees, streams, flowers, felt they expressed one; felt they became one; felt they knew one, in a sense were one; felt an irrational tenderness thus (she looked at that long steady light) as for oneself. There rose, and she looked and looked with her needles suspended, there curled up off the floor of the mind, rose from the lake of one's own being, a mist, a bride to meet her lover. (pp. 97-98)

It is clear, however, that the configuration here parallels the

Redonesque disposition of the earlier fountain of spray image in the novel and that, further, Woolf's visualization of Mrs. Ramsay's inner force shares many of the qualities of the works of Pre-Raphaelite and Symbolist artists within the Post-Impressionist movement who were similarly fascinated with the female figure. Woolf conceives of Mrs. Ramsay's malign and benign aspects in complementary iconographic forms. Bankes, on the one hand, transposes her into an etherealized Helen of Troy, a disembodied Madonna, in a manner congenial with the ideal creature of the Pre-Raphaelite mode evinced in the generalized spirituality of Dante Gabriel Rossetti's The Blessed Damousel (Fig. 69) or Giovanni Segantini's enigmatic Goddess of Love (Fig. 70). Ramsay, on the other hand, is both threatened by and attracted to his wife's sublime self-sufficiency, and thus she possesses for him a sphinx-like quality in her sternness and remoteness. The sphinx is a predominant iconographic motif in Symbolist paintings ranging from Gauguin's Tahitian Women (Fig. 72), through to Fernand Knopff's enigmatic temptress in The Sphinx (Fig. 73) and Munch's more positive Madonna (Fig. 74). The bride figure is equally popular and especially effective in Xavier Mellery's 1890 Evening Dream (Fig. 75) which explores the symbiotic relationship between the seated female figure and the vaguely stated interior which is bathed, as Goldwater suggests, in a "mystical liquor" which visualizes the theme of interpenetration between mind and matter (p. 210).

Not only does McLaurin ignore the Symbolist dimension of Woolf's iconography, but the very basis of his definition of Impressionism is erroneously conceived. He defines what he feels is Mrs. Ramsay's Impressionist "passivity" as a state in which the "visual and the psychological" cannot be "disentangled," where personal "feelings" propel

her to be "absolutely identified with the thing she is looking at." Clearly the Impressionists' visual subjectivity, which is based upon fidelity to the optic alone, is incompatible with the psychological realism Woolf explores pictorially through her character's myopia. Further, it is precisely because one cannot "disentangle" the "visual and the psychological" that one places Mrs. Ramsay's silent art within a Post-Impressionist context. Her attachment to the real simultaneously liberates the soul of objects and the essence of self. That creative synthesis is possible when the mind is freed from the exigencies of the ego and the appertenances of the social identity.

We recall the impersonal emotion Cézanne's landscapes communicate when, as in his The Bay of Marseilles, seen from L'Estaque (Fig. 75), through the use of the cosmic perspective he eliminates every subjective reference and excludes "from the space of the picture the place where he was standing" (Impressionists and Symbolists, p. 133). We can also relate Woolf's abridgement of the personal self at the moment of vision to the kind of "osmotic participation" Mellery achieves in his The Soul of Things (Fig. 76) where the artist's mysticism is oriented, as Goldwater suggests, toward an intuition of the "'interior psychic life'" of the world and things (p. 22) with silent crepuscular interiors imbued with vibrations of shadowed light that play an almost pantheistic role.

At the same time, the "blurring of material delimitations," to use Douwe Fokkema's description of the kind of subject-object blending Woolf achieves in the scene under discussion, is different from those Expressionistic devices which objectify feelings and spiritualize inanimate objects. "The difference," Fokkema suggests, "may be that between detached but intense observation on the one hand [i.e., the kind of depersonal-

ization both Cézanne and van Gogh achieve through cosmic perspective] and a voluntaristic effort of the committed subject on the other" [i.e., the externalization of private worlds through natural forms which function only as a means to that end].[54] The creative synthesis of subject and object Woolf visualizes must then be received as confirmation of the applicability of Post-Impressionism's fascination with the reciprocal relation possible between external and internal realities.

One can then understand the meaning of Woolf's worship of solid objects not as evidence of what Marjorie Brace defines as Woolf's despair over the "unknowableness of people and the impossibilities of communion" which drives her "toward a pagan reanimation of objects": "There was nothing but to establish entirely new relations, as waking from a nightmare, one turns on the light and lies worshipping the chest of drawers, worshipping solidity, worshipping the impersonal world which is proof of some existence other than ours. That is what we must be sure of."[55] Rather, Woolf's treatment of the object provides evidence of her belief in the redemptive power of a depersonalized perspective. The lighthouse beam in this context, "steady," "pitiless," "remorseless," "with its silver fingers" stroking "some sealed vessel in her brain," provides a sense of communion with the inner recesses of being that provokes "exquisite happiness": "it silvered the rough waves a little more brightly, as daylight faded, and the blue went out of the sea and it rolled in waves of pure lemon which curved and swelled and broke upon the beach and the ecstasy burst in her eyes and waves of pure delight raced over the floor of her mind and she felt, It is enough! It is enough!" (pp. 99-100). Rather than despair, the expressive vitality of those "waves of pure lemon" communicates a rhythm which is felt throughout the piece, paralleling in its effectiveness the dynamic energy

of van Gogh's kinesthetic forms in Yellow Wheat and Cypresses (Fig. 77).

In "The Revolt Against Language: Virginia Woolf and Clive Bell," Jan Heinemann files a number of Woolf's statements about the seeming inadequacy of the verbal medium to convey the "true reality," an attitude which he suggests is epitomized by an observation made in Flush, a biography of Elizabeth Barrett Browning rendered from their spaniel's perspective: "Not a single one of his myriad sensations ever submitted itself to the deformity of words."[56] Heinemann suggests that both Bell and Woolf suffer from logophobia or a "radical distrust of language," and that their linguistic pessimism provides evidence of their irrationalism. This skeptical attitude toward language (its inability to express "private phenomena") leads, he advises, to a belief in a special intuitive faculty which in itself is "irrational," "fallible" and a superfluous means of knowledge.[57]

Not only does Heinemann ignore the Post-Impressionist conception of the provisional nature of reality Woolf's affirmation of the multi-dimensionality of form endorses, but in his criticism of the intuitionalist position he also fails to acknowledge how linguistic patterns can in fact evoke the sense of fusion between the observer and that which is observed that Woolf is working with through Mrs. Ramsay here. The problem resides in the fact that Heinemann does not refer Woolf's and Bell's statements about language to the context from which he extrapolates them. He, therefore, does not realize that their desire to reshape the conventions of their medium is based, not upon an indictment of language's ability to express "private phenomena," but rather on a shared belief in the medium's capacity to reveal the way in which the mind deforms the conventional appearance of the object into meaning. In "Notes on An Elizabethan Play"

Woolf discusses the new breed of novel which would fuse the prosaic and the poetic, the realistic and the mystical, and she commissions the novelist to inaugurate "the creation of what may yet be devised to liberate us from the enormous burden of the unexpressed" (Collected Essays, I, 59). That liberation, of necessity, involves the deformation of traditional narrative methods and notions of linguistic orthodoxy to embody the change in perception of what human nature in fact is. The central problem, as Jean Guiguet suggests, lay in "how to express the inward by the outward, depth by surface, silence by words, the abstract by the concrete."[58]

In order to realize Mrs. Ramsay's moment of osmotic participation here, Woolf relies on a set of linguistic features that will evoke the sense of interpenetration that is integral to Post-Impressionist art. She builds toward the actual moment of vision through an extended paratactic and periodic construction that allows the protagonist to explore the psychological ambiguities which attend the parallax effect. She uses parenthetical insertions, as she did in the fruit bowl epiphany, to restore a detached point of view even while the repetitive prose rhythms advocate a profound sense of being absorbed within and at one with the beam of light. And finally she allows oxymoronic images to adumbrate the way in which the barriers between the individualized psyche and the other are progressively dissolved:

> She saw the light again. With some irony in her interrogation, for when one woke at all, one's relations changed, she looked at the steady light, the pitiless, the remorseless which was so much her, yet so little her, which had her at its beck and call (she woke in the night and saw it bent across their bed, stroking the floor), but for all that she thought, watching it with fascination, hypnotised, as if it were stroking with its silver

> fingers some sealed vessel in her brain
> whose bursting would flood her with
> delight, she had known happiness,
> exquisite happiness, intense happiness
> . . . .(p. 99).

* * *

The precedent for arguing an affinity between Hemingway and Post-Impressionism generally, and Hemingway and Cezanne specifically, is provided by the author himself through a statement he made to Lillian Ross while both toured the Museum of Modern Art: "I can make a landscape like Mr. Paul Cézanne. I learned how to make a landscape from Mr. Paul Cezanne by walking through the Luxembourg Museum a thousand times with an empty gut, and I am pretty sure that if Mr. Paul was around, he would like the way I make them and be happy that I learned it from him."[59]

In proclaiming that he can "make a landscape like Mr. Paul Cézanne" Hemingway is alluding to his grasp of the way in which the modern space conception functions within Cézanne's canvas, a "secret" which he describes in A Moveable Feast in terms of compression and dimension:

> I went there [to the Musée du Luxembourg]
> nearly every day for the Cezannes and to
> see the Monets and the other
> Impressionists that I had first come
> to know about at the Art Institute at
> Chicago. I was learning something from
> the painting of Cezanne that made writing
> simple true sentences far from enough to
> make the stories have the dimensions that
> I was trying to put in them. I was
> learning very much from him but I was not
> articulate enough to explain it to
> anyone. Besides it was a secret.[60]

In an interview with George Plimpton, Hemingway provides a clearer indication of the kind of verbal techniques he is developing that will allow him in his own medium to duplicate the realism of Cezanne's

achievement of perspective vécue. He states, for example, that "A writer, if he is any good, does not describe. He invents, or makes out of knowledge personal and impersonal," and that further this "invention" is "not a representation but a whole new thing truer than anything true and alive" (p. 37). So too Cézanne argues for the nonrepresentational fidelity to the given, "from all the things you know," and on a belief of one's "strong experience of nature," "all those things you cannot know."[61]

In the same interview Hemingway uses the term "dimensions" to explicate his sense of the shortcomings of the descriptive mode: "If you describe someone it is flat, as a photograph is, and from my standpoint a failure. If you make him up from what you know, there should be all the dimensions" (p. 33). The sense of having "all the dimensions" is intimately related to the art of omission and involves, as is apparent in Cézanne's work, the elimination of extraneous surface details that would obscure the purity of line and the integration of sensations that will actualize the depth sensation. Hemingway's admiration for Cézanne is based upon his understanding of the way in which tactile and visual sensations can cooperate in the construction of form. In conversation with Ross, he suggests that the illusion of solidity and saliency Cézanne achieves in Rocks: Forest of Fontainebleu (Fig. 78) is one he wishes to sustain in prose: "This is what we try to do in writing, this and this, and the woods, and the rocks we have to climb over" (p. 35).

Just as the "hole" in the picture in perspective art undermines the self-sufficiency of the painting itself by ignoring the conditions of the medium, so too the "hole" in the story undermines the autonomy of the fiction and its ability to offer in its own terms a profound sense of the actuality of the protagonist's experience of the created landscape.

Despite the simplification of the naturalistic surface in Cézanne's landscapes--for there is as Clark suggests "no attempt to delineate a leaf"--his forms are "remarkably true to nature" (p. 223). The comment applies equally to Hemingway's art of compression and omission as well. The illusion of substantiality he creates is carefully prepared for by incorporating those details which possess the greatest expressive and architectonic power to convince the reader of the actuality of the perspective vécue. In Death In The Afternoon, Hemingway elaborates: "I was trying to write then and I found the greatest difficulty . . . . was to put down what really happened in action; what the actual things were which produced the emotion that you experienced. . . ."[62] In attempting to create a depth experience that possesses the force of actuality Hemingway, like Cezanne makes the transition from paradigm to simulacrum, from enargia to energia, from the mimesis of surface, to the mimesis of a process that allows the created reality to function as a harmony that is parallel with but not an imitation of nature.

Hemingway's fidelity to this conception of the space experience leads him to discover linguistic equivalents which will manage the sense of enclosure that is integral to the sensation of depth and actuality in Cezanne. Unfortunately, the kind of linguistic style that is generated by Hemingway's Iceberg theory is often perceived by critics as evidence of his passionate lyricism or latent Expressionism. Thus the kind of distortion of the naturalistic surface Hemingway achieves through omission and selection in his creation of landscape is defined by Raymond Nelson in Hemingway: Expressionist Artist in terms of an emotional intensity he suggests Hemingway shares with Cezanne. Taking his point of departure from esthetician John Willett--who suggests in Expressionism that Cézanne's

"controlled mastery" predisposes us to underestimate the artist's emotional forcefulness[63]--Nelson extends the compliment to Hemingway. Within this context Nelson cites H. E. Bates' analysis in "Hemingway's Short Stories" to corroborate his position. Bates, for example, suggests that "The colder and harder a man writes, as Chekhov once pointed out, the more deeply and more movingly emotional is the result likely to be. Hemingway was in reality so deeply susceptible to emotion that he strove constantly for the elimination of himself, his thoughts and feelings, from the surface of his work."[64]

Nelson absorbs the Chekhovian less-is-more formula without question, and concludes that when Hemingway speaks of putting down what one saw, "what the actual things were which produced the emotion that you experienced," he is endorsing the Expressionistic esthetic that Nelson believes he discovered in Cézanne: "Hemingway objectifies or represents his emotion-generating material, and little more."[65] In a parallel way, Nelson cites Richard Murphy's The World of Cézanne 1839-1906 and argues that Cezanne "shifted the emphasis in painting from the things viewed to the consciousness of the viewer." Art becomes "an expression of the emotion evoked in the artist by the enduring forms and colors of the natural world."[66]

This tendency to define the compression and precision of both artists in terms of unrestrained or undeclared emotion is common throughout Hemingway criticism. In relying on this perspective, critics assume that the object exists simply as a pretext for self-expression in Hemingway, and in Cezanne as well.[67] Along with the tendency to define the Cezanne-Hemmingway affinity in Expressionist terms, there is the predisposition to view distortion itself as an occasional lapse in technique, an obstacle

Cezanne and Hemingway struggle to overcome in their realization of verisimilitude. In "Hemingway and Cézanne: A Speculative Affinity" E. T. Jones suggests, for example, that the two artists "worked to make their art solid and durable, representing the truth of life as they apprehended it through the expression of essential form. Both men, not withstanding instances of deliberate distortion in their works and a variety of contrary labels assigned to them, remain basically realists; their concern is to shown the way things are in terms of representation which is clean and well-lighted."[68] Working within a narrow conception of realism which seems once again tied to conventional notions of verisimilitude, Jones fails to realize that actually those "deliberate distortions" form the very basis of the realistic effect in Hemingway and Cézanne.

The paradox of penetration-transformation-revelation that defines Post-Impressionist art means that the artist's fidelity to the actual motif does not preclude the possibility of making arbitrary changes according to the exigencies of perspective vécue. When Lhote defines perspective vécue as the perception of depth through feeling, he is using the term feeling to suggest not simply the expression of personal emotion but rather the eyes' sensual grasp of form, the fusion of visual and tactile dimensions integral to the Post-Impressionist dynamic space conception. Thus in entering a Hemingway or a Cezanne landscape the observer is assaulted at every level of being. Hemingway systematically imposes deliberate and unifying distortions that simplify and condense the naturalistic surface, and these simplifications are manifest in his drive to eliminate the superfluous at linguistic levels as well. Further, these distortions often impose a dominant shape or image which is repeated with minor variations throughout the scene to integrate its disparate aspects into architectural wholes.

Hemingway not only absorbs Cezanne's pyramid configuration, he also absorbs the dialectics of thrust and return, the tension between directional lines, and the abridgement of linear and atmospheric perspective integral to Cezanne's achievement of enclosure. His choice of perspective sustains in kind the impersonal quality of emotion Cezanne's multiple or cosmic perspectives work toward, for points of reference which would personalize the standing ground of the observer are eliminated to accentuate the experience of depth and pattern in the landscape.

These techniques function together in the opening landscape in A Farewell To Arms to achieve parallel effects of enclosure and actuality. The impersonal quality of the prose, a quality which is often perceived as evidence of the Hemingway protagonist's struggle to suppress emotions too painful to express, provides evidence of Hemingway's ability to create a vigorous space effect by eliminating a personalized point of view.

> In the late summer of that year we lived in a house in a village that looked across the river and the plain to the mountains. In the bed of the river there were pebbles and boulders, dry and white in the sun, and the water was clear and swiftly moving and blue in the channels. Troops went by the house and down the road and the dust they raised powdered the leaves of the trees. The trunks of the trees too were dusty and the leaves fell early that year and we saw the troops marching along the road and the dust rising and leaves, stirred by the breeze, falling and the soldiers marching and afterward the road bare and white except for the leaves.[69]

Venturi illustrates how Cezanne achieves that same impersonal quality by sustaining an objective relationship between the various aspects of the motif in The Bay of Marseilles, seen from L'Estaque (Fig. 75). Venturi

notes that Cezanne abstracts both background--"in the mountains seen from L'Estaque are many miles father away and hence only vaguely seen and Cezanne brings then forward to indicate their structure"--and foreground --"Cezanne wished to preserve the space relationship between nearness and distance and therefore alters the foreground and makes it more distant than in reality"--from their real position. In doing so he eliminates "every subjective reference" by organizing an "objective relationship between the village, the sea and the mountain not with respect to nature but with respect to the picture, to art" (Impressionists and Symbolists, pp. 132-33).

So too, in this opening chapter of A Farewell To Arms, Hemingway chooses to render the landscape from a detached and anonymous perspective. Further, he deliberately avoids those factual details which would identify either the exact location of the scene or the identity of the narrative voice, and thus one experiences an essentially flat and laconic journalistic presention which paradoxically avoids any specific documentary reference. It is simply "a house" which "looked across the river and the plain to the mountains" in the "late summer" of "that year." Hemingway brings everything to the surface, for though there is the suggestion of linear perspective no corollary attention is given to the diminution of objects as they recede in the distance. Also avoided are those kinds of adjectives which would evaluate the scene in human terms. The house may "look" but it certainly is not an animated form. The surfaces are not disturbed by any imposition of the pathetic but rather objects are equivocally delineated by an impartial observer: the pebbles and boulders are "dry" and "white," the water is "blue in the channels."

At the same time, one has a sense of a three-dimensional reality that

is feelingly perceived, an effect created by the incremental repetition of rhythms and images which operate structurally to integrate phenomena and expressively to amplify the sense of ennui the laconic tone suggests. What Hemingway thus provides is the "sequence of motion and fact" which makes the emotion the "real thing" (Levin, p. 105). Initially we grasp the fundamentals of the scene in their entirety: house, river, plain and mountains. Our gaze is then fixed momentarily in the middle distance with the river and the road which runs a parallel course, and then, is led through a series of rising and falling rhythms integrated by the repetition of dust. Initially used with respect to the troops who "went by the house and down the road" where "the dust they raised powdered the leaves of the trees," the sequence which follows directs the eyes first from surface detail that defines the picture plane as it were--"The trunks of the trees too were dusty and the leaves fell early that year"--then back to the middle distance, expanding the depth illusion with the troops marching, the "dust rising" and the leaves "falling," and finally concluding with the kind of precision and simplicity that accentuates the minor key within which the piece is conceived: "and afterward the road bare and white except for the leaves."

Though the coordinates "that year" and "afterward" indicate a temporal shift, the paratactic pattern, which is sustained syntactically and in the generalized past tense, conveys a sense of a dominant rhythm that unifies disparate time zones, just as Cezanne's multiple eye levels cooperate together in the construction of a single plastic whole. Hemingway is thus able to preserve a sense of the difference between one moment and the next while at the same time suggesting the underlying pattern that renders them continuous. His syntactical rhythms, repeated images and verbal

indefiniteness work together to suggest the extent to which the natural scene has been altered by the perspective vécue of the protagonist who is recreating the scene he has lived in.

In the Cézanne (Fig. 75), the alterations of near and far exaggerate the depth illusion while at the same time acknowledging, as Venturi suggests, that "the illusion belongs to no particular world." Thus the observer is invited to respond to the verisimilitude of the depth sensation which his own binocular experience confirms as more true and enduring than any photographic reproduction might be. In a similar way Hemingway evokes a sense of familiarity with the scene depicted, not by appealing to scientific standards of accuracy, but rather by focusing on dimensions in the landscape that the reader knows or can know in his own experience of space. The archetypal power of Cezanne's landscape configurations, their monumental and architectonic certainty, depend upon the unifying patterns of enclosure and stasis that Hemingway similarly achieves by exaggerating through simplification a dominant pattern that establishes clear and inevitable relationships between volumes. Certainly that pattern of inevitability which is secured visually in the opening landscape of A Farewell To Arms is born out in the tragic action which ensues. The overall pattern of rise and fall finds its correlative in Frederic and Catherine's retreat into the mountains and their necessary return to the plain with Catherine and the new-born child dying during the descent.

In a very real way, Hemingway's landscape invites the observer to re-enact an actual space experience, and it is important to note that the invitation to enter his landscapes is different in kind from the "promenade by the foot" Lhote disparaged in traditional open window perspectives. This distinction is often ignored by literary critics like Robert Lair who

acknowledges the "indebtedness" between Hemingway and Cezanne for the wrong reasons. Thus, while Lair relishes the "inner vitality of the landscape" Hemingway creates in A Farewell To Arms, he speaks of enjoying the "illusion" of "entering" it, as one enters a Cézanne by "gliding from vantage to vantage." Lair explains that this illusion develops because "one is . . . never located in time or space to any fixed degree." Though Lair understands how Cézanne's alterations of near and far relations preserve and exaggerate the depth experience so that the observer has "the almost uncanny experience of perceiving the foreground of the painting to be behind him," he chooses to view this experience in epiphanic terms, as a moment of consciousness which "transcends conventional limitations of space and time" (p. 167).

What Lair fails to understand is that Cézanne's use of multiple and depersonalized perspectives achieves two things simultaneously. The time period remains indefinite while the space experience, rather than a transcendent evocation, is both immanent and tangible. Lair does not realize, it would seem, that the kind of depth sensation Cézanne achieves depends upon his abandonment of traditional perspective techniques not upon an etherialized space. Though he responds to what Clark defines as the "direct and frontal approach to nature" in Cézanne (p. 218)--the approach concretized by powerful horizontals which run parallel to the picture plane to reinforce the two-dimensionality of the medium while simultaneously supporting the pyramid structures whose multifaceted planes provide the illusion of a penetration into deep space--he does not see how this space effect functions both in Cézanne's own work and as part of Hemingway's deliberate transposition of this method of space construction.

Neither Hemingway nor Cézanne permit the viewer or reader the

complacency of external observation. Cézanne's fusion of tactile and visual sensations and his abridgement of perspective invite the observer to duplicate the perspective vécue of the artist himself. Using verbal techniques to achieve the same ends, the Hemingway protagonist in his role as observer invites the reader to share his perspectival sensations. In The Sun Also Rises there are times when the protagonist Jake Barnes is literally sight-seeing, momentarily free of his compulsive and almost fatal attraction to Brett. The landscape conceived during this hiatus in the main action demonstrates Hemingway's Cézanne-like powers of exact observation, the disinterested character of his beholder's eye, and the anti-Renaissance character of the space illusion.

To register Jake's approach to Pamplona, for example, Hemingway achieves an illusion of actuality by balancing a series of verticals against a horizon, using a distant architecture as nucleus, to emphasize the depth experience of his protagonist in terms which parallel Cezanne's techniques in The Boundary Wall (Fig. 79). Hemingway introduces a succession of visualization of the scene with a powerful horizontal: the wide plain which supports the verticals of the pyramid structure that becomes Pamplona "rising out of the plain, and the walls of the city, and the great brown cathedral, and the broken skyline of the other churches." Beyond this architectural nucleus are the mountains which seem to enclose the horizon line: "In the back of the plateau there were the mountains, and every way you looked there were other mountains."[70]

Spatial relations are suggested verbally in a generalized way: "there was a big river off on the right shining," and "away off you could see the plateau." The sense of deep space is more concretely realized by the way in which our path of vision through the sequence is directed from the broad

plain up the series of elevations from the plateau to the walls of the cathedral to the mountains beyond; yet the thrust into space is countered by a return to the plain and the road "ahead" which now, because Hemingway has created the space illusion by suggesting near and far relations, cuts through the plain toward Pamplona. All the visual details contribute to this sense of balanced vertical and horizontals which integrate two and three dimensional elements, from the plain/pyramid configuration, to the line of trees through which the river shines, to the road which stretches across the plain.

In the Pamplona piece, the observer enjoys the sense of moving within a landscape that does not depend upon a carefully differentiated descriptive vocabulary to convey the tactile relief of volumes. Adjectives are restricted to "wide," "big," "great," "brown," "broken," and "white." Thus Levin is in error when he suggests that this deliberate simplification, and the very equivocal nature of the adjectives themselves, provide evidence of the non-pictorial quality of Hemingway's prose. Levin refers, for example, to the classical opening of A Farewell To Arms: "The town was very nice and our house was very fine," and notes that "such descriptions--if we may consider them descriptions--are obviously not designed for pictorial effect." "Like 'fine' and 'nice' or 'good' and 'lovely'," Levin suggests, "these terms do not describe, they evaluate--they are in fact projections of the narrator's state of mind (pp. 105-06). Nelson's is equally misguided when he suggests that Hemingway's use of comprehensive or inclusive descriptive details and Cézanne's restricted palette and the seemingly incomplete demarcation of individual forms which attends that restriction both provide evidence of their interest in emotion rather than the "actual shape of things" (p. 43). Far from being indifferent to the

shape of objects, however, both Cézanne and Hemingway are committed to revealing it by penetrating beyond surface detail. Because Hemingway is interested in the sequence of motion and fact which makes for the verisimilitude of perspective vécue, it is not so much the secondary and tertiary qualities of phenomena but rather their relations which will absorb his interest. Rather than being "loaded with subjective implications" as Levin advises, Hemingway's method of abstracting or purifying forms allows him to place the stress on the relations between volumes to exaggerate the sensation of enclosure. It is in this sense that surface details would distract the observer and diminish the space effect itself.

Mely Chin Hagemann similarly notes the way Cézanne's simplifications contribute to the space experience. Specifically in an analysis of Cézanne's Cour d'une ferme (Fig. 80), she observes that Cézanne's vertical shapes, which accentuate and enclose the sides of the picture box, are deliberately ambiguous so that the artist can stress their spatial function: "The entire painting would change if Cézanne had given these brown and yellow 'things' an identity that could be verbalized: they would have fronts and backs and these in turn would convey directions, shifting the painting's movements."[71] To the same effect, by eliminating adjectival qualifiers which would isolate the individual object within the landscape, Hemingway evades the limitations a series of self-contained highly sculptured forms would impose upon a scene. He is thus better able to relate the disparate entities to the scene's format as a whole and to maintain the balance of motion and fact that he feels can delineate emotion.

Hemingway's own reference to Brueghel's The Harvesters (Fig. 81) in the

Ross interview substantiates my sense of his profound understanding of the modern space conception, and of how that space conception often functions in Renaissance masters "in spite of, rather than because of, their use of mechanical perspective" (Loran, p. 20). In Brueghel, flat colors, minimal modelling and the absence of cast shadows accentuate the reality of the picture plane, while the saliency of the grain field, the way it is used "geometrically" makes, according to Hemingway, "an emotion that is so strong for" him that he "can hardly take it" (p. 35).

Emily Stipes Watts discusses the sensual physicality of Hemingway's prose within this context, suggesting that "It is just such a handling of geometrical forms combined with other elements such as color orchestration, which produces the synaesthetic quality of Cezanne's art"[72] and, further, that Hemingway's own "complex synaesthetic mosaic" in verbal mediums is intended to "break down the purely visual qualiity of prose" (p. 138). Though Watts does not press the issue, choosing instead to focus upon the symbolic dimension of Hemingway's "physical images" which she feels are "expressive of man's empirical and metaphysical situations" (p.138), Loran helps us to place the depth experience in Hemingway's prose within the context of the modern space conception of Post-Impressionist art.

The geometric quality of Cézanne's abstractions, like the geometrical disposition of Brueghel's simplifications, make an emotion--not because they are geometrical but because they contribute to the construction of space illusions so persuasive that one can feel the relief of the volumes within the picture space. Their aims perfectly coincide with Hemingway's desire "to write on the principle of the iceberg" by eliminating "everything unnecessary to conveying the experience to the reader so that after he or she has read something it will become part of his or her

experience and seem actually to have happened" ("An Interview with Ernest Hemingway," p. 34).

In the Brueghel, for example, the artist experiments with competing centers of rest. The traditional perspective line, which directs the eye out beyond the edge of the grain field over the valley below to the vaguely stated shore line where objects fade as they recede into deep space, is deliberately inhibited because Brueghel does not prepare for its advance at the picture plane. Further, this effect is underscored by the saliency of the grain field itself, especially in the sharp edges of the diagonals and the horizontals that define its shape toward the center of the canvas, and in the strong vertical provided by the tree just left of center (the kind of vertical Cezanne favored to enhance the stability of two and three dimensional elements). The almost continuous curvilinear shape that is articulated from left to right not only opens up a second movement path from the lower left hand corner into the bush at right angles to the partially harvested field, but also encloses the middle and foreground of the picture.

Just as the perspective line which leads toward a vanishing point at the horizon is abridged by the grain field, so too linear recession in this track of vision is blunted by the bush at the end of the field. The bush becomes the obstacle one must climb over to enter the homestead beyond, which in turn functions as an architectural nucleus to arrest further movement into space. Because Brueghel establishes a tension within the canvas between at least two distinctive perspectival directions, the standing ground of the observer is not fixed. In fact, if his position were fixed, he could not enjoy the deep space illusion, because the frontal horizontal places him in two positions simultaneously. The observer has

the sense of being brought to an elevation beyond the grain field in order to experience the distant view which begins at the juncture of the serpentine line of the road and the further edge of the grain field. At the same time, the observer is led through the enclosed space, pulled toward its outermost edge by the sucession of rectangular and vertical forms of thrashed and stacked grain--a configuration which in itself anticipates Cezanne's manipulation of stepped-back planar recession.

Through Brueghel to Cézanne, the modern space convention is developed by multiple perspectives which allow for sucessive perceptual experiences of the same scene, the repetition of rhythmically parallel configurations, and the modification of aerial and linear recession to bring background and foreground into vital relation. Hemingway's presentation of Jake's approach to Burguette in The Sun Also Rises provides a convincing illustration of how these techniques find their verbal equivalent in his work. Interestingly, one of the points Watts makes to verify her sense of the parallel between Cézanne and Hemingway is raised within this context: "Hemingway has structured the vista in a traditional manner with his establishment of a foreground, middle ground and background" (p. 144). If this were true, however, Hemingway's space illusion would be diametrically antithetical to Cézanne's, which deliberately blunts or avoids traditional vistas.

Though Hemingway uses a number of phrases to suggest recession into space, i.e., "Looking back we could see the country spead out below," "out ahead of us was a rolling green plain," "the green plain stretched off," "and away off" (pp. 108-09), in each instance the perspective line is abridged by a conjoining form, so that one does not have the sense of the diffuseness of volumes in the far distance or of their diminution in size.

On the contrary, the surface pattern is brought forward: "Far back the fields were squares of green and brown on the hillsides." The prepositions Hemingway selects to initiate movement emphasize the substantiality of the landscape forms: "we went into the forest," "rocks struck up through the clay," "the road showed through the trunks of a double line of trees." Similarly, he delineates relations between volumes and emphasizes the interiority of the light source: "It was a forest of cork oaks, and the sun came through the trees in patches, and there were cattle grazing back in the trees." Finally, Hemingway uses multiple perspectives to animate the spatial dimensions of the landscape and to provide a sense of enclosure by focusing on the changing shape of the horizon line. Initially, for example, the brown "strangely shaped mountains" are envisioned as "making the horison." One attends not only to their color--which, since it is undifferentiated, does not provide the illusion of fading out into the distance--but also to their architectonic power, for they <u>make</u>, they do not simply <u>mark</u>, the horizon, and therefore one does not move beyond them to unlimited space.

As the bus moves up the rise of land through a series of elevations (much like the pyramid effect in the Pamplona piece), Hemingway manipulates rising and falling rhythms to simulate the <u>perspective vecue</u> of his protagonist. One encounters a new set of mountains "coming up in the south," and then a second set, dark and wooded which describe the end of the rolling green and which "have clouds coming down from them." Interestingly, the contrapuntal thrust of the verticals which hold the horizon is balanced by a connecting horizontal: "The road came over the crest, flattened out, and went into a forest"; in the second elevation, the bus follows along a "rise of land" meets the dark mountains and then greets

the green plain stretching off. Here linear recession is modified by the cut in the plain by fences, and "the white of the road" which shows "through a double line of trees" that cross the plain toward the north. This complicated pattern of horizontals and verticals sustains the illusion of being within and among volumes.

The final prospect from the edge of the rise, which focuses on the pattern of red and white houses that are strung out on the plain, is enclosed by the "shoulder of the first dark mountain" and brought to rest by the "gray metal-sheathed roof of the monastery of Roncevalles." As one moves up and through the alternating sequence of rise and plateau each expanse of vista is checked by the changing edge of the horizon which is architecturally secure. Rather than Watts's sense of a landscape unfolding in a traditional manner, Hemingway's landscape demonstrates the extent to which he departs from that tradition. It is constructed upon the dynamic principles of thrust and return, of rise and fall, that provides the synaesthetic richness to which the mural character of Cezanne's art remains faithful.

Perhaps the best example of the way in which Hemingway achieves the sensation of enclosure through the abridgement of linear and atmospheric perspective and the reintegration of visual and haptic sensibilities is given in "Big Two-Hearted River," whose grove of pine tress exhibits technical parallels with Cezanne's Jas de Bouffan (Fig. 82). The story is simply about a young war veteran's returning to a favored fishing spot, yet the intensity with which the protagonist sets up camp evokes a sense of ritual that is consistent with the kind of consolation that contact with a natural setting can provide following the trauma of war. The sense of enclosure and contact Hemingway achieves is due to the simplified static

and dynamic lines which delineate the scene: "The trunks of the trees went straight up or slanted toward each other."[73] As in the Cézanne painting, where the tree trunks run parallel to the vertical picture plane, Hemingway's pines solidly frame the grove: "The trunks were straight and brown without branches." Instead of following a path of vision which would lead through the interlocking branches to the unlimited space above, both Hemingway and Cézanne modify the funnel-like depth of the alleys they suggest. Loran provides this analysis of the alterations of the given Cézanne imposes to achieve a truer sense of the dynamics of the individual's perceptual experience of space and volume:

> between the trees has been 'tipped up' to a position more nearly parallel to the picture plane. The distance does not fade out in aerial perspective, and foliage interlaces the two sides of the picture. Cezanne has reduced the number of trees which can be counted in the photograph of the motif, thereby modifying the funnel-like depth and recession. An important pattern of foliage is prominent in the upper right-hand fourth of the picture, and this light shape is carried into the central area of deepest recession; the most recessive area of the deep space is thus brought into relation with the most prominent plane of the foreground foliage. (p. 50)

To achieve a similar dynamic in "Big Two-Hearted" Hemingway counters the upward thrust by pulling the eye back to the horizontal: "The branches were high above. Some interlocked to make a solid shadow on the brown forest floor." Further linear recession into the distance is inhibited by the sweet fern which commences "sharp at the edge" of the extended bare space that encircles the island of pine to exaggerate the sense of enclosed space. Certainly the sense of grove, as a form of the enclosed garden,

intensifies the pastoral implications of Nick's return to the forest.

In recreating Nick's sensations as he lies upon the forest floor, Hemingway reinforces the feeling of enclosure by retracing the path of vision he establishes in the introductory paragraph. Though Nick looks "up into the pine trees" (like the upward thrust of the interlocking branches "high above"), he is simultaneously aware of the pressure of the earth beneath him which "felt good against his back." Hemingway then repeats the sequence twice more: "He looked up at the sky, through the branches, and then shut his eyes. He opened them and looked up again. There was a wind high up in the branches. He shut his eyes again and went to sleep." Through a sequence of parallel movements, Hemingway aborts an upward track of vision. We have all had the experience of gazing into the beyond, and by and large we avert our gaze either by looking away or closing our eyes because we cannot focus on unlimited space nor grasp it in its entirety. Hence the use of a point of focus on the horizon in perspective art to bring masses to a point of order and re-establish equlibrium for the viewer. Hemingway modifies the illusion of deep space by returning our eye to the horizontal, the solid brown shadow on the forest floor, or by having Nick open and shut his eyes so that we are not lost in an undifferentiated sky.

While Hagemann has noted in her own discussion of the affinity between Cézanne and Hemingway that Jas de Bouffan provides a "visual version" of Hemingway's landscape, she bases her analysis upon a single point of resemblance: the serenity of the "cathedral-like arch" whose curved space Hemingway has Nick look "straight into" before he closes his eyes (p. 112). What Hagemann fails to note, and this is certainly clearly apparent in her analysis of the relationship between the observer and Cézanne's Cour d'une

Ferme (Fig. 83) earlier in her article,[74] is that the last thing either Hemingway or Cezanne wish to emphasize is a perspective line which leads the viewer "into" deep space, for in fact both Hemingway's pine tree scene and Cézanne's Jas de Bouffan are similar because neither use mechanical perspective to realize the third dimension.

Of equal importance is the way Hemingway tries to incorporate all the senses in his presentation of the space illusion. He writes, for example, that the bare space within the grove "was brown and soft underfoot," that the sweet fern grew "sharp at the edge" of the island of pines, and that the earth felt good. When Nick does look up, the emphasis is tactile as well as visual: "There was a high wind up in the branches." Hemingway's synaesthesia functions, as does his modified perspective, to encourage the eye to hold the object.

In a very similar way, Hemingway sustains the illusion of being within space by activating both tactile and visual sensations in his depiction of Nick fishing from the log: "He sat on the logs, smoking, drying in the sun, the sun warm on his back, the river shallow ahead, entering the woods, curving into the woods, shallows, light glittering, big water-smooth rocks, cedars along the bank and white birches, the logs warm in the sun, smooth to sit on, without bark, gray to the touch; slowly the feeling of disappointment left him" (p. 175). The incremental repetition of sun images focuses on tactile rather than visual effects: "drying in the sun," "the sun warm on his back," "the logs warm in the sun." The two rhythmically parallel phrases enhance our sense of the substantiality of the river within the landscape: "entering the woods," "curving into the woods." The process of unification achieved through the repetition of a dominant tactile sensation integrates animate and inanimate forms by

emphasizing the shape of a perception in terms of its sharp and smooth dimensions: "the disappointment "that came sharply after the thrill" is diffused by the warmth of the sun and the smoothness of the forms--the curvilinear shape of the river, the "big-water-smooth rocks," the log "smooth to sit on." Hemingway is thus able to convince us of the actuality of the moment by making it possible for the observer to duplicate the perspectival experience of the protagonist.

So too, in the introductory landscape of Islands In The Stream, Hemingway positions his unnamed observer in front of the house "on the highest part of the narrow tongue of land between the harbor and the open sea," but his focus settles, not on the expansive vista of the Gulf Stream below him, but rather is directed into the water: "The water of the stream was usually a dark blue when you looked out at it when there was no wind. But when you walked out into it there was just the green light of the water over the floury white sand and you could see the shadow of any big fish a long time before he could ever come in close to the beach."[75] Not only is an illusion of the infinite countered by placing the observer within the water to duplicate the conditions at eye level, there is the further suggestion that taken alone aerial perspective falsifies actual conditions. The water is not only deep blue but also light green. In choosing to juxtapose distant and close range views of the same scene, to complement a disengaged perspective with one that is engaged and able to conjoin both visual and tactile sensations, Hemingway provides a fuller experience of the given.

Significantly the artist-protagonist in Islands, Thomas Hudson, shares the Post-Impressionist esthetic Hemingway activates in his own landscapes. Hudson sense of the actuality of the picture space, one that is "truer than

a photograph" (p. 139), is born out in the waterspout picture he paints for the local bar. The painting presents an illusion of three-dimensionality so compelling that the bartender's terms of praise include the story of "some gentleman" who got "so excited" he attempted to "climb into the skiff" (p. 142).

Hudson's artistic tastes run to Brueghel and Duchamp, to painters who emphasize the mural character of the visual medium. In his own casting about for pictorial subjects, he is absorbed by his conception of art as painted surface, and thus when he sees flamingos from the flying bridge during an extended reconnaissance mission in the Gulf waters, he notes that if he could paint them, he would not want them through his field glasses "because he did not want details now. He wanted the roseate mass on the gray brown flat" (p. 393).

The processes of simplification and condensation in Hemingway's landscapes--which allow him to focus on a dominant pattern that will integrate the disparate aspects of a single scene and sustain the illusion of a unified vision--is a technique that Hemingway uses in The Old Man And The Sea to determine the overall structure of the work itself. The narrative simplicity of the novel finds its visual correlative in the repetition of graphically conceived cruciform configurations whose constructive and expressive power simultaneouusly purify or streamline the prose even while they enhance its emotional resonance and suggestiveness. Thus Hemingway is able to exploit our intuitional responsiveness to the archetypal dimensions of this recurring iconographic detail without ever bringing it explicitly to the surface.

The novel opens with Santiago shouldering the mast and ascending the slope toward his shack, a tableau which articulates the essential theme of

his story. This concretization of Santiago's Calvary is graphically presented through the intersection of horizontal and vertical, echoed visually at every stage in the story's development. Santiago holds his line "straighter than any other" as it descends from the rod into the depth of water. The rod is but an extension of the old man, an antenna which joins him to the sea, whose line not only penetrates the sea's surface, but also significantly crosses his shoulders as he leans against the bow of the skiff. The fish and the men are "joined together," in a deeply mythical sense reminiscent of the kind of osmotic participation integral to the Symbolist vision of the vital relation between man and nature. This conception of intercourse between man and nature is reinforced pictorially--"The line showed like a phosphorescent streak in the water straight out from his shoulders"--as well as graphically: "Once he stood up and urinated over the side of the skiff."[76] Even the arm wrestling contest of Santiago's youth, which established a reputation commensurate with the intrepidity of his spirit, is conceived in terms of an unyielding vertical perpendicular to the horizontal contest mark on the table: "They had gone one day and one night with their elbows on a chalk line on the table and their forearms straight up and their hands gripped tight" (p. 69).

Further, just as the line of the rod penetrates the horizontal plane of the sea's surface, and thus connects the old man with a life force whose depth he can feel though not visually perceive, so too Hemingway makes the reader feel the pressure of the axis of the lines which run in oppsite directions at right angles to one another. The tension between the defiant vertical and the gravitational pull downward exerted on the rod functions as a paradigm for the structure of the tale that ensues as Santiago moves

through space "beyond all people," i.e. lineally, and in doing so, endeavors to transcend the insurmountable obstacles that destroy both himself and the fish. This tension is concretized in the final image of the fish before it is caught, arching above the water in its final and relentless drive to free itself before it yields to the old man: "the fish came alive, with the death in him, and rose high out of the water showing all his great length and width and all his power and his beauty. He seemed to hang in the air above the old man in the skiff" (p. 74).

In the final sequences of The Old Man And The Sea, as Santiago struggles to bring his fish to shore, Hemingway uses the vertical-horizontal configuration in a more sinister context: the fins of the sharks break through the water, and Santiago erect by the side of the bow, drives the harpoon, or the knife lashed to the oar, "onto the shark's head at the spot where the line between the eyes intersected with the line that ran straight back from his nose" (p. 102). This compelling figure of intersecting lines, operating at every level, visualizes the mythic dimension of a tale where the mystical and the empirical coincide. Santiago's thinking eye penetrates the naturalistic surface to grasp the inimitable and unseen: "There were no such lines. There was only the heavy sharp blue head and the big eyes and the clicking, thrusting all-swallowing jaws. But that was the location of the brain and the old man hit it" (p. 102).

Ironically and appropriately, at the story's close, Santiago--with the mast once more shouldered across his back--stopped "for a moment and looked back and saw in the reflection from the streetlight the great tail of the fish standing well behind the skiff's stern. He saw the white naked line of his back bone and the dark mass of the head with the projecting bill and

all the nakedness between" (p. 121). In cruciform position the wasted marlin is lashed to the skiff, just as the wasted Santiago is lashed to the mast. The fish's tail, the vertical that stands erect at the base of the naked white line of the backbone, functions as an inexorable fate, as the rudder which directs Santiago to the shore in triumph and defeat.

This powerful iconographic element is visually repeated in quick succession as the tale is completed, for once again Santiago struggles up the hill, with Hemingway choosing to underline the inevitable conclusion of that Calvary by closing with the final portrait of Santiago sleeping face down on the newspapers with his "arms out straight and the palms of his hands up" (p. 122). It is in this sense that one shape dominates and unifies Hemingway's narrative, just as Cezanne's clearly articulated linear content--defined as the succession of rhythmic parallels (the stepped-back planes)--integrates surface and depth through the repetition of a unifying dominant shape.

Hemingway uses the principle of synaesthesia not only to realize his sense of the dynamics of the natural vision, he also sees its applicability in the mythic narrative, its ability to concretize the archetypal dimensions of his protagonist's experience of the landscape. The Symbolist aspects of Hemingway's iconography in The Old Man And The Sea is determined by the simplicity of the mythic form, creating a kind of naivety that is very much a part of the primitivistic experience in Gauguin. It is within this context that one explores Santiago's dream of the lions, a motif which recurs and functions much like the cruciform configuration both to integrate surface details and amplify underlying associations. Just as Gauguin's The Poor Fisherman (Fig. 84) expresses the artist's inverterate longing for a prelapsarian world which fuses Cytherean and Edenic motifs

(in this way Gauguin extends the Christian typology of Puvis de Chavanne's painting of the same subject (Fig. 85), so too, Santiago's African landscapes function to visualize his dream of an unspoken harmony felt between man and nature in his youth.

As mystery and suggestion are key concepts of Gauguin's Symbolist forms, so too Hemingway's African landscape functions on a number of evocative levels. Santiago's memory of that scene has accumulated in significance just as it has been stylized in visual terms and becomes a symbolic episode, one that of necessity suggests more than is stated. As a metonymic image which functions enigmatically through the tale, the dream landscape alludes to a mystery that lies at the heart of man's racial experience. Commensurate with Hemingway's need to realize those concrete sensations that recreate for the reader the actual feel of one's perceptual experience, the image of "the lions on the beaches in the evening" appeals to the entire sensibility "of the observer": "he dreamed of Africa when he was a boy and the long golden beaches and the white beaches, so white they hurt your eyes, and the high capes and the great brown mountains. He lived along that coast now every night and in his dreams he heard the surf roar and saw the native boats come riding through it. He smelled the tar and oakum of the deck as he slept and he smelled the smell of Africa that the land breezes brought at morning" (pp. 24-25).

This archetypal recognition of the continuity and the relatedness of all things in the dream of the lions provides a visual context within which one comprehends the blood brotherhood of man and fish. Significantly the dream, as an alternate mode of vision, occurs at night when one's vision of everyday present reality is obscured. In repeating the sequence Hemingway signals Santiago's turning from a surface to an in-depth reality where the

source of his being resides. In choosing to imbue that landscape with the force of actuality by integrating visual, tactile, auditory and even olfactory sensibilities, Hemingway indicates that Santiago's conception of what is real has as much validity as any other conception of what reality might be. He gives to the mythic experience of nature the kind of fifth dimensional realism that is integral to the recognition of alternative modes of seeing in Post-Impressionist art.

* * *

Like Hemingway, Lawrence's sense of a "fourth dimension" in the verbal medium evolves from his own intuitive responsiveness to the "isness"--or as he defines it in "Introduction To His Paintings"--the "appleyness" of Cezanne's forms and the lumpiness of van Gogh.[77] This sense of "appleyness" or lumpiness refers to Lawrence's own dissatisfaction with the exclusively visual character of the Renaissance space illusion, which he felt was perpetuated in Impressionism's "glorious escape" from the world as "substance." In his view, the Post-Impressionists "admit" the existence of the world's body. They may "rage" against it, but they paint it: "Instead of being nice and ethereal and non-sensual," the landscape "was discovered by van Gogh to be heavy, overwhelming by substantial and sensual. Van Gogh took up landscape in heavy spadefuls. And Cezanne had to admit it" (p. 323).

This is the kind of substantiality and tangibility which Lawrence suggests that the narrative medium must recover, a fourth dimensional "relation between man and his circumambient universe at the living moment" which is brought into being by attending to that relation as it is "realized in your blood and bones as well as with your eyes."[78] Lawrence's appreciation of Cezanne, for example, derives from his felt sense that he

restores the full complexity of the bodily character of his model by bringing his whole consciousness to bear upon it. Thus Cezanne is capable of a "complete truth, a complete vision or a complete revelation" because "the whole consciousness of man, working together in unison and oneness; instinct, intuition, mind, intellect, all fused into one complete consciousness" is brought into relation with external reality ("Introduction To His Paintings," p. 334). The fourth dimensional capacity of Cézanne's thinking eye demonstrates the validity of one of Lawrence's major esthetic presuppositions: "Design in art is a recognition of the relation between various elements in the creative flux. You can't invent a design. You recognize it in the fourth dimension" ("Morality and The Novel," p. 525). Lawrence's sense of the fourth dimension embraces both the concept of the creative and penetrative role that the eye of the artist is endowed with in Post-Impressionist art and the sense that this eye discovers in nature, both human and nonhuman, underlying, unifying patterns that bring disparate elements into vital relation.

In "Art and Morality" Lawrence pursues the distinction between the naive and the thinking eye by discriminating between the "All-seeing Eye of humanity" (p. 254)--a convention of seeing that has been trained by the photographic impulse implicit in perspective art and the Ruskinian admonition to paint the object "as it is"--and Cézanne's penetrative and impersonal "mackerel eye." For Lawrence, the former is a convention which pretends to represent "the real objective reality" (p. 522) but depends upon the tyranny of the eye alone. The object as picture, as a purely visual perception, falsifies Lawrence's sense of the way one actually experiences external forms. The egotistical and essentially anthropomorphic vision of the "All-seeing Eye" begins with the Kodak idea of

self: "Each man to himself is a picture. That is, he is a complete little objective reality, complete in himself, existing by himself, absolutely in the middle of the picture. All the rest is just setting, background. To every man, to every woman, the universe is just a setting to the absolute little picture of himself, herself" (p. 523). To oppose this perspective, Lawrence posits the vital polarity with nature that is felt by the child and the primitive whose contact with otherness is sensory rather than merely visual (p. 525), tactile rather than just optic, hieroglyphic rather than photometic (p. 522).

Lawrence senses in the nonnaturalistic dimensions of primitive art a consummation of self and other which breaks through the inert conventions of seeing and is realized "in the place where no Kodak can snap it" (p. 526): "Egypt had a wonderful relation to the vast living universe, only dimly visual in its reality. The dim eye-vision and the powerful blood-feeling of the Negro African, even today, gives us strange images, which our eyes can hardly see, but which we know are surpassing" (p. 525). Etruscan art appeals to him because he recognizes the kind of model for a world view that is both empathetic (i.e., vitalistic or corporeal) and impersonal (i.e., an empathy which differs from the kind of sympathy which reduces the landscape to human proportions). In Chapter Four of Etruscan Places, for example, Lawrence discusses the painted tombs of Tarquinia, delighting in the "wonderfully suggestive edge of the figures. It is not outlined. It is not what we call 'drawing'. It is the flowing contour where the body suddenly leaves off upon the atmosphere. The Etruscan artist seems to have seen living things surging from their own centre to their own surface. And the curving and the contour of the silhouette edge suggest the whole movement of the modelling within."[79]

For Lawrence, the Kodak convention creates the schism between body and spirit that he attempts to repair in his own medium. Conventional notions of verisimilitude with their emphasis upon surface appearance seem to be both abstractive and spiritualizing. What Lawrence is after is a reunification of both the haptic and optic dimensions of our apprehension of form that is integral to the primitive sense in Post-Impressionist art and which involves an intuitive state of awareness, an "at-one-ness," or a "state of being at one with the object,"[80] which means that the artist grasps the object from the inside: "There is nothing to do but to maintain a true relationship to the things we move with and among and against. The apple, like the moon, has still an unseen side" ("Morality And The Novel," p. 525). From the Kodak point of view, Cezanne's forms are immoral: "Comes Cezanne with his pitcher and his apples, which not only are not life-like, but a living lie. The Kodak will prove it" (p. 523). From Lawrence's point of view, Cezanne's forms substitute "a finer morality, for a grosser" (p. 525). The very nonrepresentational (i.e. nonnaturalistic, anti-photometic) character of Cezanne's still-lifes, the iconoclasm of their anti-mimetic disposition, paradoxically bring Lawrence into vital relation with what he feels is the truth of the "living universe."

One sees immediately the affinity between Lawrence's response to Cézanne and his own major themes of connection and relatedness with cosmos. It would be a mistake, however, to read his appreciation of Cezanne as simply the subsumption of the artist's vision within Lawrence's concept of blood consciousness. In "The Impact of Modernism on Lawrence," Jack Lindsay highlights the "profound" and revelatory[81] character of Lawrence's critical insights into Cézanne's struggle to realize his <u>petite sensation</u> which Lawrence perceives as the effort "to achieve a whole new marriage of

mind and matter" that was "more true to life" ("Introduction To His Paintings," p. 332).

Lindsay notes that Lawrence "goes to the heart of Cézanne's creative aim, and shows a penetration still far ahead of general critical understanding of what he was doing" (p. 39). Lawrence, for example, understood that Cézanne's truth, though not photographic, was still realistic and therefore representational simply because Lawrence's notion of the representational was not confined to the narrowly conceived idea of verisimilitude that had dominated nineteenth-century realism. Further in extending representation beyond visual imitation or copy, Lawrence was able to perceive the significance of the tactile quality of Cezanne's forms: "Cézanne wanted something that was neither optical nor mechanical nor intellectual . . . . He wanted to touch the world of substance once more with the intuitive touch awareness, and to express it in intuitive terms. That is he wished to displace our present mode of mental-visual consciousness, the consciousness of mental concepts, and substitute a mode of consciousness that was predominantly intuitive, the awareness of touch" ("Introduction To These Paintings," pp. 338-39).

Cézanne's work for Lawrence particularly demonstrates the triumph of a "rich intuitive vision" which acknowledges the dynamic and organic nature of matter. He suggests that in Cézanne's "best landscapes we are fascinated by the mysterious shiftiness of the scene under our eyes; it shifts about as we watch it. And we realize with a sort of transport, how intuitively true this is of landscape. It is not still. It has its own weird anima, and to our wide-eyed perception it changes like a living animal under our gaze" (Introduction To His Paintings, p. 342). In fact while Fry and Bell celebrated what they thought were the transcendental

implications of Cézanne's abstractive process, Lawrence retained his own vigorous sense of the way in which Cézanne's earlier landscapes had given concrete and tangible visual definition to a more primitive life-worshipping vision of form. Thus, while Bell in Art characterizes the esthetic emotion as one which transports the observer "out of life into ecstacy," providing an "escape from circumstances, flux, and humanity" (pp. 29, 37, 92), Lawrence literally takes Cézanne's advice to "follow nature--to go to the bottom of what you see in front of you."

For Lawrence, "Cézanne's apple hurts. It made people shout with pain. And it was not till his followers had turned him again into an abstraction that he was very accepted. Then the critics stepped forth and abstracted his good apple into Significant Form, and henceforth Cézanne was saved. Saved for democracy. Put safely into the tomb again, and the stone rolled back. The ressurrection was postponed once more" ("Introduction To His Paintings," p. 329). Just as Brueghel's grain hurts Hemingway, so too Cezanne's apple hurts Lawrence. Just as Hemingway makes the abstract concrete, so too Lawrence embraces the resurrection of the body in its full complexity that allowed Cézanne's forms to make contact with "the whole consciousness of man."

In "'Real Thinking': Lawrence and Cézanne," John Remsbury notes the parallel between Lawrence's appreciation of Cézanne's struggle to know the apple as apple and his admiration for Hardy's "inside awareness of Egdon Heath.[82] Hardy's capacity to render what Lawrence defines as "the terrific action of unfathomed nature"[83] is born out by the way in which Lawrence suggests Hardy gives foreground treatment to the landscape background so that it "matters more than the people who move upon it." English landscape painting, by contrast, deals with the landscape as "background with the

real subject left out" ("Introduction To His Paintings," p. 318). In Lawrence's view the mediocrity of English painting stems from what he calls a "mental concept of landscape" which evolves in turn from an inherited fear and mistrust of the body and a need to etherealize it.

In Lawrence's mind both Hardy and Cézanne move beyond a preoccupation with the naturalistic surface and execute what he describes in his analysis of Cezanne's still-lifes as the "first tiny step back into real substance, to objective substance." It is Cézanne's reverence for the otherness of the forms he explores, for example, that secures Lawrence's admiration: "Cezanne's apples are a real attempt to let the apple exist in its own separate identity, without transfiguring it with personal emotion. Cezanne's great effort was, as it were, to shove the apple away from him and to let it live of itself" (Introduction To His Painting," p. 326). In grasping the inside of the apple as "objective substance," or in allowing the landscape to function as landscape rather than stage or mirror, both Hardy and Cezanne abort the impulse to infuse external realities with purely personal emotions.

The movement beyond a purely human point of view which allows forms to "live of their own laws . . . not by the laws of the Kodak--or of man" ("Art and Morality," p. 526) sustains the impersonal quality which Lawrence celebrates in Cézanne's Portrait of Madame Cézanne (Fig. 85) in "Introduction To His Paintings":

> It is the appleyness of the portrait of Cézanne's wife that makes it so permanently interesting: the appleyness, which carries with it also the feeling of knowing the other side as well as the side you don't see, the hidden side of the moon. For the intuitive apperception of the apple is so tangibly aware of the apple that it is aware of it all round,

> not just of the front. The eye sees only fronts, and the mind on the whole, is satisfied with fronts. But intuition needs all-a-roundness, and instinct needs insideness. The true imagination is forever curving round to the other side, to the back of presented appearance. (p. 340)

Loran in his own analysis of Madame Cézanne (Fig. 87) refers to the qualities of "dynamic tension" in this portrait which "cannot be explained on human or literary grounds," qualities which Lawrence responds to and which depend upon the dramatic effect Cézanne achieves by axial tipping (the main volume axis of the figure falls to the left) which "creates a strong tension and pull away from the right side of the frame or picture format," and the space effect of the diagonal diversion in the background wall which is felt "as if there were actually two separate planes pulling apart" (pp. 84-85). It is for these reasons that Lawrence enjoys so intensely the illusion of awareness in the round which dramatizes the corporeality of the figure. He is responding above all to something in Cezanne's grasp of form which is neither self-projection nor pathetic fallacy.

This sense of the distinction between self-projection or pathetic fallacy, and of a fidelity to the autonomy of objective reality is central to Lawrence's response to Cézanne. The painting for Lawrence offers a correlative for a way of knowing, of entering into a fullness of possession with, and not of, the object. In his understanding of the impersonal quality of Cézanne's art and the archetypal nature of his grasp of the depth experience, Lawrence reveals his intuitive understanding of Cezanne's basic position--that of the commitment to nature to express the essence of form--and of the basic position of Post-Impressionist art which is to

assume a reciprocity between mind and matter.

Nor does the distinction Lawrence draws between van Gogh's "subjective earth" and Cezanne's "objective substance" in "Introduction To His Paintings" undermine his authority. For the commentary he provides in "Morality and The Novel" suggests that he did not see van Gogh's landscapes as having been determined by the superficiality of the All-seeing Eye. Observing the kind of interdependence and mutual revelation which takes place in his canvases, Lawrence explains: "When van Gogh paints sunflowers, he reveals, or achieves, the vivid relation between himself, as man, and sunflower, as sunflower, at that quick moment of time. His painting does not represent the sunflower itself. We shall never know what the sunflower itself is. And the camera will visualize the sunflower more perfectly than van Gogh can." Van Gogh has the capacity to reveal the relation between self and other in the "fourth dimension": "It is a revelation of the perfect relation, at a certain moment, between a man and a sunflower. It is neither man-in-the-mirror nor flower-in-the-mirror, neither is it above or below or across anything" (p. 527). In recognizing the nonegotistical nature of van Gogh's fidelity to the given, Lawrence places van Gogh's more passionate emphasis within the context of Cezanne's major theme of contact with nature.

Perhaps it is Lawrence's own fascination with otherness, which he loosely defines in his "Life" essay as some "greater inhuman will," the "primal unknown" from "whence all creation issues,"[84] and the kind of cosmic perspective that evolves in his novels as a measure of his character's growth toward a recognition of that nonhuman order which allows him to intuit and appreciate the impersonal quality of Post-Impressionist forms. In exploring alternate modes of vision, Lawrence engages in

processes of abstraction that disclose natural forms at levels which require the penetration of photographable realities. This essential theme in Post-Impressionist art, this sense of connectedness, of mutual revelation of self and other, of a symbiotic participation within essence, brings into creative relation Cezanne's thinking eye and its grasp of form-in-nature, van Gogh's yearning for contact with cosmogonic forces in the landscape, and Lawrence's mackerel eye's perception in the cosmos.

In The Rainbow Lawrence demonstrates the kinds of techniques that are generated by his vision of fourth dimensional realities. The novel as a whole offers a three-generational chronicle of the tensions within individual members between individualized and cosmic, social and archetypal, mental and intuitional forms of apprehending reality. Given the Post-Impressionist vision of The Rainbow, it seems more than coincident that Lawrence had been reading The Letters of a Post-Impressionist, being the Familiar Correspondences of Vincent van Gogh while he contemplated the final draft of the novel. In a letter to Lady Ottoline Morrell, he describes the tensions he senses in van Gogh's work in terms of an internal crisis within the artist, between the "angel of himself" and the "animal of himself." Lawrence refers that duality to van Gogh's expressed yearning for what Lawrence himself calls the "real life": "One would so love to live in the fields in the sun near the river, in the country, with other horses, also free, and have the right to procreate one's kind," which is thwarted by the actual conditions imposed by social conventions: "One feels exactly like an old cab horse." Lawrence's major point in the letter is that a man's life can be a "piece of supreme art" if that internal discord can be creatively resolved: "where to live one's animal would be to create oneself, in fact be the artist creating a man in living fact."

It is in this sense that art becomes "the final expression of the created animal or man," (Letters, II, pp. 296-97), an esthetic which corroborates those statements Lawrence makes in "Introduction To His Paintings" when he suggests that "real works of art are made by the whole consciousness of man working together in unison and oneness" (p. 334).

One appreciates immediately the parallel between Lawrence's sense of van Gogh's yearning for contact, which is visualized in the apocalyptic dimensions he intuits in landscape forms, and Ursula's struggle to realize her own archetypal response to the cosmos in The Rainbow. More importantly, the conceptual parallel is born out technically in Lawrence's exploration of the dramatic and expressive possibilities of perspective, by the forceful interchange between foreground and background pattern to concretize his sense of vital relation between self and other, by his use of symbolic lighting to place the hierogamous[86] nature of that relation in high relief, and the integration of visual and tactile elements to realize the in-depth nature of the protagonist's experience of phenomenal reality.

Lawrence visualizes themes of inaccessibility (the desire to unite with the cosmos) and consummation through his use of perspective to dramatize, as van Gogh does in Crows over the Wheat Field (Fig. 88) dynamic relations between near and far. In the paradigmatic opening of the novel these terms establish the dialectic between archetypal and strictly human points of view to define the nature of the marriages which take place. The opposition between the Brangwen women, who characteristically look toward the seats of intellectual power defined by the vicarage and the "spoken world beyond," and the Brangwen men who are absorbed by the "blood-intimacy" of their own "blind intercourse of farm-life," is concretized by Lawrence through the contrapuntal rhythms of horizontal and

vertical planes: "Whenever one of the Brangwen's in the field lifted his head from his work, he saw the church-tower at Ilkeston in the empty sky. So that as he turned again to the horizontal land, he was aware of something standing above and beyond him in the distance."[87] Their essentially primitive responsiveness to the generative cycle in which they participate is further delineated by the interpenetration of horizontal and vertical planes to integrate surface and depth: they feel "the pulse and body of the soil, that opened to their furrow for the grain, and became smooth and supple after their ploughing and clung to their feet with a weight that pulled like desire, lying hard and unresponsive when the crops were to be shorn away. The young corn waved and was silken, and the lustre slid along the limbs of the man who saw it." (p. 2).

To amplify the opposition between horizontal and vertical <u>perspective vécue</u>, Lawrence offers two competing centers of focus: the men, "their senses fulfilled, their faces always turned to the heat of the blood, staring into the sun, dazed with looking towards the source of generation, unable to turn around," and the woman "Looking out, as she must, from the front of her house towards the activity of man in the world at large, whilst her husband looked out to the back at sky and harvest and beast and land, she strained her eyes to see what man had done in fighting outwards to knowledge" (p. 3). The church tower and the sun operate as two antithetical magnetic poles just as the ever-expanding horizon which that tower defines is countered by the enclosed Marshland which defines the parameters of the Brangwen men's existence.

The tension between man and female forces is also expressed in the alternate though equally poetic syntactical forms Lawrence selects to embody the opposition between the Brangwen men and the Brangwen women. The

natural intimacy between the men and the landscape is felt, for example, in fluid and expansive verbal rhythms: "It was enough for the men, that the earth heaved and opened its furrow to them, that the wind blew to dry the wet wheat, and set the young ears of corn wheeling freshly about. . . ." Their sense of organic unity is expressed in parallel and balanced phrasing: "it was enough that they helped the cow in labour, or ferreted the rats from under the barn, or broke the back of a rabbit with a sharp knock of the hand." This vigorous sense of place is further strengthened by the specificity of the details which accumulate and in the clear and reciprocal relation between abstract and concrete terms that Lawrence sustains: "So much warmth and generating and pain and death did they know in their blood, earth and sky and beast and green plants. . . ." (p. 3).

The women, in contrast, struggle to articulate their desire for something that is beyond their grasp conceptually and verbally. This distance is embodied in the awkward word order and uncertain pace of the syntactical structures: "At home, even so near as Cossethay, was the vicar, who spoke the other, magic language, and had the other, finer bearing, both of which she could perceive, but could never attain to." The paradox of home as alien ground is felt equally in the tension between "near" and "other" which is embodied in the prose in the density of interrogative statements and the diffuseness of the descriptive terms the women use to evoke that essential yet immaterial quality that sets the vicar apart: "what was it in the vicar, that raised him above the common men as man is raised above the beast? She craved to know, she craved to achieve this higher being, if not in herself then in her children. That which makes a man strong . . . what was it? . . . What power had the vicar . . . . And why--why?" (p. 4).

In a very similar way van Gogh uses the vigorous opposition of concentric and convergent schemes which culminate in two centers of vision and two points of view in Landscape with a Ploughed Field (Fig. 89). One, the observer's, has its point of entry into the picture space as indicated by the violet furrows which define a movement path that integrates the spectator's standing ground with the new creation on purely visual terms. As a result, though the observer enters the picture space, he never loses consciousness of his exterior and fixed position. The second point of view is detached and unspecified and finds its center of rest in the great sun with its concentric rings of yellow and orange strokes. Van Gogh not only explores the tension created by establishing two competing centers of rest, he also, as Schapiro suggests, dramatizes the human conflict between "the self and its goals" (p. 114). That conflict is developed as well by the way in which the stone fence prohibits the advance of the field's directional lines, and by the tension created between the straight lines of its enclosing walls and the long wavy lines of the mountain range beyond.

In his exploration of the tension between mental and intuitional modes of vision in ritual scenes in The Rainbow Lawrence offers verbal correlatives for the kind of reintegration of figure and background found in Cezanne's bathing motifs, in Fauvist adaptations of that iconographic pattern, and in van Gogh's own harvest landscapes. The landscapes which embody this tension move the reader beyond familiar topographies: surfaces are dematerialized by the breaking down of arbitrarily imposed distinctions that not only isolate the senses from one another but also erect artifical boundaries between human and nonhuman forms. It is in this latter sense--what I would like to define as the visualization of the human figure as phenomenal form--that Lawrence begins an exploration of the reciprocal

relation between consciousness and matter that is rooted in the Post-Impressionist esthetic.

Jack Stewart recognizes the affinity that exists between Lawrence's handling of ritual scenes in The Rainbow and pictorial techniques, but he tends to perceive Lawrence's deformations of the naturalistic surface as examples of a radical kind of subjectivism which he associates with Expressionism. While Stewart consistently argues that Lawrence's landscapes provide evidence of his readiness to override nature in the interest of emotion, where the psyche is imposed upon the cosmos which then reflects processes of "neurotic self-projection or "traumatic objectification,"[88] he himself insists upon a distinction between anthropomorphism and visionary transformation that his very choice of analytical terms renders inapplicable. Thus, in examining the final moonlit scene of the first chapter following Tom Brangwen's successful proposal of marriage to Lydia Lensky, Stewart argues simultaneously that "Lawrences does verbally what van Gogh does with paint in 'The Starry Night': he imposes an image of man's soul upon the cosmos" and that "This is not anthropomorphism, but an act of visionary transformation" (p. 300).

In blurring the distinction between the anthropomorphism generated by the all-seeing eye and the visionary transformation achieved by the mackerel eye, Stewart implies that Lawrence repudiates the very substantiality of form he welcomes with a vengence in Post-Impressionism and affirms in the mythic dimensions of the landscapes that are illuminated by disindividualized perspectives within ritual scenes in The Rainbow. For Tom Brangwen, the experience of Lydia initiates a new mode of vision, one that is consistent with the marriage as ritual, and one which involves a regeneration of both self and cosmos that is real and true. This shift in

perception is prepared for through a leitmotif of rebirth images to indicate that "A swift change" had "taken place on the earth for him as if new creation were fulfilled, in which he had real existence. Things had been stark, unreal, mere nullities before. Now they were actualities he could handle." Thus Tom emerges from his embrace with Lydia as "newly created, as after a gestation, a new birth, in the womb of darkness" (p. 41). That process of revivification finds its correlatives in landscapes which exist in complementary terms, not as expressions of the pathetic fallacy, but as the revelation of an underlying pattern and mode of existence "daylight consciousness" fails to perceive: "Aerial and light everything was, new as a morning fresh and newly begun. Like a dawn the newness and the bliss filled in" (p. 41).

Thus the contiguity between Tom's emotional state just prior to his announcement of intent to Lydia, and the turbulence within the landscape must be interpreted not as "turmoil projected into visual forms that have the hallucinatory strangeness of a dream" ("Expressionism in The Rainbow," p. 301), but rather as evidence of the kind of reciprocity which illuminates a profoundly natural kinship between man and cosmos: "Then, being ready, as grey twilight was falling, he went across to the orchard to gather the daffodils. The wind was roaring in the apple trees, the yellow flowers swayed violently up and down, he heard even the fine whisper of their spears as he stopped to break the flattened, brittle stems of the flowers" (p. 37).

Just as the apocalyptic dimensions of van Gogh's landscapes are concretized through highly charged structurally similar patterns that unify disparate elements by imposing a dominant shape as in The Corn In The Plain Of Arles (Fig. 90), so too Lawrence presents the volatile interchange

between human and nonhuman forms by repeating parallel configurations that register Tom's approach to Lydia's cottage: the stooping figure of the man, the daffodils stooping in the wind, the shattered crocuses, the "wild waving of the trees," the crouched figure of the child "curled in against her mother" with its "wild, fierce hair . . . drooping towards the fire-warmth," and the "clouds packed in great, alarming haste across the dark sky."

In the midst of these charged isomorphic forms, all similarly deposed by the wind, Lawrence places the still dark figure of the man half-emergent in the darkness with "the gripped fist of flowers" (p. 39). The symbolic interplay of light and dark dramatizes themes of interpenetration and allows Lawrence to visualize the way in which human forms participate in cosmic events. Outlines are not clearly delineated; objects lose discrete and complete identities, while human and nonhuman elements are equivocally delineated as Tom and Lydia feel the essential otherness of one another:

> She looked down at him as he stood in the light from the window, holding the daffodils, the darkness behind. In his black clothes she again did not know him. She was almost afraid.
>
> But he was already stepping on to the threshold, and closing the door behind him. She turned into the kitchen, startled out of herself by this invasion from the night . . . . Then he stood in the light in his black clothes and his black stock, hat in one hand and yellow flowers in the other. She stood away, at his mercy, snatched out of herself. She did not know him, only she knew he was a man come for her. She could only see the dark-clad man's figure standing there upon her, and the gripped fist of flowers. She could not see the face and the living eyes. (p. 639)

While Lawrence uses light and dark values to convey the same qualities

of mystery and suggestion intrinsic to Gauguin's Bonjour Monsieur Gauguin (Fig. 91), he also strives to eliminate distinctions between human and nonhuman forms by visualizing the characters in terms of the confrontation between light and dark forces. Lawrence's perception of human figure as phenomenal form is also realized as a synthesis of background and foreground forces later in the first section of the novel in his description of Will Brangwen's passion for Anna. Lawrence's terms parallel the sense of relatedness between self and cosmos that van Gogh achieves in his Saint-Remy portrait in which through a unity brushwork the artist gets what he describes as "a mysterious effect, like a star in the depths of an azure sky"[89]: "And the youth went home with the stars in heaven whirling fiercely about the blackness of his head, and his heart fierce insistent but fierce as if he felt something balking him" (p. 111). Stewart describes this image of Brangwen as "pure potentiality isolated in space" (p. 300) yet rather than isolation, figure and form here work together to express the primordial drive which animates both man and cosmos. Lawrence reduces the field of vision to a concentrated astrological image, with the head of the man functioning as a planet haloed by whirling stars much as van Gogh uses a similar encircling configuration to express that which is eternal in man and in nature.

Lawrence's disindividualization of human figure is a technique that is integrally related to the depersonalized quality of Cezanne's figures in The Bathers (Fig. 92) as well, a motif highly favored by the Fauves who extend that quality. Their figures, as Goldwater observes, "are not simply placed in a landscape setting which serves them as a scene of action while they yet preserve their human characters distinct from it; they are mixed up with the landscape in such a manner that they become part

of it."[90] This particular effect is strinkingly presented in the Andrè Derain's Bathers (Fig. 93) which suggests those themes of harmony and vital relation Lawrence pursues in parallel technical terms in The Plumed Serpent as well, where Kate sees Cipriano as the embodiment, in alternate form, of elemental forces, the God of Fire and Blood, merging with the sun, flushed upon the water: "He dropped off the edge of masonry and waded out in the dim soft uncanny water. And at that moment the light tipped over the edge of the mountain and spilled gold upon the surface of the lake. And instantly he was red as fire. The sunshine was not red, the sun was too high for that. It was golden with the morning. But as it flushed along the surface it caught the body of Cipriano and he was red as fire, as a piece of pure fire."[91]

The moonlit scene which closes the first chapter of The Rainbow clearly illustrates how visionary transformation which discovers consanguinity between human and natural phenomena differs from anthropomorphic reductionism:

> He went out into the wind. Big holes were blown into the sky, the moonlight blew about. Sometimes a high moon liquid-brilliant scudded across a hollow space and took cover under electric brown-iridescent cloud-edges. Then there was a blot of cloud and shadow. Then somewhere in the night a radiance again, like a vapour. And all the sky was teeming and tearing along, a vast disorder of flying shapes and darkness and ragged fumes of light and a great brown circling halo, then the terror of a moon running liquid-brilliant into the open for a moment, hurting the eyes before she plunged under cover of clouds again. (p. 44)

Lawrence's convulsive forms with their accelerated circular rhythms,

fantastic chiaroscuro and synaesthetic interplay combine to give us a sense of man vibrating in unison with the impersonal rhythms of the cosmos. Just as Tom cannot bear to be near the woman, nor endure "the utter foreignness of contact," so too "the terror of a moon running liquid-brilliant into the open for a moment" hurts the eyes. This paradigmatic cosmological drama in its revelation of one's essential otherness corresponds with van Gogh's own pursuit of that "other thing" manifest in the swirling rhythms of the predominantly spiral motif in Cypresses (Fig. 94).

The meteorological and astrological symbolism which Lawrence visualizes so forcefully as Tom goes "out into the wind" recurs in the succession of moonlit scenes that chronicle the character's movement beyond the parameters of the "old stable ego" and his initiation into the procreative mysteries of the cosmos. In the scene that takes place between Anna and Will in the corn field, for example, Lawrence reduces the human figures to phenomenal forms to visualize the theme of interchange and the way in which as male and female, the protagonists participate in cosmogonic processes as embodiments of some underlying generative principle.

Both Anna and Will are conceived in phenomenological terms. Anna becomes one with the "flaring moonlight" which makes "her drift and ebb like a wave" (p. 118); she waits as a dark column, "like a glow of light" to which Will, as the "shadowy figure" is drawn; her voice sounds like the low plaintive call of a "bird unseen in the night" (p. 119). Will responds with his own passionate fixity "like a gleaming bright pebble, something bright and unalterable" (p. 121), pursuing her "like a shuttle across the strip of cleared stable." Concomitantly, landscape forms themselves participate in the same life principle which obliterates superficial generic distinctions. Lawrence presents the partially harvested fields in

terms as graphically compelling as Brueghel's vertical and horizontal configurations. Thus sheer corporeality is directly felt in the prostrate "bodies" of the sheaves (p. 116), the erect shocks riding "like ships in the haze of moonlight" (pp. 116-17), with the trees themselves "waiting like heralds, for the signal to approach": "They went across the stubble to where the long rows of upreared shocks ended. Curiously populous that part of the field looked, where the shocks rode erect, the rest was wide open and prostrate" (p. 117). In all its aspects, this ritual scene picturizes Lawrence's primitivistic sense of the world as body, and actualizes that profound sense of contact with substance that reverberates in van Gogh's own Corn-Stacks At Moonrise (Fig. 95).

To sustain this sense of substantiality, Lawrence imbues the qualities of light and atmosphere with a tangible presence. The moonlight "seemed to spread against their faces" (p. 116), "the air was all hoary silver," the space between them that of "vague crystal," and Will's approach that of a shadow through "gossamer dusk" (p. 117). Through patterns of incremental repetition Lawrence extinguishes the boundaries between the protagonists and the sheaves they carry:

> Into the rhythm of his work there came a pulse and a steadied purpose. He stooped, he lifted the weight, he heaved it towards her, setting it in her, under the moonlit space. And he went back for more. Ever with increasing closeness he lifted the sheaves and swung striding to the centre with them, ever he drove her more nearly to the meeting, ever he did his share . . . There was only the moving to and fro in the moonlight, engrossed, the swinging in the silence, that was marked only by the splash of sheaves, and silence, and a splash of sheaves. (p. 119)

Within this context, one can refer as well to van Gogh's Olive Orchard (Fig. 96) where all aspects of the painter's motif are united by a dominant undulating rhythm such that the harvesters, rather than dominating the landscape, coexist within it, sharing the plastic disposition of land forms and sky. The Russian painter K. Malewich writes of van Gogh's kinetic forms: "He saw that everything trembles as the result of a simple, universal movement . . . [It] was as if a current passed through every growth, and their form made contact with world unity."[92] This kind of symbiosis is symbolically underlined by the triangular arc of the ladder itself which not only repeats the arch of the olive trees and defines the arch of the female figures, but also underlines van Gogh's sense of the conjunction of earth and sky to expand the implications of his generative motif.

Lawrence similarly employs this rainbow shape as he pushes beyond the limitations of a purely Christian reading of this phenomenon to recover a primordial sense of the convenant as the marriage of male and female dimensions of the cosmos. It is in this sense that Ursula's dissatisfaction with the abstractive and spiritualizing impulse in Genesis's Noah story, an impulse which would "Destroy all flesh" (p. 323), is repudiated in favor of the rainbow at the novel's close. This image brings to fruition the accumulated experience of her female progenitors who, through their own participation in the procreative mystery, experience a re-enactment of the union of the elements from which "all creation issues." The rainbow image hypostatizes the underlying nonhuman principle which gives both man and cosmos its being, and functions as a visual correlative for the mythic conception of reality the novel as a whole explores:

> And the rainbow stood on the earth. She

> knew that the sordid people who crept hard-scaled and separate on the face of the world's corruption were living still, that the rainbow was arched in their blood and would quiver to life in their spirit, that they would cast off their horny covering of disintegration, that new, clean, naked bodies would issue to a new germination, to a new birth rising to the light and the wind and the clean rain of heaven. She saw in the rainbow the earth's new architecture, the old, brittle corruption of houses and factories swept away, the world built up in a living fabric of truth, fitting to the over-arching heaven. (p. 495)

To reestablish contact with cosmogonic forces Lawrence not only treats character as phenomena, he also attends to the reunification of the senses that occurs when the "whole consciousness of man" is brought into relation with the "circumambient universe" at the "living moment." In the second moonlit scene between Anton and Ursula, for example, he visualizes the ritual dance by fusing tactile, aural and visual sensations. Far from being disembodied, music becomes a tangible force whose reverberations are visible as an animated surface pattern controlled by one persuasive wave-like motion that defines all aspects of the scene:

> There was a wonderful rocking of the darkness, slowly, a great, slow swinging of the whole night, with the music playing lightly on the surface, making the strange, ecstatic, rippling on the surface of the dance, but underneath only one great flood heaving slowly backwards to the verge of oblivion, slowly forward to the other verge, the heart sweeping along each time, and tightening with anguish as the limit was reached, and the movement, at crises, turned and swept back. (pp. 316-17)

Within this oscillation of surface and depth, Lawrence conjoins a

nonnaturalistic handling of the human figures with a synaesthetic impulse that is concretized in a series of oxymorons that climax in the image of Ursula "like glimmering gossamer" which seems "to burn among them, as they rose like cold fires to the silvery-bluish air. All was intangible, a burning of cold glimmering whitish-steely fires" (p. 319).

Lawrence's brand of seeing engages the full consciousness of the observer, and allows for a contact with otherness that is usually denied by habit and convention to the "daylight consciousness." Such a "dim-eye vision" and the notion of empathetic relation it entails differs, however, from the transcendental pantheism and romantic primitivism of Gauguin. Though it is true that both Lawrence and Gauguin sought an antediluvian reality, the mythic character of Lawrence's "new world," with its ambivalence and complicated equivocation, differs dramatically from the more traditional Edenic evocations of Gauguin's Polynesian Idylls.

In his essay on Typee, Lawrence condemns the superficial sentimentalism of those white renegades who sought to go native. Neither Melville nor Gauguin in his estimation had found happiness among the Polynesians nor could any white man of our time.[93] Though we cannot go back to the savage or to the past, Lawrence observes, we can bring the past to bear upon and regenerate the present. As Colin Wilson emphasizes in "The Paintings of D. H. Lawrence," "Lawrence's rejection of civilization was totally different in feeling from Gauguin's. Gauguin's vision was somehow idyllic, at its best in quiet country scenes, still-lifes, brown bodies lounging in the sun: Lawrence's is far more dramatic and nervous."[94]

Thus, while in many of Gauguin's notes he conceives of himself as the "savage," and sees himself as going "far back," farther back than the horses of the Parthenon,[95] one cannot ignore the discrepancy between his

professed barbarism and the actual Christian quality in his primitivistic paintings, where, as in Ia Orana Maria (Fig, 97) natives are seen in a quasi-divine light, transformed into the historic figures of the church.

One does not dispute an affinity between Lawrence and Gauguin that is based on the rich tropical coloring and decorative synthesis evident in Lawrence's depiction of the view before the long verandah of Kate's ranch house in The Plumed Serpent: "the green pepper-trees dropped like green light, and small cardinal birds with scarlet bodies and blazing impertinent heads like poppy-buds flashed among the pinkish pepper-heads, closing their brown wings upon the audacity of their glowing redness" (p. 104). However, if one examines a possible parallel between Lawrence's sense of the Mexican landscape and Gauguin's own Tahitian landscape (Fig. 98), superficial topographic similarities work toward entirely different effects.

In Gauguin the forms are monumental and still, composed of large lines with few elements, a harmony untroubled by evocations of mystery. In his treatment of the Mexican landscape, in contrast, Lawrence deliberately amplifies and extends the tension between the naturalistic surface and the underlying pattern, using--in Kate's approach to the ranch house for example--the pyramid configuration of Cézanne's landscapes, to recover a sense of the awesomeness and ominousness landscape in the "time of the old gods":

> The boat moved slowly in the hush of departed night, upon the soft, full-flowing buff water, that carried little tufts of floating water-hyacinth. Some willow-trees stood near the edge, and some pepper-trees of most delicate green foilage. Beyond the trees and the level of the shores, big hills rose up to high, blunt points, baked incredibly dry, like biscuit. The blue sky settled against them nakedly,

> they were leafless and lifeless save for the iron-green shafts of the organ cactus, that glistered blackly, yet atmospherically, in the ochreous aridity. This was Mexico again, stark-dry and luminous with powerful light, cruel and unreal. (p. 97)

The disturbing qualities of this scene are quite different from the nostalgic evocation of paradise in Gauguin's landscapes which, shaped by Christian iconography and metaphysics, reflect that dream "in the presence of nature." In Lawrence, in contrast, one has the profound sense that nature does really exist, can be experienced in the "old way."

The need to appreciate this difference and the dangers of not doing so may also be demonstrated by consulting the parallel that Stewart establishes between Lawrence's presentation of Ursula's confrontation of the wild horses at the end of The Rainbow and Gauguin's White Horse (Fig. 99). In the Gauguin, referring to the peculiar coloring of foreground and background figures, Stewart sees a "surreal synthesis." The horse, he suggests, appears "almost as a dream image of Narcissus," and when conjoined with the reflected effects of moonlight, provides an "occult symbolism that makes a powerful appeal to the unconscious."[96] Actually, however, Gauguin's composition depends upon naturalistic lighting effects. Goldwater observes that "Horses and riders are more modeled than the rest (although they go up as they go back as in oriental art), and there is an almost Impressionist variation of light and texture within the areas of pool and field. Most naturalistic of all, the 'white' horse (whose movement seems like the symbolic gesture of a pawing Pegasus out of Redon's imaginative art), is painted grayish green because the light upon it has been filtered through the leaves above" (Gauguin, p. 148). Goldwater does not belittle the suggestive ambience of the painting, but he does, as

Stewart does not, perceive the naturalistic, as opposed to Surrealistic, context within which Gauguin realizes his forms. As in much Impressionist art, seemingly fantastic or unreal effects are the result of the faithful adherence to actual color-light exchanges which do not coincide of necessity with the kind of expectations we bring to our perception of color and relation.

More problematic than Stewart's confusion with respect to Surrealistic and naturalistic technique, however, is his insistence that in this scene Lawrence uses external forms only to express individualized interior states. As he sees it, the horse group reflects the passion of the protagonist:

> they seem figures of nightmare or hallucination. The barrier between natural imagery and unconscious imagery has broken down. Vivid images and incantatory rhythms become the medium of an intense, disordered state of being: 'She was aware of the great flash of hoofs, a bluish, incandescent flash surrounding a hollow of darkness' (p. 487). This irrational state of awareness is immediate as a dream. Ursula does not have to look at the horses: they materialize in all their horror and splendor in her psyche. The vision is non-natural in focus, with enlargement and illumination of the most terrifying detail (the hoofs). Ursula obviously fears destruction by the forces unleashed upon, or within, her. Since the expressionist style renders a subjective response, it is impossible to measure the degree, if any, of objective menace. The horses exist, but they are also a traumatic objectification of all the social and sexual pressures on Ursula (now pregnant), and a vengeful reflex of her own apocalyptic yearnings. ("Expressionism In The Rainbow," p. 314)

I have chosen to quote this analysis at length because it summarizes

so clearly the multiple shortcomings of Stewart's tendency to treat Lawrence's landscapes as vehicles for "traumatic objectification," and accordingly his faulty "Expressionistic" interpretation of Lawrence's Post-Impressionist techniques. The horse scene brings to fruition Lawrence's conception of design as something that is recognized in the fourth dimension and his expressed intention to grasp the livingness of external forms and bring that into vital relation with the whole consciousness of the individual:

> But she knew they had not gone, she knew they awaited her still. But she went on over the log bridge that their hoofs had churned and drummed, she went on, knowing things about them. She was aware of their breasts gripped, clenched narrow in a hold that never relaxed, she was aware of their red nostrils flaming with long endurance, and of their haunches, so rounded, so massive, pressing, pressing, pressing to burst the grip upon their breasts, pressing for ever till they went mad, running against the walls of time, and never bursting free. Their great haunches were smoothed and darkened with rain. But the darkness and wetness of rain could not put out the hard, urgent, massive fire that was locked within these flanks, never, never. (p. 487)

In large measure, the effect of Lawrence's presentation depends upon the way in which he sustains an internal point of view which participates in the <u>perspective vécue</u> of the protagonist. He is able to intensify the reader's own sense of being at one with the action rather than being fixed at a point located outside of its rhythms. To duplicate that <u>perspective vécue</u> he is particularly careful to observe the restrictions imposed by the actual physical angle of vision he selects for Ursula. She travels a path, a "narrow grove in the turf between high, sere, tussocky grass" (p. 486)

which prevents her from seeing the horses in their entirety. Because Lawrence deliberately constricts the visual dimension of the experience, the protagonist--and the reader who shares both her physical and internal point of view--are compelled to know the horses through senses that usually play a subordinate role. The rhythms and images are chaotic and fragmentary precisely because one can no longer rely upon the visual sphere alone to make the kinds of adjustments the Kodak eye has been trained to make to differentiate human and nonhuman worlds, and render, in the process, external forms impotent and abstract.

It is not because Lawrence wants to visualize a disordered state of being, but because he wants to express in pictorial form a vision of reality which evolves during the dissolution of the "old stable ego." It is thus imperative that the visual exclusiveness of perspective art, which encourages external points of view, be abandoned in favor of a mode which more closely approximates the dynamic and organic character of perception of external forms. One notes immediately the structural congruency between these energetic curvilinear hollows and haloes of light and parallel configurations which close the moonlit scene at the end of Chapter One: "She was aware of the great flash of hoofs, a bluish, iridescent flash surrounding a hollow of darkness. Large, large seemed the bluish, incandescent flash of the hoof iron, large as a halo of lightning around the knotted darkness of the flanks. Like circles of lightning came the flash of hoofs from out of the powerful flanks" (p. 487).

The quality of fragmentation Lawrence's choice of <u>perspective vécue</u> actualizes is similar in kind to the kind of reorientation Cézanne and the Fauves work toward to realize their sense of the consubstantiality of figure and setting. Goldwater notes that with the Fauves' more extreme

reductions, figure and natural scene are coextensive and mutually clarifying. By filling the frame with figures, the scene is no longer "complete in itself and external to the spectator" (Primitivism, p. 92). We can not rely on the assumptions that ordinarily dictate the relation of figure and background, nor can we enter into the picture or scene through a path of vision which gives a conventional space illusion. Instead of relying on the "beholder's knowledge" of appearances, the artist seeks to disclose that "other reality" inaccessible to the innocent eye. Goldwater finally refers these techniques to the Fauves' effort to give the figures "meaning beyond themselves" (p. 94) and though the Fauves' emotional symbolism differs from the more direct handling of similar motifs in primitive art, we sense in them the kind of mythic consciousness which motivates the primivistic in Lawrence.

Using Goldwater's observations, we might first note that the the horses concretely embody the primordial drive which animates the first chapter's cosmic drama, and bring the mythic implications of Ursula's "moon madness" into relation with the Post-Impressionist triad of penetration, transformation and revelation. Next, we can relate Lawrence's reliance on intensification and magnification to van Gogh's close-range approaches in Willows At Sunset (Fig. 100), or the pulsating rhythms that energize moon and field in Moonrise (Fig. 101) and sustain the dynamic sense of absorption in Crows Over The Wheat Field (Fig. 102). In his discussion of the latter painting Schapiro analyses the "disquieting situation" van Gogh creates for the spectator "who is held in doubt before the great horizon and cannot, moreover, reach it on any of the roads before him; these end blindly in the field or run out of the picture. The familiar perspective network of the open field is now inverted; the lines converge towards the

foreground from the horizon, as if space had suddenly lost its focus and all things turned aggressively upon the beholder" (Van Gogh, p. 130).

Just as van Gogh inverts perspective and brings the background into the foreground--the usual relations between near and far, and the sense of space itself between them no longer obtain--so too Lawrence abandons an external point of view which would create distance between the observer and the horse group, and chooses instead to have his figures fill the frame. He foregoes clear distinctions between foreground, middle ground and background in order to emphasize the way in which the protagonist is "enveloped in the rain and the waving landscape" (p. 486). In a correlative way, van Gogh's "endless sky," the "abnormal format" of the painting as a whole creates, Schapiro suggests, a sense of "a submersion of the will," of a "desire to be swallowed up and to lose the self in a vastness" (p. 34).

Though Ursula attempts to "beat her way back through all this fluctuation, back to stability and security," she is "dissolved like water," extinguished by the weight of the horses' "fierce flanks," encircled, enclosed and spread against them. As in van Gogh, the tension between the impulse to acquiesce and the impulse to withdraw is visualized through obstacles in the path of vision, the "dark, heavy, powerfully heavy knot" of horses "gathered on a log bridge over the sedgy dike" that block her back (p. 487) and that pursue her prohibiting an escape through "the gate in the high hedge" that would bring her into "the small, cultivated field, and so out to the highroad and the ordered world of man" (p. 488).

When Ursula finally experiences that "vaster power," the vital and organic forces in the cosmos that she intuitively responds to throughout the novel, she feels herself "destined to find the bottom of all things today: the bottom of all things" where "there was nothing deeper" (p.

490). With her personality diffused, she begins to see with mackerel eyes such that landscape forms reveal dimensions inaccessible to the photometic. The process entails the forgetting of old forms and the recovery of the eternal law of being that exists beneath them. The naturalistic surface becomes "unreal," the outward "shell" which she penetrates: "And again, to her feverish brain, came the vivid reality of acorns in February lying on the floor of a wood with their shells burst and discarded and the kernel issued naked to put itself forth" (p. 492). As imprisoning and life-denying conventions of seeing are cast off, Ursula becomes one with the organic forces she intuits, her unconscious yearning for direct connection granted some measure of fulfillment: "She was the naked, clear kernel thrusting forth, the clear, powerful shoot, and the world was a bygone winter, discarded. . . ." The process of discovery visualized through grasping the inside of the natural form is itself connatural with the Post-Impressionist artist's conception of his role as creative eye, manifest in the extremely close-range vision that generates van Gogh's vital and organic, serpentine and vertical forms in Ears Of Corn (Fig. 102).

* * *

Through a wide variety of stylistic experiments in Post-Impressionist art, there runs a common objective: a desire to return to the essential elements of art: the recovery of the nonrepresentational, two-dimensionality of the medium and older notions of verisimilitude, and an effort to rid art of its anecdotal, documentary character and make it a reflection of the important truths of the universe as they are experienced by the thinking eye of the artist. Seizing life at its origins meant conveying or presenting through formal equivalents the fundamentals of life

both in terms of underlying structures (i.e. Cézanne's harmonies which discover patterns and rhythms that are organic and vital and thus in "parallel with nature"), and the basic or fundamental centers of human life (i.e. those significant deformations of conventionally received appearances to expose the way the mind, in the fullest sense of its optical, tactile, auditory and even olfactory capacity, experiences form).

In a parallel way, verbal artists attempt to penetrate the captivating reflecting surfaces of the Impressionist pond to strike its bottom. They too explore the capacity of their medium to support conceptions of energia as well as enargia. Post-Impressionists techniques of penetration are integral to that "other reality" Woolf discloses by attending to the expressive power of the various graphic correlatives for conceptions of reality that define the parallax vision of To the Lighthouse. Hemingway's notion of a fifth dimensional quality in his prose that would actualize a reality that is "truer than a photograph" evolves, at least in part, from his attempt to discover verbal techniques that would imbue his landscapes with the kind of internal coherency and substantiality he felt so strongly in his experience of Cézanne's space effect. Lawrence's fourth dimension commits him to the revelation of the underlying consubstantiability of character and landscape that depends upon the reintegration of optic and haptic sensibilities and the elimination of superficial generic boundaries between human and nonhuman worlds.

It is the reciprocity between mind and matter--the fact that the penetrative eye can bring the subject and the object into vital relation--that in large measure defines the meaning of Post-Impressionism. A transitional stage in some respects, it marks the movement from the supremacy of the material universe, which the innocent eye of Impressionism

actively explores, toward an affirmation of the supremacy of the mind which creatively nihilates matter and appropriates it as record and carrier of an imaginative vision in the most radical forms of Expressionist art. While the Post-Impressionist dispensation sought to establish theories of correspondence between man and nature, the Expressionist movement begins by confronting the possibility of an inevitable and irreparable apartheid between them.

CHAPTER TWO

NOTES

[1]Richard Shone, The Post Impressionists (London: John Calmara & Cooper Ltd., 1979), p. 9.

[2]Roger Fry, Vision and Design (1920, rpt. New York: Meridian Books Inc., 1960), p. 12.

[3]Clive Bell, Art (1948; rpt. New York: C. P. Putnam's Sons, 1958), p. 22.

[4]R. H. Wilenski, The Modern Movement In Art (London: Faber and Faber Limited, 1934), p. 12.

[5]John Rewald, Post-Impressionism From van Gogh to Gauguin (New York: Museum of Modern Art, 1978), p. 7.

[6]Emile Verhaeren, "Le Salon des Indépendants," La Nation, cited in Rewald, p. 7.

[7]Roger Fry, Transformations: Critical and Speculative Essays on Art (London: Chatto and Windus,, 1926), p. 218.

[8]Hans Hesse, Pictures As Arguments (Sussex: Sussex University Press, 1975), p. 32.

[9]André Lhote, La Peinture, le couer et l'esprit (Paris: Denoel et Steele, 1933), p. 13, cited in and translated by Erle Loran, Cézanne's Composition: Analysis of His Form with diagrams and Photographs of His motifs (Berkeley and Los Angeles: University of California Press, 1946), p. 13.

[10]Cheney, Expressionism In Art (New York: Liveright Publishing Company, 1958), p. 134.

[11]Wassily Kandinsky, "On The Problem of Form," this English translation is by Kenneth Lindsay and is cited in Hershell B. Chipp, Theories of Modern Art: A Source Book by Artists and Critics (Berkeley, Los Angeles: University of California Press, 1968), p. 157.

[12]Franz Marc, cited in Chipp, p. 127.

[13]Gauguin, "Diverses Choses, 1896-1897," an unpublished manuscript cited in Chipp, p. 65.

[14]Meyer Schapiro, "Seurat," Modern Art 19th & 20th Centuries (New York: George Braziller, 1978), p. 102.

[15]Charles S. Moffett, James N. Wood, Introduction. Monet's Years At Giverny: Beyond Impressionism (New York: Harry N. Abrams, Inc., 1978), pp. 12-13.

[16]Robert Goldwater, Symbolism (New York: Harper & Row Publishers, 1979), pp. 2-3.

[17]Paul Gauguin, letter to Emile Schuffenecker, Pont Aven, 14 August 1885, letter 67, Lettres de Gauguin à sa femme et à ses amis, ed. Maurice Malengue (Paris: Grasset, 1949), p. 134.

[18]------, "Notes Synthetiques," originally published in Vers et Prose (Paris) XXII (July-August-September, 1910), cited in Chipp, p. 63.

[19]van Gogh, letter to Emile Bernard, Arles, April 1888, letter B_3, The Complete Letters of Vincent van Gogh, 3 vols. (Greenwich, Connecticut: New York Graphic Society, 1958), III, 478.

[20]Cézanne, cited in Dunstan, p. 122.

[21]Maurice Denis, "Subjective and Objective Deformation, 1909," in "De Gauguin et de van Gogh au Classicisme," L'Occident (Paris, May 1909), cited in Chipp, p. 106.

[22]------, "Definition of Neotraditionism," originally published in Art et critique (Paris, 23 and 30 August 1890), cited in Chipp, p. 94.

[23]Gauguin, cited in Denis, "The Influence of Paul Gauguin," L'Occident (Paris, October 1903), cited in Chipp, p. 101.

[24]Roger Fry, cited in Woolf, Roger Fry: A Biography (London: The Hogarth Press, 1940), pp. 177-78.

[25]Emile Bernard, "Une Conversation avec Cézanne," Mercure de France (Paris, 1921), cited in Chipp, pp. 12-13.

[26]Marshall McLuhan, the gutenberg galaxy: the making of typographic man (Toronto: University of Toronto Press, 1962), p. 43.

[27]George Seurat, letter to Maurice Beauberg, 28 August 1890, cited in Rewald, Post-Impressionism, p. 142.

[28]Cézanne, letter to Emile Bernard, Aix, 12 May 1904, letter 168 Paul Cézanne: Letters, ed. John Rewald (London: Cassirer, 1941), pp. 235-36.

[29]Meyer Schapiro, van Gogh (New York: Harry N. Abrams, 1950), p. 32.

[30]This comment is recorded by Bernard in "Une Conversation avec Cézanne" and cited in Chipp, p. 12. Linda Nochlin observes in Impressionism and Post-Impressionism 1874-1904, that many of Bernard's articles on Cezanne reflect his own Symbolist bias. Nochlin notes that this imposition is apparent in those articles "purportedly reporting 'conversations' with the artist--such as the one which appeared in the 1921

Mercure de France" (p. 99) that I am citing here. However, I do not think that Bernard misrepresents Cézanne's sense of the nonrepresentational nature of his medium, the sentiment which this statement expresses. In selecting Cézanne's comments as recorded by Bernard in his Mercure de France article, and represented in his Souvenirs sur Paul Cézanne, Paris, 1925, I am deliberately choosing those which I feel embody Cézanne's awareness of the transforming power of his medium's basic convention, an awareness that is born out in the determining role the picture plane plays in the creation of space and depth in his canvases.

[31]Cézanne, cited in Venturi, Impressionists and Symbolists, trans. Francis Steegmuller (New York: Charles Scribner's Sons Ltd., 1950), p. 138.

[32]Gauguin still considers himself an Impressionist at this point. In his study of Gauguin, Goldwater explains the artist's use of this term by observing that as one of "the great masters who built upon impressionism, Gauguin transformed it the most. Indeed he was the only one, who at last set himself in final opposition to it, although to the end he objured all attempts to endow him with a 'system.' And yet of the few Post-Impressionist masters he was perhaps an Impressionist the longest" (Gauguin, [New York: Harry N. Abrams, Inc., 1928], p. 22). Gauguin was allied with the Impressionists from the middle of the 1870's until his trip to Martinique in the spring of 1887. He began his own career under the tutelage of Pissarro, and exhibited with the Impressionists from 1881 to 1886. Thus in this 1888 letter he still uses the term Impressionism without the blatant disparagement which characterizes his later correspondence.

[33]Erle Loran defines a static plane with the following Diagram II where "plane A (with its axis bars) is in a position parallel to the picture plane. Being parallel to the picture plane, it is static. Plane A is on a ground plane, B, the axis bars of the dynamic plane. Plane A is here parallel both to the picture plane and to the back wall, plane C."

A dynamic plane is illustrated by Loran's Diagram III which "establishes

plane A in relation to the ground plane, B, and back wall plane, C. The diagonal top and base lines of plane A force it to rotate away from the wall, plane, C, as indicated by the curved arrow extending from the axis bars on plane C. Plane A is therefore a dynamic plane . . . Scientific perspective plays no fundamental part in this space effect" (p. 19).

[34]Cézanne, recorded in Bernard, Souvenirs sur Paul Cézanne, cited in Loran, p. 95.

[35]Cézanne, cited in Joachim Gasquet, "Le Motif, ce qu'el m'a dit," Paul Cézanne (Paris: Bernheim-Jeune, 1926), p. 130, cited in Loran, p. 15. Loran points out that while it might be questionable as to whether or not the language in Gasquet is actually Cézanne's, the approach to pictorial creation expressed through Gasquet's record seems to coincide with Cézanne's actual manner of composition (p. 15).

[36]Cheney absorbs all nonrepresentational art into an Expressionistic framework because he considers any movement away from so-called realistic art as evidence of what Denis defines as subjective deformation. He therefore tends to underplay the quality of objective deformation, i.e., the deformation of external forms necessitated by the two-dimensional reality of the medium within Post-Impressionist art as a whole. In doing so, Cheney advises that the term Expressionism is broad enough to determine the "entire creative stream from Cézanne and van Gogh to Rouault, Lureat, Marin and Arp" (p. 77). Cezanne, who was dead by 1905, reached his maturity from 1890-1896. Though his final canvases appear more fragmentary and abstract, they embody the culmination of technical researches that are most appropriately defined in Post-Impressionist terms.

[37]Cézanne, Correspondence, ed. John Rewald (Paris, 1937), p. 273, cited in Venturi, Impressionists And Symbolists, p. 128.

[38]-----, cited in Vincent van Gogh and The Birth of Cloisonism (Toronto: Art Gallery of Ontario, January 24 - March 22, 1981), p. 52.

[39]Maurice Denis, for example, hails Gauguin as a "kind of Poussin without classical culture" in an "agonized" and "corrupt" century ("The

Influence of Paul Gauguin," L'Occident, March, April, and May 1903, cited in Chipp, p. 104).

[40]D. H. Lawrence, "Art And Morality," Phoenix, ed. E. D. McDonald (New York: The Viking Press, 1968), p. 526.

[41]Roger Fry, cited in J. K. Johnstone, The Bloomsbury Group: A Study of E. M. Forster, Lytton Stratchey, Virginia Woolf, and their Circle (New York: The Noonday Press, 1954), p. 60.

[42]Charles Mauron, The Nature of Beauty in Art and Literature, trans. Roger Fry (London: The Hogarth Press, 1927), pp. 54-55.

[43]When McLuhan speaks of the despair of the third dimension he is referring to the limitations of three-dimensional verbal and visual perspective art which train the eye to be impassive and exclude the observer from participating fully within the picture field. It is precisely because Gloucester is blind in Act IV, scene 6 of King Lear that Edgar can so effectively convince him of the credibility of the space illusion he creates which depends upon the separation of the visual from the other senses, and relies exclusively upon Gloucester's visual imagination (McLuhan, pp. 16-17). In the same way, Milton creates the illusion of Eden from Satan's aerial perspective in Book IV of Paradise Lost. By excluding all tactile sensations, Satan encourages us to succumb to our dream visions of a perfect order which in reality has already experienced the Fall simply by virtue of Satan's entry into paradise.

[44]Crane, "The Open Boat," The Norton Anthology of Short Fiction, ed. R. V. Cassill, 2nd edition, (New York: W. W. Norton, 1981), p. 359.

[45]Woolf, letter to Hugh Walpole, Quenton Bell, Virginia Woof: A Biography Volume II: Mrs. Woolf 1912-1914 (London: The Hogarth Press, 1922), p. 162.

[46]-----, A Writer's Diary: Being Extracts From the Diary of Virginia Woolf, ed. Leonard Woolf, New York: Harcourt Brace Jovanovich, 1953-54), p. 103.

[47]Erich Auerbach, "The Brown Stocking," Mimesis: The Representation of Reality in Western Literature (New York: Doubleday & Company, Inc., 1957), p. 103.

[48]Woolf, To the Lighthouse (New York: Harcourt Brace Jovanovich, 1955), p. 294.

[49]Jaakko Hintikka, "Virginia Woolf and our knowledge of the External World," Journal of Aesthetics and Art Criticism 38, No. 1 (1979), 6.

[50]Lee Whitehead, "The Shawl and The Skull, Virginia Woolf's 'Magic Mountain'," Modern Fiction Studies, 18, No. 3 (1972), 410-15.

[51]Allen McLaurin, Virginia Woolf: The Echoes Enslaved (Cambridge: At the University Press, 1973), pp. 85-91.

[52]Woolf, The Diary of Virginia Woolf Volume One: 1915-1919, ed. Anne Olivier Bell (London: The Hogarth Press, 1977), pp. 140-41.

[53]Daniel R. Schwarz, "'I was the world in which I walked': The Transformation of the British Novel," University of Toronto Quarterly, 51 (Spring 1982), 293.

[54]Douwe Fokkema, "An Interpretation of To the Lighthouse with reference to the Code of Modernism," A Journal for Descriptive Poetries and Theory of Literature, 4(1980), 475-500.

[55]Marjorie Brace, "Worshipping Solid Objects," Critics on Virginia Woolf, ed. Jaqualine Latham (Florida: University of Miami Press, 1970), pp. 120-24.

[56]Woolf, Flush (1933; rpt. London: The Hogarth Press, 1968), p. 125.

[57]Jan Heinemann, "The Revolt Against Language: Virginia Woolf and Clive Bell," Orbis Litterarum, 32 (1977), 225.

[58]Jean Guiguet, Virginia Woolf, trans. Jean Stewart (London: The Hogarth Press, 1965), p. 368.

[59]Lillian Ross, "How Do You Like It Now, Gentlemen?" A Collection of Critical Essays, ed. Robert P. Weeks (Englewood Cliffs, New Jersey: Prentice-Hall, 1965), p. 36.

[60]Hemingway, A Moveable Feast (Hammondsworth, Middlesex, England: Penguin Books Ltd., 1966), p. 16.

[61]George Plimpton, "An Interview with Ernest Hemingway," Hemingway And His Critics, ed. Carlos Baker (New York: Hill and Wang, 1961), p. 35.

[62]Hemingway, Death In The Afternoon (London: Jonathan Cape, 1952), p. 2.

[63]John Willett, Expressionism (New York: McGraw-Hill, 1970), p. 26.

[64]H. E. Bates, "Hemingway's Short Stories," Hemingway And His Critics, pp. 71-79.

[65]Raymond S. Nelson, Hemingway: Expressionist Artist (Ames, Iowa: The Iowa State University Press, 1979), p. 12.

[66]Richard Murphy, The World of Cezanne 1839-1906 (New York: Time-Life Books, 1968), pp. 7-8.

[67]For discussions of the less is more paradox that engage this Expressionist notion of subjective deformation see Robert Lair, "Hemingway and Cezanne: An Indebtedness," Modern Fiction Stories, III, No. 2 (Summer 1960), 165, Harry Levin, "Observations on the Style of Ernest Hemingway," Hemingway And His Critics, p. 100 and Carlos Baker, Hemingway: The Writer

As Artist (Princeton, New Jersey: Princeton University Press, 1972), p. 289.

[68]E. T. Jones, "Hemingway and Cézanne: A Speculative Affinity," ALS 8, No. 11 (1970), 27.

[69]Hemingway, A Farewell To Arms (New York: Charles Scribner's Sons, 1969), p. 3.

[70]Hemingway, The Sun Also Rises (New York: Charles Scribner's Sons, 1954), p. 148.

[71]Mely Chin Hagemann, "Hemingway's Secret: Visual to Verbal Art," Journal of Modern Literature, 7, No. 1 (February 1979), 96.

[72]Emily Stipes Watts, Ernest Hemingway and the arts (Chicago: University of Illinois Press, 1971), p. 41.

[73]Hemingway, "Big Two-Hearted River," The Nick Adams Stories (New York: Bantam Books, 1981), p. 175.

[74]Hagemann defines the picture plane for example as "the viewer's position as he faces a picture" (p. 92), whereas Loran demonstrates the picture plane defines the two-dimensionality of the canvas: it does not define the observer's position. To see it functioning in Hagemann's sense implies that one is dealing with the picture plane in an effort to ignore its flat surface as one does in the open window tradition of perspective art. This point of view is, however, entirely incompatible with Cezanne's respect for the mural character of art. It is for this reason that Hagemann enters the Cezanne on the wrong footing so to speak and carries the misconception with her when he enters Hemingway's pine tree scene.

[75]Hemingway, Islands In The Stream (New York: Bantam Books, 1972), p. 3.

[76]---------, The Old Man and The Sea (New York: Charles Scribner's Sons, 1952), p. 47.

[77]Lawrence, "Introduction To His Paintings," D. H. Lawrence: Selected Essays (Hammondsworth, Middlesex, England: Penguin Books Ltd., 1950), pp. 339, 323.

[78]Lawrence, "Morality And The Novel," Phoenix, p. 527.

[79]--------, Mornings in Mexico and Etruscan Places (1932; rpt. Hammondsworth, Middlesex, England: Penguin Books, 1960), pp. 166-67.

[80]------, "Making Pictures," D. H. Lawrence: Selected Essays, p. 304.

[81]Jack Lindsay, "The Impact of Modernism on Lawrence," The Paintings of D. H. Lawrence, ed. Mervyn Levy (London: Cory, Adams and Mackay Ltd., 1964), p. 38.

[82]John Remsbury, "'Real Thinking': Lawrence and Cezanne," Cambridge

Quarterly, II, 2(Spring 1967), 121.

[83]Lawrence, "Study of Thomas Hardy," Phoenix, p. 419.

[84]--------, "Life," Phoenix, pp. 696-97.

[85]--------, letter to Lady Ottoline Morrell, The Letters of D. H. Lawrence, 2 vols. (Cambridge: Cambridge University Press, 1981), II, 296-97.

[86]For a discussion of this concept and an analysis of how it functions in The Rainbow see E. J. Hinz, "Hierogamy versus Wedlock: Types of Marriage Plots and their Relationship to Genres of Prose Fiction,"PMLA, XCl (October 1976), 900-13.

[87]Lawrence, The Rainbow (New York: The Viking Press, Inc., 1961), p. 1.

[88]Stewart, "Expressionism in The Rainbow," Novel, 13-14 (Spring 1980), pp. 314-16.

[89]Van Gogh, van Gogh's 'Diary': The Artist's Life in His Own Words, ed. Jan Hulsker (New York: Morrow, 1971), p. 109.

[90]Robert Goldwater, Primitivism In Modern Art (New York: Vintage Books, 1967), p. 90.

[91]Lawrence, The Plumed Serpent (New York: Vintage Books, 1959), p. 465.

[92]A. M. Hammacher, Genius and Disaster: The Ten Creative Years of Vincent van Gogh (New York: Abrams, n.d.), p. 83.

[93]Lawrence, Studies in Classic American Literature (New York: Seltzer, 1923), pp. 74, 196-204.

[94]Colin Wilson, "The Paintings of D. H. Lawrence," The Studies, 64, No. 834 (October 1962), 134.

[95]Gauguin, Paul Gauguin's Intimate Journals, trans. van Wyck Brooks (New York: Crown Publishers, 1936), p. 41.

[96]Stewart, "Lawrence and Gauguin," Twentieth Century Literature, 26 (1980), 385-401.

CHAPTER THREE

The term Expressionism is most properly applied to a stage in the artistic development within Germany from 1905 through to the 1920s. It is associated principally with three informal groups of artists. The first, a Dresden group composed of four former architecture students--Ernest Kirchner, Erich Heckel, Erich Bleyl and Karl Schmidt-Rottluff--called itself Die Brücke (The Bridge) and was formed officially in 1905 and dissolved in 1913. The second, a Munich group inspired by Wassily Kandinsky and Franz Marc, exhibited under the aegis of an almanac entitled Der Blaue Reiter (The Blue Rider) of which only one issue appeared in 1912. The third christened the Neue Sachlichkeit (New Objectivity) in 1924 by Gustav Hartlaub, director of the Mannheim Kunsthalle, included a wide variety of artists--George Grosz, Otto Dix, Max Beckmann, Georg Schrimpf, and others--artists who were particularly affected by the despair and cynicism that was generated by the realities of post-war Germany.

The term Expressionism was introduced publicly in an August 1911 article by Wilhelm Worringer for Der Sturm, an avant-garde periodical whose first issue appeared in 1910 coincident with the tenth anniversary of the Berlin Secession which had been formed by a group of artists who were enraged by the official academy's closure of the 1892 Berlin exhibition of Edvard Munch's work. Though Worringer used the term to describe "the young Parisian Synthetists and Expressionists, Cézanne, van Gogh and Matisse," the label was first designed to define an exclusively German phenomenon

during the 1912 Blaue Reiter exhibition held at Der Sturm galleries.

The movement can be viewed as an extension of the Post-Impressionist campaign against the mimetic basis of art; however the Expressionist reaction also promulgated an esthetic which was intrinsically linked to theories that endeavored to identify the quintessential nature of the Germanic spirit and the destiny of its people as a whole. Thus, Expressionism was also part of a nationalistic cry for a healthy, pure German art form which would free the artistic community from the charge of imitation, i.e., the dependence upon foreign models, and realize the dream of a new humanity. The latter presents itself positively as a kind of pantheistic humanitarianism which often exhibits, in its quest for Justice, an almost naive belief in universal brotherhood; negatively, it takes the form of a strident opposition to those materialistic and industrial forces which denied the emergence of a new society and of a new man.

In his discussion of The Graphic Art of German Expressionism, Lothar-Gunther Buchheim suggests that the "watch words" of German Expressionism are "Inwardness, Spiritualization of the Human Being, Animation of Nature."[1] Bernard Myers defines this "Inwardness" as an "intuitional seeking of the nonmaterial" which springs from the compulsion to annihilate that reality which oppresses the artist and frustrates his creative urge. Deformation--the destruction of the surface appearance of things--becomes an inevitable part of a process which culminates in a "self-identification with the forces of nature, the infinite, the otherworldly."[2]

These processes of negation and "Inwardness" express both a radical dissatisfaction with the photometic and naturalistic conventions of the artistic past and a renunciation of the materialism that increasingly shaped the philosophy of the emerging bourgeoisie. The fertile individual

styles within Expressionism are united by a common factor which Ulrich Weisstein defines through the term Aufbruch: "a complete destruction of the past, a burning of bridges, a progress beyond the point of no return."[3] Paul Fechter, a leading exponent of Expressionism at the time of its evolution, charges in his 1920 Der Expressionismus that spirit has been "forced into the service of a function," and that "the shift of emphasis from inner to outer matters" has led inevitably to the "mechanization" of the spirit. For Fechter, the human Geist, deprived of expression, must therefore of necessity break "loose from its bonds in order to attain its freedom." Thus Fechter speaks of smashing the spirit-denying technological order and of bringing into being a new order which will facilitate the creative integration of spirit and society.[4]

In calling for the liberation and re-spiritualization of art, the Expressionist artist is predisposed to envision his role in increasingly prophetic terms. The nonrepresentational impulse in Post-Impressionist esthetics is infused with an emotional intensity and socio-political focus, an almost messianic fervor, which crystallizes in the visionary strain of Die Brücke Expressionism. The negativism, which had insinuated itself around the terms "conceal" and "dissemble" during Post-Impressionism's indictment of the Impressionist trompe l'oeil, becomes more emphatic, for the artist is increasingly committed to the medium as a means of revealing truths about external reality that cannot be divulged except through non-representational means. Naturalism is therefore regarded as an approach which deprives not only the medium of its function, but the artist of his "signature."

The often daring imbalance between inner vision and outer form within Expressionism[5] is motivated by the concept of a Ding an sich or thing in

itself. This pursuit of an essential reality may simply express a profound inner nostalgia for lost wholeness which is prompted by the sense of exile which attends the dissolution of the dream of an enclosed garden, or it may express an inviolable belief that in reproducing the intrinsic nature of things the soul of the artist and the soul of the object are mutually expressive of the inner necessity of the cosmos itself. While Post-Impressionist artists like Cézanne and van Gogh consistently affirm the existence of a pattern or order within external nature which could be distilled or disentangled, German artists, though committed to the same end, are less certain of the outcome. That uncertainty is reflected in the tension between naturalistic and metaphoric modes of presentation within a single work. The Expressionist artist is more vulnerable to the dissonance between the numinous and phenomenal realities that his own penetrative impulse exposes.

Further, this imbalance is indicative of the formative role that is given the subjective response in penetrating to the heart of reality. Worringer, one of the leading interpreters of Expressionism within Germany during the early twentieth-century, provides a cultural context within which the role that subjective emotion plays in Expressionist art can be most readily appreciated. In his essay, "Old German Book Illustration" he observes:

> The naive sensibility of the eye is not given to the German, he must first acquire it. He is too interested in his subject to be able to perceive the world of things around him from an unbaised point of view. The German artist tends to express the essence of things rather than to depict them. He does not have the Latin eye which lingers on objects calmly and quietly, a view which is the source of a purely sensual art of

> representation; instead he approaches things from a spiritual point of view which may arouse in him a vehement non-sensual expressive intention. He, too lends shape but to his spirituality and not to his senses. (cited in Buchheim, p. 11)

Notwithstanding Worringer's predilection for generalization, and the exclusiveness of the apologist tradition which his defense of Expressionism engenders, he is correct in emphasizing the Expressionist artist's intuitive pursuit of essence, which generates the exaltation of the subjective in Expressionist art. This biased point of view is the distinctive feature of Die Brücke art where, as Buchheim observes in his study of their graphic production, the artist "sets himself at a distance from optical realities, from all ties with reality and elevates his subjective experience to the rank of objective statement" (p. 12).

In extreme Expressionist forms of this kind, the artist is conventionally said to commit the "pathetic fallacy," yet the humanization of external form that takes place does not simply mean that objects are rendered human in any conventional or simplistic anthropomorphic sense. Since the Expressionist conception of states of subjectivity involves a penetration of the interior regions of the human psyche, the voyage within leads of necessity to the "dehumanization" of both interior and exterior worlds. Thus the pathetic fallacy within Expressionism involves the transfiguration of landscape for the purpose of underlining the complicated and enigmatic character of subjective emotion. For this reason, it is more appropriate to use the term the homomorphic pathetic--where the landscape becomes expressive of human feelings which function at a variety of levels. In this way one can speak of degrees of deformation, moving from the sense of self-projection Gustav Kahn and Bahr engage when they speak of the

exteriorization of the idea or the objectification of the soul state, to the kind of reciprocal relation Read intends when he suggests that the Expressionist artist seeks to reproduce "the subjective reality of the feelings which objects and events arouse in us."[6]

"Dehumanization" in Expressionist art also engages an alternate form of defamiliarization which derives not from an interest in the expression of personal feeling but rather from a cosmic experience of nature which discovers latent and consanguineous realities in the self and the other. Such a process I would define, for lack of a better term, as the pragmorphic pathetic in order to distinguish the negative capability of this approach to nature, human and otherwise, from the anthropocentricity of the homomorphic pathetic. Thus, far from being an escape from "'human' reality" as Ortega y. Gasset suggests,[7] dehumanization in Expressionism is much rather a confrontation of the human at levels of being heretofore unexplored; it is the illumination of external forms by the inner self, however that self is conceived, which causes the deformation.

The Expressionist emphasis upon the formative role of the subjective--the whole concept of inner need itself--is integrally linked as well to the Riegl-Worringer tradition in German esthetic theory, and especially relevant to the concept of Kunstwollen, the collective will or force of the age. The abstractive process indigenous to the exaltation of the subjective and the pursuit of essence is defined in terms of a concept of necessity which perceives Expressionism as the "inevitable art"[8] of the German spirit, and links it with the urge to abstraction in both primitive and northern Gothic art where the haptic becomes a form of renewal, and nature is experienced at cosmic levels of being. The relationship between subjective emphasis or expressive vision and the urge to abstraction which

involves, paradoxically, both the impulse to transcend reality and the need to grasp it more fully is clearly stated by Kurt Pinthus in "Zur jungsten Dichtung." A practicing Expressionist poet, Pinthus describes his own motivation with the following: "To free reality from the confines in which it appears, to free ourselves from reality, to transcend it not with its own means or by running away from it, but, by grasping it all the more passionately, to defeat it and dominate it through the penetration, flexibility and desire for lucidity of the mind and the intense, explosive power of feeling . . . That is the common will behind present-day poetic structure" (cited in Sheppard, p. 279).

Worringer's conception of a hybrid Northern Kunstwollen which mediates between the two extremes of Stil and Naturalism provided an intellectual framework that sanctioned the connection between modern Expressionism and the native tradition of Bosch, Brueghal, Altdorfer and Grunewald. It is a connection which practicing Expressionist artists intuitively felt and pursued through their adaptation of Gothic space and lighting effects. The inner disharmony which Worringer suggests shaped the often nervous and enigmatic character of the Gothic artist's nonnaturalistic treatment of the landscape--his longing for the eternal and his abhorrence of an environment whose very severity alienated him--was perceived as the purest expression of the national character; the myth of the northern man as the "tormented seeker after God, alienated from and yet loving nature"[9] was absorbed into the Expressionist esthetic as indigenous to the German spirit of place. Worringer makes these connections explicit at the close of Abstraction And Empathy when he observes that the primitive and the Gothic "feeling for the 'thing in itself' . . . has come to life again in our philosophy," inspired by the same "'deep-rooted instinctive knowledge of the problematic nature

of phenomena and the unfathomableness of existence," and manifest in a parallel devotion to "abstract forms, liberated from all finiteness . . . the only ones, and the highest, in which man can find rest from the confusion of the world picture."[10]

For Worringer, the pressure to see permanence--to rescue the external form of the object by rendering it absolute, freed from ambiguity and contingency--compels the artist to disclose the inner necessity or essential idea which is inherent in the object and shapes its form. All the aspects of style which appear subjective are paradoxically regarded as part of an irresistible urge to objectivity. Arbitary color, the deformation of surface realities in apparent contradiction to empirical truth, and the avoidance of the third dimension or of anything that would contribute to a space illusion in which objects are connected or confused are means that allow for the liberation of the essence of the object. Within this Neo-Platonic framework, the laws of abstraction are deemed coincident with the laws of the universe, and form and content become one, for form perceived as the carrier of inner significance is shaped by inner necessity alone.

In many ways the nonnaturalistic impulse in Gothic-inspired landscape forms within Expressionism becomes a way of reasserting a theory of correspondence between the soul of the artist and the world's soul the anarchy of pre-war Germany seemed to jeopardize. Though, as Perkins suggests, the tendency to interpret Gothic art within Worringer's context alone imposes "a kind of homogeneity of purpose and ideals" neither the Gothic "nor twentieth-century Germany possessed in reality" (pp. 80-81), Worringer's conception of artistic necessity helps explain the difference in intensity between Post-Impressionism's campaign against Impressionism,

and Expressionism's exploration of the broader spiritual and psychological implications of that rejection. Kandinsky's formulations in "On the Problem of Form" crystallize the way in which the Expressionist reinterpretation of Significant Form finds expression in the esthetic of individual Expressionist artists: "Form itself is meaningless unless it is the expression of the artist's inner necessity and everything is permitted to serve this end" (cited in Chipp, p. 158).

The ambiguity inherent in the call for the respiritualization of art manifests itself in a number of ways throughout Expressionism, but perhaps the most compelling is the dual aspect which the single term Aufbruch embodies. On the one hand, art is invested with redemptive power. Through the decreation of surface realities, and the deformation of inherited conventions, the artist can transform the world or at least discover latent realities in ordinary experience that appeal to the individual's Utopian instinct. On the other hand, art's power to shatter conventions, explode illusions, and ambush the observer by alienating him from the familiar contexts that had provided meaning and comfort, can be seen as a part of a complicated Armaggedon instinct that is demonic as well as sublime.

The duality of this Armaggedon impulse is felt in the somewhat self-conscious rhetorical tone of Kirchner's "Kunstlergruppe Brucke Manifesto," his programmatic statement of 1906 which announced Die Brücke's declaration of war with prevailing artistic conventions: "with faith in development and in a new generation of creators and appreciators we call together all youth. As youth, we carry the future and want to create for ourselves freedom of life and of movement against the long established older forces. Everyone who with directness and authenticity conveys that which drives him to creation, belongs to us.[11] Heckel's elaboration of the Die Brücke's

position underscores the theme of uncertainty which is also part of the artistic association's summons. He writes: "we asked ourselves how we could attract the attention of the public. Schmidt-Rottluff decided we could exhibit under the name Die Brücke. This would be a significant word that would not imply a program. It might express that we wanted to leave one shore to go over to the other. We knew what we wanted to get away from but did not yet know where we wanted to go" (cited in Buchheim, p. 18).

The open-endedness of Die Brücke's Aufbruch into the unknown culminates in the apocalyptic images of alienation and disintegration found in Marc's Fate of Animals (Fig. 103) and Ludwig Meidner's Burning City (Fig. 104). For Die Brucke artists themselves the work of Edvard Munch was particularly influential. His Der Schriei (Fig. 105) is a perfect example of an art of conflict and distress. One sees Munch's influence in Heckel's Man in the Plain (Fig. 106) where the mute appeal is felt through the figure's face which is partially concealed within an agitated and ambiguously defined landscape. Heckel's Man in the Plain exhibits the kind of emotional rather than visual unity[12] which characterizes Expressionist art, as well as the preference for the type figure that is generated by the Expressionist artist's preoccupation with essential and definitive rhythm of personality.

Munch's precepts for handling the wood block become of particular significance for Die Brücke artists, for they stress the values intrinsic to the medium itself: "Don't polish too much, the subsequent hunting out of endless refinements only impairs the first draft; that is the way to let the incandescent lava grow cold, to petrify your foaming blood" (cited in Sotriffer, p. 18). The kind of emotional directness Munch advises is born out in his own Women By The Sea (Fig. 107) through abrupt color contrasts and the radical simplification of compositional elements which achieve

melancholic and static effects.

In a parallel way, Die Brücke artists dislodge the complacency of the observer by challenging his natural perspective. Color is bold and arbitrary; familiar and derealized forms interact to amplify the ambiguity of the subject itself; the destruction of the third dimension often impels the picture forward as if it would advance toward the observer, and in certain artists, this unreal space effect is exaggerated by the creation of claustrophobic dimensions where, as in Heckel's Standing Nude (Fig. 108) where the awkwardly disposed body is pressed into an inadequate space.

At the same time, the differences that exist in emotional intensity between Post-Impressionist drawing distortions and Die Brücke deformations can be illustrated by comparing Cézanne's The Bathers (Fig. 92) with Kirchner's treatment of a remarkably similar motif in his 1912 Bathers (Fig. 109). Kirchner's stylizations are more radical, his amputations more eratic and severe. Further, while Cezanne retains a more conventional sense of place through the architectural nucleus embraced by the over-reaching bows, Kirchner eliminates those kinds of familiar spatial and temporal coordinates, and exaggerates the two-dimensionality of the picture plane by bringing the lake forward. In this way, Kirchner dramatizes spatial effects creating a tension between the three-dimensional tunnelling of the foreground and the flatness of the middle ground that pulls up against the hollow itself. Kirchner forfeits the very kind of lyrical evocativeness that Cézanne's adaptation of a pastoral convention retains.

Kirchner's Bathers bears the imprint of the woodcut style which by its very nature demands the simplification and condensation of natural forms. As the carver has no variable scale for the wealth of transitions in nature, only the two extremes of black and white, objects are

dematerialized and rendered symbolic. Further the very manual aspect of the mechanics of the woodcut process--the artist wielding carver and scooper and so duplicating the experience of the primitive craftsman--recovers both the spirit of the past and the enigmatic juxtaposition of the sensory and the extrasensory that is integral to the interplay between exterior appearances and interior forces within Expressionism. It is this interplay which allows one to use the term "figurative" in connection with Die Brücke art, for while Die Brücke continues the Post-Impressionist exploration of the two-dimensionality of the medium and abandons the representation of space that recognizable objects can inhabit, it does not abandon, in principle, the representation of objects. This tendency towards paraphrasing natural objects (Buchheim, p. 31) is clearly stated in Kirchner's Firs in Taunus (Fig. 110). Viewed from a distance, its dramatic counterpoint of black and white and angular and curvilinear forms reveals an abstract pattern of interconnected shapes. Yet Kirchner's schematized forms never lose contact with the forest interior. Simplicity, exaggerated lineal and color contrasts, bold patterning--these are the qualities which work toward the feeling of "other worldliness" within Die Brücke woodcuts.

Schmidt-Rottluff carries the woodcut to its most extreme formulations, perhaps, in that his forms are defined without transition in contiguous yet absolutely contrasting areas of black and white. One senses as well in the disquieting primitivistic and monolithic character of his mountain forms in the Russian Forest (Fig. 109) a determination to distill the essential shape of things that is achieved because of, rather than in spite of, the severity of his contours. The sense of unreality which attends Die Brücke's transposition of recognizable objects into the two dimensions of their medium challenges the conventionally trained and "natural"

perspective the observer usually brings to a work of art. That sense of unreality is also amplified by the tendency to pursue often unrestrained emotional effects through bold, arbitrary and unmixed coloring. Schmidt-Rottluff's 1912 Rising Moon (Fig. 112) is particularly striking in this regard, as orange, green-tinted moon, apple green sky, cobalt blue dwellings, magenta mountain, brown path and black cart work together with the steep, yet upward driving Gothic lines to create a sense of yearning and foreboding that is central to the often equivocal nature of the alpine experience.

Shortly before the first World War, and coincident with the demise of Die Brücke, the second Expressionist group Der Blaue Reiter was formed in Munich,[13] more international in spirit and much less closely knit than Die Brucke. Fundamentally it consisted of Kandinsky and Marc, the editors of the 1912 Almanac, but the name is customarily extended to include a number of young artists who gravitate towards Munich in the early part of the twentieth-century. Like Die Brücke, Der Blaue Reiter artists pitted themselves against the prevailing artistic conventions, but they interpreted their succession from naturalism within a broader conceptual and spiritual framework.

Consistent with this amplification, Die Blaue Reiter artists engage a more comprehensive notion of primitive art. Negro sculpture is joined by Russian folk art, Egyptian silhouette figures and puppets, precolonial Mexican art, archaic Greek sculpture, early Bavarian behind-glass paintings[14] and nineteenth-century German folk art. The wider variety allows for a more articulate approach and modifies to a certain extent the brutal and often demonic primitivism of Die Brücke by confronting the gentler and almost lyrical primitivistic elements in peasant art

particularly.

Commensurate with their historical position, Die Brücke artists perceived themselves as revolutionaries and their work often reflected their concern with moral and social issues and tended, as in Heckel's war series, to indict through portrayals of a suffering humanity. With Die Blaue Reiter artists, on the other hand, the social message is less conspicuous, while the interest rests with painting as the expression of a process which involves the self-identification of the artist with nature or the universe. Accordingly, the kinship felt by Die Brücke artists between themselves and medieval woodcutters is more fully explored by Blaue Reiter artists like Kandinsky who speaks of a sympathy of values as well as techniques: "Like ourselves, these artists sought to express in their works only internal truths, renouncing in cosequence [sic] all consideration of external forms."[15] Myers observes that Blaue Reiter's more conceptual approach to primitive art is conditioned by this sense of innate sympathy which he suggests "leads to a higher and more intense identification of the contemporary artist as an individual with the primitive society whose art he is adopting." The process of self-identification involves not merely a borrowing of outward forms nor an imposition of pre-conceived values, but rather, a "complete identification" or "substitution of the self for the primitive" (Myers, p. 158).

This empathetic form of negative capability allows the artist to think himself into the frames of reference of children, primitives, vegetables and animals, to grasp external forms according to the quality of mind to which the artist submits. The process can be regarded as a kind of self-imposed Kunstwollen--the artist forfeits his sovereignty and yields to another form of consciousness discovering latent realities often submerged

within his own self.

The concept of empathy Marc and Kandinsky concretize through the pragmorphic pathetic alters and enriches Worringer's belief that the urge toward abstraction was generated by a kind of "spiritual agoraphobia" (p. 129) that prevailed in primitive, Gothic and Expressionist art. Marc and Kandinsky perceive that urge not as evidence of fear and dislocation, but rather as evidence of the primitive's cosmic sense of external reality, a sense which operates at archetypal levels, and involves a renunciation of strictly humanized conceptions of both man and nature. The dehumanization of forms in Blaue Reiter art engages this alternate sense of communion and is generated by a desire to establish contact with natural forms rather than to transcend them, to disclose unifying generative forces that are immanent rather than otherworldly.

Heinrich Campendonk's Pastoral Scene (Fig. 113) expresses the kind of simplicity, purity and possible harmony the primordial impulse within Blaue Reiter art can take. In achieving this perspective, Campendonk adapts the manner of composition indigenous to medieval and peasant art. His figures are arranged hierarchically in a vertical space, the forms are stiff and fixed. These naive and simple stylizations extend throughout the entire composition. Campendonk's primitivistic elements are livingly experienced and express the kind of evocative dialectic between numinous and phenomenal realities Emil Nolde describes in his own south sea canvasses: "Nature is never seen like this" but "it may be experienced like this."[16]

Nolde's distinction between perception and experience is indicative of the way in which processes of abstraction move the beholder beyond the familiar ground that is disclosed by the visual imagination alone. The same kind of intense and enigmatic relationship between the inner eye and

the outer world is felt in Oskar Kokoshka's work as well. Kokoshka speaks of a "consciousness of things seen" which is "not a state in which one recognizes or accepts things, but a state in which consciousness experiences itself . . . ."[17] His own feeling for synchronous human and cosmic action is felt in the primitivistic and totemic forms of his The Dreaming Boys (Fig. 114) which brings the Symbolist vision of osmotic participation to climactic fruition.

These works suggest a further distinction that can be made between Die Brücke and Blaue Reiter artists in terms of tone and levels of intensity. While Blaue Reiter artists like Die Brücke artists subordinate all elements to the expression of emotion, the former tend to be more subtle and ingenious, more conscious of harmonies than of deliberate desonance. This consciousness of harmony is expressed in Paul Klee's "Creative Credo," where the artist suggests that visible realities express merely one dimension of the cosmos: "there are many other, latent realities. Things appear to assume a broader and more diversified meaning, often seemingly contradicting the rational experience of yesterday. There is a striving to emphasize the essential character of the accidental." Klee's pursuit of an essential rhythm which harmonizes seemingly disparate entities is born out in his exploration of the power of graphic elements--dot, line, plane and space--to construct realities which function as aphoristic "Simile[s] of Creation."[18] The implications of Klee's sense of underlying patterns of unity materialize in the rhythmic interchange of animal and landscape forms in Cammello in paesaggio silvestre ritmico (Fig. 115) and between human and natural forms in Due donne nel bosco (Fig. 116).

Perhaps the most compelling difference between Die Brucke and Blaue Reiter art evolves as a consequence of the latter's fascination with

alternate modes of apprehension--which leads Klee, for example, to probe the interior of living things whether human, animal or vegetable. In his lyrical Pastoral (Fig. 117) he concentrates on the fantastic, almost Surrealistic dimensions of the child's eye. The kind of complicated sketchiness achieved through abbreviated and fragmented forms communicates the child's intuitive grasp of the dynamic interplay of organisms within a single ecosystem. Just as Klee brings his sensitivity and imagination to bear upon the child's eye, so too he explores the twilight zone of paranoics and schizophrenics especially intrigued by the implications of the drawing distortions manifest in their "psychiatric art" (Myers, p. 159). Not only is Klee able to find an expressive correlative for the kind of dislocation implicit in the facial deformations of his Cry of Fright (Fig. 118), he also suggests through the homological symbolism itself the profound mood exchanges that are integral to the pragmorphic pathetic. Klee's sensitivity to the primitive's conceptual approach to external reality materializes in The Idea of Firs (Fig. 119), while in both Frutto che soffre (Fig. 120) and Lying as Snow (Fig. 121) he demonstrates the expressive power of line to achieve a portraiture of the soul in human and nonhuman forms.

In Kandinsky this absorption with otherness takes the shape of increasingly nonfigurative forms where the "outer sense" or "practical-purposive import" of the object is abandoned, as the artist discloses its plastic properties. In arguing for the liberation of the "inner resonance" of the object as object in "On The Problem of Form," Kandinsky suggests that abstraction and realism coincide (cited in Chipp, pp. 157-61). To demonstrate the efficacy of his hypothesis, Kandinsky isolates a single letter and removes from it all power of signification so that it becomes

through his own unique coup d'oeil a plastic configuration--it "consists of individual lines curved this way and that." The transformation estranges the reader who is then forced to confront the letter itself as "a being with inner life" which functions in a reality most readers never inhabit.

In a very real and profound sense Kandinsky invites the spectator to see the world again. He places in high relief the very questions about the power of the transforming eye Cézanne's art addressed but did not explain. His struggle toward nonfigurative art, so carefully annotated in his esthetic theory, demands that the observer respond intuitively to the expressive power of form, much as Marc's pursuit of what he defines as "second sight" compels the spectator to experience landscape and animal forms at another level of being. In a 1935 article, "Line and Fish," Kandinsky translates his conception of pure art into a more playful context. "There is an essential difference between a line and a fish. And that is that the fish can swim, can eat, and be eaten. It has the capacities of which the line is deprived. These capacities of the fish are necessary extras for the fish itself and for the kitchen, but not for the painting. And so, not being necessary they are superfluous. That is why I like the line better than the fish--at least in my painting."[19]

In divesting natural forms of their usual associations, Kandinsky is not championing a purely formalistic approach to art. In fact, he takes exception to Fry's formalism, for while Fry believes that the esthetic emotion is essentially an emotion about form, Kandinsky insists that form of itself is meaningless unless it is received as the outward expression of the artist's inner need or "bears the stamp of the personality" ("On The Problem of Form," p. 159): "It is the spirit that rules over matter, and not the other way around."[20] Kandinsky's nonfigurative art is therefore

not devoid of psychological and spiritual significance.

Though Kandinsky progressively frees painting from the object, the mystical qualities he discovers in compositional elements reveal his concern with meaning. He writes in Concerning the Spiritual in Art that "The artist must have something to communicate, since mastery over form is not the end but, instead the adapting of form to internal significance."[21] As Weisstein suggests, the very notion of Abstract Expressionism involves "an apparent contradictio in adiecto which is, nevertheless, in keeping with Kandinsky's theory" that "his own 'abstract' compositions" express "specific moods, purposively manipulate the viewer's emotions and constitute a literal application of the principle of internal necessity" ("Expressionism As An International Phenomenon," p. 24).

In "The Language of Form and Color" in Concerning The Spiritual in Art, Kandinsky speaks, for example, of the "psychological effect" of colors which "produce a correspondent spiritual vibration" through associated means (p. 44). His own color symbolism evolves within this context: "Blue is the typical heavenly color; the ultimate feeling it creates is one of rest. When it sinks almost to black, it echoes a grief that is hardly human"; "Yellow is the typical earthly color . . . . If we were to compare it with human states of mind, it might be said to represent not the depressive, but the manic aspect of madness" (p. 58). "White has the appeal of nothingness that is before birth, of the world in the ice age . . . a great silence which materially represented is like a cold, indestructable wall going on into the infinite" (p. 60). Line and shape as well are invested with emotional and spiritual resonance. Thus Kandinsky suggests that there are "sharp" and "soft" forms, "cold" and "warm" angles, that triangles are "mystical" and that each form has its own internal

voice, it "says something" and is therefore exquisitely responsive to states of mind and feeling. Kandinsky therefore makes explicit the psychological implications of van Gogh's sense of the affinity between his "blues and greens" and the "terrible passions of humanity" in his Night Cafe at Arles.

The kind of referentiability Kandinsky's Blaue Reiter improvisations possess is best represented by his 1913 Improvisation No. 30 (Fig. 122). Though Kandinsky refers to the Improvisation alternately as Cannons, he suggests in his own analysis of it in The Art of Spiritual Harmony that he does so merely to distinguish it from other Improvisations in the series, not because the alternate title in any way designates the "content" of the picture: "The presence of the cannons in the picture could probably be explained by the constant war talk that has been going on throughout the year. But I did not intend to give a representation of war . . . . The observer must learn to look at this painting as a graphic representation of a mood and not as a representation of objects." For Kandinsky, the "contents of the picture are defined by the effect of the "form and color combinations of the picture"[22] rather than by any photometic coincidence. In making this distinction, Kandinsky is asking that one take the plastic medium's flat surface literally and seriously and observe the difference between the art of picturing, i.e. of trying to discover clues which enable one to read the painting's "meaning," and the art of painting, i.e. of responding to its plastic qualities without imposing a narrative.

The reverence for the object as object which in Kandinsky takes the form of an essentially plastic point of view evolves in Marc through his own abdication of a human point of view. Marc defines the difference between self-projection and self-substitution in his esthetic of empathetic

relation as the difference between the noun and the "predicate of living things." In a 1920 essay, "How Does A Horse See the World" Marc sets up an antithesis between the homomorphic pathetic, and the pragmorphic pathetic by asking "what does the doe have in common with the view of the world as it appears to people?" Insofar as it is "the doe that feels," "the landscape must be 'doe-like'. That is its predicate." Rather than inviting the observer to "project" his inner world--which is the noun of the sentence," Marc asks that the object as object be revealed.[23]

Within this often playful dialectic, Marc works toward recovering the archetypal responsiveness of the primitive toward the cosmos, reversing Worringer's thesis by postulating an empathy between man and nature which is "progressively" abrogated by the emphasis upon the upper case I. He continues in the essay with the following: "I also may want too paint a picture, The Doe Feels. How infinitely more subtle must the painter's sensitivity be in order to paint that! The Rose Is In Bloom: who has painted the blooming of the rose? The Indians did it. They gave the predicate." Insofar as Marc feels in the 1920's that Expressionism's increasing emphasis upon the role of the artist's purely human vision is limiting, he decides to reverse the trend to recover a deeper sense of the naive eye of primitive art. He attempts to look "into and beyond" the outside of things (Aphorism #35, cited in Chipp, p. 180), determined through the application of dehumanized perspectives to achieve pictorially the integration of animal and landscape forms he feels an insistence upon the primacy of the nominative prohibits.

In a 1908 letter to Reinhard Piper the cosmic feeling for nature that energizes Marc's canvases takes the following theoretical shape: "I try to heighten my feeling for the organic rhythm of all things, try to feel

myself pantheistically into the trembling and coursing of the blood in nature, in trees, in animals, in the air . . ."[24] In a very important sense Marc's instinct for what he calls the "animalizing of art" in this letter is integrally related to the re-spiritualization of matter Kandinsky felt art ought to accomplish: "The word resounds. It is a cosmos of spiritually acting beings. So dead matter is living spirit" ("On The Problem of Form," cited in Chipp, p. 166). Yet Marc's decision to eliminate the human form is generated by his more profound disillusionment with "people and their lack of piety" as he recovers "that second sight, timeless in the Indian sense, in which living feelings shine in their purity" (Aphorismen, cited in Chipp, p. 182). At the same time, Marc's abjuration of purely human points of view is rooted in his dream of the old world; a "new Europe" which leads him to the primordial past which is recoverable in the archetypal sense.

It is for this reason, perhaps, that Herwarth Walden, editor of Sturm, designated Marc the "modern day Orpheus" (cited in Buchheim, p. 50). The fruit of Marc's modern adaptation of a legendary role takes the form of an expressive synthesis of animal and landscape forms in Tiger (Fig. 123). An interlacitine motif of semi-transparent crystalline shapes allows partially dissolved and fragmented contours to interact. This interpenetrative strategy is integral to the dynamic and organic plastic process of The Deer in the Forest (Fig. 124), while the cosmic implications of his preferred nonhuman point of view are evident in Primitive Animals (Fig. 125) where prototypic forms function in a timeless present.

The actual outbreak of World War I led to the dissolution of the artistic communities of Dresden and Munich since various of its members either abandoned Germany or were conscripted into active service.

Expressionism's vision of a new order was seriously undermined by the reality of confrontation, and thus its darker side--those demonic and grotesque elements, the qualities of unreality and dislocation felt in strained distortions and fragmented perspectives--plays a more prominant role in the movements which evolve during this period. This intense disillusionment is expressed in a variety of Superrealistic styles which Hartlaub defined as the New Objectivity in a 1925 group exhibit. It makes its most explicit statement in the socio-political Verism of artists such as Dix, Grosz and Beckmann, and in the melancholic solemnity and generalized yearning of Schrimpf's and Alexander Kanoldt's Monumentalism. In turn, the severity of the Verist style and vision is balanced to a certain extent by the more positive lyricism of Magic Realism, a strain of New Objectivity art which often finds consolation in the tangible reality of the everyday and the commonplace. I have chosen to incorporate these three phases of development particularly within my discussion of Expressionism generally, for each evolves quite naturally in technique and orientation from the parent.

Verist artists who flourish in the closing years of World War I and the early postwar period present themselves as "social clinicians" (Myers, p. 229) and often rely on photoscopic points of view to create illusions of actuality, impartiality and impersonality. Paradoxically, the photoscopic itself which combines a close-range emphasis upon objective facts with a feeling for the random, the accidental and the fragmentary often intensifies the painfulness of the effect by forcing the observer to confront issues he would rather evade. The deliberate and seemingly morbid impassiveness of Verism's observing eye distorts our conventional orientation toward human suffering because its sustained impersonality

creates exaggerated and nonnaturalistic effects. In this way it clearly and ironically challenges the photometic convention from which it is supposedly derived.

The severity of the Verist indictment is felt in Dix's Arbeiterporträt (Fig. 126) which takes the distress of Kirchner's Berlin Street Scene (Fig. 127) to a more disconcerting level. The "urban forest" or "ocean of stone," terms which Kirchner had devised to embody adequately his feelings of alienation within the metropolis, is pictorially realized in Berlin Street by repeated linear patterns of sharp angles, pointed forms, and distorted color values which work together to underline the strain of the masked figures who advance toward the observer. This mechanistic force is more stridently stated through Dix's dehumanization of the worker who stands impotent and vacant-eyed before the cold dead wall of the factory in Arbeiterporträt. The starkness and detachment Dix achieves is paralleled by Grosz's in his Metropolis (Fig. 128). In this painting Grosz combines vertical space projection, an adaptation of Gothic space effects, with a hierarchic stepped-up arrangement of figures, proportional and expressive distortions, and a Surrealistic conjunction of clothed and nude forms to symbolize the mindlessness of a machine society. The oppressiveness is effectively communicated as well through the repetition of cruciform shapes enclosed by the broken forms of the surrounding buildings, while Grosz's overwhelming sense of anarchy finds its technical correlative in his choice of multiple and conflicting perspectives and radically tilted axes.

Motivated by a parallel sense of isolation, Monumentalist artists rely on telescopic perspective techniques to transform familiar motifs. Less socially-minded than the Verists, these artists express their feeling for the man-cosmos relationship through symbolic points of view which render

their forms monumental and immobile. Their canvases cover a wide range of moods from the poetic wistfulness of Schrimpf's balcony scenes to the disturbing sense of desolation and emptiness in Mense's Italian landscapes. The shaping of exquisitely sensed and restrained emotional nuances that define the relation between figure and landscape is a favored theme in Schrimpf, evident in two early graphics, Girl at a Window (Fig. 129) and Girl Looking Out (Fig. 130). In both, Schrimpf sustains the monumental form and a sense of being away from the world that is part of the psychology of estrangement within Expressionism. This feeling of estrangement is powerfully shaped through Schrimpf's symbolic use of an elevated perspective to intensify the figure's yearning. The open window is adapted for expressive rather than naturalistic effects to erect barriers between the observer and the scene, effects which Schlemmer relies on as well in Window-painting VIII: Room with Seated Woman (Fig. 131). It is also adapted to dissolve the usual boundaries between the real and the imaginative, a dissolution that Klee achieves as well to free his observer from the burden of his own common sense in L'Occhio (Fig. 132).

While Monumentalist and Verist forms of the New Objectivity express the artist's sense of isolation and dislocation, Magic Realism focuses on the more appealing aspects of the mundane reality one takes for granted. In this context, Lynton refers to the essentially poetic character of Magic Realism's "reconsideration" of the world of objects, where the seemingly visionary cast of Impressionism's fidelity to the object as given becomes the point of departure for the "imaginative realism" of Giorgio de Chirico, Carlo Carra and Marc Chagall.[25] While a photoscopic "dramatization" of the visible in Verist art aborts any impulse to infuse the scene so depicted with extra-phenomenal sign·ficance, this technique in Magic Realist art is

used to intuit within and evoke from the object an ultimate reality beyond its visible appearance. Lynton explains the transvaluation of values that takes place within Magic Realism's quasi-photographic approach: "if we no longer believe in objectively represented facts, we believe less in the pictorial devices created to make these facts visible" (p. 160). It is the mystery that both de Chirico and Carra elicit through disconcerting, abrupt and often illogical perspectives that is part of Schlemmer's strategy in Figures in Space (Fig. 133) where an exaggerated neoclassical clarity creates conditions of uncertainty, and where an evocation of essence almost strands the observer in an alien space.

The Magic Realist formula of "observation + photography + abstraction" (Lynton, p. 162) is representative of the equivalence between realism and abstraction in Expressionist art. The strategy is as relevant to Erich Wegner's Winterlandschaft (Fig. 134), as it is to the exaggerated photoscophic effects that prevail in Klee's skiagraphic revelations of organic realities in his dramatized X-ray visions of Goat (Fig. 135) and Small Contributions To Physiognomy (Fig. 136). In Modern Painting and the Northern Romantic Tradition, Robert Rosenblum refers to Klee's genius "for fusing what seems an almost objective translation of . . . natural data into a language of uncanny magic."[26] Klee saturates the botanical image with the very magic of being and becoming integral to Magic Realism's illumination of essences. In the suggestive curve and swell of his Spiral Blossoms (Fig. 137) and Dying Plants (Fig. 138) new associative values and moods are engendered. In this way, Klee's psychologically evocative examination of the world of objective reality provides evidence of the almost Surrealistic possibilities of Magic Realism.

Max Beckmann, perhaps the most intriguing figure within the New

Objectivity, is representative of the kind of interrelationship that can exist between Verist, Magic Realist and Monumentalist principles of composition within Expressionism. Beckmann combines Verist precision and meticulous attention to detail with the emotional forcefulness, the tendency to symbolic form, the psychological depth and humanistic orientation that define the various dimensions of alternate phases of Expressionist art. In a 1938 article, "On My Painting," based on a 1931 lecture given at the New Burlington Gallery in London, Beckmann gives a clear indication of the theoretical and philosophical framework which works within the bridge metaphor central to Expressionist art. "What I want in my work," Beckmann observes, "is the idea which hides itself behind so-called reality. I am seeking for the bridge which leads from the visible to the invisible, like the famous Cabalist who once said: 'If you wish to get hold of the invisible you must penetrate as deeply as possible into the visible.'"[27] Beckmann brings the spirituality of Blaue Reiter esthetics to bear upon the half-articulate yearning of Die Brücke artists which was implied in the uncertain terms of Heckel's sense of their Aufbruch into the unknown.

At the same time, however, Beckmann's feeling for the Ding an sich reflects the actuality of the catastrophe Die Brucke artists' general foreboding could only anticipate. For Beckmann, the penetration of surface becomes the equivalent of an act of possession which makes the world real: "It is not the subject which matters but the translation of the subject into the abstraction of the surface by means of painting. Therefore I hardly need to abstract things, for each object is unreal enough already, so unreal that I can only make it real by means of painting" ("On My Painting," cited in Chipp, p. 192). Beckmann's intense feeling of

estrangement from a substantive and meaningful reality is expressed by the way in which he invests the dream state with brilliant clarity and precision. In doing so, he crosses boundaries between the real and the unreal, for the imaginative fact is endowed with the same kind of ontological force as the empirical fact. In the nightmare fantasy The Night (Fig. 139) Beckmann combines Superrealism with vertical space projection and expressive and proportional distortions. Figures are arranged around a central character such that one scans the composition vertically to achieve multiple view points. In doing so, the volume of the individual object is enhanced even while it is securely connected to the picture plane. Beckmann's Walpurgishnacht morbidizza express themes of conflict and dislocation. Arnason describes the distress incarnate in his "emotionally repulsive colors," twisted and distorted figures and compressed space in The Night as "a drama of torture and brutality, symptomatic of the lawlessness of the time and prophetic of the legalized sadism of the 1930's" (p. 320). In one sense the distortions inherent in Kirchner's claustrophic street scenes are prophetic of the kind of techniques New Objectivity artists like Beckmann absorb and amplify to convey in plastic terms their compelling indictment of the catastrophe which grips German society with rise of the New Socialism.

* * *

Expressionism's Aufbruch finds its verbal complement in Modernist writers who construct their "non-novels" by overturning traditional assumptions about what the novel ought to be, and who demand that the form itself be expressive of and responsive to their unique conceptions of what reality in fact might be. Thus Lawrence refers to his own Promethean struggle "to break the shell, the form, the whole frame" of prevailing

novelistic conventions (letter 865, Letters, II, p. 284). In his essay on "Herman Melville's 'Typee' and "'Omoo'" his sense of Aufbruch leads him to affirm the possibility of recovering an older mode of vision and of bringing that to bear upon the present: "we have to smash things . . . to take a great swerve" which gathers "up again the savage mysteries" (pp. 137-38).

In "Surgury For the Novel--Or a Bomb," he anticipates the smashing of dead patterns and the release into life of new ones as well through a tongue-in-cheek parody which places the contemporary novel on its "death-bed" innured in a mire of exaggerated refinement and morbid self-consciousness. To counteract the effect of this kind of intellectual "wooliness," Lawrence advises radical surgery: "Some convulsion or cataclysm will have to get this serious novel out of its self-consciousness," and to that end proposes that existing standards of taste and truth be summarily exploded: "Supposing a bomb were put under the whole scheme of things. What would we be after? What feelings do we want to carry through into the next epoch? What feelings will carry us through" (Phoenix, p. 518).

Lawrence is particularly sensitive to the shock which is felt when the rarified emotional atmosphere engendered by current novelistic conventions is eschewed in favor of new forms which embody emotions integral to the intense and empathetic experience of reality he feels the novel ought to bring into being. "The novel has a future," he suggests, "if it has the courage to take up new positions," positions which actualize "new, really new feelings, a whole line of emotion, which will get us out of the emotional rut. Instead of snivelling about what is and has been, or inventing new sensations in the old line, it's got to break away through,

like a hole in the wall. And the public will scream and say it is sacrilege . . . ." At the same time Lawrence assures us that the compensation for the glaring hole in the wall is the vision the work will proffer of a "new world outside" ("Surgery For the Novel," p. 520).

In this essay Lawrence suggests, as well, that the novel which grasps the inside of things, will also satisfy his interest in "something else," something which "will provide the motive power for a new state of things, when this democratic-industrial-lovey-dovey-darling-take-me-to mamma state of things is bust" (p. 520). That "something else" Lawrence goes on to define is the reunion of philosophy and form. In other words, the novel must not only be more reflective of the way in which mind and matter interact at the deepest levels of existence, it must base that apprehension within the context of a unifying metaphysic that is responsive to the quality of the reality so discovered.

In asking that the form be reflective throughout of inner vision Lawrence is working well within the parameters of an Expressionist theory of art, where the relationship between the artist and external reality is "expressive" rather than perceptive. Just as Expressionist artists intend their art to communicate a world view whether as a revelation of the innermost recesses of the human spirit, a grasp of external nature that brings us closer to the living laws operative within the cosmos, or as the combination of both, so too, Lawrence seeks a form which will make his metaphysic tangible and concrete. Further, just as Expressionist deformations based on Marc's conception of "second sight," for example, or on Kandinsky's notion of "inner necessity" move beyond the contexts of the familiarly human, so too, Lawrence's conception of a nonindividualized psyche and a nonhuman order discovered by cosmic and impersonal

perspectives find their technical corollary in the dehumanization of form. It is in this sense that one can speak of the style-forming implications of Lawrence's carbon theme which is so central to the nonnaturalistic and expressive dimensions of Women in Love's landscapes, characters, and method of "continual, slightly modified repetition"[28]--those "word cascades" in visionary forms of Expressionist prose (Weisstein, p. 31) which Lawrence uses in the novel to embody his protagonists' "struggle for verbal consciousness" (Foreword, p. viii).

Lawrence's carbon theme is formulated in his 1914 letter to Edward Garnett where he advises that instead of discovering the "old-fashioned human element," i.e. traditional methods of characterization in his novels, what will be disclosed is that which is "psychic--nonhuman in humanity." It is therefore what the woman "is as a phenomena (or as representing some greater inhuman will), instead of what she feels according to the human conception" that becomes his professed subject. Rather than the external approach of the "ordinary novel" which would "trace the history of a diamond," i.e. the kind of materialistic approaches to character he sees in Richardson and Joyce, Lawrence announces that his "theme is carbon" and his plot "some other rhythmic form" where exterior actions and events are subordinate to processes that manifest the way in which the whole consciousness of man functions in the perceptual events.

In the letter, Lawrence further notes that what intrigues him about Marinetti's Futurist manifesto, "Manifesto technice," is its author's sense of an "intuitive physiology of matter," a grasp of the vitalism of nonhuman molecular structure. He therefore concludes by asking Garnett that he not "look in my novel for the old stable ego of the character. There is another ego, according to whose action the individual is unrecognisable,

and passes through, as it were, allotropic states which it needs a deeper sense than any we have been used to exercise, to discover are the states of the same single radically-unchanged element (Letters, II, 182-83).

In Women in Love one explores worlds that are enigmatic and essentially unknowable except through intuitional means, worlds that are transfigured insofar as the eye is liberated from the constraints imposed by purely human conceptions of being. In Marc the human figure is progressively abandoned; in Lawrence it is transfigured, i.e., depersonalized or dehumanized. The novel as a whole advances as a Die Brucke graphic in terms of two parallel though antithetically disposed thought-adventures and that black and white dialectic is felt as a pressure which streamlines the naturalistic surface and makes it expressive throughout of the positive and negative dimensions of Lawrence's concept of blood consciousness.

Lawrence's primitivistic and intuitional values are not only more carefully worked into the metaphysical argument of Women in Love than they are in The Rainbow, but they play a greater role in determining the nonrepresentational character of the work itself. I mean by that, that Lawrence is even more conscious in his next novel, as Die Brucke artists themselves were, of the philosophical implications inherent in their recognition of the nonrepresentational or "virtual" character[29] of their respective mediums. At the same time and commensurate with the historical strain of the war itself, Lawrence's moral vision of a potentially New World and New Man is more equivocal and uncertain than it had been in The Rainbow. In (Women in Love) the chtonic character of the landscapes is more disturbing, and the capacity for regeneration through contact with cosmogonic forces more complicated and equivocal. The vision of the novel, therefore, is more deeply responsive to the Walpurgisnacht dimensions of

the process of de-creation Lawrence defines in Women in Love as "progressive devolution" (p. 196) and to the conception of inner necessity as fate. It is also more expressive of the urgency and desperation which characterizes Expressionism's desire to "make another world" (p. 197). It is in this sense that Lawrence's condemnation of the lassitude of a mechanized, dispirited age is more strident and explicit and his sense of the mindlessness and unreality of the external order more deeply felt and clearly formulated than it had been in To The Rainbow.

In a letter to Lady Cynthia Asquith during the preliminary stages of Women in Love's composition, Lawrence observes: "I am doing another novel that really occupies me. The world crackles and busts, but that is another matter, external, in chaos. One has a certain order inviolable in one's soul" (letter 1234, Letters, II, 601). In a subsequent letter to Lady Ottoline Morrell, Lawrence refers to this discontinuity between outer and inner worlds in terms which recall Beckmann's sense of dislocation: "I have got a long way with my novel. It comes very rapidly and is very good. When one is shaken to the very depths, one finds reality in the unreal world. At present my real world is the world of my inner soul, which reflects on to the novel I write" (Letters, II, 661). As with Marc, Lawrence's preoccupation with the "real" world of his "inner soul" cannot simply be regarded as a confession of his need to escape from the disturbing and anarchic forces at work in the outer world, for the novel is integrally linked to, and shaped by, the strain of its historical moment, though its vision moves beyond that perimeter.

Though Women in Love is not a war novel in the ordinary novelistic sense, its apocalyptic urgency and "vigorous contemponaneity"[30] depends on Lawrence's ability to extract the quintessential shape a war feeling

engenders, and to compel that emotional and psychological pattern so as to inform every dimension of the world he creates. The degree of abstraction Lawrence achieves by focusing upon patterns of emotional rather than visual unity is similar to that achieved by Marc in his symbolic Fate of Animals, where the conflict is internalized in the thrust and counterthrust of the prismatic forms. In Women in Love Lawrence assimilates historical and sociological details within a comprehensive "end-of-the-world" and "beginning-of-a-new" iconographic pattern (Letters, II, 25-26) in order to emphasize their universal and symbolic significance in conformity with the governing cyclical motif of death and rebirth which informs every aspect of the novel's created reality.

In seeing the processes of stylization which creates the tension between metaphoric and naturalistic modes of presentation in Women in Love as evidence of Lawrence's rejection of material realities, or as evidence of an irreconcilable disparity between authentic historical realities and seemingly eccentric and unreal patterns of exaggeration, literary critics often perpetuate Worringer's limited interpretation of the urge to abstraction in Expressionist art as simply an agoraphobic response.[31] They tend therefore, as Stewart does in his analysis of "Expressionistic" techniques in The Rainbow, to define Lawrence's deformations of naturalistic surface in terms of self-projection, psychological retreat or "necromancy of mind."

In "Lawrence's Gotterdammerung: The Tragic Vision of Women in Love," Joyce Carol Oates suggests, for example, that Lawrence's type figures and ritual action violate the novel's representational character: "the perversity of the novel is such that its great subject of mankind's tragically split nature is demonstrated in the art work itself, which is

sometimes a fairly conventional novel" with "realistic characters," "probable environments" and "forward-moving plot," and "sometimes a gorgeous, even outrageous prose poem" with "prophetic figures" and "inchoate and mysterious" landscapes.[32] Oates's dissatisfaction with the bizarre and nightmarish quality of the novel is paralleled by Niven who is discouraged by what he defines as Lawrence's "compulsive language" which "sometimes argues a point of view contrary to the general direction of the novel" (pp. 50-51). Frank Leavis bears a grudge against the uncertainty and equivocation of the novel's vision.[33] David Gordon in "Women in Love and the Lawrencian Aesthetic" praises the astonishing plasticity of Lawrence's phrasing yet complains that "The swelling up of passage after passage toward symbolic meaning is quite excessive for advancing the story."[34] Mark Schorer appreciates Lawrence's conception of a new novelistic form that would embody "a drama of primal compulsions" without the "objectified or rationalized frame of the old novel," yet balances his understanding of how syntactical rhythms contribute to this embodiment with the charge that this kind of emotional rather than visual verisimilitude is a "mistaken aesthetic ambition": if we are to take Lawrence's diamond-carbon letter "with complete literalness," Lawrence "would be directed toward such a novelistic disaster as Virginia Woolf's The Waves, albeit in his terms. So we may say at once that in the novel, the pure psychic drama is an impossibility, and that we do not have the attempt here."[35]

While Lawrence makes us more tangibly aware of the historical and social realities within his novel than Woolf does in her disembodied characters perhaps, the movement toward greater abstraction in Woolf is indicative of a difference in degree rather than kind. This difference is not only consistent with the movement within pictorial Expressionism from

Die Brucke to Blaue Reiter art generally, but also consistent with the tension between outer and inner modes of apprehension that forms the basis of an Expressionist technique.

The implications of this technique are felt in Lawrence's method of characterization within Women in Love. The method depends upon creating a structure which will integrate surface and in-depth views of the same subject. Characters have prophetic as well as personal roles to fulfill, and insofar as their prophetic roles are operative, i.e. they have archetypal dimensions which lead Lawrence to establish an equivalence between will and inner necessity or fate, they are rendered unreal in any photometic sense. The reader possesses a sense of the character as a being who inhabits a clearly defined historical reality, as well as a type-figure who functions in a symbolic landscape whose action is determined by the nature of his or her typicality within a universal pattern of dissolution and re-creation which defines any and all historical realities.

In the novel the tension between these two dimensions of being is expressed by Birkin who interprets the discontinuity between Ursula's conscious and unconscious selves in terms of two modes of apprehending her reality. Thus while Ursula argues for the old way of love and would prefer Birkin to acknowledge her good looks, her "womanly feelings" and his own sexual attraction, Birkin himself repudiates the visual exclusiveness of her approach and the limitations of the convention her notion of attraction entails: "He looked at her, to see if he felt she was good looking. 'I don't feel that you're good looking,' he said." In exasperation, he attempts to have her acknowledge the distinction between looking and seeing between picturing and painting: "'Don't you see that it's not a question of visual appreciation in the least,' he cried. 'I don't want to see you.

I've seen plenty of women, I'm sick and weary of seeing them. I want a woman I don't see" (p. 138).

Throughout their courtship, Birkin struggles to make the interior and exterior views mutually responsive, and to make Ursula herself aware of the "golden light" (p. 241) which represents "the other side of the moon" apprehended in haptic and dehumanized rather than visual and homocentric terms:

> "I'm sorry I can't oblige you by being invisible," she laughed.
> "Yes," he said, "you are invisible to me, if you don't force me to be visually aware of you. But I don't want to see or hear you."
> "What did you ask me to tea for, then?" she mocked.
> "I want to find you, where you don't know your own existence, the you that your common self denies utterly. But I don't want your good looks, and I don't want your womanly feelings, and I don't want your thoughts nor opinions nor your ideas--they are all bagatelles to me." (p. 139)

Ironically, Ursula herself provides the terms of penetration and revelation that are integral to Birkin's "inside awareness": "'You are very conceited, Monsieur,' she mocked. . . . 'I think you want to tell me you love me, and you go all the way round to do it'" (p. 139). The rhythms this passage initiates in terms of the movement from surface to in-depth realizations is integrally connected to the Expressionist urge to expose what Weisstein defines as "the throbbing heart of the anguished organism, man": "the Expressionist works initially from the outside in, from the shell to the core, from the intellect to emotion, and then suddenly reverses his direction" bringing the core to the surface.[36]

In Lawrence the tension between the surface view, or the historically

defined figure and setting, and the in-depth revelation, the archetypal and legendary sense of type figure and action, is brought to bear upon conscious and unconscious aspects of being. This strategy is particularly relevant to the way in which Gerald is presented in the novel. Perhaps the most poignant of Lawrence's tragic figures, he epitomizes the mechanization of the spirit that proceeds inevitably from one's fatal attraction to the industrial order. His bondage as industrial magnate, the "God of the Machine" (p. 220) is part of his typical nature, and he shares the mythical predicament of the ancestral figure through whom he is defined. He shares with the descendents of Cain a technical orientation and inventive genius, and that legacy is manifest in the novel as a process of ice-destructive knowledge which culminates in an irreparable split between the mind and the dark procreative body itself.

Gerald is initially presented through Gudrun's eyes early in the first chapter of the novel. The kinship she intuits between them asserts itself as an exclusive focus which is central to the compulsive rhythm of the work as a whole. The kind of pathological imbalance or "fatal halfness" she discovers within him is visually defined as a pure arctic quality: "he looked so new, unbroached, pure as an arctic thing. Perhaps he was thirty years old, perhaps more. His gleaning beauty, maleness, like a good-humored wolf, did not blind her to the significant, sinister stillness in his bearing, the luring danger of his unsubdued temper. 'His totem is the wolf'" (p. 9). For Gudrun, Gerald is a thing set apart: "about him also was the strange guarded look, the unconscious glisten, as if he did not belong to the same creation as the people about him . . . There was something northern about him that magnetized her. In his clear northern flesh and his fair hair was a glisten like sunshine refracted through

crystals of ice" (pp. 8-9).

This arctic quality with its crystalline form is recalled and amplified throughout the novel and finds its landscape correlative in the "hidden gothic" of the ithyphallic icescapes at the novel's close. As Expressionist artist, Gudrun brings into being that inimitable supra-personal dimension within Gerald which is "scarcely humanized" and which expresses what George Santayana defines in his discussion of the forms of dramatic exaggeration that are used to create the tragic character as the "chosen character" or "unalienable part."[37] Gudrun's "knowledge" of Gerald is grasped "in her essence," as a powerful apprehension that transmutes the inert surface appearance which is presented in elaborately conventional terms by the impartial observer: "Her son was of a fair, sun-tanned type, rather above middle height, well-made and almost exaggeratedly well-dressed." That surface is penetrated to illuminate a latent reality the soul of the artist discovers. Lawrence's choice of two distinct methods of revelation--the conventional external point of view with its grammatical orthodoxy, and the in-depth visualization with its syntactical inversions and emotional plasticity--parallels Klee's strategy in Opened Mountain (Fig. 140). The painting's explosive Caesarian section creates a tension between the surface view--the familiar mountain ideogram articulated in outline at the top of the painting--and the unfamiliar interior conical geography formed by the interpenetrating cylinders.

Significantly, the essential quality which defines Gerald's typical nature is perceived as thingness in keeping with Lawrence's conception of character as phenomena. It is a typicality which Lawrence discovers in "real blue-eyed people" who "are never quite human, in the good classic sense," rather they "tend to be too ken and abstract" ("Herman Melville's

'Typee' and 'Omoo,'" p. 131). The mask Lawrence chooses for Gerald, in disclosing his elemental passion, also becomes expressive of the way in which that passion becomes inevitably self-consuming, petrifies the body and renders it impotent, "suspended motionless in an agony of inertia, like a machine that is without power" (p. 258). Lawrence appropriately chooses a Surrealistic Expressionistic mirror and composition mask image to register Gerald's fear of his own inner vacuity: "And he went to the mirror and looked long and closely at his own face, at his own eyes, seeking for something. He was afraid, in mortal dry fear, but he knew not what of. He looked at his own face. There it was, shapely and healthy and the same as ever, yet somehow, it was not real, it was a mask." The mystic reason behind his monomaniacal drive to subordinate "every organic unit to the great mechanical purpose" is exposed as a charade and finds its visual counterpart in terms which recall the anguished vulnerability and disturbing grotesquerie of Egon Shiele's Self-Seer (Fig. 141). The undercurrent of despair and disillusionment surfaces without equivocation in this passage: "His eyes were blue and keen as ever, and as firm in their sockets. Yet he was not sure that they were not blue false bubbles that would burst in a moment and leave clear annihilation. He could see the darkness in them, as if they were only bubbles of darkness. He was afraid that one day he would break down and be a purely meaningless babble lapping round a darkness" (pp. 224-25).

Just as Gerald's moment of recognition is conceived in terms of the transmutation of living form into dead matter, so too for Gudrun, fatally absorbed in her own "stupid anthropomorphism" (p. 257), the moment of recognition in which she acknowledges the determined shape of her life is visualized through a Surrealistic superimposition of a clock face upon her

own. The reification of the human figure into mindless mechanism provides the culmination of her maniacal solipsism.

Lawrence's concretizes the way in which the inner psychic state deforms external form and the act of appropriation in this instance possesses the clarity and precision characteristic of the New Objectivity. It fulfills as well the pattern of inevitability Gudrun's instinctive need to reduce the world to purely human proportion sets in motion. Her metamorphic power is fully and finally reductive, and she finds herself imprisoned in her own need to "see and know" "before the clock-face of life": "In vain she flattened the leaves of books, or made statuettes in clay. She knew she was not <u>really</u> reading. She was not <u>really</u> working. She was watching the fingers twitch across the eternal, mechanical monotonous clock-face of time. She never really lived, she only watched. Indeed she was like a little, twelve-hour clock, vis a vis with the enormous clock of eternity--there she was, like Dignity and Impudence, or Impudence and Dignity" (pp. 456-57). The demonic mechanism of self-projection is fittingly restated in the topography of her own face: "The picture pleased her. Didn't her face really look like a clock dial-rather roundish and often pale, and impassive. She would have got up to look in the mirror, but the thought of the sight of her own face, that was like a twelve-hour clock dial, filled her with such deep terror, that she hastened to think of something else" (pp. 456-57).

As Lawrence's masks abstract the essential quality intrinsic to a mode of existence, and exaggerate certain tendencies of mind to communicate a commanding disposition, so too his composite portrait of Loerke expresses the way in which the deformity within defines the external form. One recalls Beckmann's distorted pathological dream figures and Klee's

application of the drawing deformations and figure deformations of the insane in Lawrence's own subtle exploration of the human psyche within this context. Lawrence exaggerates the disequilibrium of his character's point of view by emphasizing the lack of symmetry in Loerke's form in a series of oxymoronic constructions. Loerke is the gnome in the young boy's body, for example (p. 395), a strange subterranean creature with "a wisp of elf-like, thin black hair blowing above his full elf-like dark eyes, the shiny, transparent brown skin crinkling up into odd grimaces on his small-featured face, [such that] he looked an odd little boy-man, a bat" (p. 460).

This enigmatic combination of asymmetrical forms is appropriately repeated in Loerke's statue which expresses his subtle and superior "knowledge in dissolution and corruption" (p. 246), just as Gudrun's strange and subtle carved minatures become expressive not only of her reductionism, but also of the primitive intuitive touch awareness through which external reality can be known. In Loerke's bronze, the pubescent female figure is destroyed by the terrible phallic power of the horse. Her vulnerability is intensified by the cruciform position of the legs and feet which "dangled childishly over the side of the powerful horse, pathetically, the small feet folded one over the other as if to hide." The tension of the sculpture comes of course from the inequity between the shattered, devitalized, spayed female figure and the potent, crushing phallic materiality of the horse: "It was a massive magnificent stallion, rigid with pent-up power. Its neck was arched and terrible, like a sickle, its flanks were pressed back rigid with power" (p. 419). At the same time, the statue expresses Loerke's contempt for the female by exalting the convention of male dominance the female allows. Within the context of Lawrence's own disenchantment with the etherealized and disembodied

character of a Christian reading of the Genesis story, Loerke's de-energized Eve (a form which is anticipated in Anna's repudiation of Will's carving in The Rainbow) exhibits striking parallels with the disturbingly awkward and adolescent female figure Emil Nolde creates in his own Eve of 1910 (Fig. 142). In a correlative way, Lawrence's visualization of the essential impotence of Bohemia takes the form of a conception of Halliday's "rather heavy, slack, broken beauty, dark and firm . . . . like a Christ in a Pieta. The animal was not there at all, only the heavy, broken beauty" (p. 70).

Loerke's Formalism, which asserts the self-sufficiency of art, provides a parallel with Gerald's belief in the self-sufficiency of those mechanistic principles implied in his justification for his actions with the mare: "I consider that mare is there for my use. . . . It is more natural for a man to take a horse and use it as he likes, than for him to go down on his knees to it, begging it to do as it wishes, and to fulfill its own marvellous nature" (p. 130). Gerald and Loerke embody in alternate form a life-denying principle which culminates in the reification of the spirit and the de-spiritualization of matter that Lawrence himself argues against with respect to Futurism's enthusiasm for the mechanistic in his letter to Garnett (Letters, II, 183).

Loerke's bronze and Gerald's brutalization of the mare provide alternate ways of visualizing the violation of those Expressionist ideals Kandinsky's Blaue Reiter symbolism affirms in his Improvisation No. 12, "The Rider" (Fig. 143), where man and horse work in unison moving toward a redemptive though unknown fate. In Kandinsky's Improvisation man and horse are subjected to a process of abstraction such that human and animal figure exists less as distinct entities than as manifestations of the same

underlying primal creative urge, just as Marc's synthesis of animal and landscape forms is motivated by his sense of their participation in cosmic rhythms which render the surface appearance superfluous.

To be noted in this respect is the way in which Lawrence visualizes Gerald's violation of the mare by conjoining Futurist force lines with abrasive syntactical rhythms. Futurism's enthusiastic advocacy of a machine esthetic assumes negative force in this passage commensurate with Lawrence's own disenchantment with its philosophical orientation. The pictorial shape of the "inner necessity" which directs Gerald's fascination with technological "improvements" (p. 41) culminates in a synaesthetic, oxymoronic nonhuman analogue: "Yet he seemed calm as a ray of cold sunshine." Gerald "bit himself down on the mare like a keen edge bitting home"; he "held on her unrelaxed with an almost mechanical restlessness keen as a sword pressing into her." As the second passage comes to a close, the Futurist edge of the language itself becomes more intense through its almost onomatopoetic suggestiveness: "The connecting chains were grinding and squealing, as the tension varied, the mare pawed and struck away mechanically now, her terror fulfilled in her, for now the man encompassed her; her paws were blind and pathetic as she beat the air, the man closed round her, and brought her down, almost as if she were part of his own physique." Lawrence attempts here to visualize the opposition between man and beast by penetrating surfaces to expose the inner rhythms of his fighting forms. In grasping the dynamics of this confrontation in this way, Lawrence's visualization parallels the internalized and nonhuman point of view operative in Marc's Forms in Combat (Fig. 144).

This nonnaturalistic approach to the Ding an sich of external form is powerfully exercized in "Gladitorial" as well, where the observing eye

yields an impartial, dehumanized and concentrated mimesis of a ritual action. The humanness of the forms is incidental and surfaces as fragments momentarily apprehended within that action. Thus Gerald and Birkin exist as "two essential white figures": their struggle is visually conceived as "a tense white knot of flesh gripped in silence between the walls of old brown books." Insofar as proportional deformation emphasizes the residual significance of their individual isolate entities, Lawrence's disassociation parallels Kandinsky's Improvisations, where the object, freed from its "practical-purposive element" is pursued for its inherent plastic properties: "Often, in the white interlaced knot of violent living being that swayed silently, there was no head to be seen, only the swift tight limbs, the solid white backs, the physical junction of the two bodies clinched into oneness. Then would appear the gleaming, ruffled head of Gerald, as the struggle changed, then for a moment the dun-coloured shadow-like head of the other man would lift up from the conflict, the eyes wide and dreadful and sightless" (p. 263). By eliminating the human in favor of a nonhuman and esthetic point of view, Lawrence offers in "Gladitorial" a concrete visualization of the way in which an alternate mode of vision, philosophically conceived as blood consciousness in the novel, reinvents the human form.

Just as Lawrence uses Loerke's bronze and Gerald's demonic possession of the mare to visualize the thematic connection between the perversion of art and the perversion of love, so too the radical expressive and proportional distortions of the African sculpture concretize the duality of body and spirit which informs the novel: "It was a terrible face, void, peaked, abstracted into meaninglessness by the weight of sensation beneath" (pp. 70-71). Birkin's response to the fetish is one of fascination and

repulsion, a response conditioned by the brutal emotionalism articulate in the "crushed" face, "tiny like a beetles," and the disturbing disequilibrium of the "astounding long elegant body" and the "short ugly legs, with such protuberant buttocks, so weighty and unexpected below her slim long loins" (p. 245). The figure is expressive of the artist's intuitive grasp of the way in which the body bears the imprint of a "purely sensual knowledge," a grasping of an essential truth which of necessity violates the cannons of anatomical accuracy and determines at every level the nature of the deformations imposed.

While the mare, the bronze and the African sculpture embody the Walpurgisnacht dimensions of Lawrence's end-of-the world iconographic pattern, the beginning-of-a-new world motif is visualized in a series of redemptive and empathetic responses to external forms. It is in these passages that Lawrence's affinity with Blaue Reiter Expressionism is particularly rich in terms of the substitution of the self for the organic rhythms which characterizes Marc's primoridial forms, Klee's suggestive organisms and Kandinsky's lyrical abstractions. Marc's own sense of fourth-dimensional primitivism is defined by Birkin in the novel as "a fulfillment--the great dark knowledge you can't have in your head" (p. 36), while the pictorial implications of this method of sensuous vision are clarified in the catkins episode at the beginning of the novel.

As Birkin and Ursula observe with clinical precision the disposition of the catskin, Birkin suggests that the children make a picture which emphasizes "the fact," "not the subjective impression of it." This is neither the "plain and leafy fact" of Ruskinian naturalism, nor the exaltation of the subjective implied in Gudrun's tendency to reduce the "All" to the circumference of her own intelligence. Birkin's sense of the

"fact" expresses his grasp of the essential character of the "sex-circuit" as the "pure duality" of polarized, primal and pure "singleness" (p. 191). Here that apprehension is visualized by abstracting the natural form to its primary color: "they can make the gynacious flowers red, and the androgynous yellow. I'd chalk them in plain, chalk in nothing else, merely the red and the yellow. Outline scarcely matters in this case. There is just the one fact to emphasize" (pp. 29-30).

This kind of empathetic relation is duplicated in Birkin's response to the Chinese drawing of the geese at Breadalby, for in copying the picture Birkin submits to the process of abstraction which allowed the Chinese artist to recover "the centres" the geese "live from--what they perceive and feel--the hot, stinging centrality of a goose in the flux of cold water and mud--the curious bitter stinging heat of a goose's blood, entering their own blood like an inoculation of corruptive fire--fire of the cold-burning mud--the lotus mystery" (pp. 81-82). Birkin's vision of a new world depends upon an act of dispossession, just as Marc abdicates European points of view to attain that "second sight" which allows him to enter "the trembling and coursing blood in nature." The implications of these acts of dispossession are pictorially realized by Lawrence through his propensity for oxymoronic constructions in those passages which realize the integration of self and other. Here the central image, the "fire of the cold-burning mud" discloses those unexpected continuities between seemingly disparate entities that often form the basis of visionary Expressionism's deformations.

This sense of the pragmorphic pathetic is ritually enacted in the scene at Breadalby where Birkin turns instinctively to the woods following Hermione's aborted attempt to kill him. The kind of urgency felt here is

characteristic of the urgency felt within pictorial Expressionism's often desperate and anxious search for "god." The recess in the forest becomes Birkin's mystic "marriage place," where "his living self" participates in the blood impulse of the wood. Birkin instinctively strips off his clothes, exposing his body to the livingness of form.

Lawrence consistently conjoins haptic and optic sensibilities to bring his human figure, depersonalized because of its nudity, as closely as possible into alignment with the forest floor: "To lie down and roll in the sticky, cool young hyacinths, to lie on one's belly and cover one's back with handfuls of fine wet grass, soft as a breath, soft and more delicate . . . and then to sting one's thigh against the living dark bristles of the fir-boughs . . . to feel the light whip of the hazel on one's shoulders . . . to clasp the silvery birch-trunk against one's breast, its smoothness, its hardness, its vital knots and ridges--this was good" (p. 100). He further sustains that sense of interpenetration by focusing on the sheer physicality of Birkin's consummation with what becomes the Gothic sous bois. The crystalline-shaped thistle of the legendary fir pierce his skin, "prick" his flesh, "sting his thigh," "beat his loins with their clusters of soft sharp needle pricks" (p. 100).

The ritualistic force of this blood bruderschaft with the vegetable world--"this coolness and subtlety of vegetation travelling into one's blood" (p. 100)--is repeated in landscape terms again in the opening sequence of "Sketch Book." Incremental repetition and hypnotic syntactical rhythms impart to the prose that drugged choral quality which provides the verbal correlative for the rhapsodic and ecstatic plastic rhythms in pictorial Expressionism. In the simplicity of its compositional elements, their felt quality, and the predominance of a single geometric pattern, the

water plant experience offers a parallel with Klee's Flower Path (Fig. 145) which exhibits an equal fascination with the organic rhythms of change and renewal. Gudrun seated in Buddhist fashion stares "Fixedly at the water plants that rose succulent from the mud of the low shores." Her usual anthropomorphic instinct gives way to a free acknowledgement of otherness: "What she could see was mud, soft oozy, watery mud, and from its festering chill, water plants rose up, thick and cool and fleshy, very straight and turgid, thrusting out their leaves at right angles, and having dark lurid colours, dark green and blotches of black-purple and bronze." The surface is but sketchily delineated for it is the haptic dimension of the inner structure that is vitally significant: "But she could feel their turgid, fleshy structure as in a sensuous vision, she knew how they rose out of the mud, she knew how they thrust out from themselves, how they stood stiff and succulent against the air" (p. 111).

The dynamic and organic verbal rhythms Lawrence puts into play to embody his character's "passionate struggle into conscious being" (Foreword, p. viii) parallels in effect Edschmid's conception of word peaks in German Expressionist literature. Edschmid suggests, for example, that "the rhythmic construction of the sentences is different" in Expressionist literature, and this rhythm is generated by the "spiritual urge which renders only the essential: sentences "link peak with peak, are telescoped into each other, and have ceased to be connected by the buffers of logical transition or the external plastic of psychology" (cited in Weisstein, "Introduction," p. 34).

In Expressionism In German Life, Literature and the Theatre (1910--1924), Richard Samuel and R. Hinton Thomas discuss particular Expressionist verbal qualities which they find indigenous to the struggle to liberate the

unexpressed and the unseen: the Expressionist artist "paints through the medium of Expressionist language life in constant agitation and the human soul wrestling with objects which oppose it. The Expressionist feels obliged to struggle with forces of which the Impressionist is oblivious. Nowhere, is the gap between the two generations mirrored more strikingly than in their linguistic expression: The Impressionist sees 'weisse Rauchballen . . . munter und sorglos schweben,' while the Expressionist 'glühende Lichter ihn anglotzen und sich hochbäumen, als wurfen sie sich uber ihn'."[38]

Samuel and Thomas effectively summarize those stylistic qualities which they feel distinguish Expressionist prose and poetry. They observe, for example, that especially within visionary Expressionism, the focus rests with the power of the medium to express the way in which the outer world is linked with the "essential attributes of the human soul and with cosmic realities" (p. 169). General strategies which distinguish the desire to hypostatize the consanguinity between mind and matter include, they suggest, the tendency toward linguistic distortions which maintain the limits of comprehensibility but encourage greater suggestiveness. To allow for a more dynamic and often ecstatic quality in the prose, Expressionist artists tend to emphasize rhythm rather than grammatical orthodoxy, deliberately violating canons of construction, just as plastic artists violate conventions of anatomical accuracy to express interior psychological and emotional values.

Within Expressionistic verbal mediums, therefore, one can expect a higher incidence of syntactical inversion, arbitrary word order, a tendency to accumulation and enumeration which is part of the inclination "to exalt and express the experiences of the soul" (p. 152), chains of coordinate

phrases and word repetitions, the massing of active verb forms, the application of parallelisms or antithetical series, and a predilection for new word compounds and word and word groups which suggests association with cosmogonic forces (p. 163). Finally, Expressionist prose is distinguished by the formulaic character of its metaphoric constructions, an incantatory effect which exaggerates an underlying generative principle that imbues seemingly disparate fragments with a vigorous sense of homogeneity. The plastic correlative for this verbal technique is apparent in Genesis (Fig. 146), for example, where Marc's dominant and exclusive motif obviates generic boundaries to express his urge to inform multiple realities with the same dynamic spirit.

Those linguistic qualities are strikingly present in the agitated surging quality of Lawrence's prose style in the "Moony" episode which provides a graphic nonhuman embodiment of the process of dissolution and re-creation that is definitive of the commanding rhythm of the structure as a whole. Lawrence recovers a vital primitivistic sense of the world as body through the mimetic power of conceived verbal rhythms which re-enact the ritual of death and rebirth in human and cosmic realities. In this way the verbal rhythms express Lawrence's own sense of the artistic reality as the "simile of creation."

The compulsion to annihilate the surface reality which frustrates the artist's creative urge, the intuitional seeking of the essence of the object which Myers perceives as the inevitable part of a process which culminates in "self-identification with the forces of nature, the infinite, the other worldly," is felt in "Moony's" dramatization of Birkin's own geballter Schrieі. The urgency of Birkin's Aufbruch is visualized in the agitated tortured forms of the broken moon, yet it is erroneous to receive

the whole episode as simply the objectification of Birkin's psychic state. The cosmic action is not reduceable to those emotional conditions, but rather is expressive of both the homomorphic and the pragmorphic pathetic, or of the way in which human emotions are transfigured by the experience of the inner resonance or the determining form of the object it confronts. The entire process thus strikingly embodies the Expressionist urge to destroy form and color emotionally, to find the universal significance of that which lies behind the reality that must be annihilated before the revelation of essence is possible.

The dialectic between the visible and the invisible, between surface and depth is shaped in "Moony" by the tension between close-range and distant views of the same object, a kind of multidimensional approach to external form which Klee defines in his medium as "pictorial polyphony," the "analysis and reconstruction of a totality from many simultaneous sides." To achieve parallel effects, Lawrence explores the psychological and emotional values inherent in the physical angles of vision from which he chooses to illuminate the episode. He prepares for that tension by emphasizing the transfiguring power of mind, and the relationship between physical and psychological angles of vision in the opening of the chapter. The opposition between Birkin and Ursula finds expression in ways interestingly reminscent of Marc's repudiation of European points of view which he defines as the "instinct for the pure beast." In kind, Ursula's despondency leads to the renunciation of human realities: "She had a profound grudge against the human being. That which the word 'human' stood for was despicable and repugnant to her" (p. 236); and that renunciation finds its correlative in a landscape transfigured by the mind and emptied of substance and meaning: "There was nothing for it now, but contemptuous

resistant indifference. All the world was lapsing into a grey wish-wash of nothingness" while she alone "was a tiny little rock with the tide of nothingness rising higher and higher. She herself was real, and only herself--just like a rock in a wash of flood-water. The rest was all nothingness she was hard and indifferent and isolated in herself" (p. 236).

Ursula's repudiation of the human is motivated by her instinctive need of what she defines as the "magic peace" of the forest, and yet her acute self-consciousness inhibits her ability to move beyond the strictures of her "assertive will." That psychic condition finds its nonhuman analogue in what Ursula senses as the forbidding aspect of the moon whose presence seems to expose the inadequacy of her own profound indifference: "She started noticing something on her right hand, between the tree trunks. It was like a great presence, watching her dodging her. She started violently. It was only the moon, risen through the thin trees. But it seemed so mysterious with its white and deathly smile. And there was no avoiding it. Night or day, one could not escape the sinister face, triumphant and radiant like this moon, with a high smile" (p. 237).

Consistent with his use of the homomorphic pathetic here, Lawrence chooses to expose Ursula's sense of her own vulnerability by using a telescopic perspective which exaggerates the discontinuity between human and cosmic actions. Thus Ursula cowers beneath the moon which is "transcendent over the bare, open space." In the stoning of the moon which follows, Lawrence adjusts the angle of vision to obviate the kind of anthropomorphism which the telescopic perspective with its enforced sense of psychological distance encourages in Ursula. Lawrence brings the pressure of a restricted close-range visual approach to bear upon and transform the usual aspect of human and landscape form. Thus the pond

functions as a frame and emphasizes the nonrepresentational character of the scene and encloses the ritual action. The pond is set apart from an ordinary space illusion, i.e., the one which might evolve if Lawrence chose to have his characters watch the night sky instead of the mirror image on the pond's surface.

Through the pond as frame, the whole episode attains a degree of unreality and intensity it might not otherwise possess. The short-range visual revelation magnifies and exaggerates proportions; the mirror image allows for the kind of graphic force a purely discursive rendering of this encounter with otherness might not effect. Lawrence is able to give the kind of direct and immediate expression to the concept of creative devolution that the ritualistic character of the scene demands. The mythic experience and the novelistic form become mutually expressive of the same generative principle.

Not only does the circumference of the pond confine the action to a space which can be grasped in its entirety by the eye, but the frame secures a center to which all the disparate rhythms consistently and emphatically respond. In his discussion of the emotional unity within Expressionist art, Read notes that Matisse brings his "disfigured figures" and tortured bodies "into a state of equilibrium, by holding on to a fixed focus, a single line of sight, and painting passionately, intensely, swiftly what the eye in this immediate act perceives." This method of "integral vision," Read explains, allows the observer to fix his gaze on a central point and "hold that focus, while the rest of the picture, which to the analytical vision seems meaninglessly distorted . . . falls into position, acquires its meaning and its due relationship" (Art Now, pp. 73-74).

In a similar way, Lawrence's extravagant pulsing rhythms focus unrelentingly on the "white-burning centre of the moon": "at the centre, the heart of all was still a vivid, incandescent quivering of a white moon not quite destroyed, a white body of fire writhing and striving, and not even now broken open, not yet violated"; "There was no moon, only a battle-field of broken lights and shadows"; "Yet again, they were flickering their way to the centre, finding the path blindly, enviously"; "He saw the moon regathering itself insidiously, saw the heart of the rose intertwining vigorously and blindly, calling back the scattered fragments, winning home the fragments in a pulse and in effort of return"; "They were gathering a heart again, they were coming once more into being"; "gleam after gleam fell in with the whole, until a ragged rose, a distorted frayed moon was shaking upon the waters again" (pp. 239-40).

Lawrence's method of "continual, slightly modified repetition" concretely exhibits Kandinsky's observation that repeated verbal patterns, like the incremental repetition of plastic rhythms in a painting, intensify the internal structure of a work and convey that felt sense of emotional unity vital to Expressionist deformations. They bring out, Kandinsky suggests, "unsuspected spiritual properties in the word itself" (Concerning the Spiritual in Art, pp. 33-34) by tapping reservoirs of submerged emotion and archetypal responsiveness. The archaic and incantatory quality of Lawrence's repeated verbal patterns in this passage imbue the whole with a quality of exaltation intrinsic to his emphasis upon what Klee defines as the "essential character of the accidental" ("Creative Credo," cited in Chipp, p. 185).

As the old moon is symbolically and literally shattered, there is every effort to recover a primitivistic experience of landscape. Auditory

sensations, for example, are given both visual and haptic definition in keeping with the general feeling for the empathetic response in Expressionism which requires the artist move beyond an emphasis upon visible properties to explore what Klee defines as "latent realities": "The hollow night was rocking and crashing with noise, and from the sluice came sharp regular flashes of sound." Syntactical patterns express primitivistic and intuitional values as well, as Lawrence deliberately violates grammatical orthodoxy to break the curve of habit linguistic conventions impose. For example, the pattern of inevitable reintegration is felt in the incremental repetition of key terms: "yet again, they were flickering their way to the centre, finding their path blindly, enviously. And again, all was still as Birkin and Ursula watched." That rhapsodic quality is further exaggerated by Lawrence's predilection for dynamic verb and participle forms which he mobilizes with concentrated force: "a pond surged up, no moon anymore, only a few broken flakes tangled and glittering broadcast in the darkness, without aim or meaning, a darkened confusion, like a black and white Kaleidoscope tossed at random."

To convey his sense of the continual and relentless inner necessity of the form, Lawrence relies upon the construction of single sentences introduced by the co-ordinate conjunction "and." Arbitrary word order, the massing of details through strings of eliptical participal phrases, the tendency to disregard the rules of punctuation and to eliminate internal connectives which would inhibit the progress of the whole--these are techniques which contribute to the breathless, if not febrile pace, which one set in motion exhibits a compulsiveness intrinsic to the pattern of inevitability which determines the overall rhythm:

Gradually the fragments caught together,

> re-united, heaving, rocking, dancing, falling back as if in panic, but working their way home again persistently, making semblance of fleeing away when they had advanced, but always flickering nearer, a little closer to the mark, the cluster growing mysteriously larger and brighter, as gleam after gleam fell in with the whole, until a ragged rose, a distorted, frayed moon was shaking upon the waters again, re-asserted, renewed, trying to recover from its convulsion, to get over the disfigurement and the agitation, to be whole and composed, at peace."
> (p. 240)

The nervous and agitated character of "Moony" corresponds with what Myer defines as the "more ecstatic, vaguer, and more broken" yearning for cosmic unity within Expressionism. Ursula's empathetic response is complicated and disturbing in character insofar as she is depersonalized, transposed into a new form of being: "Ursula was dazed, her mind was all gone. She felt she had fallen to the ground and was spilled out, like water on the earth. Motionless and spent she remained in the gloom . . . ." (p. 240). That enigmatic character is determined as well by Lawrence's repeated use of "like" or "as" constructions which, even while they provide recognizable natural analogues acknowledge in their provisional nature the empathetic, archetypal quality they can but suggest.

To this end the terms of comparison which are introduced through similes denote resemblance rather than equivalence: the distorted moon "seemed to shoot out arms of fire like a cuttle fish, like a luminous polyp"; the fragments move "Rapidly, like white birds, the fires all broken . . . ."; the tangled flakes appear" like a black and white kaleidoscope tossed at random." As natural analogues for the action which takes place, these constructions make the pattern of disintegration and re-integration

the insistent focus of the passage. In this way Lawrence ensures the inviolability of the pragmorphic pathetic by underscoring the difference between the familiar and alien ground to which the reader is admitted. The rose analogy itself which begins as a simile--"The white fragments pulsed up and down, and could not find where to go, apart and brilliant on the water like the petals of a rose"--is the only natural analogue which acquires metaphoric equivalence--"until a ragged rose, a distorted frayed moon was shaking upon the waters again." By inhibiting the imposition of the homomorphic pathetic Lawrence's comparisons help to maintain the barrier between ordinary and ritual space, between the mimesis of an object and the mimesis of an organic process.

The negative and positive dimensions of Lawrence's "end-of-the-old" and "beginning-of-a-new" iconographic pattern also finds expression in Lawrence's landscape typology. The potentially redemptive dream of Birkin's and Ursula's Blessed Isles offers a consoling vision of the moment when "the timeless creative mystery would bring forth some other being, finer, more wonderful, some new, more lovely race to carry on the embodiment of creation" (p. 470). The Walpurgisnacht of Gerald and Gudrun finds its correlative in the dehumanized and agitated landscapes of Beldover, London and Ostend. These dual aspects are conjoined in the enigmatic alpine icescape at the novel's close where the reactions of the two sets of lovers provide an index of their capacity for renewal or destruction.

The mechanized wastelands of the mining community--the kind of Bosch-like disfigurement which asserts itself immediately in the novel--combines the intensity of Die Brücke emotionalism with the vicious angularity and chiliastic cast of Dix's Verist landscape in Carrying Rations at Pilken

(Fig. 147). The Beldover landscape in Women in Love is the landscape of the damned. It is Gudrun who calls it "a country in an underworld," and it is through her perception that its demonic character is brought to life and heightened in intensity. Gothic-inspired landscapes in Expressionism express, as Clark suggests, a "dangerous" tension of the spirit" (p. 200), and that tension is felt in the dual aspects of Gudrun's fascination and repugnance with this "other world," a kind of love-hate relationship with actuality that plays an integral part in the seeming irrationality of her response.

The compulsive pathological dimension of Gudrun's personality, for example, is keenly sensitized to the Walpurgisnacht of Beldover. The difference between the homomorphic and the pragmorphic pathetic is apparent in the way in which human and nonhuman forces interact within this section. It is not simply that the landscape reflects Gudrun's distorted perspective, but rather that the "defaced countryside" itself expresses in alternate form the mechanization of the spirit Gudrun comes to epitomize within the human order. It is for this reason that Lawrence chooses alternate narrative points of view and syntactical rhythms to approach the same landscape, for each confirms the way in which human figure and natural form are mutually expressive of the same violation of an underlying organic life principle.

The landscape, as I suggested, first appears filtered through Gudrun's tortured sensibility. There is a heightened emotional cadence within this presentation: "'It is like a country in an underworld,' said Gudrun. 'The colliers bring it above-ground with them, shovel it up. Ursula, it's marvellous, it's really marvellous--it's really wonderful, another world. The people are all ghouls, and everything is ghostly. Everything is a

ghoulish replica of the real world, a replica, a ghoul, everything sordid. It's like being mad, Ursula'" (p. 5). Yet that intensity is balanced by the subsequent view of the same landscape presented through the detached perspective of an unnamed narrator who records details which provide the motive power for Gudrun's intuitive grasp of the demonic, a dimension that is not simply imposed as self-projection, but inherent in the geography of place: "The sisters were crossing a black path through a dark, soiled field. On the left was a large landscape, a valley with collieries, and opposite hills with cornfields and woods all blackened with distance, as if seen through a veil of crape. White and black smoke rose up in steady columns, magic within the dark air. Near at hand the long row of dwellings, approaching curved up the hill-slope, in straight lines along the brow of the hill. They were of darkened red brick, brittle, with dark slate roofs" (pp. 5-6).

In this passage Lawrence attends to the visual unity of the scene by clarifying the relation between objects within a panoramic perspective, a unity that is deliberately evaded in the purely emotional unity of Gudrun's vision. The measure of empirical accuracy that is imposed by this perspectival readjustment, when conjoined with the flat, simple and essentially declarative style of the impartial observer allows Lawrence to achieve intensified effects without sacrificing a more prosaic sense of an actual social reality. This conjunction of nonnaturalistic and naturalistic motives is particularly relevant to Beckmann's New Objectivity techniques which juxtapose a hard physical reality with often disturbing contents of mind. In the second passage Lawrence sustains this fusion of realistic and exaggerated effects through the monotony of parallel syntactical structures which convey a sense of unrelieved sombreness,

through the gradation of negative tone values which infect the whole as a "veil of crape," through the oppressiveness of the claustrophobic effect in the interminable rows of dwellings which arrange themselves "in straight lines along the brow of the hill" and in the iron fences which "bind the adjacent fields," and through the distorted features of the immobilized gossiping women who with their "unwearing stare of aborigines" recall the vacancy of Kirchner's and Dix's dispossessed figures. The kind of intensified realism Lawrence achieves here through compression and precision extends the funereal quality of the entire episode, the futility of an endless subterranean processional which is felt in every aspect, from the stile, "rubbed shiny by the moleskins of passing miners," to the path "black-trodden-in by the feet of the recurrent colliers."

The quality of estrangement is further exaggerated by the spectacular and seeming incongruity provided by Gudrun's propensity for rich earth tones and unusual color contrasts in her own dress. She appears in the midst of this blackened and brittle scene, for example, strangely lambent in "grass-green stockings, her large grass-green velour hat, her soft coat of a strong blue color." In fact, the juxtaposition of seemingly contradictory color values--the blackened landscape and Gudrun's bizarre grass-green and blue ensemble--becomes indicative of a disturbing compatibility between human figure and landscape form.

Lawrence stresses the strange connaturalness underlying the seeming incongruity of the Brangwen sisters and the Beldover district again in the scene following Gerald's brutalization of the mare at the railway crossing. Here as well he places the grotesque in high relief by combining the underworld suggestiveness of symbolic landscape details with claustrophobic space effects, and the depersonalization of human figure to colored form.

The sisters, for example, are caught between the great mounds of the coal mine which is imbued with a kind of primeval intelligence, "the coal-mine lifted its great mounds and its patterned headstocks," and the two "sinister creatures" who watch their advance from the "heap of pale-stones for mending the roads."

Amidst the "black railway," the "pale-grey slag," the rusty disused boiler, and the "dusty young corn," the young women emerge as otherworldly creatures transfigured by the fantastic effects of the strong light of the late afternoon: "They saw the two girls appear, small, brilliant figures in the rear distance . . . Both wore light, gray summer dresses. Ursula had an orange-coloured knitted coat, Gudrun a pale yellow. Ursula wore canary yellow stockings, Gudrun bright rose. The figures of the two women seemed to glitter in progress over the wide bay of the railway crossings, white and orange and yellow and rose glittering in motion across a hot world silted with coal-dust." Lawrence extends the subterranean provocativeness of these lighting techniques[39] as the sisters approach the village square where heavily textured color values imbue the scene with unreal atmospheric effects: "The heavy gold glamour of approaching sunset lay over all the colliery district, and the ugliness overlaid with beauty was like a narcotic to the senses. On the roads silted with black dust, the rich light fell more warmly, more heavily, over all the amorphous squalor a kind of magic was cast, from the glowing close of the day" (pp. 106-07).

The landscape of the damned provides a recurrent visual image in the novel, whether it be Birkin's purgatorial vision of the "disgrace of outspread London" (p. 54), the decadence of bohemia's Pompadour, the delusive imprisoning beauty of static things at Hermione's Breadalby, or

Ursula's sense of having arrived at Hades at the Ostend station where macabre spectral figures hurry "with blind insect-like intentness through the dark grey air" (p. 380). The journey motif from England through the Continent to Innsbruuck is perceived as an Hadean adventure--a motif popular within Expressionistic verbal art, for it invites the use of landscape correlatives to concretize the allotropic states of the individual consciousness. Lawrence's scenes combine an intensely visualized and symbolic journey through the old world with the grotesquerie integral to the demonic in pictorial Expressionism. This kind of Beckmannesque morbidizzia crystallizes in the bizzare insect images which prevail in the novel. In "Coal-Dust" the market-place is "black with thickly-crowded men and women," energized deformed creatures, who, like "beetles toiling in the dust" exhibit the same kind of mindless frenetic emotional quality which distinguishes the nervous, attenuated and isolated figures' in Heckel's Bathers (Fig. 148): "The air was full of the sound of criers and of people talking, thick streams of people moved on the pavements toward the solid crowd of the market. The shops were blazing and packed with women . . . . The doors of the public houses were open and full of light, men passed in and out in a continual stream, everywhere men . . . The sense of talk, buzzing, jarring, half-secret . . . vibrated in the air like discordant machinery" (p. 109). Birkin's depiction of a rotting humanity is reminiscent of the Surrealistic Expressionist fragments which animate Bosch's Garden of Delights (Fig. 149): "there are myriads of human beings hanging on the bush--and they look very nice and rosy, your healthy young men and women. But they are the apples of Sodom, as a matter of fact, Dead Sea Fruit, gall-apples. It isn't true that they have any significance--their insides are full of bitter corrupt ash" (p. 118).

The pattern of disfigurement expressed through demonic landscape correlatives are balanced in Women in Love by landscapes that are more ambiguous, or at least less rigorously defined by the negative terms which characterize the underworld figures and forms. The icescapes themselves function as correlatives for the sublimity and nihilism of the Gothic-informed landscapes in Expressionist art. Lawrence focuses those dual aspects by exploring both the demonic and the redemptive dimensions of the archetypal impulse to lose oneself in the landscape that is part of the enigmatic, equivocal and anxious quest for harmony in Expressionist art. The pathological implications of Gerald's desire for extinction, for example, are perceived by Birkin as a perverse kind of "northern energy": "he was one of these strange white wonderful demons from the north, fulfilled in the destructive frost mystery. And was he fated to pass away in this knowledge, this one process of forest knowledge, death by perfect cold? Was he a messenger, an omen of the universal dissolution into whiteness and snow" (pp. 246-47). Lawrence's integration of human and landscape terms in this instance is paralleled in kind by Klee who discovers an expressive homological consanguinity in the human and nonhuman topography of his Wintry Mask (Fig. 150). Klee's fragmentation of the human figure exposes the more bizarre aspects of human consciousness in a disturbing facial topography which fuses suggestive landscapes and human features in a carefully modulated monochrome composition. At the same time, that pure arctic quality in Gerald possesses positive dimension which Birkin responds to as "a northern kind of beauty, like light refracted from snow" (p. 265), while this dual aspect is born out in the alpine landscapes themselves which function as both cradle and grave.

Significantly Hohenausen is situated at the end-of-the-world, "in a

little high table-land of snow where stood the last peaks of snow like the heart petals of an open rose. In the midst of the last deserted valley of heaven stood a lonely building with brown wooden walls and white heavy roof, deep and deserted in the waste of snow, like a dream. It stood like a rock that had taken the form of a house and was half buried. It was unbelievable that one could live there uncrushed by all this terrible waste of whiteness and silence and clear, upper ringing cold (pp. 389-90). Lawrence's equivocal descriptive terms combine those dual aspects of death and renewal that are central to the enigmatic spirit of place Kirchner sustains in Moonlit Winter Night (Fig. 151). In Kirchner's painting monumental forms seem to obviate distinctions between human and nonhuman habitats. The surging upward-sweeping Gothic line prepares for an advance into space while simultaneously inhibiting the illusion of distance to intensify the sense of enclosure. The fantastic coloring is both vital and oppressive. The foliating moon seems both attainable and remote.

In Women in Love each character responds to positive and negative dimensions of the hostel retreat according to his or her instincts for survival. For Ursula the world shrinks. Her agoraphobic response finds expression in the fatality implied by claustrophobic spaces, just as Birkin is repulsed by a similar sense of constraint: "the capacity of perfect silence and sheer whiteness to terrify man--to isolate the soul and surround the heart with frozen air." For Gerald the nordic Hortus Conclusus becomes the place of inevitable death for the human figure or the humanized god who fails to respond to its extra-human and sacred mystery. Appropriately Lawrence uses the "half-buried crucifix, a little Christ under a slooping hood at the top of the pole" to visualize the barrenness of Gerald's martyrdom. The juxtaposition of Gerald's dazed form and the

medievalized hooded Christ emphasize the impotence of both in the face of the inapprehensible and this sense of the meaninglessness of Gerald's own ritual sacrifice is felt in the extreme sense of violation the landscape forms create.

Lawrence's cross, for example, is illuminated by a "painful brilliant moon" which stands in the midst of the "rocking, pale shadowy slopes of the upper world" (pp. 464-65). Gerald's own recognition of the determined shape of his existence is exaggerated by the claustrophobic effects of the moonlight, "that was always there, unremitting, from which there was no escape," and the physiognomy of the place of death, "the hollow basin of snow" surrounded by an endless series of ithyphallic angular projections, "sheer slopes and precipices out of which rose a track that brought one to the top of the mountain." The vision of entrapment suggested by Lawrence's repudiation of a combined Pisgah and Gethsemame apocalypse is paralleled by the iconographic strategies of Georgione's opaque, hidden or incomplete entrances in Orpheus and Eurydice (Fig. 152) and El Greco's serpentine, lost, or circular pathways in the outlying terrain of his View of Toledo (Fig. 153). This denial of access is as severe in Grosz's Landscape, Bornholm (Fig. 154) where a vertical space renders the picture plane emphatic and a promenade by foot untenable.

It is this sense of inevitable inaccessibility and appropriate finality which Birkin's final view of the grave sight reinforces, for his more detached and clinical perspective discovers the same impenetrable forms: "the place was like a shallow pot" circumscribed at the "far end" by "iron stakes" driven "deep into the snow wall" by the guides and further enclosed by the "spiked, slashed snow peaks" which "pricked the heaven."

While Birkin rebels against the waste, he must of necessity, given his

understanding of the "timeless," "creative," and "non-human mystery" (p. 470) acknowledge the rightness of what has taken place: "Gerald might have found this rope . . . . He might! And what then? The Imperial road! The South? Italy? What then? Was it a way out? It was only a way in again" (p. 469).

While the basin becomes Gerald's grave, the snowscapes inspire an "ubermenschlich" feeling within Gudrun which she enthusiastically embraces. Significantly Lawrence reactivates the flower imagery central to the "Moony" episode within the terms of Gudrun's response as a way of indicating that the mountain basin can be received as a sacred place as well, one which would allow for the process of creative devolution and reintegration through communion with its elemental nature. The navel of the world symbolizes Gudrun's desperate need for a mystic consummation with the world of ice. She pursues it with a ferocity commensurate with her desire for oneness: "She felt that there, over the strange blind, terrible wall of rocking snow, there in the navel of the mystic world, among the final cluster of peaks, there in the unfolded navel of it all, was her consummation" (p. 400).

Gudrun's anthropomorphic instinct, however, transforms the generative possibility implicit in the visualizations of the scene as cradle, rose and navel, into a nihilistic, ithyphallic vision. Her desire for communion is essentially an expression of her will to power: "If she could but come there, alone, and pass into the infolded navel of eternal snow and of uprising, immortal peaks of snow and rock, she would be a oneness with all, she would be herself the eternal; infinite silence, the sleeping, timeless frozen centre of the All" [emphasis mine]. Rather than the creative and emphatic self-substitution that defines the negative capability inherent in

Lawrence's conception of blood-consciousness, a concept paralleled in the work of Marc and Campendonk, Gudrun is driven to impose the stamp of her personality on the landscape.

In the scene which follows their arrival at the hostel, Lawrence expresses the inevitable fatality such an impulse inspires through a sequence of imprisoning forms which begin in the bedroom, a "cell of golden-coloured wood" with the two of them being shut up together as "inside a hut". These forms are repeated in the view outside the window through a series of angular vertical enclosures and suffocating spaces. The valley immediately in front is "shut under the sky" bounded at the end by a "white-folded wall" with two peaks glimmering in the late night." The great ithyphallic slopes are "fringed with a little roughness of pine trees, like hair, round the base." The cradle itself which runs between the slopes continues "to the eternal closing-in where the walls of snow and rock rose impenetrable, and the mountain peaks above were in the heaven immediate" (p. 391).

The general effect of this primeval ice forest with its disturbing psycho-sexual homological symbolism fills Gudrun with a "strange rapture" that is exaggerated by the unreal space effects of the hierarchical arrangement of stepped up planes and vertical space projection integral to Expressionism's adaptations of Gothic pictorialism. The use of telescopic perspective through the open window, as in the Monumentalism of Schrimpf, denies the possibility of union. Gudrun, as if frozen in time, yearns to lose herself in the scene before her: "She crouched in front of the window, clenching her face in her hands, in a sort of a trance. At last she had arrived, she had reached her place. Here at last she folded her venture and settled down like a crystal in the navel of snow and was gone"

(p. 391). The oppressive sense of exile is intensified by the way in which Lawrence places Gerald behind Gudrun bending over her, his own melancholia aggravated by the sense of finality the scene seems to articulate: "He saw the blind valley, and the great cul-de-sac of snow and mountain peaks under the heaven. And there was no way out. The terrible silence and cold and the glamorous whiteness of the dusk wrapped him round," while his remoteness from Gudrun is intensified by the fact that she remains "crouching before the window as at a shrine, a shadow," "she was completely gone, and there was icy vapour round his heart" (p. 391).

In a corresponding way Schrimpf combines anterior and telescopic perspectives to achieve a sense of exile for the observer in Madchen auf dem Balkon (Fig. 155). He is seemingly invited to "share" the view as it were, yet instead of looking into the picture confident that expectations will be corroborated, possible intimacy between spectator and figure gives way to a sense of having intruded. There is a quality of ennui and of classic immobility that is absolutely foreign to a traditional open-window concept. The two subjects with their backs turned significantly away from the audience look into the far distance where the diffuse forms of the inaccessible pastoral unfold beyond the space of the intervening water. This sense of thwarted desire is exaggerated by the fact that they look away from the room which hems in the spirit toward the far off landscape, and by the choice of an upper window which inhibits a smooth transition from foreground to background.[40] The effect is psychologically real rather than naturalistic, monumental rather than photographic.

As in Schrimpf, Lawrence's choice of multiple perspectives allows the reader to feel the tension between Gudrun and Gerald as a divergence of perspective. This irreconcilable incompatibility is enacted in the scene

which follows the first open window visualization, for while Gerald is "transfigured" by the sexual act, Gudrun remains impassive. She moves compulsively to the window and transfigures the scene itself with the untapped reservoir of her own sexual energy which is commensurate with her primal and phallic response to the landscape below. "Blue evening had fallen over the cradle of snow and over the great pallid slopes. But in the heaven the peaks of snow were rosy, glistening like transcendent, radiant spikes of blossom in the heavenly upper world, so lovely and beyond . . . she knew how immortally beautiful they were, great pistils of rose-coloured, snow-fed fire in the blue twilight of the heaven. She could see it, she knew it, but she was not of it. She was divorced debarred a soul shut out" (pp. 392-93).

There is, however, one moment in this section when Gudrun experiences the kind of fusion with cosmos she yearns for. Lawrence renders the emotional dynamic of that "primal sympathy" in the most dazzling and abstract terms consistent with his conception of unity as circuits of energy brought into alignment: "To have one's pulse beating direct from the mystery, this was perfection, unutterable satisfaction. Human or inhuman mattered nothing" (p. 470). To bring that experience into being, Lawrence chooses an internalized point of view--i.e., the scene is realized from within the cradle of snow with Gudrun on the top of one of the slopes embraced by "peak beyond peak of rock and snow, bluish, transcendent in heaven . . . [which] seemed to her like a garden with the peaks for pure flowers and her heart gathering them" (p. 410). It is within this ice-bound Thule, the northern version of the Edenic motif with its symbolic coloring and sacred as opposed to imprisoning space, that Gudrun in an "ecstacy of physical motion" experiences an orgasmic union with the cosmos.

She becomes mere phenomenon, "a pure thoughtless crystal," a projectile through space, carried "beyond into an inhuman abstraction of velocity and weight and eternal frozen snow." Futurist force lines assume positive rather than negative weight insofar as energy is spiritualized rather than mechanized.

Gudrun exults in the process of dissolution, in the radical, yet momentary identification of self with other. Lawrence abdicates a purely human point of view, activating the predicate of living things in a dynamic, oxymoronic and synaesthetic visualization of this northern version of ritual purification: "she felt as if her senses were being whetted on some fine grindstone that was keen as flame. The snow sprinted on either side, like sparks from a blade that is being sharpened, the whiteness round about ran swifter, swifter, in pure flame the white slope flew against her, and she fused like one molten, dancing globule, rushed through a white intensity" (p. 410).

This sense of self-annihilation--of communion without violation of intrinsic otherness--forms the basis of the regenerative landscape motif integral to Birkin's vision of a new world and a new man. When Ursula and Birkin come together in "Excurse" the marriage takes place in the world of the primitive infused with "the old magic of the Book of Genesis where the sons of God saw the daughters of men": "This was no actual world, it was the dream-world of one's childhood - a great circumscribed reminiscence. The world had become unreal. She herself was a strange transcendent reality" (p. 304).

Lawrence's conception of a transformed humanity in an old world recovered through what he defines as "sympathetic consciousness" strikes a parallel with Kokoshka's own sense that "One's soul is a reverberation of

the universe" if "we will surrender our closed personalities, so full of tension . . . to accept this magical principle of living." Kokoskha's fascination with primordial urges that allow one to "set aside the self and personal experience" and exist in "unison" with the "whole of Nature"[41] is classically stated in his The Bride of the Wind (Fig. 156) where the hurricane in nature and the passion of the lovers becomes mutually expressive of an elemental drama. Through a single dominant color, variously applied, Kokoshka establishes contacts between the sleeping figures and the currents that circle underground. In "Excurse" Lawrence brings his own complementary sense of synchronous human and cosmic action into being by depersonalizing his figures: "They threw off their clothes, and he gathered her to him, and found her, found the pure lambent reality of her for ever invisible flesh. Quenched, inhuman, his fingers upon her unrevealed nudity were the fingers of silence upon silence, the body of mysterious night upon the body of mysterious night, the night masculine and feminine, never to be seen with the eye, or known with the mind, only known as a palpable revelation of living otherness" (p. 312).

Lawrence's world in "Excurse" is suffused in a translucent golden light: the "palpable" "living otherness" of the scene is effected by its nonhuman perspective, and the sustained incremental repetition of key terms which emphasize the tension between surface and depth. This is not a Surrealistic fantasy however, but a vision, which, in abolishing historical time and the sediment of civilization recovers the truth of things in illo tempore. Such a vision demands the depersonalization of the human form. The "little circle of grass" in Sherwood Forest (p. 312), allows for the "perfect passing away for both of them," and "the most intolerable accession into being." One recalls Marc's preoccupation with the Genesis

motif in his primal forms, and Klee's fascination with the world "as it might once have been or as though it were in the process of becoming something quite different" (cited in Selz, p. 279)--those prophetic and visionary currents within Expressionism which struggle to recover a sense of past that antedates historical conventions.

Within his sacred enclosure Lawrence deepens the primitivistic resonance by bringing Druidal, Gothic, Greek and Egyptian motifs to bear upon the old Eden. The grave is recessed within the oak trees, with "great old trees with dying bracken undergrowth" whose "palish gnarled trunks showed ghostly, and like old priests in the hovering distance the fern rose magical and mysterious" (p. 312), while a small trickle of water moves off at the bottom of a sloping bark. Birkin's dual consciousness is conceived iconographically. His conscious self is expressed in terms of the full-bodied, three-dimensionality of Greek Sculpture with its literal representation of movement: "He had the free intelligence to direct his own ends. His arms and his breast and his head were rounded and living like those of the Greek." His unconscious self finds expression in the enigmatic, one-dimensional nonrepresentational, internally animated, primitive point of view which is invoked as a possible mode of being that is "night free, like an Egyptian, steadfast in perfectly suspended equilibrum," "immobile," "seated for ever in their living subtle silence" (pp. 310-11).

Lawrence infuses Birkin's and Ursula's vision of "our own nowhere" with the Expressionist glorification of renunciation and dream of a vaguely defined future order of the world as it once was: "She dreamed of a valley, and wild garden and peace" (p. 307). Lawrence's recovery of an older mode of vision exhibits similarities with true aboriginal art forms,

with the primitivistic character inherent in the work of Expressionist artists like Macke and Marc who seek in their own medium a way to express the profound religious sensibility which inspired the primitive artist. The timeless immobility and interchange of landscape and human values in Macke's Bathing Girls (Fig. 157) and Marc's Two Cats (Fig. 158) are infused, as is Lawrence's enclosed garden in "Excurse," with a spirit of Genesis which transcends the limitations any clearly defined or explicit Christian iconography would impose. Each fulfills in kind the desire to penetrate beyond what Macke defines as "our accustomed present and past"[42] that is integral to Expressionism's further "step back" into substance.

* * *

Expressionism's search for metaphoric equivalents for the immaterial and the unseen finds its parallel in Woolf's own fidelity to a vision at the heart of things. The uncertainty and self-doubt which of necessity attends the casting off of inherited conventions of perception and style is a recurrent theme throughout her own theoretical exercises in alternate modes of apprehension. In "Gas" the exercise takes the form of a surgical paradigm, a hypnagogic adventure which Woolf describes as a "ritual of disembarkation" where "all of our most cherished beliefs and certainties and loves" are "dropped in a heap, because one needs to be naked, for this chase, this pursuit . . . Scudding under a low sky we fly on the trail of this truth by which, if we could grasp it, we should be forever illuminated" (Collected Essays, II, 298-99).

As Expressionist artists amplify the archetypal resonance of Post-Impressionism's thinking eye and extend the parameters of the plastic art's "game with ultimate things," so too Woolf's "professional eye" increasingly commits itself to the more permanent order beyond appearance dehumanized

and mythic perspectives can discover. In "Street Haunting: A London Adventure," this ritual allows her to move from the "enormous eye" which "contents itself with surfaces" to an alternate mode which brings "out the more obscure angles and relationships" by divesting itself of the restrictions of its own isolate identity. The journey ends with the celebration of this capacity for "second sight" or empathetic relatedness vital to Expressionism's focus on the predicate of living things: "And what greater delight and wonder can there be to leave the straight lines of personality and deviate into those footpaths that lead beneath brambles and thick tree trunks into the heart of the forest where live those wild beasts, our fellow men?" (p. 165).

Woolf's fascination with the anamorphic power of both collective and individualized modes of vision and the tension that develops between the pragmorphic and the homomorphic pathetic is more fully developed in "The Moment" where isolate identities, "outlines, cadaverous, sculpturesque" are set against a broader conceptual framework in which the barriers between disparate ontologies are broken down and the self and the other become alternate aspects of a single and definitive rhythm. The moment baptized by a collective consciousness allows a vision of ultimate things: "to be consumed; to be swept away to become a rider on the random wind, the tossing wind / the horse with the blown-back mane . . . . part of the eyeless dark, to be rippling and streaming, to feel the glory run molten up the spine, down the limbs, making the eyes glow, burning bright, and penetrate the buffeting waves of the wind" (p. 296).

This final image in "The Moment" is indicative not only of the Blaue Reiter spirit which shapes Woolf's iconographic strategies in The Waves, but also of the kinds of processes of intensification, condensation and

exaggeration that she discusses in "Phases of Fiction" which will allow prose to serve essentially poetic ends: "The novel it is agreed, can follow life; it can amass details. But can it select? Can it symbolize? Can it give us an epitome as well as an inventory? It was some such function as this that poetry discharged in the past" (p. 102). The kind of emotional rather than visual verisimilitude Woolf requires of the novel sets its created reality at a distance from the "special life" by obliterating the familiar features of a particular intersection of space and time (p. 101).

Further, this concept of emotional unity leads Woolf to suggest in "On Re-Reading Novels" that "the 'book itself' is not a form which you see but an emotion which you feel" built up of "certain emotions" placed in "right relations to each other" (Collected Essays, II, 126). That rhythm is one which Woolf believes is "in harmony with the painters," and one which is determined by the architectonic and expressive power of the nondiscursive concretto, the image which creates a block of emotion by apprehending feeling and thought as though they were "pictorial shapes" (Bell, Virginia Woolf, II, 155). In continuing to explore the alien ground her voyage out beyond photometic conventions entails, the word itself in Woolf's prose becomes progressively divested of its power of signification beyond the literary content; or to rephrase, the word exists less as a term to represent external form, and more as a signature for the quality of mind which creates rather than reproduces it. This sense of an internalized rather than externalized connecting fibre and logic of design creates forms which set in motion a pattern of relationships that operate within a zone of silence without discursive mediation. In discussing Sickert, the German-born artist exhibiting in London whose work she particularly

admired, Woolf refers to the "silent kingdom of paint" which manages the kind of emotional directness and internal coherency she hopes the image as the basic building block of the novel can achieve in her own medium: "How is he to convey in words the mixture of innocence and sordidity, pity and squalor? Sickert merely takes his brush and paints a tender green light on faded wall paper--Light is beautiful through green leaves. He has no need of explanation; green is enough" ("Walter Sickert," Collected Essays, II, 238).

Woolf's conception of the visual image which allows the artist to express emotions "without slip or chink in words" ("On Re-Reading Novels," p. 126) and to "speak at once" to "the eye of the mind and of the body" ("Walter Sickert," p. 241) is so firmly entrenched in her esthetic by the time she writes The Waves that the novel coheres about an abstract core of linked images. Apart from the ritualistic "he said" or "she said" of the chapters themselves, the book creates itself without the benefit of any external apprehending intelligence. Thus, Expressionism's fascination with processes of subjective deformation is paralleled by Woolf's own choice during the composition of the novel to remain "outside the thinker" (A Writer's Diary, p. 143). In focusing exclusively upon the way in which a particular type of mind refracts external form during the moment of apperception Woolf develops a notion of saturation she believes the novel's "play poem" (A Writer's Diary, p. 134) structure requires:

> I mean to eliminate all waste, deadness, superfluity: to give the moment whole; whatever it includes. Say that the moment is a combination of thought; sensation; the voice of the sea. Waste, deadness, come from the inclusion of things that don't belong to the moment; this appalling narrative business of the realist getting on from lunch to dinner:

> it is false, unreal, merely conventional. Why admit anything to literature that is not poetry--by which I mean saturated? Is that not my grudge against novelists? that they select nothing? The poets succeeding by simplifying: practically everything is left out. That is what I want to do in The Moths. It must include nonsense, fact, sordidity: but made transparent. (p. 139)

Woolf calls The Waves, initially conceived of as The Moths, an "abstract mystical eyeless book" formed she suggests by "my eyes" but also responsive "to some nervous fibre, or fanlike membrane in my species" (A Writer's Diary, p. 128). The juxtaposition of inner antenna and outer eye, of depersonalized and individualized receptors is born out in the interlude chapter dialectic of The Waves itself, the complicated duologue between "the sea; insensitive nature" (A Writer's Diary, p. 153) and the human voices. While the interlude and chapter comprise what Michael Rosenthal describes as the "two distinct verbal universes of the novel,"[43] the two are unified by the theme of effort which Woolf wants to dominate both "the waves: and personality" (A Writer's Diary, p. 159). This sense of a pervasive underlying and definitive rhythm which shapes both interior and exterior landscapes commits Woolf to redefining the basic elements of the novelistic form itself.

In her diary, for example, Woolf indicates the kinds of redefinitions that will take place within The Waves. First of all, "the actual event practically does not exist--nor time either" (p. 101), for conventional historical time frames and chronological method give way to an essential rhythm that violates expected continuities in order to allow the "seeing to the bottom of the vessel" (p. 129). Further this pursuit of what Woolf calls the "true reality" entails a decreation of those surface realities

that have preoccupied the "materialists," and a breaking down of the barriers between the real and the visionary by removing the shackles of common sense such that for The Waves, just as for Chagall's Paris Through the Window (Fig. 159) and Klee's Arab Song (Fig. 160) "Anything may be out the window--a ship--a desert--London" (A Writer's Diary, p. 143).

Woolf is not only attracted by the nonrepresentational possibilities of the open window technique, she is also concerned with how character is to be reinvented. She suggests in the diary that she does not really mean to have any characters in the conventional sense (p. 170), but rather will allow an abbreviated surface verisimilitude to function in cipher form to give "in a very few strokes the essentials of a person's character. It should be done boldly, almost as caricature" (p. 153). This form of caricature or dramatic exaggeration culminates in the creation of six personality types within The Waves. The novel which traces the growth in perception of these patterns of perception from childhood to middle age sets this process of individuation against the nonhuman drama of the nine interlude pieces which preface each chapter and define the parameters of a single mythic day. By bringing an essential rhythm of personality into relation with an external landscape Woolf not only demonstrates the metamorphic power of the mind and the provisional nature of reality's surface appearance, she also discloses how each type of mind, in its own way, illuminates the generative underlying pattern of creation and dissolution, "the incessant rise and fall and rise again" which as Bernard discovers defines both human and nonhuman realities "(p. 376). As it is the theme of effort which is to dominate both personal and nonhuman worlds, it is this underlying rhythm rather than any superficial stylistic diversity which unifies its hetereogeneous modes of realization.

The novel's stylistic multiplicity is immediately announced in the typographic rhetoric which mediates the I-It relationship within the novel and which allows Woolf to dramatize the tension between interlude and chapter to express the discontinuity between the individual and collective voice, between the first person and the "second sight." Further this gap which is sustained on a purely typographical level is amplified by Woolf's choice of two distinctive perspective techniques and linguistic modes. The tension which develops between the two is as deeply felt in the elegiac character of Bernard's struggle to make the medium responsive to his vision and the visible suggestive of the unseen as it is in the Aufbruch of Expressionist art: "But how to describe the world seen without a self? There are no words. Blue, red--even they distract, even though they hide with thickness instead of letting the light through. How to describe or say anything in articulate words again? Save that it fades, save that it undergoes a gradual transformation, becomes, even in the course of one short walk, habitual" (p. 376).

The level of abstraction Woolf achieves in The Waves is also generated by her sustained use of the present tense, for this grammatical device prevents any impulse the reader might possess to cling to a conventional plotting mechanism which depends not only upon the successive linking of material through discursive connectives, but also upon changing historical time frames for the action. Just as the Expressionist artist abandons conventional space illusions in order to grasp the eternal form and essential idea inherent in external reality, so too Woolf challenges the illusion of linearity in the verbal medium, that "general sequence" which confers upon the "seeming" arrangement of events as "Tuesday follows Monday" (p. 358) a sense of inevitability, temporal advance and connection

that would mitigate the reality-defining force of the comprehensive cyclical pattern which determines the series of concentric cycles that articulate the individual life of human and nonhuman forms.

Though Woolf eschews the usual temporal and spatial coordinates that help define the reality of a conventional novel, she brings into being both a sense of timelessness, i.e. of eternal recurrence, and of the "here and now" (A Writer's Diary, p. 208) within The Waves by distilling what Guiguet defines as the "eternal tide of reality" (p. 288), and allowing that rhythm to determine both human and nonhuman realities. The mythic time sense within Expressionism's empathetic response becomes particularly relevant to the sense of continuity and eternality which integrates the disparate modes of Woolf's novel. Even if tenses shift in a particular passage, for example, Woolf sustains a powerful sense of the presentness of the past, a sense that is generated by the incremental repetition of key character-defining images.

During the first reunion dinner between the six characters and Percival, for example, Louis's sense of his archetypal rather than isolate identity is communicated through the ring and chain imagery which, nascent in the opening chapter, functions as a correlative for his unchanging apperception of an underlying rhythm that renders seemingly discontinuous moments continuous: "I smoothed my hair when I came in, hoping to look like the rest of you. But I cannot, for I am not single and entire as you are. I have lived a thousand lives already. Everyday I unbury--I dig up. I find relics of myself in the sand that women made thousands of years ago, when I heard songs by the Nile and the chained beast stamping. What you see beside you, this man, this Louis, is only the cinders and refuse of something once splendid" (p. 263).

This mythic time sense is also given expression through the depersonalized perspectives Bernard can achieve when as Expressionist artist he abandons the traditional conventions of storytelling, fact giving and ordered sequence. At these moments in the novel when he is able "To see things without attachment, from the outside, and to realize their beauty in itself" (p. 354), he is directed by what he calls his "observant spirit" who reveals to him "that which is symbolic; if there is any permanence in our sleeping, eating, breathing so animal so spiritual and simultuous lives" (p. 349).

To realize these moments of disindividualized perception for Bernard, Woolf explores the tension between the homomorphic and the pragmorphic pathetic by focusing on the divergence between contiguous and discrete spatial relations. The "Fin in a waste of waters" begins as a seascape image which Bernard appropriates as a symbolic vision for his sense of the opposition between man and cosmos. Introduced in Interlude Six as an image of "some fish, stranded," which "lashed its tail as the wave drew back," the naturalistic detail resurfaces in Chapter Seven filtered through Bernard's perspective during his Roman adventure. Here, he vascillates between the two worlds: the one which bears the imprint of his own narrative instinct in terms of "the general sequence when one thing follows another and it seems inevitable that the tree should come, then the telegraph pole, then the break in the hedge" (p. 306); and the other which bears the imprint of his own negative capability, articulate in a telegraphic series of seemingly unrelated facts.

> Leaning over this parapet I see far out a waste of water. A fin turns. This bare visual impression is unattached to any line of reason, it springs up as one might see the fin of a porpoise on the

> horizon. Visual impressions often communicate thus briefly statements that we shall in time to come unconver and coax into words. I note under F., therefore, 'Fin in a waste of waters.' I, who am perpetually making notes in the margin of my mind for some final statement, make this mark, waiting for some winter's evening. (p. 307)

This tension between detachment and engagement also shapes his dual perception of realities as he sits on a stone seat surveying the gardens within the "eternal city." On the one hand, he achieves the kind of impersonality and precision which generate the disconcerting effects of Bernard Dorries' Magic Realism in Fruhstucksstilleben (Fig. 161) and Erich Wegner's human still life in Seemanskneipe (Fig. 162): "I notice externals only. I sit here convalescent, like a very simple man who know only words of one syllable. 'The sun is hot,' I say. 'The wind is cold'" (p. 304). On the other hand, he acquiesces to the "general rhythm" which conjoins disparate entities: "But observe how dots and dashes are beginning, as I walk, to run themselves into continuous lines, how things are losing the bald, the separate identity that they had as I walked up those steps. The great red pot is now a reddish streak in a wave of yellowish green. The world is beginning to move past me like the banks of a hedge when the train starts, like the waves of the sea when a steamer moves" (p. 306). The effort to exchange the Impressionist optic--the fidelity to the three dimensional illusion in which outlines dissolve--for the Expressionist vision where the eye actively recovers the fourth dimensional reality of the object by abridging the space illusion recurs in the final chapter as Bernard is momentarily liberated from that narrative instinct and the constraints imposed by his awareness of his human identity: "How much better is silence; the coffee-cup, the table. How much better to sit by

myself like a solitary sea-bird that opens its wings on the stake. Let me sit here forever with bare things, this coffee-cup, this knife, this fork, things in themselves, myself being myself" (p. 382).

Just as the Expressionist artist avoids the creation of space illusions in which objects are connected and therefore confused, so too Bernard's reconsideration of the world of objects leads in the verbal medium to a "child's words of one syllable; without shelter from phrases," that little language which inhibits the illusion of objects absorbed within the "general sequence" where their autonomy is placed in jeopardy. As significantly, the perspective which registers Bernard's grasp of the Ding an sich allows the interlude images to reassert themselves unstained by the "personal juice" ("The Moment," p. 295) of the homomorphic pathetic. It is within this context that Bernard's final moment of nonidentity in the ninth chapter, the culmination of his previous raids into "the sunless territory" outside the "sense of time" (p. 334) and beyond the isolate self discloses the simplified forms of a Magic Realist perspective in terms which parallel the naivety of Klee's Picture Album (Fig. 163): "But for a moment I had sat on the turf somewhere high above the flow of the sea and the sound of the woods, had seen the house, the garden, and the waves breaking. The old nurse who turns the pages of the picture-book had stopped and had said, 'Look. This is the truth'" (p. 376).

Through a pattern of disassociation which recovers the ancestral experience of external objects that the interludes sustain, Bernard apprehends the trivial, the mundane and the commonplace as purely plastic entities: "When I look down from this transcendancy, how beautiful are even the crumbled relics of bread: What shapely spirals the peelings of pears makes . . . Even the forks laid straight side by side appear lucid,

logical, exact . . . I could worship my hand even with its fan of bones laced by mysterious veins and its astonishing look of aptness" (p. 378).

Woolf's still life possesses a kind of formalism that is almost sacramental, paralleling the approaches to objective reality which define the magic of Derain's The Table (Fig. 164) and the mysterious evocativeness of Carra's re-evaluation of the everyday in Still Life with Triangle (Fig. 165), approaches which bring the "Appleyness" of Cezanne's still lifes into the conceptual arena of Expressionist primitivism.

With the extinction of the isolate self at the end of the chapter, Bernard's perspective becomes identical with the dehumanized point of view which explores the isness of external reality through the interludes' mythic day:

> So now, taking upon me the mystery of things, I could go like a spy without leaving this placed, without stirring from my chair. I can visit the remote verges of the desert lands where the savage sits by the campfire. Day rises; the girl lifts the watery fire--hearted jewels to her brow; the sun levels his beam straight at the sleeping house; the waves deepen their bars; they fling themselves on shore; back blows the spray; sweeping their waters they surround the boat and the sea-holly. The birds sing in chorus; deep tunnels run between the stalks of flowers; the house is whitened; the sleeper stretches; gradually all is astir. Light floods the room and drives shadow beyond shadow to where they land in folds inscrutable. What does the central shadow hold? Something? Nothing? I do not know. (p. 379)

This kind of timelessness is as central to the hieroglyphic simplicity and flat space construction in Kandinsky's Die Nacht (Fig. 166) as it is to the effect of presentness Woolf builds into the prose structure of this

interlude realization by truncating the illusion of connection and linearity through an extended series of discrete subordinate clauses. In abridging a conventional temporal illusion by eliminating the connectives themselves and therefore inhibiting the impulse toward sequence in the prose pattern, Woolf emphasizes an internal rather than an external rhythm of relatedness which is more in keeping with the mythic rather than historical dimension of Bernard's depersonalized landscape experience.

In an alternate manner, though the intention to grasp otherness is the same, Woolf relies on the kind of homological symbolism that is characteristic of isomorphic landscape and figure techniques in both Klee and Marc. Louis's opposition to the formlessness of existence is expressed, for example, through a series of chain, ring and wheel images which enable him to substitute his ordinary self for that ancestral identity who dwells within a mythic time. Just as the primitivistic and intuitional elements within Expressionist art allow for the integration of human and nonhuman forms or the elimination of the human form in conventional terms, so too Louis's instinct for abstraction leads to the rejection of exteriority, the human form and historical reality as he recovers a more tangible sense of protean substance. In the opening sequence of The Waves Louis's haptic impulse responds to the pressure of the waves by providing both tactile and visual definition for auditory sensations: "I hear something stamping . . . A great beast's foot is chained. It stamps and stamps, and stamps" (p. 180). That monolithic prototype, like the primal forms which register Henri Rousseau's own fascination with the origin of things in The Sleeping Gypsy (Fig. 167), becomes indicative of the way in which Louis recovers the original force of an Ovidian metamorphosis.

In the sequence which initiates Louis's empiratic substitution of self for the ancestral figure, the transformation begins with a landscape image that most significantly parallels the magical qualities which characterizes Klee's primitivistic biology in Landscape With Accents (Fig. 168) where formal pattern and naturalistic detail cooperate to realize the terms of his perception of cosmic rhythm. As Klee explains in his journal: "the organic richness of nature, because of its never ending complication, is more extensive than finally productive. But the initial helplessness of the student when confronted with it is easily explicable, because at first he sees only its outer branches and has not yet reached the trunk or root. It is not yet evident to him, as it is to the knowing, that the smallest leaf contains precise analogies to the fundamental law of the whole."[44]

In parallel terms, Woolf comprehends Louis's intuitive responsiveness to the way in which the part is suggestive of the whole through the decreation of surface realities and the revelation of inherent organic rhythms: "Now they have all gone . . . I am alone. They have gone into the house for breakfast, and I am left standing by the wall among the flowers. It is early, before lessons. Flower after flower is pecked with depths of green. The petals are harlequins. Stalks rise from the black hollow beneath. The flowers swim like fish made of light upon the dark, green waters" (p. 182).

As Marc speaks of trying to feel himself "pantheistically into the trembling and coursing of the blood in nature, in trees, in animals, in the air," and as Klee refers to his conception of perceptual naivety in terms of being "newborn, knowing nothing absolutely about Europe; ignoring poets and fashions, to be almost primitive" ("Extracts from the Journal of the Artist," p. 7), so too Woolf conceives of Louis's instinct for the

primordial and the "predicate of living things" as an identification which begins with the rhythms of the vegetable world: "I hold a stalk in my hand. I am the stalk. My roots go down to the depths of the world, through earth dry with brick, and damp earth, through veins of lead and silver. I am all fibre. All tremors shake me, and the weight of the earth is pressed to my ribs" (p. 182). Again one is directed toward the pragmorphic pathetic in Expressionism which is exhibited in the fusion of flower and facial physiognomy that delineates the metamorphosis of Klee's Flower Face (Fig. 169), or to the grasp of essence and inviolable relatedness in the radical exchange of human and nonhuman anatomies of Campendonk's Harlequin and Columbine (Fig. 170).

Woolf uses perspective expressively within this passages to articulate Louis's sense of the superficial discontinuity between here and there, realizing through the latter the kind of immobility and monumentality characteristic of Campendonk's dream-eyed figures in Shepherdess (Fig. 171), as well as the otherworldliness of Marc's human forms in The Dream (Fig. 172) where the averted, inward-turning stylized eyes explore the consanguinity of mind and matter in terms which epitomize the "dim eye-vision" embraced by the primitivistic values of Expressionist art. In a profoundly similar way, Louis discovers that kind of landscape which Marc describes as "timeless in the Indian sense": "Up here my eyes are green leaves, unseeing. I am a boy in grey flannels with a belt fastened by a brass snake up here. Down there my eyes are the lidless eyes of a stone figure in a desert by the Nile. I see women passing with red pitchers to the river; I see camels swaying and men in turbans. I hear tramplings, tremblings, stirring round me" (p. 182).

The succession from naturalism, and the dehumanization of perspective

that departure generates, is felt throughout the piece, as Woolf concretizes the way in which Louis' collective identity eschews the simple optic, and endowed with the gift of "second sight" penetrates the visible to experience phenomenal reality at another level of existence. To enflesh Louis's awareness of the eternal cosmic rhythm and his disorientation within historical time Woolf faithfully recreates his physical angle of vision in the garden without making the kinds of psychological adjustments that would reorientate the scene in conventional mimetic terms. In so doing, she emphasizes the quality of unreality intrinsic to Louis's shift from conscious to unconscious vision by attending to the fragmentation of form that is determined by the position of the hedge in the garden, and by stressing the haptic dimension of phenomenal reality in terms that are consistent with Louis's intuitional and primitivistic response:

> I am green as a yew tree in the shade of the hedge. My hair is made of leaves. I am rooted to the middle earth. My body is a stalk. I press the stalk. A drop oozes from the hole at the mouth and slowly, thickly, grows larger and larger. Now something pink passes the eyehole. Now an eyebeam is slid through the chink. Its beam strikes me. I am a boy in a grey flannel suit. She has found me. I am struck on the nape of the neck. She has kissed me. All is shattered. (pp. 182-83).

In seeing the moment against the backdrop of eternity, Louis seeks to defend himself against the violation of others. This particular graphic realization is paraphrased through a succession of episodes because it epitomizes the tension between history and myth that defines the parameters of Louis's point of view.

The full force of the movement from Impressionist to Expressionist

values in Woolf is best seen in the way light functions as a metaphysical force to unify disparate elements in The Waves. As symbolic rather than natural or descriptive chiaroscuro, light becomes the generative force which demonstrates in graphic terms the ramifications of Woolf's grasp of the provisional nature of surface reality, whether it be the mythic light which creates and extinguishes form in the ritual action of the interlude, or the individual light bestowed by a specific type of mind to create the reality of the chapters. It is in this sense that the eclipse of the individual light is perceived in terms of an eclipse of the sun, a correspondence which Bernard brings into play as he reminisces over the second reunion dinner between the six at Hampton Court: "We were extinguished for a moment, went out like sparks in burnt paper and the blackness roared" (p. 369).

An esthetic which acknowledges the provisional nature of all plastic and linguistic fictions is based upon an acceptance of the provisional nature of the surface reality the realistic novel takes for granted. It is therefore very appropriate that Woolf's most abstract work should take as its theme the transforming power of the mind, whether individual or cosmic, and should visualize this theme in both interlude and chapter through the symbolic chiaroscuro of inner and outer sources of illumination. One sees the immediate parallel between Expressionism's preoccupation with the force of interior states--with Beckmann, for example, who speaks of the unreality of external forms and the creative act of appropriation as the act of possession which makes "unreal" things "real"--and Woolf's fascination with processes of transformation that render the landscapes symbolic and expressive throughout of a determinant idea or compulsiveness within a certain type of mind.

Through Rhoda, for example, the character most sensitive to processes of change and least able to deal with a world where permanence and order are only subjective fictions, Woolf conjoins Expressionistic and Surrealistic elements to express the Walpurgisnacht dimensions of her recognition of what Bernard defines as the unalterable fact of death which "hangs outside our illusions" and creates the "illimitable chaos," "the waste and deformity of the world" (pp. 350-51). With the death of Percival, the "great master of the art of living" (p. 284), the world is disclosed by Rhoda bereft of the illusions of continuity, substantiality and stabillity his presence once provided:

> Look at the street now that Percival is dead. The houses are lightly founded to be puffed up by a breath of air. Reckless and random the cars race and roar and hunt us to death like blood-hounds. I am in a hostile world. I want publicity and violence and to be dashed like a stone on the rocks. I like factories and cranes and lorries. I like the passing of face and face and face, deformed, indifferent . . . . served out like soup plates by scullions; coarse, greedy, casual. (p. 286)

Rhoda, incapable of experiencing any sense of communion and belonging on her own, exhibits a cynicism and despair which finds expression in a combination of Futurist and Surrealist values that work together to explode the natural hierarchy through the reification of the spirit: "I should stand in a queue and smell sweat, and scent as horrible as sweat; and be hung with other people like a joint of meat among other joints of meat" (p. 287). Here is the disturbing intersection of the fantastic and the commonplace that distinguishes the conjunction of grotesque and naturalistic elements in Grosz's The Tortured Ham (Fig. 173).

To complete the sequence that registers Rhoda's dislocation, the fact of death becomes articulate in a variety of disfigured forms which conjoin rational and irrational elements. Rhoda reshapes the dance hall, for example, through a series of grotesque analogies: "we cluster like maggots on the back of something that will carry us on. Decorous, portly--we have white hair waved under our hats; slim shoes; little bags; clean-shaven cheeks." The analogies distend the human figure and subvert the natural hierarchy: "we settle, down like walruses stranded on rocks, like heavy bodies incapable of waddling to the sea." Like the slightly mad satire in Klee's Dance Monster, to My Soft Song! (Fig. 174) where the deformed and inflated, wide-eyed and cranberry-nosed head of the air-born monster and child-like figure drawings offer a combination of naivety and intense agitation, Rhoda's version of the fall materializes in the form of an irreverent interloper who fuses Greek, fairytale and biblical history: "We lie gorged with food, torpid in the heat. Then, swollen but contained in slippery satin, the sea-green woman comes to our rescue. She sucks in her lips, assumes an air of intensity, inflates herself and hurls herself precisely at the right moment as if she saw an apple and her voice was the arrow into the note, 'Ah!'" (p. 288).

Woolf refers to her own conception of the alliance between image and emotion in "The Sun And The Fish" when she suggests that "a sight will survive in the queer pool in which we deposit our memories if it has the good sense to ally itself with some other emotion by which it is preserved" (Collected Essays, IV, 178). In the novel that sense is conveyed through a series of references to a process in which the moment is carved out against undifferentiated background forces. These are scenes which become definitive because they bear the imprint of the emotional life of the

character who lives through them; they are recreated visually in cipher form as mnemonic images which convey a felt sense of continuity that defines Woolf's conception of inner rhythm as opposed to exterior plot. Neville's room, for example, epitomizes his essential character. It is "central, something scooped out of the eternal night": "But to sit with you, alone with you here in London, in the firelit room, you there, I here, is all. The world ransacked to its uttermost ends, and all its heights stripped and gathered of their flowers holds no more. Look at the firelight running up and down the gold thread in the curtain. The fruit it circles droops heavy. It falls on the toe of your boot, it gives your face a red rim" (pp. 298-99).

The transfiguring power of Neville's nervous sexual energy finds its analogue in the fantastic action of the firelight in the grate which decomposes his ordinary terms of reference: "I think those are books against the wall, and that a curtain, and that perhaps an arm chair. But when you come everything changes. The cups and saucers changed when you came in this morning" (p. 299). Nelville's dream self, the one which waits in anticipation of the metamorphosis love effects, is manifest in the unstable and dynamic conditions of the attic room, an ultimately private world whose form is determined by the quality of the love relationship he inhabits: "I could be content to watch the fire burn for ever, like a dome, like a furnace; now some spike of wood takes the look of a scaffold, or pit, or happy valley; now it is a serpent curled crimson with white scales. The fruit of the curtain swells beneath the parrot's beak" (p. 314).

The use of the exterior landscape as the vehicle through which moods are given material form, the symbol of the room itself as part of the furniture of the unconscious which in its concrete form is perceived as the

state of one's own subjectivity, is a constant iconographic motif throughout Expressionism to realize the most extreme formulations of the homomorphic pathetic. These acts of appropriation within The Waves have their counterpart in the spiritual loneliness Munch expresses through the shallow and tightly designed room which expresses the isolation of his introspective protagonist in Melancholy (Fig. 175), and the combination of naturalistic detail and lyric evocation in Adolf von Menzel's The Balcony-Room (Fig. 176). The need for communion is felt as strongly in the condition of waiting Macke attempts to depict in Wohnzimmersecke in Tergenese (Fig. 177) and the disturbing sense of vacancy Ernst Thomas manages to communicate through a space in which the human form has suddenly disappeared in Dachboden (Fig. 178). Finally, the sense of a dialogue between psychological state and external scene is central to Kandinsky's Interior (Fig. 179) where featureless figures, partially articulate furniture forms, and diffused light values create an atmosphere that seems to wait for the word to be spoken so that the veil can be lifted and the details clarified.

Not only does a landscape function as an emotional correlative for an interior state or an image serve to enflesh a concept such as empathetic relation, but a single object often bears the imprint of a personality so deeply that it is repeated with variation to register a constant and compulsive theme within an individual mind. In some instances, the act of appropriation is so complete that the object functions not as a description or reflection of a quality of feeling, but as the depiction or concrete embodiment of a particular emotion in itself. This radical simplification of abstract feeling or thought through graphic equivalents allows Woolf to concretize Susan's jealousy, for example, through the terms of her

pocket handkerchief which thus becomes a symbolic rather than a realistic detail: "Now I will wrap my agony inside my pocket-handkerchief. It shall be screwed tight into a ball" (p. 183).

Susan, who is dominated by her own procreative urge and inspired by the fecundity of nature, hears only "cries of love, hate, rage and pain" (p. 94). Unable to deal with the nuances of more subtle emotions, she can only discard what she cannot understand. This concentrated form recurs to epitomize Susan's characteristic response to powerful feelings she attempts to control: "If I do not purse my lips, if I do not screw my handkerchief, I shall cry" (p. 197): or realities she cannot tolerate and would rather extinguish: "I have torn off the whole of May and June . . . and twenty days of July. I have torn them off and screwed them up so that they no longer exist, save as a weight in my side" (p. 211). Significantly when the "moment of ravenous identity" reasserts itself after the communion dinner, the object reappears to signal Louis's grasp of what has become Susan's definitive psychological and emotional action: "An imperious brute possesses them. The nerves thrill in their thighs. Their hearts pound and churn in their sides. Susan screws her pocket-handkerchief, Jenny's eyes dance with fire" (p. 274).

Identity itself in The Waves is characteristically depicted in terms of outlines carved out against backgrounds, an image which evokes the manual and haptic dimensions of Die Brücke graphic art as well as the sense of personality as a thing made, whose disposition is shaped by the medium from which it is created. Louis, for example, at the close of the second reunion dinner in Chapter Seven perceives the assertion of selfhood with the following: "My face shall be cut against the black of infinite space" (p. 233). Bernard, in an effort to infuse the present with some degree of

credibility, tries to re-establish contact with the historical reality of King George's England while simultaneously aknowledging "how strange it seems to set against the whirling abyss of infinite space a little figure with a golden teapot on his head" (p. 333). The moment of communion itself is envisaged as a momentary illumination which blazes "against the yew trees," "a many-sided substance cut out of this dark," and a dream of unity that is subsequently extinguished (p. 335). Rhoda's sculptured and featureless dream figures are characteristically silhouetted against the yews, or have their backs framed by windows that are viewless. So too her conception of a journey toward the correlative of Birkin's Blessed Isles is imaged as having "sliced the waters of beauty in the evening when the hills close themselves like birds' folded wings" (p. 319).

The six partially disembodied voices who exist as complementary aspects of the single rhythm that defines the rise and fall of the novel as a whole existed for Woolf herself as "statues" "got" up "against the sky" (A Writer's Diary, p. 154). The degree of stylization with which they are realized, and their presence in the vaguely defined space and time of the novel bears an affinity with the kind of unreality that attends Expressionism's preference for the type figure, a tendency which characterizes Schlemmer's uniformly denaturalized figures in his Blue Group (Fig. 180). Woolf's choice of multiple, yet integrally related visions of a single reality enables her to duplicate in prose the multifaceted focus which distinguishes Marc's perspective as well. For Marc, the deconstruction of surface realities allows him to realize the multiple dimensions of "the mighty laws that surge from behind the beautiful appearance of things" (cited in Myers, pp. 176-77), laws which resolve seemingly heterogeneous entities into unity. In a correlative way, Woolf's fragmentation of a

single mind allows her to explore a constant theme from six disparate points of view. The voices are disparate insofar as they are differentiated imagistically, yet unified, insofar as they are woven out of the same verbal fabric which functions at a pre-speech level and share the same resonance, tone and external reality.

It is in this way, that Woolf frees characters from the kind of isolation and conventional three-dimensionality that, as Guiguet observes, "centuries of rationalist and pragmatic thought have confined them" (p. 291). Through patterns of intensification and condensation, she isolates and streamlines the processes of a particular type of mind, and yet this process of deconstruction is conducted with an aim to reconstruction, for in each of the fragmented planes lies the suggestion of the whole.

It is within this context that Woolf's impulse toward abstraction culminates in the creation of increasingly nonfigurative correlatives for individual moments of vision. Her sensitivity to the psychological, emotional and even spiritual properties inherent in the texture, weight, depth and hue of line and color establish an empathy between her style and Blaue Reiter Expressionism. Kandinsky's Rigide et Courbé (Fig. 181) provides an example of the lyric capacity of line and color, and this shift from the representation of objects to the evocation of moods is as central to Klee's aphoristic calligraphy in Firmly Confined (Fig. 182) and Alexej von Jawlensky's Heavy Winter (Fig. 183) as it is to Woolf's attention to the suggestive nuances of a single geometric form to hypostasize the metaphysics of the moment of communion within the three reunion dinners, and to express the immediate and unconscious response of the six minds to an essential dimension of phenomenal reality in the dawn of the first chapter.

Depending upon the haptic or optic quality of the newly risen sun that

is stressed, Woolf is able to realize a point of view by attending to the way in which it exaggerates a tendency of the form to make it decisive. The series of images which evolve create the essential rhythm of each child's mind, and offer a convincing illustration of the kind of penetrative instinct integral to the "deliberate exaggerations and distortions" that Sotriffer suggests distinguish the creation of character in Expressionist art (p.60). In the opening sequence, for example, Bernard sees the sun as a ring "hanging above me. It quivers and hangs in a loop of light" (p. 160). It is the volubility and the plasticity of the form that is emphasized by Bernard, i.e., the way in which the ring maintains its shape and yet is exquisitely responsive to changing atmospheric conditions. At the same time, the image stresses Bernard's sense that something is contained within the form. It does not exist simply in outline but sustains the illusion of substantiality within. The ring and loop becomes a time image in a later chapter where the stress is placed once again on Bernard's sense of the moment's tangible force: "This drop falling is time tapered to a point" (pp. 303-04). These associations are amplified as Bernard works out the paradox implied by a form which retains its identity even though its contours seem always on the verge of dissolution.

From an earlier hypothesis--"Let us pretend that life is a solid substance shaped like a globe" (p. 350)--Bernard moves to a later formulation that is more consistent with the felt qualities of the initial image, and ultimately more consistent with the nature of his experience: "The crystal, the globe of life as one calls it, far from being hard and cold to the touch, has walls of thinnest air. If I press them all will burst" (p. 354). Bernard's sense of his own perceiving consciousness is

concretized in a Surrealistic image of clock-face and camera eye mechanism which defines the evolving self in parallel terms, as a sensitive pulsating organic form continuously altering or altered by sensations yet retaining its essential structure: "The mind grows rings . . . Opening and shutting, shutting and opening with an increasing hum and sturdiness . . . the whole being seems to expand in and out like the mainspring of a clock" (p. 355).

The loop of light perceived by Bernard is surveyed by Rhoda in entirely different terms, terms which are as responsive to a possibility or tendency of the form but which become, when elevated by Rhoda to the rank of definitive statement, graphic equivalents for her own hypothesia and profound sense of isolation. Forms are unsubstantial and outlines verge toward dissolution. Estranged from the source of light, she perceives only the fugitive movements of the sun's fragmented reverberations: "Islands of light . . . swimming on the grass . . . They have fallen through the trees" (p. 180). Throughout the novel, Woolf registers Rhoda's dislocation by exploring the pictorial ramifications of an abstractive process which dematerializes forms. While Bernard's primitive responsiveness focuses on the haptic dimension as a way of retrieving the object from chaos, Rhoda's agoraphobic response is articulate in images from which the tactile dimension is conspicuously absent. The metamorphosis which both Klee and Kandinsky observe in their own medium when plastic elements are freed from their "usual configurations"[45] finds its verbal correlative through Rhoda's perspective particularly and the psychology of estrangement that accompanies the collapse of the denotated world.

Louis, who is exquisitely sensitive to Rhoda's perceptual point of view and who shares her sense of despossession, notes that when she "stares at the chalk figures" as "her mind lodges in those white circles; it steps

through those white loops into emptiness alone. They have no meaning for her. She has no answer for them" (p. 189). For Rhoda, numerical figures, freed from their purposive contexts become vaguely menacing plastic shapes. Significantly she has no metaphysic which might compensate for the loss of a conventional orientation, nor does she have Bernard's ability to perceive external forms as an extension of the self: "the loop of the figure is beginning to fill with time; it holds the world in it. I begin to draw a figure and the world is looped in it, and I am outside the loop" (p. 189).

Rhoda's alienation from historical and temporal realities, her sense that she moves inexorably to the edge of the world "into nothingness" (p. 204) finds its correlative in a vague and unreal landscape and figure images: "Month by month things are losing their hardness; even my body now lets the light through" (p. 205). This sensibility is also articulate in poignant drawing deformations which emphasize those sensations of falling and formlessness that were manifest in her response to "Islands of light" that have "fallen through the trees" (p. 180). Woolf's images in this context, particularly, as they realize through figure distortions the internal compulsions within her character, function in terms which strikingly parallel the kind of imbalance in Klee's Error On Green (Fig. 184). In Woolf's graphic correlative, forms are distended, magnified and rendered symbolic. The clock figure within this loop of time passage demonstrates the way in which the commonplace is imbued with fanatical and fantastic Surrealistic dimensions: "The clock ticks. The two hands are convoys marching through a desert. The black bars on the clock face are green oasis. The long hand has marched ahead to find water. The other painfully stumbles among the hot stones in the desert. It will die in the desert" (p. 189).

One sees immediately the way in which interlude images are appropriated by the individual mind to become a means of measuring human sensibility in terms of the modification and stress the individual's alteration of the original form imposes. The theme of linearity and inevitability, for example, is first articulated as the sky and sea are differentiated in the opening interlude: "the gray cloth became barred with thick strokes, moving, one after another, beneath the surface, following each other, pursuing each other perpetually" (p. 179). This graphic form becomes especially relevant to Rhoda's extreme paranoia and is transformed by her into an image in which she herself is misshappen by the rack of time, a Tartarean sense of victimization and fear that is central to Alfred Kubin's Crushing (Fig. 185) and Man in a Storm (Fig. 186) as well: "I am stretched among those long lights, these long waves, these endless paths, with people pursuing, pursuing" (p. 193).

Rhoda consistently loses the assurance of the felt thing; objects are divested of their shape and substantiality and surfaces disintegrate: "I sail on alone under white cliffs. Oh, but I sink, I fall! That is the corner of the cupboard; that is the nursery looking-glass. But they stretch, they elongate" (p. 193). The imbalance between inner and outer realities in this passage is realized through the terms of Rhoda's hypnagogic state. Her imaginary self is suspended above "this frail mattress" with "Armadas sailing on the high seas" while her real self remains the reluctant inhabitant of the nursery room. The tension between the two is expressed through the forms of that interior as actual objects waver on the verge of dissolution, resisting, as it were, the metamorphic habit of her dream self: "All is soft and bending. Walls and cupboards whiten and bend their yellow squares on the top of which a pale glass

gleams" (p. 193). The juxtaposition is formally repeated in alternate terms in the second sequence with the impulse to escape, "I rise on springheeled boots over the tree tops" is constrained by the inevitable claims of both gravity and social relation: "But I am now fallen into the carriage at the hall door, where she [Rhoda's Aunt] sits nodding yellow plumes with eyes hard like glazed marbles" (p. 193).

The radical divergence between visible realities and inner vision that is achieved as seemingly tangible and familiar forms are disembodied and defamiliarized by Rhoda's hypesthetic response is one that is paralleled in De Chirico's Philosopher's Conquest (Fig. 187) where, as Lynton observes, "fairly banal and totally recognizable" objects though not in themselves disturbing are invested with ominous overtones because they are "staged" in an "awesome and not quite legible space": "The only living thing in De Chirico's painting (leaving aside the artichokes) is the train--we accept the puffs of steam gratefully as a signal of normality [just as we accept Rhoda's aunt's arrival initially as a way out of the isolation of her mind]" (pp. 148-49). In this painting De Chirico gives concrete visual definition to a philosophical theme, just as Woolf explores Rhoda's almost Berkleyan metaphysic in visual terms through the unnerving interchange of real and unreal space effects. Rhoda's sense of the diffidence of external forms becomes an emotional correlative for her own lack of isolate identity: "I came to the puddle. I could not cross it. Identity failed me. We are nothing. I said, and fell. I was blown like a feather. I was wafted down tunnels. Then very gingerly, I pushed my foot across. I laid my hands against a brick wall. I returned very painfully, drawing myself back into my body over the grey, cadaverous space of the puddle" (p. 219).

The dynamics of Rhoda's initial response to the light of day in the

opening interlude which crystallize her sense of the unsubstantiality of form are reformulated throughout the novel to express her agony of self-doubt. This sense of being an occupant within a body she does not possess also materializes in a series of mirror images which find their plastic correlative in the shock of incomprehension Schlemmer achieves through the anamorphic forms of his Before the Mirror (Fig. 188): "That is my face . . . in the looking glass behind Susan's shoulder--that face is mine. But I will duck behind her to hide it, for I am not here. I have no face. Other people have faces; Susan and Jenny have faces; they are here. The things they lift are heavy. They say Yes, they say No; whereas I shift and change and am seen through in a second. If they meet a housemaid she looks at them without laughing. But she laughs at me" (pp. 204-05).

The globe which is introduced in the opening interlude and chapter is not only amplified by a series of complementary geometric forms to differentiate characters by expressing a particular type of mind's grasp of phenomenal reality, but also provides a multifaceted formal equivalent for the "mystic sense of completion" (p. 350) in the reunion chapters. The ability of the six together to make the inchoate visible and graspable is anticipated by Bernard in the first chapter: "But when we sit together, close . . . we melt into each other with phrases. We are edged in mist. We make an unsubstantial territory" (p. 185).

The chasm between the self and other, between the seen and the unseen, is bridged when the six transcend the perimeters of their isolate identities, and thus, "unmoored from private being," become part of the collective body that seems incarnate in Percival who gives to each the illusion of substance, clarity and internal organic harmony they require: "We have come together . . . to make one thing, not enduring--for what

endures?--but seen by many eyes simultaneously. There is a red carnation in that vase. A single flower as we sat waiting, but now a seven-sided flower, many petalled, red, puce, purple-shaded, stiff with silver-tinted leaves--a whole flower to which every eye brings its own contribution" (p. 263). The passage epitomizes through its central paradox--a "whole flower," whose wholeness depends upon the six disparate modes of perception and the agency of the seventh--the kind of vital sympathy that exists between Woolf's "true reality" and Expressionism's destruction of form to apprehend essence.

In Woolf's sequence, the process of deconstruction and reconstruction, of dissolution and reintegration, is embraced by a series of oxymoronic elements which begins with the seven-sided and many-petalled flower, single and whole, "red" yet "purple-shaded." As the reunion dinner continues, the outlines within the figure dissolve, and the boundaries between the rational and the irrational, the individual and the collective self are extinguished: "We sit here, surrounded, lit up, many-coloured; all things--hands, curtains, knives and forks, other people dining--run into each other" (p. 269). Light values intensify as an alternate mode of vision makes its presence felt, illuminating a truth about reality that moves beyond the confines of a preoccupation with surface verisimilitude: "'Look how the light has become richer . . . and our eyes . . . seem to push through curtains of colour, red, orange, umber and queer ambiguous tints, which yield like veils and close behind them'" (p. 268). Planes of color are infused with texture and depth. Sensation is deformed to reveal an underlying and essential reality inaccessible to ordinary perceptual modes: "'our senses have widened. Membranes, webs of nerve that lay white and limp, have filled and spread themselves and float around us like

filaments, making the air tangible and catching in them far-away sounds unheard before'" (p. 269). Woolf intensifies this haptic dimension through a series of abstract geometric shapes which amplify the symbolic properties of the flower image itself: "'there is a chain whirling round, round, in a steel blue circle beneath'" (p. 270); "the circle in our blood, broken so often, so sharply, for we are so definite, closes in a ring" (p. 275). In all its aspects, the progressive evolution of this moment of communion with inner resonance allows Woolf to create visually and concretely a sense of wholeness to which abstract terms can but inadequately respond: "'Let us hold it for one moment . . . love, hatred, by whatever name we call it, this globe whose walls are made of Percival'" (p. 276).

To register the anxious search for oneness that is intrinsic to all six voices, and particularly relevant to Rhoda's and Louis's inherited Northern Kunstwollen, Woolf creates landscapes through perspective techniques that parallel Monumentalism's expressive rather than descriptive use of the Renaissance space illusion, a device which Woolf uses to dramatize the discontinuity between hereness and thereness within the novel. In a related way, Woolf's view out the window is symbolic rather than naturalistic, and designed to picturize the simultaneity of the moment of consciousness by having the window open up on realities that bring mythic and dream perspectives to bear upon the present historical reality.

Rhoda's and Louis' preferred perspective is both telescopic and aerial in order to emphasize in graphic terms the implications of their impulse to repudiate actuality and inhabit worlds rendered "immune from change" (p. 249). While Susan understands the compensation proffered by "a blue view, a distant view of a field unstained by the corruption of the regimented, unreal existence" (p. 262), it is Louis and Rhoda who are consistently

imaged as looking out windows: "'Rhoda flies with her neck outstretched and blind fanatic eyes, past us. Louis, now so opulent, goes to his attic window among the blistered roofs and gazes where she has vanished'" (p. 313): Louis prefers "a view over chimney-pots; cats scraping their mangy sides upon blistered chimney-stacks; broken windows; and the hoarse clangour of bells from the steeple of some brick chapel'" (pp. 328-29). Rhoda consistently gazes "over the slate roofs--the nymph of the fountain always wet, obsessed with visions, dreaming'" (p. 367). Their preferred landscape, consistent with the distant view, is often illuminated under twilight conditions where superficial distinctions effected by the historical realities of time and space are abridged by their impulse for wholeness. Outlines dissolve and figures are rendered unreal in any mimetic sense insofar as they assume the kind of classical immobility and repose that is idiomatic in the Monumentalism of Schrimpf and the mannequin iconography of both De Chirico and Schlemmer. In De Chirico's Nostalgia of the Infinite (Fig. 189), for example, the tension between surface and depth is articulate in the divergence between the rational clarity of the Renaissance architectural perspective and the portentous unidentified shadow and cosmic spotlight. In the scene by the urn at Hampton Court in The Waves following the second reunion dinner, Rhoda and Louis experience the duality of a parallel kind of divergence between temporal and atemporal realities, a divergence which is visualized through Woolf's exploration of the dramatic possibilities of space and the intersection of real and surreal sources of light.

To articulate the confusion that attends this shift from conscious to unconscious modes of vision Woolf allows a variety of alternate historical and myhtic perspectives to impinge as consequences of the moment of vision,

while the resurgence of ordinary space and time coordinates at the scene's close signals the extinction of that momentary synthesis. Initially, to dramatize the ephemerality of their individual existences the friends recede into a darkness more symbolic than real: "'They vanish towards the lake . . . The tide in the soul, tipped, flows that way; they cannot help deserting us. The dark has closed over their bodies'" (p. 335). A number of voices animate the exterior landscape: "what song do we hear, the owl's, the nightingales, the wren's?" These are voices which are defined visually to bring synchronous historical moments to bear upon the voice of the present: the voices of the inherited tradition which materialize in the processional of the "'many dead, boys and girls, grown men and women, who have wandered here, under one king or another'"; the voice of war "drumming on the roofs of a fasting city when the Turks are hungry and uncertain tempered . . . . crying with sharp, stag-like barks'"; and the voice of the wood which shares in the sensation of the moment pushed to its crisis: "'We hear the beech trees and the birch trees raise their branches as if the bride had let her silken night dress fall and come to the doorway saying, 'Open, open.'"

Each image, like an expressive montage, amplifies the significance of this moment out of time by adding layers of meaning which move with increasing abstraction away from the immediate environment and culminate in the symbolic details of the visionary landscape of the sea and time which Woolf has set her people against in both physical and metaphysical terms: "'All the crudity, odds and ends, this and that, have been crushed like glass splinters into the blue, the red-fringed tide, which drawing into the shore, fertile with innumerable fish breaks at out feet'" (p. 336).

In the final sequence Woolf graphically defines the return to a

recognizable shoreline and human form by dramatizing the stages of the metamorphosis which take place as the mythic perspective gives way to the historical point of view: "'But now, as we stand here, a ripple breaks on the horizon. The net is raised higher and higher. It comes to the top of the water. The water is broken by silver, by quivering little fish. Now leaping, now lashing, they are laid on shore. Life tumbles its catch upon the grass. There are figures coming towards us. Are they men or women? They still wear the ambiguous draperies of the flowing tide, in which they had been immersed'" (p. 337). One sees the parallel between Woolf's haunting dream-like fusion of reality and unreality and De Chirico's faceless mannequins who function as protagonists in the pictorial drama in his 1916 The Disquieting Muses (Fig. 190). Though composed of columns and dress maker's dummies, these muses seem to be sentient beings naturalized in a familiar landscape. This is precisely the kind of confusion Schlemmer makes explicit to obviate distinctions that ordinarily hold between real and dream figures and space in Three Figures with Furniture-Like Forms (Fig. 191).

Woolf chooses to accentuate the disturbing dimensions of the metamorphosis she achieves in this scene through the juxtaposition of individual and collective points of view by emphasizing the metaphysical force of the moonlight's fitfull effects which, like De Chirico's cosmic spotlight in Nostalgia, animate and extinguish both natural and archetypal forms:

> Now as they pass that tree, they regain their natural size. They are only men and women. Wonder and awe change as they put off the draperies of the flowing tide. Pity returns, as they emerge into the moonlight, like relics of an army, our representatives, going every night

> (here or in Greece) to battle, and coming back every night with their wounds, their ravaged faces. Now light falls on them again. They have faces. They become Susan and Bernard, Jenny and Neville, people we know. Now what a shrinkage takes place! Now what a shriveling, what an humiliation. (p. 337)

In a very similar way, Woolf visualizes Rhoda's autistic response to reality by having the mind's eye open up on realities that develop a mannequin iconography of their own. Like the southern version of Lawrence's icescapes, these dream landscapes proffer a vision of ultimate things that comes with the dissolution of ordinary space illusions. Introduced in Chapter Three, the sequence of homological otherworldly landscapes which epitomize Rhoda's impulse toward transcendence is presented in a manner strikingly reminiscent of Schrimpf's balcony scenes and De Chirico's featureless figures and symbolic landscapes: "Now I will walk, as if I had an end in view, across the room to the balcony under the awning. I see the sky, softly feathered with its sudden effulgence of the moon. I also see the railings of the square, and two people without faces, leaning like statues against the sky. There is then a world immune from change" (pp. 248-49). Through patterns of repetition Woolf achieves the kind of drugged and choral quality that is part of the dim and often austere vision of lost wholeness within Expressionism. Rhoda's dream figures with "faces rid of features, robed in beauty" are consistenly silhouetted against the sky, "standing with their backs to the window against the branches of a spreading tree" (p. 365). As primitive still lifes which enflesh an alternate standard of beauty Rhoda pits against the Walpurgisnacht images of ordinary reality, these images share the kind of provocativeness integral to De Chirico's The Melancholy and Mystery of a

Street (Fig. 192), and rely on similar effects: the emotional intensity of deep and unreal space, the symbolic interplay of ominous shadow and symbolic light, and the sense of mystery which invades the commonplace.

Arnason describes the way in which the familiar and the fantastic, the known and the unknown, intercede on each other's behalf in De Chirico: "The scene may be described matter-of-factly: an Italian city square with shadows lengthening in a late afternoon; an arcade of shops closed for the day; railway tracks in the lower left corner; the shadow of a heroic nineteenth-century statue; a little girl hurrying home. But from the familiar components the artist creates a mood of frightening strangeness" (p. 295). De Chirico, like Schlemmer, combines the classicism of Renaissance iconography and technique with a vertiginous space where the relationships between the figures themselves are equivocal and the landscape place uncertain.

In a very similar way, Woolf conjoins the suggestiveness of an indeterminate romantic dream space with the formalism and precision of Renaissance classicism to articulate Rhoda's visionary landscape which emerges obsessively to conjoin the utopian and dystopian dimensions of the Expressionist longing for oneness:

> Yes, between your shoulder over your heads, to a landscape . . . to a hollow where the many-backed steep hills come down like birds' wings folded. There, on the short, firm turf, are bushes dark leaved, and against their darkness I see a shape, white, but not of stone, moving, perhaps alive. But it is not you, it is not you, it is not you; not Percival, Susan, Jinny, Neville or Louis. When the white arm rests upon the knee it is a triangle; now it is upright--a column; now a fountain, falling. It makes no sign; it does not beckon, it does not see us. Behind it roars the sea. It is

> beyond our reach. Yet there I venture.
> There I go to replenish my emptiness, to
> stretch my nights and fill them fuller
> and fuller of dreams. (p. 271)

These imaginative pilgrimages into the geography of Rhoda's collective unconscious with their constant iconographic elements--the pool, the solitary tree, the pillar, the many-backed steep hills--are usually aborted by actual conditions, conditions which are rendered alien and grotesque by her otherworld perspective: "The cliffs vanish. Rippling small, rippling grey, innumerable waves spread beneath us. I touch nothing. I see nothing. We may sink and settle on the waves. The sea will drum in my ears. The white petals will be darkened with sea water . . . . Yet that tree has bristling branches; that is the hard line of a cottage roof. Those bladder shapes painted red and yellow are faces" (p. 319).

Just as the mind operates as a "random flicker of light within the chapters," a light which possesses style-forming and reality-defining power, so too the mythic light which defines the progress of the cosmic day of the interludes is consistently conceived of as an active procreative force, the primogenitor of illusions of substantiality and permanence: "The light struck upon the trees in the garden making one leaf transparent and then another" (p. 179); "the heat of the sun made the hills grey" (p. 276); "the sun struck straight upon the house, making the white walls glare between the dark windows" (p. 279); "the evening sun . . . made chairs and tables mellower" (p.321). And just as within the chapters, the power of the mind is perceived in terms of its ability to metamorphosize reality and in the imaginative act of possession to alter, as Beckmann suggests, conventional standards of the possible and true, so too in the interludes Woolf explores in landscape terms the capacity of light "'to make the

ordinary leopard-spotted and strange'" (p. 328).

Like the nonnaturalistic impulse within Expressionist art which culminates in the pragmorphic pathetic within Blaue Reiter compositions, the highly formulaic character of Woolf's visualization of the mythic day's symbolic chiaroscuro emphasizes the haptic dimension of a visual effect, grasping the third dimension of light itself by discovering its connatural tactile graphic form. This emphasis upon substantiality is realized by attending to the synaesthetic quality of sunlight as it reenters the room at high noon when "sharp-edged wedges of light lay upon the windowsill" (p. 279) or at mid-afternoon as "daggers of light fell upon chairs and tables" (p. 290). Commensurate with the Expressionist artist's need to render the sense and atmosphere of the ancient myths, the metaphoric density of the interludes themselves imbue the verbal medium with an archaic quality. Woolf's repeated use of the "as if" or "like" construction allows her to simultaneously stress both the tentative and provisional nature of the accidental manifestation, as well as the prose's departure from mimetic conventions--its preoccupation with both surface appearance and underlying cosmic rhythm.

This combination of surface and in-depth revelation within the interludes has created a certain amount of confusion among critics who, like Stewart in "Spatial Form and Color in The Waves", argue that, on the one hand, "In the interludes, light pierces, penetrates, transfuses, and triumphs over objects, as in the great impressionist canvasses," yet, on the other hand, this Impressionist light is invested with the very kind of metaphysical properties Impressionism does not pursue: "the sun's energy summons all things into being: the act of giving color is thus charged with spiritual force, as in van Gogh's sun-worship, or Cezanne's still life."[46]

In a similar way, Rantavaara suggests that the interludes are shaped by two point of view techniques, a combination of Impressionist surface and Expressionist pulse (p. 58), without realizing that the two are integrally related; and that further if the Impressionist "now" is shaped by an Expressionist vision, then the whole notion of the Impressionist moment has itself been redefined in metaphysical terms. This confusion is born out in Rantavaara's analysis of how light operates in the interludes. Like Stewart, she fails to bring her sense of multiple and divergent techniques into vital relation and therefore suggests that the interlude light works on two seemingly unrelated levels, as both phenomenon in an Impressionist "word-painting," and as symbol in an Expressionistic "projection of emotions" (p. 75): "the sun's journey, is combined with the instantaneous and changing happenings of the 'now.' (In the allegorical pattern the interludes represent moments of heightened emotional states)" (p. 59).

This kind of confusion in terminology which points a duality of technique can be rectified by examining how the "as if" or "like" allows Woolf to posit the mythic dimensions of the natural processes themselves. Interlude One, for example, unfolds as a mural painting, establishing through the mythic figure of the rising sun the epic rather than the naturalistic dimensions of the landscape. Woolf maintains throughout her visualization of the processes of creation and decreation terms of comparison rather than equivalence, and the tension between representational and metaphoric methods of presentation which develops becomes expressive of the tension between the surface manifestation and the underlying pattern throughout Expressionist art.

The sun rises "as if the arm of a woman couched beneath the horizon had raised a lamp"; "the sea was slightly creased as if a cloth had wrinkles in

it" (p. 179). Woolf visualizes this initial differentiation of sea and sky from multiple metaphoric perspectives, through graphic correlatives--"flat bars of white, green and yellow spread across the sky like blades of a fan"--and through natural analogues which recreate the epic action of sun and sea in microcosmic similes of creation: "the sun raised her lamp higher and the air seemed to become fibrous and to tear away from the green surface flickering and flaming in red and yellow fibres like the smokey fire that roars from a bonfire"; "Gradually the dark bar on the horizon becomes clear as if the sediment in an old wine bottle had sunk and left the glass green"; "The wave paused, and then drew out again, sighing like a sleeper whose breath comes and goes unconsciously."

In each of the metaphors, in the sequence, the parallel is conceived not in terms of what is being represented, but rather in terms of processes that are connatural with the inner resonance of the cosmic rhythm itself. Through the shift from <u>enargia</u> to <u>energia</u> achieved by Woolf's metaphoric method, the interlude forms function as landscape correlatives for the "allotropic states" which Woolf pursues in the voices within the chapters. Further, the analogues allow the reader to grasp the cosmic action itself by providing familiar and tangible terms of reference. Woolf can thus render the cosmic process accessible, and yet, in preserving the "as if" or "like" construction, maintain the distinction between the pragmorphic pathetic and the homomorphic pathetic in her realization of the "blooming of the rose" in the nonhuman order.

In venturing "on to things that exist independently of oneself," Woolf directs our attention to the symbolic and permanent aspect of landscape forms--to the rhythm of evolution and devolution graphically defined through the symbolic chiaroscuro of the interludes. Each aspect delineated

within that landscape, whether it be the maturation of the birds, the rhythms of the waves, the processes of growth and decay in the vegetable world, or the delineation of space and volume and their extinction in the house and its contents, repeats in alternate form the same basic rhythm, just as the fragmentation of a single mind in the chapters is conducted with the intent to perceive the way in which each part is suggestive of the whole. In each instance Woolf's commitment to the way in which external forms are realized becomes a sensuous means toward apprehending a more essential cosmic pattern, just as her fidelity to the metaphoric power of light is motivated by ner desire to comprehend the metaphysical significance of effects Impressionists simply record.

Woolf's modelling of volume in the interludes demonstrates the way in which she moves beyond the transcription of naturalistic effects to realize the inner resonance of objective forms. The depiction of objects within the house, for example, provides graphic, nonhuman equivalents for the temper of the characters during the course of their life-times. In this way expressive and formal values coincide to concretize at every level of being the same generative pattern that defines the Ding an sich of the novel itself. Woolf moves from the dim and amorphous atmosphere of dawn toward the gradual delineation of volume and color such that in Interlude Two, objects are identified but their outlines unfixed: "the china of the plate flowed and the steel of the knife" was "liquid" (p. 194). In each instance as Woolf documents the transitions effected, the emphasis rests, as it does in Magic Realism, with the imaginative value and poetic character of objective forms. In the growing daylight of Interlude Four, "whatever the light touched became dowered with a fanatical existence" (p. 251). Forms are magnified. Shapes are given mass and force. Colors

explode their boundaries. The culinary objects themselves are so boldly illuminated that they appear as unrelated fragments rather than as parts of a dinner piece setting: "A plate was like a white lake. A knife looked like a dagger of ice. Suddenly tumblers revealed themselves upheld by streaks of light" (p. 251).

In keeping with the dynamic and volatile character of objects energized by a fully risen sun, the language itself is abrupt and agitated, imbued with a Futurist edge that is consistent with this Interlude of "ravenous identity." The focus emphasizes the sheer physicality of forms: the waves fall "with the concussion of horses' hooves on the turf," with the "muscularity of an engine which sweeps its force in and out again"; the water is "steel-blue and diamond-tipped"; the hills "curved and controlled, seemed bound back by thongs, as a limb is laced by muscles"; the birds' song is cacophonous, each voice strident in the "pressure of the morning." The entire sequence is apprehended pictorially in mechanistic terms, "as if the edge of being were sharpened and must cut, must split the softness of the blue-green light" (p. 250). By preserving the metaphoric formula throughout her visualization of the nonhuman world Woolf is able to maintain the autonomy of the world beyond the self the pragmorphic pathetic demands, while still retaining contact with a world that is recognizable in human terms.

The movement toward objective abstraction in The Waves involves a process very much like that which is documented visually as one moves through Kandinsky's picturization of the Blaue Reiter theme in his own work, from the early formulation in his 1911 Romantische Landschaft (Fig. 193) to his 1914 Apokalyptische Reiter (Fig. 194). It is a process which involves degrees of stylization that begins with a more figurative approach

in terms of the attachment to recognizable forms and clearly delineated themes, as in Kandinsky's Romantische Landschaft, but one which increasingly frees the object itself from its mimetic convention to concentrate on the evocative power of purely plastic elements.

In The Waves, the irrepressible urge to oppose the fact of death, the "theme of effort" which Woolf wishes to "dominate" the prose, finds its subjective correlative in the more figurative disposition of Bernard's "Fin in a waste of water," as well as in the objective abstraction Rhoda conceives of as a correlative for the loss of Percival: "Percival, by his death had made me this gift, let me see this thing. There is a square; there is an oblong. The players take the square and place it upon the oblong. They place it very accurately; the make a perfect dwelling place. Very little is left outside. The structure is now visible; what is inchoate is now stated; we are not so various or so mean; we have made oblongs and stood them upon squares. This is our triuumph; this is our consolation" (p. 288). Woolf uses a highly schematized syntactical arrangement to secure in a series of disconnected, abrupt, gramatically parallel constructions an emphatically nondiscursive and concrete effect as a verbal correlative for the nonfigurative form. The square upon the oblong provides an abstract, graphic equivalent for all those creative fictions which make life itself tolerable.

In the image of the fin in the "waste of waters" Woolf attends to the inward determination of the lines themselves to enflesh her sense of both the human and nonhuman instinct which asserts itself against the forces of time. As an iconographic motif which brings interlude and chapter into vital relation by defining the existential condition of both realities, the dynamics of the figure function as an analogue for the wave of light in the

interludes which passes "in a sudden flaunt and flash" through the flowers "as if a fin cut the green glass of a lake" (p. 302). That pattern is repeated at archetypal levels to register the impulse to oppose the cosmic rhythm. Thus Bernard sees himself "fixed irrevocably," "wedged into my place in the puzzle," for even though "we have to leap like fish high in the air . . . however high we leap we fall back into the stream" (p. 326). This sense of shared essence is manifest in the image Susan conceives for herself, when glutted with natural happiness, she feels "life stands round me like glass round the imprisoned reed" (p. 309). The eclipse of the self finds its visual correlative in parallel terms as "No fin breaks the waste of this immeasurable sea" (p. 374), while the resurgence of identity is manifest through Bernard's visualization of those inherent rhythms in the linear symbolism which links human and nonhuman realities: "And in me too the wave rises. It swells; it arches its back. I am aware once more of a new desire, something rising beneath me like the proud horse whose rider first spurs and then pulls him back" (p. 383).

Perhaps this final image in The Waves provides the clearest example of the sympathy of values and techniques that exists between Blaue Reiter artists and Woolf herself, not only in terms of the questing spirit of their art, but also and most significantly in terms of their grasp of the inner necessity of forms, and in their conception of energia as that underlying organic rhythm which brings mind and matter into vital relation. It is within this framework that Woolf's archetypal sense of those vast cosmic rhythms which determine the condition of being in human and nonhuman landscapes is connatural with Marc's realization of blood brotherhood through the revelation of the "predicate of living things," and Kandinsky's celebration of the unison of horse and rider as he works to bridge the gap

between the seen and the unseen.

* * *

If Lawrence best illustrates the equivocal and enigmatic dimensions of Gothic-inspired landscape forms within Expressionism, and Woolf demonstrates the kind of diversity that can be generated by the pragmorphic pathetic, Hemingway's documentary method with its depersonalized emotion and disciplined action offers an interesting verbal correlative for the clinical focus and Superrealistic technique of Verist forms of New Objectivity art.

At the beginning of Death In The Afternoon, which many critics regard as a metaphoric statement of Hemingway's principles of artistic composition, the author refers to the disciplined, "well-ordered," "sculptured art" of the bullfight. The dehumanized perspective the tragic form of the ring imposes trains Hemingway's eye in a convention of seeing that demands that he achieve some manner of distance between personal and esthetic emotion. It is the very "definite" and "ritual" action of the ring--its nonnaturalistic character--which provides Hemingway with an example of the "feeling of life and death that I was working for" (pp. 10, 11, 15, 20). Hemingway's fascination with the esthetics of the ring, and the capacity of a clearly defined, well-ordered and enclosed artistic form to create a particularly intense kind of emotional pressure--a "feeling of life and death"--is expressed throughout Death In The Afternoon. He observes the various reactions of his friends noting whether or not they respond to the action in the spirit in which it was originally intended, i.e., from an esthetic point of view, or whether they allow their personal feeling and natural sympathy to mediate their appreciation of the ritual as ritual. Hemingway becomes fascinated with the kind of tension that

develops between an esthetic and natural perspective in others--the old lady in "A Naturual History of the Dead" who recoils at the narrator's clinical exactness--as well as in himself.

At the same time, the aficionada perspective of the ring finds its complement for Hemingway in the journalistic convention itself which often depends, as well upon the shaping power of processes of disassociation. These are processes which Jake describes in The Sun Also Rises in terms of an exclusive absorption with "professional details" (p. 211), an absorption that allows the bullfight to become "more something that was going on with a definite end and less of a spectacle with unexplained horrors" (p. 167). The pattern of inevitability[47] and disassociation shifts the focus from what happens and a preoccupation with the actual suffering that takes place--which a more natural perspective would seek to redress--to how one perceives the significance of what is happening. In shifting the center of interest, the plot becomes the process of perception itself, and the external event--the "sequence of motion and fact" which make the esthetic emotion and which is recorded with absolute fidelity--functions as an analogue for the process of transmutation which takes place through the imposition of distance.

For Hemingway the documentary method or the form which creates the "tragic" sensations" (A Sun Also Rises, p. 214) allow for two simultaneous yet seemingly irreconcilable effects. Their apparent objectivity sustains an illusion of actuality or lived experience, while at the same time their powers of concentration and condensation alter actual naturalistic surfaces to illuminate truths about human events that are lost in the pressure of the moment. By adapting both a documentary mode and a tragic sense to serve narrative ends, the fictional account possesses the existential force

of a factual account. Yet by virtue of the processes of condensation and exaggeration these patterns impose, the created reality transcends the limitations of the actual. This is the paradox which forms the basis of Hemingway's esthetic: "A writer's job is to tell the truth. His standard of fidelity to the truth should be so high that his invention, out of his experience, should produce a truer account than anything factual can be."[48]

This "method of higher reporting,"[49] which Hemingway recognizes as integral to the depersonalized emotion generated by the aficionada perspective of the ring and the post-operative point of view within journalism, sustains the feeling of life and death even while it departs from photometic standards of truth and accuracy. The paradox which is as central to Verist art is reformulated by Hemingway in an Esquire article: "If a writer gets so he can imagine truly enough people will think the things he relates all really happened and that he is just reporting."[50] It is a position which Hemingway restates in his interview with Plimpton to indicate that through the art of omission the narrative can possess an illusion of historical authenticity that the journalistic convention itself generates: "First of all I have tried to eliminate everything unnecessary to conveying experience to the reader so that after he or she has read something it will become part of his or her experience and seem actually to have happened" (p. 34).

The journalist omits from his account (or at least does not implicate directly) all those things which he assumes his reader will already know or understand--things which are defined as the set of expectations, associations and conventions that Gasset calls the natural perspective that tends to dominate more traditional art forms. Gasset himself argues that a dehumanized or depersonalized point of view deliberately excizes the time-

honored mimetic and humanistic conventions which are the habitual forms of the "natural (natural = human)" (p. 21) perspective. He concludes, therefore, that dehumanized and natural perspectives cannot coexist within a given work, for the divergence between esthetic, i.e. professional and human points of view is too great. Gasset's hypothesis clearly demonstrates the assumptions that are often operative through unstated in Hemingway criticism which focuses on the disparity between treatment and theme that the "spectatorial attitude"[51] seems to engender in his work.

Baker, for example, acknowledges the unnaturalness of Hemingway's characters in A Farewell To Arms by accepting Edmund Wilson's observation that they are "not in themselves convincing as human personalities,"[52] yet he simultaneously argues that the documentary method Hemingway uses to create those characters is photometic in intention: "Projected in actualistic terms and a matter-of-fact tone, telling the truth about the effects of war in human life, A Farewell To Arms is entirely and even exclusively acceptable as a naturalistic narrative of what happened" (pp. 108-09).

While Baker is unable to resolve the dichotomy that is created by using two antithetical standards of truth to evaluate the same phenomenon, Tony Tanner attempts to explain the degree of unreality Hemingway's severely understated style creates by suggesting that Hemingway's "unhysterical treatment of horror" does not imply "coldness or indifference." At the same time, however, he advises that the "impersonal objective style" and the "conventional subjective voice" circumscribe divergent qualities that cannot function simultaneously with success within Hemingway's work (pp. 252-53).

Gasset himself reads into the neutrality sustained by a dehumanized

point of view a psychology of indifference and unnaturalness through the fictional analogy he creates within "The Dehumanization of Art," an analogy which is very much like the parallax view Hemingway works within "Indian Camp." In his essay, Gasset examines the varying responses of four characters to the death of one individual, and argues that the level of detachment that characterizes the observer's relationship to the death determines his capacity to understand the event as a "'lived' reality." Thus it is the dying man's wife whose natural perspective creates the most compelling human and therefore moral vision, while the reporter who witnesses the events simply "pretends" to live the scene for "professional reasons." To complete the tableaux, Gasset brings in a painter who exhibits a purely perceptive attitude: "The tragic inner meaning escapes his attention which is directed exclusively toward the visual part--color values, lights and shadows." Obviously, given Gasset's interpretation of the process of dehumanization, the painter "who impassively witnesses the death scene appears 'inhuman'" (pp. 15-17).

Hemingway's "Indian Camp" demonstrates the extent to which Gasset's assumptions with respect to the moral supremacy of the natural perspective and the incompatibility of dehumanized points of view and empathetic response must be re-evaluated both within modern art and Hemingway's narratives. In "Indian Camp" Hemingway explores the reactions of three characters who have different relationships to the woman laboring unsuccessfully to give birth to her child. The event is recorded through a method of limited omniscience, which as Grebstein suggests, in Hemingway's Craft, "closely resembles the I-narrative," for the narrative perspective and attitude appears indentical with that of the characters. As the voice in "Indian Camp" remains "sufficiently neutral and consonant" with Nick's

perspective, the young boy invited by his father to observe the event, Hemingway creates the dramatic illusion which Grebstein argues allows us to "see rather than listen; or if we listen, the voices we hear are the characters', not the narrator's."[53]

Nick not only observes the events, however, he recreates the experience for his readers. By adapting the journalistic convention to narrative ends, Hemingway allows Nick to combine the roles Gasset had assigned separately to reporter and artist in his own analogy. Critics who find Nick's father's professional control indicative of an inability to feel imply, as does Gasset in his own handling of the physician's perspective in his story, that the achievement of distance precludes the possibility of compassion. So too, those who find that the narrative adaptation of a journalistic convention provides evidence of a general lack of feeling, or conversely, of a need to control feelings that are so intolerably strong one must of necessity restrain them, fail to understand how natural perspectives function in narratives where the point of view is dehumanized.

In fact, if one turns to Gasset's artist, one can suggest that the achievement of distance through negative capability might allow for the grasping of that "tragic inner meaning" purely personal emotions often obscure. In "Indian Camp" Hemingway's narrative adaptation of the journalistic convention achieves the kind of intensification and condensation of experience that allows what becomes the type action of ironic reversal to dominate. If anything, the detachment, brevity and an exaggerated forthrightness in presentation felt in the simplicity of the syntax and idiom as well as in the tone of voice, allow one to grasp the "tragic inner meaning" Gasset insists eludes a "purely perceptive" or esthetic point of view, for it is in the pattern of inevitable reversal

that the significance of the human situation is expressed.

When Nick, seated in the stern of the rowboat muses with his hand trailing in the water, and "the sun coming up over the hill," and the bass jumping in the water, and his "father rowing," that he "would never die," it is distance which allows him to be sufficiently removed psychologically, emotionally and physically from the event to feel the significance of being alive in the midst of death. His response is perfectly consistent with the way in which equilibrium is miraculously restored following the tragedy within the shanty. There is, however, as well the very real pressure exerted by that which is left out, for the final sentence of necessity appears incomplete given the nature of what has happened on shore. Certainly in the boat with his father guiding them, with the dawn announcing the resurrection of life, Nick could not feel otherwise than certain of his own immortality. That is a perfectly natural response. On the other hand, it is equally inconceivable that he can simply disregard the significance of the facts he has just witnessed. It quite naturally and inevitably follows that as those closing conditions change, so too must Nick's conception of his own immunity, just as the suicide of the husband in the upper bunk destroys Nick's father's "postoperative exhilaration."[54]

It becomes apparent that a dehumanized perspective does not mean that one has abandoned the human interest, nor does it mean that distance precludes the possibility of poignancy in effect. The natural perspective, whether as a set of expectations conventionally derived which one brings to a work, as the very real and human response to suffering through which one sympathizes with the predicament of the characters, as a pre-logical reservoir of associations, that "stubborn reminiscence" of "natural forms" (Gasset, pp. 15-16), or as a set of communally held beliefs, is

deliberately invoked by Hemingway's dehumanized perspectives. It may be challeneged, inverted, reversed, altered, excized or confirmed, but it functions as part of the tension which evolves in Hemingway's exploration of the paradoxical relationship between appearance and reality.

The shock that is registered by the observer whose expectations are placed under pressure, the sense of unreality that often accompanies the linguistic distortions imposed, the seemingly "unnatural" focus upon things rather than upon the direct expression of emotion, the very twisting of the chain of associations implied by the "method of higher reporting" and the "unhysterical treatment of horror" are also characteristics of New Objectivity's sustained and unrelieved focus upon the concrete. This form of Superrealism exists Arnason suggests, as a "symptom of the post-war reaction against abstraction" (p. 319), that tendency I noted earlier within visionary forms of Expressionism where a cosmic perspective imbued the object with suprapersonal or supranatural significance. It is a method which is "unnatural" because, as Gasset himself observes, the artist dives "beneath the level marked by the natural perspective": "it is possible to overcome realism by merely putting too fine a point on it and discovering lens in hand, the micro-structure of life . . . The procedure simply consists in letting the outskirts of attention, that which ordinarily escapes notice, perform the main part in life's drama" (p. 35).

This is precisely the strategy Hemingway employs to create emotion without directly expressing it: "I was trying to learn in Chicago in around 1920 and was searching for the unnoticed things that made the emotions such as the way an outfielder tossed his glove without looking back to where it fell, the squeak of resin on canvas under a fighter's flat-soled gym shoes, the gray color of Jack Blackburn's skin when he had

just come out of stir . . ." (Death In The Afternoon, p. 2). It is a process of disassociation that finds its fictional counterpart in "Indian Camp" when Nick appears to overlook the significant details as he leaves the shanty with his father: "A bass jumped, making a circle in the water. Nick trailed his hand in the water. It felt warm in the sharp chill of the morning." What would become accidental and irrelevant from a natural perspective becomes vital and necessary from a Superrealistic point of view. This reorientation requires a degree of detachment that Hemingway himself suggests allows him to note "as a painter sketches" (Death In The Afternoon, p. 2).

Like Verist artists, Hemingway's preferred point of view technique is motivated by a disenchantment with general and speculative categories and moral principles which, during the process of initiation no longer coincide with actual conditions. Thus in A Farewell To Arms Frederic Henry's repudiation of the abstract follows inevitably as he moves from "conventional thinking" to "real understanding"[55]: "Abstract words such as glory, honor, courage, or hallow were obscene beside the concrete names of villages, the number of roads, the names of rivers, the numbers of regiments and the dates" (p. 185). This is precisely the same kind of satiric indictment that Grosz delivers by pitting fact and sentiment against each other in Brotherly Love (Fig. 195). A Superrealistic technique in both visual and verbal mediums renders the usual and conventional associative mechanisms untenable such that the discontinuity between "is" and "ought" becomes the dynamic conflict that is embodied in the work itself.

In both Grosz and Hemingway it is the seemingly unimpassioned way in

which the particular is registered that is of critical importance. The difference between the social realism of Expressionist artists like Kaethe Kollwitz and Ernst Barlach, and the Superrealism of Verist artists like Dix and Grosz is technical rather than thematic. In Kollwitz's The Mothers (Fig. 196), for example, the dehumanized nucleus of a struggling, emaciated and terrorized humanity functions within a traditional representational context conditioned by moral perspectives that are clearly and unequivocally natural. In Dix and Grosz, the sense of outrage finds expression through a process of dehumanization as well, but the issue of resemblance is rendered superfluous while the moral perspectives themselves are provisional, idiosyncratic and often existential. While Kollwitz invites the process of identification and sympathy to function in clearly defined ways, Dix and Grosz, as does Hemingway himself, emphasize those ambiguous, equivocal, and complicated dimensions which demand the process itself be re-examined.

The art of omission which informs Hemingway's dehumanized perspectives and New Objectivity's Supperrealism not only underlines the differences between Hemingway and social realism, but also place in perspective distinctions that ought to be made between the northern Gothic and the landscape of fantasy as it is manifest in the art of Bosch and Breughal, Munch and Ensor. In noting the differences between Bosch's and Hemingway's approach to similar subjects, George Plimpton observes that the "nightmare symbolic quality" of his [Bosch's] work seems so far removed from your own" [Hemingway's]. It is a distinction Hemingway allows and to which he responds: "I have the nightmares and know about the ones other people have. But you do not have to write them down. Anything you can omit that you know you still have in the writing and its quality will show. When a

writer omits things he does not know, they show like holes in the writing" (p. 28). What Hemingway leaves out, northern Gothic art enfleshes in plastic form. Though the narrator observes under the pressure of the nightmare, the nightmare itself is rarely given direct and unmediated emotional expression.

In contrast, it is the passion, the terror and the madness which is concretely and immediately embodied in the work of Bosch, Brueghal, Ensor and Munch. In terms of subject matter alone, there is a real problem in trying to establish correspondences between Hemingway and the northern Gothic, for though the extremity of the typical Hemingway situation exhibits the kinds of grotesque and macabre elements one associates with Gothic Expressionism, the existence of those elements provides insufficient grounds for asserting correlatives unless there is symmetry in the method of presentation as well.

This is the approach Nelson takes, for example. To demonstrate the viability of an analogy between the typical Hemingway situation and the "typical subjects of Expressionist painting" he extracts a series of Hemingway's particularly striking images from the syntactical, linguistic and narrative contexts through which these images are constructed: "images of broken-legged mules, executed generals, 'potted' soldiers, dead infants, bloated bodies, raped women, devastated fields, clubbed victims, punch-drunk fighters, hired killers, emasculated men, gutted horses, dead bulls, wounded toreros, forgotten privates, bombed ruins, strafed supply trains, unhealed sores, misshappen limbs and hopeless holdouts" (p. 16). In this way, Nelson is able to suggest parallels between the Hemingway series and a collection of sixteenth-century and modern Expressionist artists. In so doing, however, he fails to appreciate the distinctions which must be made,

not only among the various artists he selects for analogy, but also between Hemingway's restrained style and detached perspectives and the Surrealistic, fantastic allegorical and symbolic method that often characterizes the northern Gothic.

Hemingway rarely uses the mechanism of projection, for example, that distinguishes the cursive linear symbolism which informs the emotional complex of both figure and landscape in Munch. There are distinctions that ought to be made between Breughel's olympian perspective in The Triumph of Death (Fig. 197) and Hemingway's expressive adaptations of telescopic effects, between Breughal's landscape of fantasy and his grotesque humanoids and Hemingway's commitment to the commonplace and the ordinary. These are distinctions which apply as emphatically to the Surrealistic and medievalist techniques of Bosch's Last Judgment (Fig. 198) and James Ensor's allegorical method in Death Pursing Humanity (Fig. 199), canvasses which Nelson cites repeatedly in his discussion. Though certainly there is a bond of sympathy between Hemingway and the authors of the paintings in terms of the severity of their disenchantment with their historical moments, one must recognize the different forms through which they have chosen to express this disenchantment.

The real source of strength and intrigue in Hemingway's alternate manner derives from the way in which the external scene functions as an expressive correlative for processes of transmutation, that have taken place during initiation, and which are felt in the dynamic tension between natural and dehumanized perspectives as the experience is recreated. The critical sense of disparities between detached and engaged perspectives, between enforced objectivity and confessional subjectivity, between direct and indirect methods of self-revelation, or between the "prose of reality"

and a prose, which, through techniques of exaggeration, comes "too close" to life (Levin, p. 100)[56] is resolved I think by understanding how the expressive correlative functions in Hemingway's narratives.

In using the term expressive correlative to define the dual effects of poignancy and impersonality that are generated by the point of view Hemingway conceives for his protagonists, the emphasis is placed on the dynamic and complicated character of the subject and object relation. In his own discussion of the kind of vitality within Hemingway's prose that is created by his "refusal to draw the line between actor and spectator," Levin suggests that the term objective correlative implies a direct, unmediated and unequivocal relationship between the sequence of motion and fact on the one hand, and the quality of emotion on the other which is not born out in Hemingway's work: "In one of Hemingway's critical digressions, he declares that he has always sought 'the real thing, the sequence of motion and fact which made [sic] the emotion . . .' This seems to imply the clear cut mechanism of verbal stimulus and psychological response that Eliot formulates in his theory of the objective correlative. In practice, however, Hemingway is no more of a behaviorist than Eliot" (p. 105).

The significant distinction Levin makes between an evaluative rather than a descriptive relationship between the way the exterior event is recorded and the interior state of the character who records it is one John Graham argues for as well. The relation between apprehending subject and registered event he suggests is neither purely representational--"The sense of immediacy in Hemingway's novels is gained, not by the reproduction of the object for itself"--nor entirely subjective: it is not determined solely by "the perception of the object by the subject." Rather, he observes, it is achieved "by the subject's awareness of his act of

perception and activity of the object perceived."[57] So too, Earl Rovit acknowledges the dynamic nature of the relationship between feeling and fact and asserts: "Hemingway's exceptional forte was not to describe what he saw, but to describe himself seeing, to convey the complex of feeling which was invoked in him or an invented character when that character was placed within an appropriate situation of tension."[58] Citing Rovit, Benson appreciates the strength of that observation and extends its significance: "One might add that he describes himself seeing, while seeming to describe what he saw. This misdirection, if it can be called that, is at the heart of the Hemingway technique" (p. 274).

The notion of calculated misdirection involves a method of deceptive emphasis such that the text, just as the work of art in Superrealistic compositions which seems to represent external objects with detachment, actually expresses the character's awareness of his role as witness to events, whether they be his own nightmare or his knowledge of the nightmares other people have. The subtlety of this perspectival approach is intensified by the fact that Hemingway often uses a retrospective frame to exaggerate the synchronous duality of the active and passive roles which engage a single character. It is a duality which, as Grebstein suggests, is often developed syntactically by the conjunction of the perfect past tense, the conventional narrative past "which conveys action circumscribed within a particular span of time, with the imperfect tense connoting a continuous stream of action over an indefinite period" (Hemingway's Craft, p. 75).

It is in fact a duality which is felt at every level within the composition, as the dehumanized perspective--the distance achieved through reflection or through a process of disassociation which is often described as the peak memory that functions separately in the strain of the

moment--reshapes the natural perspective--that perspective which functions at the time of the original action. In following the sequence of motion and fact, the sequence distilled as one imaginatively returns to the event to 'report" upon it, a particular emotional climate is generated which Hemingway describes in his interview with Plimpton as the mood and tone of a survivor. He speaks of the "recuperative powers" of the individual, who during the actual event is both detached and engaged (pp. 35-36), and it is this dual consciousness and the retrospective frame which indexes what has been learned that so often defines his protagonists' relationship to his subject.

Even in stories where Hemingway does not use the retrospective frame either in conjunction with the first-person narrative as in A Farewell To Arms or in the method of limited omniscience which operates in a "Soldier's Home" and "In Another Country," he often creates the illusion of distance from the action through patterns of reversal, parallelism and contrast. Thus the exaggerated symmetry of "Cat In The Rain" with its formalized pattern of repetition creates a sense of ennui and detachment. We feel as if we are observing a ritual such that the episode recorded is itself but a variation of the constant theme in the lives of the characters.

In his introduction to Men at War Hemingway discusses the value of a post-operative point of view for those who attempt to deal with the realities of war. He distinguishes between those "writers who were established before the war" who "nearly all sold out to write propaganda during it" and who "never recovered their honesty afterwards," and those who wrote after it was over, and who wrote better and truer because "they had learned to tell the truth without screaming. Screaming necessary though it may be to attract attention at the time, reads badly in later

years" (pp. XV, XXXi). It is the restrained geballter Schrieі that plays such a formative role in developing Hemingway's prose techniques and that establishes an intriguing correlative between his work and New Objectivity artists' treatment of a variety of end-of-the-world conditions.

In "Soldier's Home" the narrator carefully distinguishes Krebs' sense of the truth of his war experience from embellished accounts given by other veterans who, unlike him, returned home immediately after the war ended: "By the time Krebs returned to his home town in Oklahoma the greeting of heroes was over. He came back much too late . . . . There had been a great deal of hysteria. Now the reaction had set in." Though Krebs "felt the need to talk . . . no one wanted to hear about it. His town had heard too many atrocity stories to be thrilled by actualities" (The Enduring Hemingway, p. 61). The narrative style with its precision and concentrated focus eliminates those discursive elements which would bring to the surface the emotional values Krebs' isolation naturally evokes. Thus the style embodies those standards of truth to which Krebs endeavors to remain faithful: "A distaste for everything that had happened to him set in because of the lies he had told." The lies--the falsifications soldiers feel compelled to impose in accord with the propagandizing element which superintends the way in which war is glorified for the civilian population--destroy the clarity and coolness of Krebs' reminiscences, qualities which are achieved through retrospection: "All of the times that had been able to make him feel cool and clear inside himself when he thought of them; the times so long back when he had done the one thing, the only thing for a man to do, easily and naturally, when he might have done something else, now lost their cool, valuable quality and then were lost themselves" (p. 61). The awkwardness of the syntactical construction here

allows Hemingway to exhibit in the prose rhythm both the sense of loss and dislocation Krebs experiences and his struggle to retain a disciplined and ordered perception of what he bore witness to in the war.

As Krebs comes to terms with the post-war experience, the syntax tightens its rhythm, and the distance is reinstated, a process which is concretized by the way in which people and things are dehumanized and depersonalized. Krebs for example "liked to look at" the young girls:

> There were so many good-looking girls. Most of them had their hair cut short. When he went away only little girls wore their hair like that or girls that were fast. They all wore sweaters and shirt waists with round Dutch collars. It was a pattern. He liked to look at them from the front porch as they walked on the other side of the street. He liked to look at them under the shade of the trees. He liked the round Dutch collars above the sweaters. He liked their silk stockings and flat shoes. He liked their bobbed hair and the way they walked. (pp. 62-63)

Patterns of repetition in this passage emphasize the way in which Krebs' esthetic perspective allows him to control his approach to the subject. The young girls are pleasing to look "at"; he appreciates the "pattern" they make as they walk under the shade of the trees across the street. He does not want to suffer the process of naturalization coming home implies. Throughout the narrative Hemingway reinforces our sense of the way in which the natural perspective, whether as the rules of courtship or as the work ethic his parents bargain to reinstate, has been rendered untenable and unnatural by the process of initiation Krebs has endured in another country.

Hemingway's prose shares with New Objectivity painting qualities of

restraint, of precision, of seeming detachment, of close-range concentration on the single incident rather than upon the whole campaign, and on the particular and concrete manifestation rather than upon the general and the philosophical implication. In their respective mediums these artists impart to an unforgettable series of "facts" a painfulness of effect that is engendered by the detached and engaged dimensions of the role they conceive for themselves as witnesses to events. That tension is epitomized in the combined documentary and confessional effects in Dix's Seen on the Slope near St. Clery-sur-Somme (Fig. 200). Because the documentary method depends upon the achievement of distance, the artist himself must subject his own emotional response to scrutiny to discover what is simply posturing and what is real, to recover those facts which first made the emotion and to re-present them with a degree of fidelity that will induce a parallel response within the reader.

This is clearly the strategy Hemingway works with in creating the vignettes and short stories of In Our Time. Appropriately, the title for the 1924 Paris edition in our time is printed on a cover format composed of newspaper clippings, a collage effect Grosz manages in The Engineer Heartfield (Fig. 201) where the newspaper clipping serves as the window in the background wall enhancing the levels of irony at which the mechanized and sinister engineer functions in the painting. Clinton Burhans, Jr. in "The Complex Unity of In Our Time," believes that Hemingway's cover format is "designed apparently to suggest to potential readers that the book reflects the events and qualities of contemporary life" [emphasis mine].[59]

Rather than a mirror held up to nature, or a pale imitation of lived actualities, I would suggest that the chapters of In Our Time create reality and possess by implication the same kind of existential force as

their newspaper counterparts. The newspaper convention imposes certain distortions and alterations legislated through a particular choice of focus, perspective and idiom, as well as through specific syntactical methods of construction. These are controlling mechanisms Hemingway puts into play to create an illusion of studied impartiality, which also by the very sequencing of the details and method of "descriptive" emphasis allows interpretative frames of reference to function.

Writing to Edmund Wilson on October 18, 1924, Hemingway remarks that he has "finished the book of 14 stories with a chapter of in our time between each story--that is the way they were meant to go--to give the picture of the whole between examining it in detail. Like looking with your eyes at something, say a passing coastline, and then looking at it with 15X binoculars. Or rather: maybe looking at it and then going in and living it--and then coming out and looking at it again."[60] The chapter "picture" must therefore allow for two perspectival approaches simultaneously. It must sustain the illusion of a disinterested and casual glance--the equanimity and impartiality of the camera eye which merely looks at "a passing coastline"--and it must sustain an illusion of a close-range visual approach which scrutinizes the same scene under magnified conditions and perceives in the composition itself the pressure and informing spirit of the experience lived in the short story. The vignette must function as both picture and "chapter."

In examining the vignette which prefaces Chapter Six of In Our Time, one sees more clearly the way in which Hemingway manages this dual effect to express the active and passive roles of the observer. The vignette helps to establish the context within which those stories which explore processes of initiation during war need to be understood, stories like "A

Very Short Story" which approaches, as does the vignette itself, the theme hemingway explores more fully yet without loss of intensity in A Farewell to Arms. Hemingway's depersonalized observer's spare, brittle and clipped account corresponds with Dix's clinical focus in Seen on the Slopes. The artist's strained resolution of awkwardly deposed planes finds its verbal correlative in the sequence of predominantly simple, declarative statements whose combined staccato-like effect emphasize the discontinuity of the individual fragments: "Both legs stuck out awkwardly. He had been hit in the spine. His face was sweaty and dirty. The sun shone on his face. The day was very hot" (The Enduring Hemingway, p. 57).

The sequence thus discharged simulates the rapidity of the machine gun fire exchange up the street providing a rhythmic and visual correlative--the sequence of motion and fact--for the way in which war unhinges all continuties: "The pink wall of the house opposite had fallen out from the roof and an iron bedstead hung twisted toward the street." As in much New Objectivity art, the nonhuman, if present at all in a general sense, does not function as a stage for human emotion. Rather than bearing the imprint of the human condition through the imposition of the homomorphic pathetic as in Goya's dramatic chiaroscuro, for example, nature is often presented as a victim of the general assault in its own, rather than in human terms.

This distinction can be clearly seen as one moves from Munch's Der Schriei to Dix's Seen on the Slopes where the truncated wooden structure which functions pictorially to intensify the sense of constriction is not dramatized however as an element in the human action. So too, in Dix's Lens Bombed (Fig. 202), the artist uses the boundaries of the street to exaggerate the futility of the straffing victims' position , yet there is no attempt to treat this Superrealistic effect as simply a symbolic detail,

or to conscript the background into active service by humanizing the dwellings so that they share the terror of those attempting to flee.

In a parallel way, in the Hemingway piece neither the bizarre details--the pink wall, the twisted bedstead--nor the natural environment function exclusively in metaphoric or symbolic terms as vehicles through which human emotions or general themes are expressed. Further, the narrator's focus is fixed upon things rather than upon emotions--the view which allows for the "looking at" in such a way that human and nonhuman entities appear to have equal value. The pressure exerted by the view which allows for the "living in" of the scene is contracted into a single syntactical maneuver which juxtaposes two incompatible details to invert the natural perspective: "Two Austrian dead lay in the rubble in the shade of the house. Up the street were other dead. Things were getting forward in the town. It was going well." There is no attempt to mitigate the stark reality discursively in the prose, just as in Dix there is no attempt to diffuse the impact of the scene through descriptive details.

When one speaks of a purity of line under the maximum of exposure as a technique in Hemingway's prose, one is really talking about the way in which the clinical perspective functions with continued poise under the weight of the natural perspective that is assumed, and which seeks to redress the juxtaposition by reasserting the natural hierarchy that would give the Austrian dead first billing. It is a purity of line that is felt by the way in which Hemingway allows a single shape to dominate and unify the scene nondiscursively. The contorted and strained form which delineates Nick's awkwardly deposed legs, Rinaldi's big-backed sprawling figure, and the twisted iron bedstead hanging toward the street enfleshes the sense of defilement and disfigurement, just as Dix concentrates his

theme in the oppressive effects induced by the weight of his heavily cross-hatched lines.

In Hemingway's piece the dual effect managed by the interplay of subjective and objective values extends to include close-range and distant views that are regulated by the narrator who advances through the composition. One is consistently and immediately aware of the wounded soldier. One enjoys the illusion of a close range approach that is narrowly focused and evenly sustained because of the cumulative effect of the repeated references to Nick's position, appearance and bodily movements within a relatively short piece: "Nick sat against the wall of the church"; "Nick looked straight ahead brilliantly"; "Nick turned his head carefully and looked at Rinaldi"; "Nick turned his head carefully". As well one has an illusion of a more comprehensive view as the camera eye moves from the wall to the house opposite where the "two Austrian dead lay" and finally to some unlocalized spot "up the street" and some general assault "in the town." Dix allows a single gesture--the upraised right hand of the wounded soldier--just as Hemingway allows a single comment--"Senta Rinaldi. Senta. You and me we've made a separate peace"--to dramatize the events.

At the same time, the kind of tension that Hemingway maintains through a purity of line under conditions of maximum exposure is felt at linguistic levels as well. Critics often emphasize the "linguistic strangeness" of the prose surface, the "deliberate awkwardness" of the syntactical structure and the "distorted toughness" of tone (Peterson, pp. 121, 127, 133-36, 291) in Hemingway's prose, qualities that drive from the unexpectedly exaggerated and forthright manner in which details accumulate. There are striking parallels between the kinds of linguistic deformations

hemingway imposes to create the radically simplified, almost formulaic character of works like "Soldier's Home" and what Samuel and Thomas describe as the "Telegram Style" in German New Objective Expressionist prose which is distinguished as well by its "apparent sobriety and objectivity." It emerges as a style which Samuel and Thomas observe is associated with the activist cynicism during and immediately after the first world war; yet whether the political commentary is strident or mute, there is overall a tendency toward an extreme adherence to grammatical orthodoxy, a kind of matter-of-factness whose strained purity paradoxically engenders a moving and disturbing sense of unreality (pp. 156-62).

So too in Hemingway one speaks of a rigid kind of syntactical orthodoxy, a kind of "hypercorrectness" (Peterson, p. 121) which expresses feelings of dislocation and strain. The "Telegram Style" is characterized by a number of tendencies we have come to associate with a variety of Hemingway's linguistic strategies--the tendency toward simplified syntactical constructions, to word and word group repetitions, to short sentences constructed on parallel lines, the predilection for simple coordinate constructions which will accommodate the predisposition toward the catalogue and the epic effect, the accumulation and enumeration of details which often achieve epic effects as well, the strengthening of the "isness" of the noun and the independence of the adjective to create the illusion of the concrete.

These features are combined to intensify the clinical focus Hemingway sustains in Pilar's recreation of the massacre of the Facists orchestrated by Pablo in For Whom The Bell Tolls. While Ivan Kashkeen, in "Alive in the Midst of Death," suggests that the recollection "sounds untrue because of its studied impartiality,"[61] I would suggest that Kashkeen's feeling for

the distortion which the dehumanized perspective enforces has little to do with questions of truth and a great deal with his own preconceptions with respect to how he thinks the atrocity "ought to be" recorded by one who is implicated in the general action. Pilar rarely allows her private emotions to intercede on her behalf and "color" her fidelity to the events as they transpire, yet that commitment to actual conditions informs the whole episode with a quality of unreality that is disturbing and unnerving: "I looked at the guards dead there against the wall; they were all as gray and as dusty as we were, but each one was now moistening with his blood the dry dirt by the wall where they lay."[62]

As the scene shifts from the flailings in the plaza to the barracks inside, the precision of focus is sustained but the pace is accelerated to express not only the momentum of the mob's frenzied passion through a piling up of participles in paratactic constructions, but also the shock that is registered by Pilar herself who bears witness to the nightmare in the full light of day: "And in that moment, looking over the bars, I saw the hall full of men flailing away with clubs and striking with flails, and poking and striking and pushing and heaving against people with the white wooden pitchforks that now were red and with their tines broken, and this was going on all over the room where Pablo sat in the big chair with his shotgun on his knees, watching, and the were shouting and clubbing and stabbing and men were screaming as horses scream in a fire" (p. 125).

In spite of the grotesqueness of this end-of-the-world action, Pilar does not lose control of the material. The rhythms are frenetic but the concentration is exact. There is no attempt to evaluate the action by bringing a moral code to bear. This impersonality is felt in the absence of adjectives which would prejudice the reader. Pilar refers simply to

"the men," "the priest," and "the drunkard." Tanner suggests that the "strategy is that of the naive eye which records without comment, seemingly without full comprehension, and which therefore catches the living details in the quick, before any rhetoric of shame or disgust has intervened." In refusing to appoint blame, Pilar enhances Jordan's understanding of the moral ambiguity of any war action. There is, as Tanner suggests, a certain way of looking at horror in Hemingway, a kind of "unblinking integrity" (p. 253) that is very much a part of New Objectivity's uncompromising realism:

> And I saw the priest with his skirts tucked up scrambling over a bench and those after him were chopping at him with the sickles and the reaping hooks and then someone had hold of his robe and there was another scream and another scream and I saw two men chopping into his back with sickles while a third man held the skirt of his robe and the priest's arms were up and he was clinging to the back of a chair and then the chair I was standing on broke and the drunkard and I were on the pavement that smelled of spilled wine and vomit and the drunkard was shaking his finger at me and saying, 'No hay derecho mujer, no hay derecho' (p. 125).

Like Beckman in The Dream (Fig. 203), Hemingway imparts to the nightmare situation a daytime precision and awareness that suggests a steadiness of mind which is totally unexpected. Beckman's Superrealistic treatment of grotesquely deposed figures imbues a phantom world with a kind of matter-of-factness calculated to disturb the equilibrium conventional categories of worldly and otherworldly, fact and fantasy, natural and unnatural are designed to maintain. At another level Beckmann challenges the usual methods of organization in a manner more congruent with our sense of the irrational that is part of the nightmare through a rigidly enforced

pictorial system that relies on a medieval verticalization of space to upset the natural hierarchy. The way in which nightmare and daylight values intercede in Beckmann's painting is as relevant to the sense of strain Pilar's forced attention to minutiae develops, a sense of strain that is felt equally in the paratactic method and the series of stepped up planes that pull Pilar's precariously elevated figure up against the mob's advance upon the disfigured and grasping form of the priest.

Hemingway's paratactic style in "A Natural History of the Dead" provides another clear example of the way in which the clinical focus expressed through the equanimity of a photoscopic point of view creates exaggerated and seemingly nonnatural linguistic effects. In defining the paratactic style, Grebstein suggests that the cumulative effect of a series of enumerated details emphasizes impressions of immediacy and concreteness by often combining different activities, or changing focus to different characters, or through the juxtaposition of seemingly incongruous objects within the same grammatical or structural unit ("Further Observations on Style and Method," p. 290). Though Grebstein suggests that these techniques serve as imitative function, i.e. they simulate the actual processes of vision, in actuality the kind of exaggerated realistic effects a forced attention to the details of the slaughter in "A Natural History of the Dead" create places a great deal of pressure upon the photometic convention from which a photoscopic approach is supposedly derived.

In a "Natural History" the narrator in fact exposes the way in which the apparent objectivity of a genteel naturalist tradition can yet falsify the facts while creating the illusion of verisimilitude through the power of that convention. In the second place, he removes the interpretative distortions Mango Park's religiously orientated natural perspective imposes

upon the evidence, by re-examining the fact of death, the thing as it is, without the benefit of any consoling metaphysic. By creating a disparity between Park's traditional photometic perspective and his own photoscopic approach, the narrator maximizes the illusion of actuality a dehumanized point of view can sustain: "I remember that after we had searched quite thoroughly for the complete dead we collected fragments. Many of these were detached from a heavy barbed-wire fence which had surrounded the position of the factory and from the still existent portions of which we picked many of those detached bits which illustrated only too well the tremendous energy of high explosive" (The Enduring Hemingway, p. 132).

In the second series of clearly delineated disturbingly graphic presentations of the morbidizzia of war, it is the tension between the method--the commitment to the "accuracy of the observation"--and subject--the extreme repugnancy of what is observed--which compels the reader/observer to attend to what he would quite naturally evade. The precise and detailed rendering of the hue and texture of the rotting carcasses following the Austrian offensive of June, 1918, appears heretical. That one deals with human beings as mere phenomena, as a "few rational and interesting facts," gives the scene a Surrealistic edge which is continuously undercut because the bizarre and the grotesque comprise a series of undeniable existential facts. The suprarational and the Superrealistic coincide without any loss of authenticity or credibility:

> The colour change in Caucasian races is from white to yellow-green to black. If left long enough in the heat the flesh comes to resemble coal-tar, especially where it has been broken or torn, and it has quite a visible tarlike iridescence. The dead grow larger each day until sometimes they become quite too big for their uniforms, filling these until they

> seem blown tight enough to burst. The individual members may increase in girth to an unbelievable extent and face fill as taut and globular as ballons. (pp. 133-34).

"A Natural History of the Dead" provides an extreme example as does a second line drawing from Dix's War series (Fig. 204), of the way in which a dehumanized perspective works under the pressure of the thing left out, or of the way in which the method relies upon our natural impulse to reinstate a more familiarly human perspective. Hemingway's clinical method achieves the kind of forcefulness and poignancy social realist art works to achieve but in an entirely different way. Given the fact of war in the twentieth century, Hemingway, like Verist artists, opts for an alternate mode of presentation which would force his reader to attend to the significance of events he might ordinarily choose to ignore or evade. Perhaps it is a sense that a direct and open indictment of man's inhumanity to man might simply propagandize emotions or glorify causes and thus deflect the interest from the cold hard facts Hemingway compels his readers to confront.

In "A Natural History of the Dead" the old lady's natural aversion to the unnaturalness and unpleasantness of the subject is countered repeatedly throughout the story by the narrator who, while acknowledging that she is free to withdraw--"Stop reading it then. Nobody makes you read it" (p. 133)--is well aware that his method through the bond engendered by the documentary style and the reporter's mask gives the fiction the force one usually concedes to the newspaper fact. In other words, the "method of higher reporting" disarms the observer by capitalizing upon a documentary convention's persuasive power. Benson suggests that Hemingway is perfectly aware of the way we are conditioned to regard the "reporter" as the "modern

source of truth . . . He does not tell 'stories'; he gives you the 'straight story'. Any dispatch sent is a bond of honor--every story seems by its tone to tell us that--and it is the bond of a professional who takes his work very seriously even when he is joking." For Benson, Hemingway's journalistic method becomes "the perfect style to match our cynical, literal minded, modern sensibility, a style that appeared completely devoid of artifice, completely devoid of emotion, and completely devoid of the dramatic, the rhetorical and the decorative" (p. 274).

It is not simply a matter of cynicism and literalmindedness, however, which makes Hemingway's narrative adaptations of the journalistic method so appealing to a world that had suffered two major global conflicts. If one recovers the context of post-war Germany, one understands more clearly why Hemingway's style received such an enthusiastic reception. Welcomed as a return to objectivity and honesty, Hemingway's new Realismus met the general plea for a new type of literature which would provide an antidote for the metaphysical impulse inherent in the dreams of a new order that had been shattered by the fact of war. The German critical reaction consistently emphasized the way in which Hemingway's method was responsive to actual conditions. Rudolph Hartuung, for example, celebrated a style and method which strove to "represent" "the reality of our altered world and our transformed image of man."[63] His reaction was paralleled by others who like Karl Gehl discovered a shared purpose between Hemingway and New Objectivity artists and suggested that the neue sachlichkeit itself was an "early manifestation of America's influence on the European and especially German world."[64]

One cannot, therefore, underestimate the persuasive power and the quality of truth that is communicated by the mood and tone of the survivor

Hemingway's narrative adaptations of the journalistic convention engender. This is the tone which shapes "In Another Country," where oppressive patterns of repetition find their plastic complement in similar strategies Dix employs in Dr. Mayer-Hermann (Fig. 205) to explore the disturbing emotional and psychological effects of medical technology. In Dix's work man and machine share the same spherical geometry through a circular form which is repeated as one moves from the electrical outlet of the wall, to the clock face, to the globe of the examining apparatus directly behind the Doctor's head, to the light attached to the Doctor himself, and finally to the swollen rotundity of his massive and impassive form. The pattern of repetition exaggerates the dehumanized perspective. Medical apparatus and medical man become mutually expressive of the same mechanical principle.

The reduction of human figure to inanimate object is further exaggerated by the implications carried through the painting's mirror motif. The metallic surface of the examining apparatus not only reflects but contracts the dimensions of the office as a whole to its own convex-bellied circumference. The pattern of deformation articulated here is but one of a number of exaggerated realistic effects that emphasize the claustrophobic effect overall, especially with respect to the stylizations equivocally imposed upon the abbreviated forms within the mirror. The patient upon the examining table is thus imprisoned within a series of reflecting surfaces whose depersonalized eye define him only in their emphatically nonhuman terms.

Dix's subtle satire, however, deliberately evokes a natural perspective. In so doing, the pattern of dehumanization allows for levels of meaning Gasset's restrictive definition cannot confront. It depends for its effectiveness on the "stubborn reminiscence," or, to rephrase, the

effectiveness of the Superrealistic technique depends upon a residuual photometic evocativeness. Dix preserves in his presentation of the human figure exactly what is needed to reveal the metamorphosis the mechanization of the spirit engenders. While Gasset insists that natural and dehumanized perspectives are fundamentally incompatible, one sees the extent to which they can cooperate toward a single end. If anything, Dix's dehumanized perspective and nonrepresentational form champion rather than abandon the human interest.

Like Dix, Hemingway visualizes themes of reification and entrapment through unifying patterns of repetition in "In Another Country." As Dix alters the human realities through the method of stylization he imposes, so too Hemingway's narrative adaptations of the documentary mode achieve similar kinds of expressive deformations. The degree of detachment from human realities engendered by the apparent neutrality of the speaker consistently challenges and inverts the natural perspective. In the narrator's visualization of his relationship to the machine, for example, there is no attempt to personalize the experience. His detachment from the workings of his own deformed body is conditioned by the way in which his perception of self is distorted by the machine to which he quietly submits. There is no attempt to mediate that disassociation in the surface of the text by calling into play feelings of outrage or despair. The narrator simply observes: "My knee did not bend and the leg dropped straight from the knee to the ankle without a calf, and the machine was to bend the knee and make it move as in riding a tricycle" (The Enduring Hemingway, p. 385).

The dynamics of the expressive correlative allow the narrator to be both detached and engaged as he recreates the experience. The full force of this method is felt in the weight of the observation which comes at the

heels of the opening statements cited earlier: "But it did not bend yet, and instead the machine lurched when it came to the bending part" (p. 385). There is a suggestion in the very awkwardness with which the machine circumvents the impotency of the limb that emphasizes the narrator's sense of the perversity of the therapeutic process itself. It is a suggestion which reveals the extent of the narrator's present awareness of his own naivety and good faith at the time of the therapy.

The Major is presented in equally potent depersonalized terms. His effort to maintain composure is felt in the rigidity of his form: "He was a small man and he sat straight up in his chair and looked straight ahead at the wall" (p. 388). Hemingway relies on the formal disposition of the nondiscursive concretto to establish an "emotional analogue" or expressive correlative for the major's sense of dislocation. The visualization develops through the severity of the figure, the single word repetition which evokes a kinesthetic response in the reader, and the inversion of the natural perspective--"the straps thumped up and down with his fingers in them"--an inversion that characterizes the graphic particulars within the narrative as a whole.

The opening of "In Another Country" delineates the pattern of emphasis which shapes this inversion. It is a configuration which is repeated with variation to unify disparate elements that are not joined discursively, and therefore operates as an imagistic leitmotif which concretizes the way in which the generic distinctions a natural perspective would enforce between animate and inanimate, human and nonhuman realities are rendered obsolete by the therapeutic process. In effecting this transformation, Hemingway's narrator disturbs the conventional hierarchical organization of people and things in much the same way Dix's patterned repetition of spherical forms

reduces all elements to a common denominator.

The cumulative negative effects that technology acquires in "In Another Country" begins with the series of images which effectively epitomize the very real death-like impassivity that is replicated in the hospital interior. Just as the street lights bring the scene into being, and the wind animates the dead caracasses and flies the birds, so too the machines work the men: "In the fall the war was always there, but we did not go to it any more. It was cold in the fall in Milan and the dark came very early. Then the electric lights came on, and it was pleasant along the streets looking in the windows. There was much game hanging outside the shops and the snow powdered in the fur of the foxes and the wind blew their tails. The deer hung stiff and heavy and empty, and some birds blew in the wind and the wind turned their feathers. It was a cold fall and the wind came down from the mountains" (p. 385).

This stylized tableau with its pattern of reversal functions as do the chapters in In Our Time to allow both the sense of "looking at" and "living in" that is integral to Hemingway's method of surface and penetrative views of the same subject. It provides the context which defines the progressively insidious and menacing quality of the machines, an effect which is sustained as well through the unrelieved repetition of the single term itself: "we sat in the machines that were to make so much difference"; "The doctor came up to the machine where I was sitting"; the Major "spent much time while we sat in the machines correcting my grammar"; "when he came back into the room I was sitting in another machine." Further it establishes a pattern of emphasis which thrives on the way in which appearances deceive. There is, for example, a "choice of three bridges" [emphasis mine] yet each one leads to the same place, to the

hospital courtyard where the funerals originate, and beyond that, each one leads inexorably to the "machines that were to make such difference."

The final image which closes the story completes the circular pattern of the narrative by underlining the way in which the Major, for example, functions as the human counterpart for the stiffened game and the wind-tossed birds. As Dix's strategic implementation of a series of reflecting surfaces emphasizes his theme of entrapment, so too Hemingway's formalized repetitive patterns achieve cumulative claustrophobic effects:

> He looked straight past me and out through the window. Then he began to cry . . . And then crying, his head looking up at nothing, carrying himself straight and soldierly with tears on both cheeks and biting his lips, he walked past the machines and out the door . . . . When he came back, there were large framed photograhs around the wall, of all sorts of wounds before and after they had been cured by the machines. In front of the machine the major used were three photographs of hands like his . . . . The photographs did not make much difference to the major because he only looked out the window. (pp. 389-90)

Hemingway's Superrealistic method in its very nonrepresentational character is exquisitely adapted to express his themes of dislocation and loss for the dehumanized perspective, and the formulaic character of the patterns of repetition and emphasis exaggerate the sense of unreality that is intrinsic to the process of disassociation the characters experience following their wounding. Although the story includes nothing bizarre or extraneous, the seeming impersonality with which human figures are presented invests the whole with an atmosphere of the marvelous, with the kind of Surrealistic edge that is part of the tension between natural and nonnatural values in New Objectivity art.

The dichotomy between is and ought that Hemingway works with in "In Another Country" is also explored and dramatized by his use of telescopic perspectives and open windows in a short story like "Cat In The Rain." Like the sense of dispossession and nostalgia for lost wholeness that is articulated in the forbidding spaces which mediate foreground and background in Kanoldt's Il Paese di Bellegra (Fig. 206) and the distance between Schrimpf's immobilized figures and abbreviated pastorals, Hemingway's visualization of the square in "Cat In The Rain" is repeated in cipher form to emphasize feelings of desertion and vacancy: "Their room was on the second floor facing the sea. It also faced the public garden and the war monument. There were big palms and green branches in the public garden" (The Enduring Hemingway, p. 167). In this realization the impartiality of the observing eye is rigorously sustained by the halting rhythms which describe the series of declarative statements that isolate rather than relate individual details, while the strain of the protagonist's insularity is felt in the seemingly haphazard way in which our gaze is directed from one object to the next without engendering a sense of either their relation in space, or their relation to one another.

So too, the configuration of the girl "at the window looking out" (a phrase repeated with variation four times in the story) is used expressively to concretize the discontinuity of here and there, where "here" is the bedroom dominated by George's impassive and oppressive supine figure, and "there" begins with the empty public square, the deserted garden, the sea, and incorporates an assortment of references to things "the American wife" wants, whose significance she feels subliminally, but cannot articulate: "And I want to eat at a table with my own silver and I want candles. And I want it to be spring and I want to brush my hair out

in front of a mirror and I want a kitty and I want some new clothes" (p. 170).

The exaggerated photoscopic effects in "Cat In The Rain" resist the imposition of values a more natural process of selection and emphasis would engender. As everything is seemingly arbitrarily delineated and there is no discursive attempt to relate the fragments, the style becomes the fullest expression of the theme. Characters retain both their typicality and their anonymity as simply the wife and the husband, the maid and the hotel-keeper. Patterns of repetition estrange familiar terms: "It was raining. The rain dripped from the palm trees. Water stood in pools on the gravel paths. The sea broke in a long line of rain and slipped back down the beach to come up and break again in a long line in the rain" (p. 167).

And yet within this seemingly hapahazard collocation of discrete entities there is a recurring dynamic, a movement of departure and return, of thrust and counterthrust that is repeated in the five symmetrically arranged scenes which follow. It is a tautological pattern of action--one moves from the hotel room through the lobby to the outside and back through the same passageway to the room--a rigidly enforced and disturbingly effective narrative structure which underlines the lack of relatedness and purpose, and thus functions like Expressionism's use of a geometrical grid to unify disparate entities. There is really no movement through space, as each action which appears as a way out is merely a way in. The view out the window is either prophetically indeterminant--"She laid the mirror down on the dresser and went over to the window and looked out. It was getting dark" (p. 169)--or disconcertingly unrelated, since there is little effort to personalize the relationship between subject and object: "The American

wife stood at the window looking out. Outside right under their window a cat crouched under one of the dripping green tables" (p. 167). Though the homomorphic pathetic does not function as an explicit mechanism of projection, the analogue between the woman and the cat operates at a subliminal level through the pressure of the dehumanized frame which engages an expressive rather than an objective correlative, a correlative that is progressively extended in significance by the set of associations the scene evokes for the woman.

The sense of unrelieved isolation in the story is reinforced as well by Hemingway's use of reflecting surfaces and mirror images. There is an almost oppressive use of the word "look" itself to intensify the feeling of estrangement as the narrator enumerates a sequence of images in which characters: (a) look up: "Italians came from a long way off to look up at the war monument," "The maid looked up at her," "George looked up and saw the back of her neck, clipped close like a boys"; (b) look at: "She went over and sat in front of the mirror of the dressing table at herself with the hard glass"; (c) look after: "It was the maid who looked after the room"; (d) look away: "He hadn't looked away from her since she started to speak"; (e) look like: "I get so tired of looking like a boy"; and (f) look out: "Across the square in the doorway of a cafe a waiter stood looking out at the empty square."

The pattern of repetion highlights the despair of the third dimension, the lack of contact and absence of feeling in all its various senses that is initiated in the opening realization of the square: "Their room was on the second floor <u>facing</u> the sea. It also <u>faced</u> the public garden and the war monument . . . . Artists liked the way the palms grew and the bright colors of the hotels <u>facing</u> the garden and the sea" [emphasis mine] (p.

167). Hemingway works through suggestion and innuendo to realize the expressive power of the open window and he employs the dehumanized perspective to visualize his sense of the incongruity between appearance and reality.

While the exaggerated classical symmetry of repeated and parallel open window visualizations in "Cat In The Rain" dramatize feelings of ennui and alienation, in A Farewell To Arms, this technique works under the pressure of a retrospective time frame to index Frederic Henry's understanding of the mindlessness of war and the impossibility of a "separate peace." Grebstein suggests that one "cannot stress this factor [the retrospective frame] too emphatically because it offers a direct answer to the criticism that the novel is flawed by editorial intrusions . . . and it explains why Frederic Henry can appear so calm when he recounts his tragic losses, a calm many confuse with incapacity for feeling." The problem for Hemingway, Grebstein declares, is to "place the narrator at exactly the right distance from the narrative, far enough to see it whole, not too far to see it clear" (Hemingway's Craft, p. 13) in order to allow, just as in the chapters of In Our Time, the pressure of the "living in" to work within the frame of the "looking at": the illusion of "immediacy" and "reality" and "credibility," and the illusion of detachment and distance--the "reflective quality, the poignancy, the overview requisite to a tale in which the hero abandons his duty as a soldier to have the woman he loves, only to loose her as well" (Hemingway's Craft, p. 73).

Frederic Henry is able to construct the events leading to Catherine's death in a manner which is fully responsive to the actual conditions of their affair only once the screaming has stopped and he has grasped through reflection its determined shape. The dialectic between "conventional

thinking"--the way things appeared at the time concretized in the prose as an illusion of actuality in which he seems to describe what he saw--and "real understanding"--the way things appear in retrospect concretized in the prose as an illusion of detachment in which he seems to describe himself seeing--finds it expressive correlative throughout the novel in patterns of inevitability, in the juxtaposition of seemingly incongruous fragments which have prophetic value, and in patterns of repetition through which details are invested with thematic and structural significance.

This dual effect of detachment and poignancy is achieved, for example, by allowing the narrative to proceed on two planes simultaneously as Frederic recreates the Caporetto retreat. The withdrawal in Frederic's eyes appears to progress as smoothly and as logically as any massive military maneuver might until he encounters the too interrogating carabinieri on the banks of the swollen Tagliamento river. Suddenly, the lunatic dimensions of the "whole bloody thing" surface, forcing him to acknowledge the madness of the event, and of the war itself: "No one had bothered us when we were in plain sight along the railway. The killing came suddenly and unreasonably" (p. 218). The mindlessness of the Carabinieris' extermination of their fellow officers finds its graphic correlative in Henry's perception of them as malfunctioning fragments of an impaired war mechanism, terms which Grosz exposes in his own demented and particularly automized The Engineer Heartfield, and satirizes through the spare and brittle economy of his draughtmanship to indict the mindlessness and complacency of wartime bureaucracy in Fit For Active Service (K.V.) (Fig. 207):

> They made a point of being intent on questioning the next man while the man who had been questioned was being shot.

> In this way there was obviously nothing they could do about it. I did not know whether I should wait to be questioned or make a break now. I was obviously a German in Italian uniform. I saw how their minds worked. They were all young men and they were saving their country . . . . They wore steel helmets. Only two of us had steel helmets. Some of the carabinierei had them. The other carabinieri wore the wide hat. Airplanes we called them. We stood in the rain and were taken out one at a time to be questioned and shot. So far they had shot every one they had questioned. The questioners had that beautiful detachment and devotion to stern justice of men dealing in death without being in any danger of it. (pp. 224-25)

The pattern of disfigurement itself has been prepared for in the opening section of the novel where the illusion of equanimity, which is shaped by the accurate, arbitrary and dispassionate delineation of landscape details, is shattered by the force of a closing simile that functions very much like the disturbing metamorphosis Dix effects in Shock Troops Advancing Through Gas (Fig. 208):

> The vineyards were thin and bare-branched too and all the country wet and brown and dead with the autumn. There were mists over the river and clouds on the mountain and the trucks splashed mud on the road and the troops were muddy and wet in their capes; their rifles were wet and under their capes the two leather cartridge boxes on the front of the belts, gray leather boxes heavy with the packs of clips of thin, long 6.5 mm, cartridges, bulged forward under the capes so that the men, passing on the road, marched as though they were six months gone with child. (p. 4)

The pattern of disfigurement which works through the sequence of parallel syntactical constructions imbues the birth metaphor with negative

associations. At the same time, there is a pattern of contrast which secures the ironic reversal and thus exaggerates the grotesque effect of closing simile. The landscape is disfigured "with the autumn"; the men are disfigured by the very equipment they carry. By implication, however, the parallelism is deceptive, for while the alteration within the landscape is the natural result of the inevitable cycle of the seasons, the transformation effected by the fatigues is disconcertingly unnatural. By securing that icongruity within the same structural unit Hemingway achieves two very interesting effects. The persistent pattern of repetition functions as an opiate to establish a pattern of expectation within the reader. His response is conditioned by the quality of detachment and the parallel structure through which particulars are registered. He is thus more likely to acquiesce to the rhythm and be ambushed by the incongruity inherent in the closing simile. At the same time, as the basic syntactical method of organization remains emphatic, he is more likely to accept the truth of the terms of comparison and the aberration in natural perspective they enforce. The strategy allows Frederic to strengthen the bond that has been created by the force of the space effect the first paragraph of the novel constructed, the bond that is so important for the success of the journalistic convention and the eye-witness account.

If one examines the oft-quoted "ant and log" reflection at the novel's climax, one sees the way in which earlier events are reshaped by the weight of the retrospective process and function as expressive correlatives for both immediate and esthetic points of view. The sequence begins with a rather straight forward re-telling of the incident, with the only cue as to its relevance provided by the immediate context (Catherine's imminent death) which activates the associative mechanism:

> Once in camp I put a log on top of the fire and it was full of ants. As it commenced to burn, the ants swarmed out and went first toward the centre where the fire was; then turned back and ran toward the end. When there were enough on the end they fell off into thefire. Some got out, their bodies burned and flattened out and went off not knowing where they were going. But most of them went toward the fire and then back toward the end and swarmed on the cool end and finally fell off into the fire. (p. 328)

One notes the way in which the "once upon a time" evocation is maintained by the lengthened syntactical rhythms of the passage and by the way in which this seemingly dispassionate account avoids in its opening any subjective reference which might infuse it with the kind of emotional intensity that distinguishes the abrupt and explosive character of the preceding interior monologue: "That was what you did. You died. You did not know what it was about. You never had time to learn. They threw you in and told you the rules and the first time they caught you off base they killed you. Or they killed you gratuitously like Aymo. Or gave you the syphilis like Renaldi. But they killed you in the end. You could count on that. Stay around and they would kill you" (p. 327).

The pressure of a more personal perspective is brought to bear upon the account through Frederic's recollection of the rather naive, yet noble response he conceives for himself "at the time": "I remember thinking at the time that it was the end of the world and a splendid chance to be a messiah and lift the log and throw it out where the ants could get off onto the ground." And yet he instinctively discounts the applicability of the symbolic machinery the messianic images calls into play: "But I did not do anything but throw a tin cup of water on the log, so that I would have the

cup empty to put whiskey in before I added water to it." The comment not only unequivocally deflates the potential Salvator Mundi figure in which Frederic indulged, it also bears the weight of the irrevocable fact of death he has confronted through the loss of Catherine, a fact that renders his action "at the time" when perceived from this new perspective, even more significant.

In approaching a single episode from a series of perspectives, each of which is re-evaluated in light of a different stage in the process of initiation that is recreated in the novels, Hemingway allows the episode to function as an expressive correlative that epitomizes the tension between natural perspectives, i.e. the conventional end-of-the-world symbolic pattern that is shattered by Frederic's recognition of its inapplicability, and dehumanized points of view, i.e. the detachment and the precision with which the graphic particulars of this end-of-the-world actuality is recorded.

It is a montage effect achieved by visualizing a single incident through two incompatible iconographic patterns where the divergence is controlled by maintaining a dominant syntactical pattern to enclose the tension. Even though there is the shift in idiom toward a more inflated and dramatic rhetoric as the messianic image is developed, the Superrealistic manner is the dominant or preferred style of presentation.

The effect in the Hemingway piece is therefore much like that managed by Grosz in his Dedication to Oskar Panizza (Fig. 209) where a clearly articulated grid-like geometry restrains and segments the mob, the toppling axes of the buildings, the multiple and contradictory perspectives and methods of presentation. The allegorized figure of death in Grosz's work functions as a visual quotation from the tradition of Grunewald and

Altdorfer, much as Frederic's evocation of the messianic functions as an allusion to an inherited typographical symbolism which is altered insofar as that natural perspective is challenged by the dehumanized perspective which renders the Deus ex machina obsolete. This form of criticism in new composition demonstrates the way in which Hemingway's images function as symbols whose meaning develops out of the specific context of the narrative itself.

This same process of deflation and reversal expresses the pattern of inevitability which dominates the novel and gives it the tragic force that has fascinated critics who are disturbed by its nonrepresentational character. Just as the "ant-log" episode functions as an expressive correlative for Henry's grasp of the determined shape of existence--what the priest "had always known" but "what I did not know and what, when I learned it, I was always able to forget. But I did not know that then, although I learned it later" (p. 14)--so too the sculpture at the end of the novel epitomizes that process of recognition. Taking his final departure from Catherine, who has hemoraged to death after a Caeserean section, Frederic turns off the lights in the hospital room trying to extinguish the realities of time and place, just as he sought to transcend them through Catherine: But "it wasn't any good. It was like saying goodbye to a statue" (p. 332). The sculptural image symbolizes the disjunction of art and life Frederic's and Catherine's devotion to an ideal of love depends upon. From an esthetic point of view, the sculpture is exquisitely responsive to the pattern of disassociation their yearning for a mountain top refuge initiates. It is, as well, fully expressive of the pattern of inevitability that exposes the illusory nature of the "separate peace," and it calls into play the dialectic between the real and the ideal

that is central to the novel's theme in a very concrete way. Hemingway's restrained manner only accentuates the poignancy of the darkened tableau.

One sees the parallel here as well between Hemingway's blending of New Objectivity precision and Magic Realist evocativeness and that achieved by Paul Delvaux in his Night Train (Fig. 210) and Venus Asleep (Fig. 211). In the latter painting Delvaux juxtaposes stylized female figures, a sleeping Venus, an elegantly appointed Victorian mistress, and a trio of nude mourners to visualize the dream woman mythos. The distinction between animate and inanimate form is blurred by the sculpturesque manner that is arbitrarily imposed. As Arnason observes, there is a "nostalgic sadness that transforms" even Delvaux's "erotic nudes into something elusive and unreal" (p 390) . In using the sculpture evocation at the end of A Farewell To Arms, Hemingway emphasizes as well the elusiveness of Frederic's and Catherine's romantic conception of love. Catherine in one sense fulfills the demands of the type role she conceives for herself at the beginning of the affair. She becomes the work of art, the English goddess immortalized in stone. It is Frederic's understanding of the way in which the pattern of inevitability, once set in motion in the garden, must inexorably take its course that makes this concluding image so disturbingly effective.

This exaggerated tragic rhythm is felt, of course, in the Edenic iconographic pattern which explores through a succession of related images the irreconcilable disparity between the real and the ideal. It is also felt in the mountain-plain antithesis and the light-dark symbolism which depends on the natural--in this case--prelogical and archetypal set of associations one brings to landscape configurations and qualities of illumination. Both Baker and Watts note the way in which Hemingway relies

on our primitive responsiveness to landscape topography, for conceptions of home and of safety. Watts refers the "home concept" as well to "some basic quality of nature--of the land--to which these characters can respond. The solid, substantial, nearly primitive qualities of the land draw these characters to it and create the idyllic or home mood" (pp. 102-05), qualities that are central to the alpine experience in Expressionism from the enigmatic upward sweeping lines of the surrounding mountain peaks that embrace the village steeple and cottages in Schmidt-Rottluff's Rising Moon on Staffelalp (Fig. 212) to the interpenetrative architectural and landscape forms Marc uses to express his own mythic concept of home in Alpenscene (Fig. 213).

In A Farewell To Arms, Hemingway expresses that archetypal responsiveness to nature by conjoining various New Objectivity, Magic Realist and Monumentalist techniques. Abruzzi comes to symbolize the sacred place in the mountains, and Hemingway juxtaposes Frederic's sense of Abruzzi's restorative power with the nightmare image of the whirling room which epitomizes the purgatorial experience of the plain. Abruzzi is the place where "a man may love God" (p. 71); "where the roads were frozen and hard as iron, where it was clear cold and dry and the snow was dry and powdery and hare-tracks in the snow and the peasants took off their hats and called you Lord and there was good hunting" (p. 13). Abruzzi, the good place, offers a parallel with Lawrence's concept of Rupert's Blessed Isles. It represents the obverse side of the demonic end-of-the-world topography of Lawrence's Alpine icescape, that positive dimension of the Gothic mountain experience, and demonstrates Hemingway's kinship with Expressionism's belief in the restorative power of the soil and the folk experience that is part of the dream of a new world through the recovery of an old way of

life.

There is a particular and suggestive sympathy between Hemingway and Lawrence in terms of their mutual nostalgia for lost wholeness, a nostalgia deeply felt within pictorial Expressionism and manifest in its recovery and amplification of a primitive landscape experience. Hemingway, in Africa, writes of man's capacity to disfigure the New World and laments of the loss of "good places to go": "A continent ages quickly once we come. The natives live in harmony with it. But the foreigner destroys . . . ."[65]

Abruzzi appeals because of its consoling concreteness. The tangibility and clarity of its forms are expressed through a series of metonymic visual details whose shared qualities--dryness, clearness and substantiability--provide a vision of harmony and continuity between man and nature. These are qualities to which Hemingway returns throughout his fiction to express the need for order and meaning in protagonists like Nick Adams in "The Big Two-Hearted River" or the old man in "A Clean Well-Lighted Place," qualities whose beneficent power function most emphatically at prelogical levels of association rather than discursively at ideational levels. In the passage which realizes Frederic's initial response to the disparity between Abruzzi and the whirling room the straightforwardness and the simplicity of the diction, and the tendency toward ellipses in the paratactic construction sustain the sensation of isness. One relates Frederic's Abruzzi impulse to New Objectivity's commitment to the concrete and to things that make sense. It becomes the expressive correlative of his awareness of his own longing for renewal which he attempts to realize in the "magic mountains" of Montreux.

The second image in the Abruzzi-whirling room passage, though introduced through a parallel grammatical unit--"I had gone to no such

place"--is wholly opposite in disposition and effect, and is designed to balance, by contrast, the Abruzzi impulse by expressing the more demonic aspect of Frederic's desire to lose himself, not in the cold clear air of the mountain retreat, but in the body--another form of purgation which leads however to the debasement of the self. The antithesis developed in the second visualization pits day against night, stability against chaos, expansiveness against constriction, and clarity against confusion. The juxtaposition of the two scenes, Abruzzi's reality and the whirling room's unreality, approximates an almost Surrealistic/Expressionist statement where the fantastic and the familiar interpenetrate, creating the kind of tension Beckmann explores through the intersection of nighttime and daytime images in City Night (Fig. 214). The syntactical rhythms of this second image approximate the sheer physicality of the sexual act they enflesh. The strategy exhibits the kind of dynamic forcefulness and surging rhythm which characterizes verbal correlatives of visionary Expressionism in Lawrence's prose to concretize the way in which inner image supercedes objective reality:

> I had gone to no such place but to the
> smoke of cafes and nights when the room
> whirled and you need to look at the wall
> to make it stop nights in bed, drunk,
> when you knew that this was all there
> was, and the strange excitement of waking
> and not knowing who it was with you, and
> the world all unreal in the dark and so
> exciting that you might resume again
> unknowing and not caring in the night,
> sure that this was all and all and all
> and not caring. (p. 13)

The lack of balance between vision and the visible is concretized by the way in which the psyche distorts external forms. The room shares the existential conditions of the protagonist and that transference of energy

is embodied in the prose pattern itself. As Grebstein suggests, the voice is so rapt in recalling the action, "it discards linguistic convention to find its own kind of order" (Hemingway's Craft, p. 271). Henry's exhilaration and tension find their syntactical correlative in the accelerated narcotic rhythm, the incremental repetition, and the sheer velocity of the accumulated phrasing. Rather than the precision and clarity of focus which characterizes the Abruzzi pictorization, this second image epitomizes the divine Walpurgisnacht of a world gone out of focus. All boundaries between self and other are blurred. The wall provides the only assurance of the felt thing, the only object through which one indexes the metamorphosis that has taken place. It becomes part of the consolation of the concrete that is intrinsic integral to the genre of Magic Realism itself where the intent is to intensify the meaning of the object as object.

For Frederic the mindlessness of the nights is better than the confusion of the day, unless, like Abruzzi, the day is "very clear and cold." It is through Catherine, however, that the nights are transformed. She has the capacity to infuse the dark with substance. In the hotel in Stresa following Frederic's desertion, for example, the lovers take possession of the nights. The enjoy "the feeling that we had come home, feeling no longer alone, waking in the night to find the other one there, and not gone away; all other things unreal" (p. 249). That illusion of security and immunity from the world outside is progressively shattered in the Switzerland stage of the novel, a loss that registered through the here-there dialectic of the open window.

The lovers' room in Mrs. Guttingen's chalet near Montreux appears hermetically sealed insofar as it participates in the mythos of the

mountains. At Stresa, in the early morning Frederic looks out the hotel window prior to the flight to Montreux: "The rain had stopped and I stepped out of bed and across the floor to the window. Down below were the gardens, bare now but beautifully regular, the gravel paths, the trees, the stone walls by the lake and the lake in the sunlight with the mountains beyond" (p. 250). The view expresses a variation of the archetypal landscape experience which dominates Hemingway's prose. It is a configuration in the novel which brings with it a sense of Frederic's yearning for some kind of reprieve from the recurrent nightmare of the Caporetto retreat, for the view from the window gradually but steadily advances to the mountains "beyond" and provides an illusion of security which is maintained by the classical symmetry of the landscape details themselves.

One recalls an earlier open window motif staged from the hotel room in Milan just prior to Frederic's return to Gorizia: "I looked out the window. Across the square were the lights of the station. There were carriages going by on the street and I saw the trees in the park. The lights from hotel shone on the wet pavement" (p. 152). Here the view is enclosed by the lights of the station which describe the boundary "across the square," and the lights of the hotel which illuminate the pavement below. The structure provides a visual sense of confinement which is corroborated by the shortness of time the lovers have, and the visual quotation from the allusion to Marvell which underscores the Carpe Diem theme of the episode and the tension between sacred and profane love. In the Stresa piece Catherine's oppressive present functions as an immediate correlative for the earlier image of Time's winged chariot: "I stood at the window looking out and when I turned away I saw Catherine was awake and

watching me" (p. 250).

The mountains in Montreux function within the tragic mythos and incorporate the positive dimensions of the mystic tradition of the Northern Gothic that informs the alpine experience of both Hemingway and Lawrence. The landscape beyond the hotel window in Stresa possesses those qualities of precision and order integral to the Abruzzi theme, and demonstrate in kind, a Poussin-like architectural stability in the "beautifully regular" gardens with their gravel paths, the stone wall which declares the lakeshore and the mountains beyond as the center of rest. It is a balance and precision more emphatically felt in views out the window or in front of the chalet in Montreaux, realized in the orderly progression of the planes down the declivity of the mountain as one's eye moves with the winding road from "the porch of the house in the sun" to the "terraced vineyards on the lower side of the mountain" and the "fields divided by stone walls," to the row of houses which articulate the "narrow plain along the lake shore."

This symmetry and regularity is repeated by the two trees on the island which look "like the double sails of a fishing boat." The illusion of substantiability is further reinforced by the attention given to the tactile dimensions of the graphic particular: "The mountains were sharp and steep on the other side of the lake," and the sense of enclosure which is felt in the up and down, thrust and counterthrust of the mountain formation: "down at the end of the lake was the plain of the Rhone Valley flat between the two ranges of mountains; and up the valley where the mountains cut it off was the Dent du Midi" (p. 290). It is an illusion of substantiality that is sustained as well by Frederic's apparent objectivity, for the documentary method compels belief in the seeming accessibility and permanence of Frederic's and Catherine's Hortus

Conclusus.

* * *

Like Expressionist artists, Lawrence, Woolf and Hemingway are inspired by the desire to reunite philosophy and form in tangible and concrete terms, and like their pictorial peers, they feel the overwhelming need to illuminate inner resonance and underlying structure, or to recover things that make sense.

This recovery in novels like Women in Love, The Waves and A Farewell To Arms engages the Expressionist sense of Aufbruch and is manifest in the quality of "unreality" these works possess. In departing from conventions of novelistic realism, they in fact "de-novelize" the novel. Through processes of abstraction a dominant emotional rhythm rather than a sequential plot serves the unifying function, while the type figure redefines character by making an essential and definitive quality of voice and of mind more important than surface verisimilitude.

In both mediums, the exposure of single scenes through multiple and alternate modes of vision engages notions of mythic and historical, cosmic and individualized, humanized and dehumanized perspectives. This "here" and "there" duality further depends on exaggerated photoscopic, telescopic and open window techniques. As a result the reader/observer is moved beyond the ostensible security that had been provided by conventional photometic standards of truth and accuracy. He is shocked by a world that is disturbingly unfamiliar, ambushed by landscapes that have been de-realized, and stranded in images where the usual boundaries between daytime and nighttime, the self and the other no longer obtain. The pressure exerted by this kind of perspectival diversity is born out in various sets of linguistic features that are developed by each author.

Lawrence's pattern of "continual, slightly modified repetition" develops the dynamic pulse of Rupert Birkin's visionary mode of apprehension. Woolf's dense and formulaic metaphors in the interludes of The Waves creates their nonhuman and mythic perspective. Hemingway's hypercorrect telegram style sustains the Superrealistic dimensions of Frederic Henry's post-operative point of view in A Farewell To Arms.

CHAPTER THREE
NOTES

[1]Lothar-Gunther Buchheim, The Graphic Art of German Expressionism (New York: Universe Books, Inc., 1960), p. 16.

[2]Bernard S. Myers The German Expressionists: A Generation In Revolt, concise ed. (New York: McGraw-Hill Books Company, Inc., 1963), p. 11.

[3]Ulrich Weisstein, "Expressionism As An International Literary Phenomenon: Introduction," Expressionism As An International Phenomenon: 21 Essays And A Bibliography ed. Ulrich Weisstein (Paris: Rider, 1973), p. 35.

[4]Paul Fechter, Der Expressionismus (Munchen: R. Piper & Co. Verlag, 1920), p. 3, cited in and translated by Paul Sheppard, "German Expressionism," Modernism 1890-1930, eds. Malcolm Bradbury and James McFarlane (Hammondsworth, Middlesex, England: Penguin Books, 1976), p. 277.

[5]J. P. Hodin in his discussion of Oskar Kokoshka in Oscar Kokoshka: The Artist and His Time (Greenwich, Connecticut: New York Graphic Society, 1966) refers to this lack of balance within Expressionism which he suggests accounts for the anti-classical character of their nonrepresentational orientation (p. 95).

[6]Read, The Philosophy of Modern Art (New York: 1955), p. 51. Gustav Kahn suggests "Our Art's essential aim is to objectify the subjective (the exteriorization of the idea) instead of subjectifying the objective ('nature seen through a temperament')" (cited in Symbolism, p. 1), while Bahr in Expressionismus advises that natural analogues in Expressionist art function as pictorial equivalents for soul states: "Impressionism treated the eye like an ear, E like a mouth. The ear is dumb, and Impressionism bade the soul to be silent. The mouth is deaf, and the Expressionist cannot hear the world," (cited in and translated by Weisstein, "Introduction," p. 41).

[7]Jose Orteyga y Gasset, "The Dehumanization of Art," The Dehumanization of Art and Other Essays on Art, Culture and Literature (Princeton, New Jersey: Princeton University Press, 1968), pp. 20-21.

[8]The term comes from Gertrude Stein who used it with respect to Modernism as a whole. It is absorbed by Bradbury and McFarlane in their discussion of the kind of necessity that informs the Modernist spirit generally: "The assumption that the age demands a certain kind of art, and that Modernism is the art that it demands, has been fervently held by those who see in the modern human condition a crisis of reality, an apocalypse of cultural community" ("The Name and Nature of Modernism," Modernism, p. 27).

[9]Geoffrey Perkins, Contemporary Theory of Expressionism (Bern und Frankfurt: Verlag Herbert Lan & Cie AG, 1974), p. 78.

[10]Wilhelm Worringer, Abstraction and Empathy: A Contribution to the Psychology of Style, trans. Michael Bullock (London: Routledge & Kegan Paul Ltd., 1967), pp. 129-34.

[11]Ernst Ludwig Kirchner, "Kinstlergruppe Brucke Manifesto," cited in Peter Selz, German Expressionist Painting (Berkeley and Los Angeles: University of California Press, 1957), p. 95.

[12]Citing Fry's discussion of the distinction between visual and emotional unity, Read describes the difference by noting the kind of poetic and imaginative organicism which pervades the van Eycks' Ghent altarpiece. Unlike the principles of subordination and contrast which "bind together" the design in Ruben's paintings, the parts in the van Eyck "cohere by reason of a different principle. Visibly, indeed, cohere only by the general symmetry of disposition, which is here a weak and negative force, affording as it were, an intellectual approval of order, rather than any strong visual gratification or assistance. But we must consider that unity is here is essentially poetic and imaginative, and not visual'" (Art Now: An Introduction To The Theory Of Modern Painting And Sculpture, 2nd ed. (New York: Pitman Publishing Corporation, 1948), pp. 77-78).

[13]Myers observes that the Blaue Reiter "existed as a group for a limited period from the first collective show in December 1911 through their participation in the Cologne Sonderbund exhibition in 1912 ending with Herwarth Walden's Berlin Salon D'Automne, the most exciting contribution of 'Der Sturm' during 1913" (p. 156).

[14]Bavarian behind-glass paintings involve a method of composition in which the picture is first drawn with definite outlines and then filled in with color. Kandinsky, Selz, oberves, tried similar effects in his work where the stained-glass effect of flat planes of color and definite outlines surrounding each shape creates interesting mosaic-like patterns. Selz suggests that this manner of construction, because of its dark contours, illustrates, above all, a concern with "shape as shape" (p. 183).

[15]Kandinsky, The Art of Spiritual Harmony, trans. M. T. H. Sadler (London: Constable, 1914), cited in Myers, p. 157.

[16]Emil Nolde, cited in Werner Hoffmann, Emil Nolde, trans. Norbert Guterman (New York: Abrams, n.d.), on PL. 37, Flowers and Clouds.

[17]Oskar Kokoshka, cited in Bernhard Faltmann, Oscar Kokoshka (New York: Harry N. Abrams, Inc., n.d.) p. 30.

[18]Paul Klee, "Creative Credo," originally published in Schopferische Konfession, ed. Kasimir Edschmid (Berlin: Erich Reiss, 1920). This English translation by Norbert Guterman from The Inward Vision: Watercolors, Drawings and Writings by Paul Klee (New York: Abrams, 1959), pp. 5-10.

[19]Kandinsky, "Line and Fish," Axis, II (1935), p. 6, cited in Selz, p. 227.

[20]--------, Wassily Kandinsky Memorial (New York: Solomon R. Guggenheim

Foundation, 1947), p. 64.

[21]_____, Concering the Spiritual in Art and painting in particular 1912 (New York: Wittenborn, Schulz, Inc., 1947), p. 75.

[22]_____, The Art of Spiritual Harmony, cited in Alfred H. Barr, Jr., Cubism and Abstract Art (New York: The Museum of Modern Art, 1966), p. 66.

[23]Franz Marc, Briefe, Aufzaichnunger und Aphorismin, 2 vols. trans. Ernest Mundt and Peter Selz (Berlin: Cassirer, 1920), I, 121-22, cited in Chipp pp. 178-79.

[24]_____, Letter to Reinhard Piper, 1908 and quoted in Klaus Lankheit, Franz Marc (Berlin: Verlag Lemmer, 1950), cited in Myers, p. 176.

[25]Lynton notes in The Story of Modern Art (London: Phaidon Press Limited, 1980) that both Carra and De Chirico were leaders of what is often called the Metaphysical Painting movement during 1917-18, a school whose transcendental impulse was Neo-Platonic in orientation (pp. 158-61).

[26]Robert Rosenblum, Modern Painting and the Northern Romantic Tradition: Freidrich to Rothko (New York: Harper & Row, Publishers, 1975), p. 154.

[27]Max Beckmann, "On My Painting," originally entitled "Meine Theorie in der Malerie," published in English translation by the Buchholz Gallery (Curt Valentine, New York, 1941) and cited in Chipp, p. 187.

[28]Lawrence, Foreword, Women in Love (New York: The Viking Press, 1960), p. VIII.

[29]Suzanne K. Langer, Problems Of Art (New York: Charles Scribner's Sons, 1957), p. 5. Langer defines "Anything that exists only for perception, and plays no ordinary, passive part in nature as common objects do" a "virtual entity. It is not unreal; where it confronts you, you really perceive it, you don't dream or imagine that you do. The image in a mirror is a virtual image. A rainbow is a virtual object. It seems to stand on the earth or in the clouds, but it really stands nowhere; it is only visible, not tangible in the ordinary sense." Perhaps Lawrence uses the rainbow image in The Rainbow and the mirror image in the "Moony" episode of Women In Love to emphasize the nonrepresentational or virtual character of the literary artifact.

[30]Alistair Niven, D. H. Lawrence: The Writer and His Work (Essex: Longman Group Ltd., 1980), p. 49.

[31]In his discussion of Marc's repudiation of strictly humanized perspectives Myers speaks of the artist's psychological "retreat" from phenomenal realities as an antidote for the anarchy of his age. Weisstein, like Myers, tends to perceive the urge toward abstraction in Blaue Reiter art in parallel terms. Accepting the Riegl-Worringer hypothesis, he too suggests that Blaue Reiter art, like primitive art, is born out of a profound spiritual dislocation and disorientation (pp. 36-37). In a

similar way, Selz advises that the tendency toward the nonfigurative provides evidence of Blaue Reiter artists' "rejection of material reality" (p. 225). It is hoped that my notion of the kind of negative capability engaged by the pragmorphic pathetic will alter the position Myers, Selz, Weisstein and others advocate. Blaue Reiter artist's dehumanization of form is much less an expression of "spiritual agoraphobia" than it is an expression of these artists' indictment of the "all too human elements" (Gasset, p. 12) that had prevailed in artistic production because of the dominance of the natural perspective.

[32]Joyce Carol Oates, "Lawrence's Gotterdammerung: The Tragic Vision of Women in Love," Critical Inquiry, IV, No. 3 (1978), 569.

[33]F. R. Leavis, D. H. Lawrence Novelist (London: Chatto and Windus, 1955), p. 155.

[34]David J. Gordon, "Women In Love and the Lawrencian Aesthetic," Twentieth Century Interpretations of Women in Love, ed. Stephen J. Miko (Englewood Cliffs New Jersey: Prentice-Hall, Inc., 1969), p. 51.

[35]Mark Schorer, "Women in Love," The Achievement of D. H. Lawrence, eds. Frederick J. Hoffman and Harry T. Moore (Norman, Oklahoma: Unversity of Oklahoma Press, 1953), pp. 167-69.

[36]Weisstein, "Vorticism: Expressionism English Style," Expressionism As An International Literary Phenomenon, p. 174.

[37]George Santayana, "The Tragic Mask," Tragedy: Vision and Form, ed. Robert W. Corrigan (San Francisco, Chandler Publishing Company, 1965), pp. 54-55.

[38]Richard Samuel and R. Hinton Thomas, Expressionism In German Life, Literature and The Theatre 1910-1924 (Cambridge: W. Heffer & Sons Ltd., 1939), p. 170.

[39]Clark refers the appearance of fire in Italian painting directly to the influence of Bosch and discusses the love of fantastic lighting effects throughout the Gothic in the context of the landscape of fantasy where artists introduce into the sky an unearthly glow. The self-conscious and violent use by northern Expressionists of such lighting effects represents the "supreme manifestation of untameable nature, and the crowning horror in the description of Grendel's Mere: fire in the flood. Through the landscape of fantasy, it remains the painter's most powerful weapon, culminating in its glorious but extravagant use in Turner" (p. 78).

[40]Schrimpf adapts a fifteenth-century open window technique for expressive ends. Clark discusses the way in which 'Campin' and Petrus Christus use a second story to avoid the difficulty of realizing a smooth transition from foreground to background (p. 35). Schrimpf it, would seem, explores the psychological and emotional values a purely technical solution might imply.

[41]Kokoshka, "On the Nature of Vision," cited in Edith Hoffmann, Kokoshka: Life and Work, trans. Hedi Medlinger and John Thwaites (London:

Faber & Faber, 1947), pp. 285-87.

[42]August Macke, cited in Gustav Vriesen, "Der Maler August Macke," Westfalen, XXX(1952), 47.

[43]Michael Rosenthal, Virginia Woolf (New York: Columbia University Press, 1979), p. 147.

[44]Klee, Paul Klee: Three Exhibitions (1930; rpt. New York: The Museum of Modern Art, 1968), p. 9.

[45]In "Opinions on Creation," Klee discusses, as Kandinsky does in "Line and Fish," the transformation effected as one purifies the graphic medium: "The purer the graphic work, that is, the greater the emphasis on the formal elements upon which the graphic representation is based, the more defective it is for the realistiic reproduction of visible things" (Paul Klee: Three Exhibitions, p. 10).

[46]Stewart, "Spatial Form and Color in The Waves," Twentieth Century Literature, 28, No. 1 (Spring 1982), 91-92.

[47]Northrop Frye stresses this shift in emphasis in his analysis of the tragic mythos in "The Myths of Autumn" for he suggests that from the outset, as ritual, we know that "the hero must fall" even though "it is too bad that he falls." The center of the tragic work is the cognito itself: "the recognition of the inevitability of a causal sequence in time, and the forebodings and ironic anticipations surrounding it which are based on a sense of cyclical return" (Tragedy: Vision and Form, pp. 105-06).

[48]Hemingway, Men At War (New York: Charles Schribner's Sons, 1942), p. XV.

[49]Robert O. Stephens, "Hemingway's Aesthetic Thought: The Art of Seeing," Hemingway, ed. Horst Weber (Darmstadt: Wissenschaftliche Buchgesellschaft, 1980), p. 318.

[50]Hemingway, "Monologue To The Maestro: A High Seas Letter," Esquire, IV (October 1935), p. 21, cited in Hemingway, By-Line: Ernest Hemingway: Selected Articles And Dispatches of Four Decades, ed. William White (New York: Charles Scribner's Sons, 1967), p. 215.

[51]The phrase comes from Robert P. Weeks, "Hemingway and the Spectatorial Attitude," Western Humanities Review, XI (Summer 1957). Weeks uses it to describe the ironic detachment the Hemingway protagonist achieves within critical situations (p. 280), a perspective Tony Tanner describes as that of the "oversensitized," "professional observer" who scrupulously registers details in a manner that makes them seem saturated with relevance in an unusually intense way" ("Ernest Hemingway's Unhurried Sensations," Hemingway, pp. 236-37).

[52]Edmund Wilson, "Hemingway: Gauge of Morale," Ernest Hemingway: The Man and His Work, ed. John K. M. McCaffrey (New York: Cooper Square Publishers, Inc., 1969), p. 242.

[53]Sheldon Norman Grebstein, Hemingway's Craft (Carbondale and Edwardsville: Southern Illinois University Press, 1973), pp. 78-80.

[54]Hemingway, "Indian Camp," The Enduring Hemingway, ed. Charles Scribner, Jr. (New York: Charles Scribner's Sons, 1974), p. 25.

[55]Gerhard Hoffmann, "Kontrast und Parallelitat in den Kurzgeschichten Ernest Hemingways" (Anglia, 1965), cited in Wayne E. Kvam, "The German Critical Reaction," Hemingway In Germany: The Fiction, the Legend, and the Critics (Athens: Ohio University Press, 1973), p. 77.

[56]The sense of two seemingly antithetical methods with contradictory effects inundates the series of paradoxes which surface within critical commentaries on Hemingway's restrained manner. Bates, for example, invokes a photometic standard of truth in his discussion of Hemingway's visualizations by suggesting that "The pictures projected are as natural as life" (p. 74) and Grebstein finds this imitative function working at a linguistic level as well: "the initial point to be recorded about Hemingway's repetition is that it imitates actuality" ("Further Observations on Style and Method," Hemingway, p. 264). This position which is corroborated by Michael Moloney who suggests that Hemingway's style transcribes the "raw language of the street" ("Ernest Hemingway: The Missing Third dimension," Hemingway and His Critics, p. 185), is challenged by Paul Goodman who, in contrast, finds Hemingway's tendency toward word repetitions and passive constructions "uncanny" and "remarkable" ("The Sweet Style of Ernest Hemingway," The Literary Essays of Paul Goodman, ed. Taylor Stoehr (New York: Freelife Editions Inc., 1977, pp. 198-99). This sense of unreality is the focus of Richard K. Peterson's discussion of the nonnaturalistic dimensions of Hemingway's idiom in Hemingway: Direct and Oblique (Paris, Mouton and Company, 1969, pp. 121, 17, 133-76), an unnaturalness which critics feel expresses anything from Hemingway's own war trauma (Samuel Shaw, "Romeo and Juliet," Ernest Hemingway: The Man and His Work, p. 54) to the need to "stop thinking" in a world that no longer makes sense (Philip Young, Ernest Hemingway) (New York: Rinehart and Co., Inc., 1952), pp. 177-78.

[57]John Graham, "Ernest Hemingway: The Meaning of Style," Modern Fiction Studies, VI, No. 4 (Winter 1960-61), 312.

[58]Earl Rovit, "The Real Thing," Hemingway, p. 197.

[59]Clinton S. Burhans, Jr., "The Complex Unity of In Our Time," The Short Stories of Ernest Hemingway: Critical Essays, ed. Jackson J. Benson (Durham, North Carolina: Duke University Press, 1975), p. 16.

[60]Hemingway, letter to Edmund Wilson, October 18, 1924, cited in Edmund Wilson, "Emergence of Ernest Hemingway," Hemingway and His Critics, p. 60.

[61]Ivan Kashkeen, "Alive In The Midst of Death," Hemingway And His Crtics, p. 176.

[62]Hemingway, For Whom The Bell Tolls (New York: Charles Scribner's Sons, 1944), p. 125.

[63]Rudolph Hartuung, "Zur Situuation Unserer Literatur," Welt und Wort, I (1946), 142, cited in Kvam, p. 12.

[64]Karl Gehl "Prophestisches in Dichtungen und Kunststro mungen," Welt und Wort, I (1946), 142, cited in Kvam, p. 12.

[65]Hemingway, The Green Hills of Africa (New York: Scribner's, 1953), pp. 284-85.