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# UNIT 1 FROM THE EVALUATION OF PORTRAITS TOWARDS THE EXPLICATION OF POEMS.

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## Structure

- 1.0 Objectives
- 1.1 Introduction
- 1.2 Examining two portraits
  - 1.2.1 *Exposé*
  - 1.2.2 'The shepherd'
  - 1.2.3 Nature, country and artistic inspiration
  - 1.2.4 'The woman holding a string instrument'
  - 1.2.5 *Resumé*
- 1.3 Let's sum up
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## 1.0 OBJECTIVES

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After going through this unit and the next one,

- You will get oriented for a study of this course.
- You will have a clear idea of your teachers' expectations from you on this course.
- And you will be able to understand the relevance of the three constituent parts of this course i.e., the
  - (a) historical background of the age;
  - (b) the biographical account of the poet ; and finally
  - (c) the enjoyment and explication of the poem.

Your study should finally enable you to provide insightful comments on passages selected from the ten blocks of this course. The orientations in this and the next unit will be helpful to you in planning your study.

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## 1.1 INTRODUCTION

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On the first day at the postgraduate department of English your poetry teacher would have given you a few tips on doing well on that course. Every subject is in a few respects different from other subjects. Hence the methodology to be followed to master it also has to be a little different. In this unit I will try to tell you a few general matters that you should keep in mind while doing this course. While going through the blocks certain questions such as given below may crop up in your mind:

- (a) What are the functions of the units on the historical background of the age?
- (b) What is the relevance of a knowledge of the poet's life and work to the understanding of the prescribed poems?
- (c) What should I focus my attention upon ? the poems, the biographies, or the backgrounds to the periods to which the different poets belong?

- (d) Are the frontispieces in the various blocks meant to teach me, add a facet to my understanding of the age and its poetic output or are they just to improve the aesthetic appeal of the blocks?

This course is primarily aimed at teaching you the science and art of appreciating poetry.

If you pause a while on the issue of “appreciation” to ask yourself what is it? It is no different from, say, appreciating a person. We can say why we like a person. How did the friends of Sita describe Ram whom they had seen in *pushpa vatika*? To quote a well known couplet from Tulsidas’s the *Ramcharitmanas* :

देखन बाग कुँअर जुड़ आये, वय किशोर सब भौँति सुहाये।  
श्याम गौर किमि कहीं बखानी, गिरा अनयन नयन बिनु बा-नी॥

In the couplet above the sakhis tell sita about the place where they saw Ram and Laxman and that they were in their youth and that they were dark and fair complexioned. Beyond that they fail to communicate anything as they say that the eyes that saw them had no tongue and the tongue which can describe them had no sight. The silences in the two lines are loud.

Appreciating a poem also involves providing reasons for liking a poem, or for that matter, not liking it. However, we begin by ‘appreciating’ the portraits on the first and third covers. Those portraits must have evoked some feeling in you. I will tell you what I thought about them. There begins our exercise of ‘appreciation’ or ‘reading’ as you will see. Finally we end up in the next unit with a brief appreciation of John Keats’s ‘On First looking into Chapman’s Homer.’

The criteria for the appreciation of paintings and poems are different. Hence, after commenting upon two portraits we turn towards two of the most important criteria in evaluating a poem. In the units on this course we try to ask not so much ‘What has been said?’ but, ‘Why did the poet say so?’ and ‘How did s/he convey her/his meaning?’ We try to identify some of the possible answers of the second question in the next unit. Explication of poems in this course will answer the third question. In the next unit, however, we formally discuss prosody which is a distinctive feature of poetic language. The general features of language and literature have been discussed in the courses on *Aspects of Language* and *Literary Criticism*. Both these courses, however, will help your own reading of poems on this course. However, you need not wait until you have read those two courses.

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## 1.2 EXAMINING TWO PORTRAITS

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In this block there are two cover illustrations : one on the first cover page, another on the third. Both were done by the same artist. Did you notice that they represent two divergent attitudes; two disparate ways of life? Many of my friends thought that the woman with a string instrument was Saraswati, the goddess of learning. This lady is not sitting on the back of a swan. She has only two hands whereas the goddess has four hands and apart from the veena in the two she holds a book and a lotus flower in the other two hands. The lady on the first cover is like a common human being in that she has just two hands. Why then did so many of my friends think that the lady on the first cover is Saraswati? Wasn’t it because our observations are often loaded or informed by theory, as you might like to say. Through this course we seek to reorient your affective faculties.

### 1.2.1 *Exp* *é*

So many of my friends thought that the lady on the first cover page is Saraswati because they brought to their appreciation of the portrait their prejudices – standards

of evaluation – unawares. This is what we do when we see a picture, or read a poem, a short story or a novel. One of the functions of this course is to prepare you to appreciate British poetry. For, in reading a book or appreciating a piece of art we are like travellers in a distant land. We can find only so much understanding and worth in it as we carry there. 'We must infer much' wrote Emerson, 'and supply chasms in the record. The history of the Universe is symptomatic and life is mnemonical'.

If the course is meant, you may ask, to enhance your ability to appreciate British culture, poetry in particular, why did we not use British portraits for the cover? To make a point. Howsoever deep your understanding of British culture, you as an Indian will eventually evaluate these poems by your taste, your understanding and ability to appreciate art in general. The appeal of the two cover illustrations, no matter how much they may be rooted in certain events or traditions, is ultimately universal.

### 1.2.2 The shepherd

Let's begin with the portrait of the shepherd on the third cover page. Ketaki told me that the man in her portrait is Goddo Pahan whom she met in Pandra village off Ratu Road, on the outskirts of Ranchi. However, the man in the sketch reminded me of a host of poets.

The first English poet Cædmon (fl. 670 A.D.) was a shepherd. He lived at the monastery of Abbess Hilda at Whitby. We get an account of his life from Bede's *Ecclesiastical History of the English People* which was originally written in Latin. Cædmon has often been called the Anglo-Saxon Milton. The greatest work attributed to him, the so-called *Paraphrase*, was discovered in the seventeenth century. It is however, a work of many hands. Do you know how Cædmon is believed to have begun writing poetry?

Cædmon, according to Bede, was an unlearned herdsman,

....so ignorant of singing was he that sometimes, at feast, where it was a custom that for the pleasure of all each guest should sing in turn, he would rise from the table when he saw the harp coming to him and go home ashamed. Now it happened once that he did this thing at a certain festivity, and went to the stable to care for the horses, this duty being assigned to him for the night. As he slept at the usual time, one stood by him saying: "Cædmon, sing me something." "I cannot sing", he answered, 'and that is why I came hither from the feast.' But he who spoke to him said again, 'Cædmon, sing to me'. And he said, 'What shall I sing?' and he said, 'Sing the beginning of created things'.

Cædmon sang and the next day when he told the steward of the abbey about his song he took him to Abbess Hilda who heard from him his episodes. Later more episodes from the Latin Bible were explained to him and he turned them into song.

Goddo Pahan is not a herdsman for any monastery. However, he is a farmer like William Langland's (?1332-?1339) Piers, the ploughman. However, Goddo Pahan is a man of our times. He receives no visitation from the heavens as Piers does. Piers is confident; Goddo is not; Piers is angry but hopeful; Goddo has a cheerless prospect before him.

Perhaps Goddo Pahan is more like Robert Burns (1795-96) who in Henry Mackenzie's words was 'a Heaven - taught ploughman'. Burns Wordsworth thought,

... walked in glory and in joy  
Following his plough, along the mountain side:

We are not aware of Burns's glory and joy, son of a poor tenant farmer as he was. His father who gave him a good education, for his station, died when he was twentyfive years old. Finding it difficult to support the large family and to escape the life of a labourer he intended to emigrate to Jamaica. Looking at Goddo Pahan's portrait I was reminded of Burns' old man in 'Man was Made to Mourn, A Dirge' (August 1785).

The sun that overhangs yon moors,  
Out-spreading far and wide,  
Where hundereds labour to support  
A haughty lordling's pride;  
I've seen yon weary winter sun  
Twice forty times return,  
And ev'ry time has added proofs  
That man was made to mourn.

The old man in the poem was eighty years old. Burns himself lived not even for forty years. His life of toil and labour taught him the unity of mankind, particularly of the economically depressed sections of the society. He supported the French Revolution, especially in its early phase and wrote:

For a' that, and a' that,  
Its comin yet for a' that  
That man to man, the world o'er  
Shall brothers be for a' that.

Born in a strongly Calvinistic society, even Burns's father William Burnes had rejected it in favour of the humanist virtues of kindness and tolerance. Burns questioned nature's laws that made men high and lowly and ordered their estate. He asked,

If I'm designed yon lordling's slave,  
By nature's law designed,  
Why was an independent wish  
E'er planted in my mind?  
If not, why am I subject to  
His cruelty and scorn?  
Or why has man the will and pow'r  
To make his fellow mourn?

No answer; though the question is significant. Burns strove for the fraternity of all mankind and he also wished to see humankind in harmony with nature. When his 'cruel coulter' (coulter: cutting blade of the plough) passed through a mouse's 'cell' he emphathised with it as with a comrade:

I'am truly sorry man's dominion  
Has broken nature's social union,  
An' justifies that ill opinion  
Which makes thee startle  
At me, thy poor earth-born companion  
An' fellow mortal !

Goddo Pahan surrounded by his sheep while a drop trickles down his cheek enjoys 'nature's social union'. He is one with nature, the mother of our vegetable life.

Goddo Pahan reminded me also of Thoreau (1817-1862) who, though a man of nature was also a revolutionary no matter how passive and a distant guru of Gandhiji. However Thoreau was an intellectual which Goddo is not. Goddo's 'wise

passiveness' is like Emerson's (1803-1882) or Wordsworth's (1770-1850) and reminds us of quite a few of the latter's characters.

Simon Lee who had once been a retainer to an aristocratic family has

A long blue livery-coat...  
That's fair behind and fair before;

But he is poor and eighty years old. In his youth he was a runner at game for his master of Ivor Hall in the shire of Cardigan. On one of his errands he lost his right eye. Wordsworth tells us that he helped the Lees cut the root of an old tree as they were too weak for any arduous work. Simon returned the poet's help with thanks and praises on his lips and tears in his eyes which made Wordsworth recall the different attitude of "better" men:

I've heard of hearts unkind, kind deeds  
With coldness yet returning;  
Alas, the gratitude of men  
Has't off'ner left me mourning.

These words remind us of Burns' 'Man was made to Mourn'

The soldier Wordsworth met one night on the road between Nether Stowey and Alfoxden had been discharged on landing after his return from West Indies where 40,000 of the British troops had died of Yellow fever. This discharged soldier must have been able bodied once.

His legs were long,  
So long and shapeless that I looked at them  
Forgetful of the body they sustained

He was still in his uniform trying to reach home although he had landed ten days ago. However, he could not sleep, harassed by the dogs as he had been. Wordsworth found him a place to spend the night.

Able, bodied somewhat like Simon Lee and the discharged soldier in their better days was the man with a sheep Wordsworth met weeping on the road in the village Holford near Alfoxden. Wordsworth narrates his story in 'The Last of the Flock'. He was not a victim of another's curse such as Harry Gill of Goody Blake but of his own indulgence.

Goddo Pahan, strong as he appears, is rather like Michael than the Leech-gatherer in 'Resolution and Independence'; rather like the pedlar in the poem of that title and the narrator in 'The Ruined Cottage' than like the old Cumberland beggar, who in Wordsworth's words is .

Bow-bent, his eyes forever on the ground,  
He plies his weary journey; seeing still,  
And seldom knowing that he sees,...

And yet Goddo's is a life in nature somewhat like Michael the shepherd

neither gay perhaps  
Nor cheerful, yet with objects and with hopes  
Living a life of eager industry.

Goddo appears to be still industrious and leading a life in nature keeping away from the city.

### 1.2.3 Nature, country and artistic inspiration

Of all the western poets it was perhaps Wordsworth alone who retreated from the city to the country and as he came from the Lake District could formulate a philosophy of nature. Wordsworth looked upon nature as mother and nurse. In *The Prelude* he tells us that the river Derwent made 'ceaseless music that composed [his] thoughts':

That one, the fairest of all rivers, loved  
To blend his murmurs with my nurse's song  
And, for his alder shades and rocky falls,  
And from his fords and shallows sent a voice  
That followed along my dreams.

*The Prelude*, Book I

Goddoo Pahan is not another Wordsworth; we are not sure if he is even the Pedlar or Michael; nature creates no duplicate; but we cannot question the view that his humble social status does not grant us some superiority over him as we might imagine in our folly. But we, rather the powerful, are warned by Wordsworth:

But deem not this man useless. Statesman ye  
Who are so restless in your wisdom, ye  
Who have a broom still ready in your hands  
To rid the world of nuisances; ye proud,  
Heart-swol'n, while in your pride ye contemplate  
Your talents, power, or wisdom, deem him not  
A burthen of the earth!

is how Wordsworth values a beggar. The shepherd, the farmer and the labourer contribute no less to the well being of the society than the scholar, the politician or the civil servant. A true philosopher is also a poet at heart and divorced from good neither science, philosophy, poetry nor even society can survive. 'Tis Nature's law' wrote Wordsworth, 'That none, the meanest of created things... should exist / Divorced from good?' In one of his sonnets Wordsworth admitted that he was, 'oppressed [t]o think that now our life is only dressed [f]or show; mean handiwork, of craftsman, cook [o]r groom!' 'The wealthiest man' Wordsworth went on, 'among us is the best;... Plain living and high thinking are no more'. Wealth perhaps is not so bad as the idolatry of wealth.

Whatever Ketaki wanted to state through her portrait of Goddo Pahan we know not but looking through her eyes we can see the gloom of the gloom which she saw in the cheerless landscape. The intention behind having Goddo Pahan on the third cover page was to remind every student of poetry of Wordsworth's views:

One impulse from a vernal wood  
May teach you more of man,  
Of moral evil and of good  
Than all the sages can.

How many of the great men did not live in a crowd. Chanakya, who pulled down the Nanda dynasty of Pataliputra and installed Chandragupta Maurya in his place lived away from the crowd, not to speak of Balmiki and Vyasa and the seers of the Vedas and the Upanishads. Gandhi, of Vardha and Sabarmati who pulled down the British empire, over which it claimed the sun did not set, lived away from the crowd. "In the morning, — solitude" said Pythagoras; that Nature may speak to the imagination, as she does never in company ....' Wrote Emerson.

However, Emerson also cites Hobbes's views in the same essay on culture with approval:



**A young lady beneath a tree**  
From Dara Shikoh's album, c.1635.



**Jahangir embracing Shah Abbas of Persia  
Abu-'l-Hassan, c.1620**



'In the country, in long time, for want of good conversation, one's understanding and invention contract a moss on them, like an, old paling in an orchard'.

Cities give us collision. 'Tis said, London and New York take the nonsense out of a man.

Emerson went on:

The best bribe which London offers today to the imagination, is, that, in such a vast variety of people and conditions, one can believe there is room for persons of romantic character to exist, and that the poet, the mystic, and the hero, may hope to confront their counterparts.

The country is a creation of a few human beings: the city of generations of men and women who are willing to match their intelligence to industry and it is there that the finest of human kind congregate to take and to give, to improve others and in turn to be improved by them in all the infinite dimensions of our life.

A lot of praise of the country has come from men and women reacting against some of the unpleasant aspects of the city: crowdedness, noise, dust and smoke, lack of solitude and above all blind ambitions of fellow men and women. In one of his epodes the Latin poet Horace (65-8B.C.) praises the country as against the city. The praise, however, has come from the lips of a money lender who professedly wants to leave the city and go to the village. For this reason, he calls back his loans. However, a few weeks after the loans have come back with interest he decides once again to join the money market. The city and the rich culture it sustains are not to be decried. Anjali or Angelica as we may call the woman with the string-instrument has the composure of a Goddo Pahan but she has something more, cultivation and culture which are products of urban social intercourse.

#### 1.2.4 The Woman holding a string instrument

The symbolic figure of a woman holding a string instrument on the first cover is a copy by Ketaki of a sixteenth century Mughal painting now at Musée Guimet in Paris. You may have noticed that she is not standing on the carpet or in a garden. She mounts a mask of a man with heavy features and surly appearance. In order to enhance the ferocity of the soldier he has been provided with two sharp canine teeth, or tusks, outgrowing his mouth. The countenance of the male suggests a strong influence of the Gujarat school of art.

The foundations of Mughal school of art, we can say, were laid by Humayun (1530-1556) who unexpectedly had to be a semipermanent guest (1540-1545) of the Shah Tahmasp of Persia. However, the shah was a religious bigot who increasingly got disinterested in the art of painting owing to which Humayun could bring two great masters - Mir Sayyid 'Ali of Tabriz and ' Abdus-samad of Shiraz along with him to India. They in course of time recruited a large number of talented painters and established a flourishing atelier. Two of the early works of this studio were the illustrations in the manuscripts called *Dastan-i-Amir Hamzan*, better known as the *Tutinama* the story of a parrot illustrated for the divergence of the young emperor Akbar (1554-1605) who could not read. The soldiers, depicted in these manuscripts unlike those of the Gujarat school, have small eyes, long face, and flat nose which suggest Mongoloid influence.

If the mask suggests the influence of indigenous traditions, the influence of European art on the lady is unmistakable. This can be appreciated by contrasting Anjali with another but typical portrait of a young lady beneath a tree (page 17). This was done

probably for prince Dara Shikoh (1614-1659) around 1635. A typical Mughal painting would show the body-line of the lady notwithstanding the dress cover.

The folds of Anjali's dress, as well as her pose suggest Western influence. This is not surprising in view of the fact that the West began to influence medieval Indian painting since 1580 when the Jesuit mission from Goa under Rodolpho Acquaviva Naples came to the court of Akbar, at his invitation, to Fatehpur Sikri. Acquaviva brought Akbar a copy of the Royal Polyglot Bible of Philip II of Spain. Each of the eight volumes of this Bible had a frontispiece engraving which Akbar asked his artists to copy. The fathers also presented the emperor European prints and engravings of Christian subject matter which were much appreciated in the royal family especially by Prince Salim.

There is a painting of Jahangir by Payag (c.1650) which shows a motley assortment of European paintings, some secular, some religious, above him. In another portrait of the emperor he shares a window with Jesus Christ with the Cross below and him above holding the globe in his left hand and his necklace of pearl in his right. Jahangir's interest in European paintings is attested by Fernao Guerreio, the Portuguese Jesuit priest, who found enormous frescoes, on Christ in majesty, the Madonna, Saint Luke, scenes from the Acts of the Apostles and lives of Saints Anne and Susannah done by Indian artists at the court in Agra. Although there must have been many who learnt from the west Basawan has been considered the most important painter in the royal atelier who studied and incorporated interesting details from European paintings. His study of Majnun with the emaciated horse has become a showcase example of Basawan's understanding of the spirit of European art. Surprisingly of all the European painters the one who influenced Mughal painting the most was the German painter and engraver Albecht Dürer (1471-1528).

Dürer's famous engravings, however, fascinated British poets and writers also. These are *Knight, Death and Devil* (1513) and *Melencolia* (1514). James Thomson (1834-82) described *Melencolia* in the *City of Dreadful Night* and John Ruskin (1819-1900) compared him in his *Modern Painters* (1834) with Salvator Rosa (1615-73). Thomas Mann (1875-1955) the German novelist draws much of his imagery in *Dr Faustus* from Dürer's works.

Dürer was the son of a Hungarian goldsmith who had settled in Nuremberg. Dürer came under the influence of the great humanist scholar Willibald Pirckheimer who stimulated his interest in the new learning of the Renaissance. Dürer made two trips to Italy and introduced the Renaissance ideals of Italy to the north. However, it was through the Italians that Dürer's paintings found entry into the Mughal courts. For we know that along with the traders and missionaries also came goldsmiths, craftsmen and doctors from Milan and Florence. Presumably the Italian presence favoured the Italian works of art which made Sir Thomas Roe the ambassador of James I at Jahangir's court from 1615-1619 to write back home to send works of art 'Like those rich paintings that come from Italy over land and by way of Ormuz'.

The name of the Mughal painter of the *Madonna and Child* from the etching made by Dürer in 1513, now in Windsor Castle, is not known. It dates from c.1600. However, we know that Abu-'l-Hassan copied Dürer's *Saint John of the Cross* in the year 1600 when he was 12 years old. Abu-'l-Hassan son of Aqa-Riza was born in the Mughal household and grew in the presence of Prince Salim's shadow. Hassan was undoubtedly a great artist. So was Kesavdas whose copy of *St. Mathew*, now in the Bodleian library, Oxford remains a proof of the Western influence on Mughal painting. *Anjali*, is an early painting and still we find the finesse which is lacking for instance in *Madonna and Child* at Windsor castle referred to above.

So much for the Western influence evident in *Anjali*. The symbolism of standing on somebody in order to express the subjugation of that person or what he signifies can be traced back to the Shiva iconography of South India. Shiva, in his famous dance

probably for prince Dara Shikoh (1614-1659) around 1635. A typical Mughal painting would show the body-line of the lady notwithstanding the dress cover.

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stands on a dwarf who in turn symbolises meanness, pettiness, jealousy, cowardice, etc. The unknown Mughal artist who did the original of *Anjali* apparently picked up and elaborated upon the motif symbolically.

The same symbolism was made use of by Abul-'l-Hassan who in one of his paintings of c.1620 depicts Jahangir bestriding the globe (page 18). He embraces the Shah Abbas of Persia but incidentally pushes him into the Mediterranean. While the cherubs holding the crescent moon are Islamic and Western, the halo around Jahangir is a typical feature of late Jahangiri portraits when the actual power of the government had shifted from the emperor to the queen. In contrast with this portrait there is economy and artistic expressiveness in *Anjali* typical in their different ways of western art and the illustrations of Akbar's reign.

### 1.2.5 Resumé

'There are critics who think... that the greatness of an artistic creation lies in its richness, ambiguity, and interpretability, and that it is both futile and somehow wrong to search for the correct interpretation, the one which the author intended' wrote E.H. Gombrich in his essay 'The Evidence of Images' and went on to affirm 'I do not hold this view. I do not believe that any interpretation is sure and infallible, any more than any other hypothesis can be. But I do think that we can try as historians to restore the original context in which these words were intended to function and it is always worth-while to venture upon this perilous path...' In his essay Gombrich picks up problems of interpretation of visual images for military intelligence, ornithologists, communication scientists and art critics and shows the centrality of interpretation to the business of living. (Professor Gombrich's essay was published in 1969 by Johns Hopkins University Press in a volume edited by Charles Singleton called *Interpretations: Theory and Practice*.) However, you may think that interpretation is a western fad and a byproduct of scientism. Let's allude to two episodes in Sanskrit literature.

This first one is from Kalidasa's *Śakuntala*. King Dusyanta, as you know, lost his lady love due to a curse. While the King was once looking at a painting with three women Vidusaka comes in and the king asks him who according to him is Śakuntala. Viduśaka replies, 'she who is leaning rather wearily against the mango tree, its leaves glistening with the water she has thrown over it. She extends her arm with infinite grace, her face is slightly flushed with the heat and flowers entwine her streaming hair to fall together over her shoulders. She must be Śakuntala and the others her friends or maidservants'. (We can compare the portrait to a lyric which celebrates a single intense moment. The painter in *Śakuntala* took a single moment in his/her subject's life and immortalized it with his brush just as a poet does with his pen.) In his comments Vidusaka interpreted the portrait.

More interesting from the point of view of interpretation is a similar although a little scabrous allusion in Dandin's *Daśakumāraçarita* (The Tales of the Ten Princes) written in the seventh century of the Christian era. In the city of Mathura lived a young man who frequented the abodes of courtesans. Once he chanced upon a miniature of a young lady in the hands of an artist. Struck by her beauty the young man told the artist:

Master I notice some contrasting features here. This soft body is of a lady of quality. Her slim figure and the pallid beauty of her features reveal her rank, but he who possesses such treasures has not enjoyed them as much as he might, for her glance is still haughty. She is not the wife of someone who goes on long journeys abroad for her hair is not tied up in plaits nor are there other signs to indicate an absent husband or widowhood. Here is a sign on her left side: she must be the wife of some old merchant who is not excessively endowed with virile strength. She fully merits a man of great talent to execute her portrait, as may be seen from the quality of the work.

The young man's interpretation of the lady's portraits tells us not only that analysis and interpretation is not a recent Western fad but is of a piece with any civilized society Occidental or Oriental. In other words it is an implement for life; for civilized life. This course aims at enriching this aspect of your mind.

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### 1.3 LET'S SUM UP

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We have told you about the ultimate aim of this course in the preceding subsection. However, your orientation is only half-way through. Here we have discussed some of the thoughts that came to my mind on looking at the portraits on the covers. There we formally began our exercise of critical appreciation. However, we also simultaneously examined the nature of artistic inspiration and their role *vis-a-vis* artistic technique; the role of the reader and the milieu - mental and social - of the artist as well as the reader in the creation and reception of art. Reader response theory is relatively new in the West; Indian sages had written on *Kārayitri* and *Bhāvayitri pratibhās* hundreds of years ago. Now you may read the next unit that focuses attention on literary art, especially poetic art.

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### 1.4 NO ADDITIONAL READING SUGGESTED

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It is not always necessary that the student may be advised to read books and articles related to the subject. If you cast your net too wide, in view of the time you have, you may not catch any fish.

However, if you have access to a good library you may look at the portraits and find in books on paintings. You may recall seeing books on Renaissance Art, Dutch Art, Pahari Miniatures, Baroque Art or The Great Mannerists. When you visit a library next time look for some such material again. You will find ideas for further studies in the introductions to the various blocks of this course.

I enjoyed reading 'Reynolds and the Art of Characterization' by Robert L. M. and 'Gainsborough's "Prospect animated Prospect"' by Emilie Buchwald in *Studies in Criticism and Aesthetics: Essays in honour of Samuel Holt Monk* edited by Howard Anderson and John S. Shea (University of Minnesota Press: Minneapolis, 1969). Also, H. Hagstrum's, *The Sister Arts: The Tradition of Literary Pictorialism and English Poetry from Dryden to Gray* (Chicago, 1958) is a scholarly work by a critic of great reputation. *English Painting: A Concise History* by William Gaunt (London: Thames and Hudson: 1964, 1985) can be a very useful guide and offer a salutary perspective to the study of English poetry. However, it is not necessary for you even to try to look for them. You may waste your time doing so. Instead look at the illustrations in these volumes carefully and read the comments offered in these pages and then let your inclination guide you in your jaunts into the works of art.

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