CHAPTER III

EXPRESSIONISM

Expressionism as a school of Painting and its Long standing influences on art and culture.
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Expressionism

This chapter deals with expressionism as a school of art in close context of the chapter II, ended with finding that the expression is the core of art, it is not disputed, if it is disputed, it is less disputed.

Prolegomena to Expressionism:

From the term 'Expression' supplemented with the word 'ism' we obtain the word 'Expressionism'; Expression being the principal component of expressionism, involves ambiguity of a peculiar nature because a number of its meanings, senses, interpretations and usages can be very well observed and asserted. Hence, some of them are impairing and some are hailing but in every case it is discursive. In this panorama of its meaning and usage we can compendiously state that: The term expression literally stands for 'utterance', 'diction', 'significance', 'manifestation', 'revelation', 'explicitation' and eloquently it is, "The act of expressing or setting forth in words; the manner or form in which a thing is put into words...indication of feeling, thought or attitude, as shown on the face, or in artistic execution...". Some other meanings have also been mentioned in the chapter II of the thesis in which the chief one I like to write down here once again for the purpose of ease in reference. Consequently, the act of forcing out by pressure, or act or mode, or power of repressing or giving utterance, or representation, or revelation by language in art, or the forms and features of things etc "and squeezing or pressing outward" may also be considered to be the impressive and most valuable meanings of expression: Among these the other some meanings may stand meager or impair or irrelevant, or may, otherwise, be taken to be robust and hill-top extensively or intensively, but in all the cases and conditions I had the job to explaining and exposing the different meanings and senses of the term 'Expression', I believe it was adequate and plausible in the rudimentary pages of the chapter II as noted above.

Since expression is such a term which has multi meanings and also has been used and interpreted in a large number of senses from time to time by the thinkers of different tastes and textures, therefore it is not easy to ascertain its anyone universally approved meaning or sense. Yet, in its aesthetic set it is just related to making explicit to all our inner feelings, ideas and emotions, which we 'willy-nilly', happen to have in our worldly lives.

A lexicographer's interest remains tilted to groping all the possible meanings of a word or term for the purpose of maintaining a suitable dictionary but the interest of the research scholar's remains on only those meanings of a word or term which have, directly or indirectly, close relationship with logically and plausibly to their topics of research in true sense. However, keeping in view the term expression I have had an attempt to define the term in question in chapter II on my own account in the confidence that the definition given by me may be of great use and value. Any more description of the already given definition will be unnecessary repetition, superfluous and absured, as I think and believe.
Albeit, I can adequately abridge the exposition by saying that expression is an ambiguous term involving as many meanings and senses as many one can think of, by associating it with any word of one's taste and tilt, viz. expression of emotions, expression of ideas, expression of views, expression of thoughts, expression of attitudes and on the whole expression of experiences of the life, bitter or sweet. But in the field of art and or aesthetics it is expression of emotions that is enumerated and enunciated for beauty, not the all. Because political, economic, scientific and others if not related to expression of feelings, cannot be regarded to be artistic. Hence, it appears to be postulated fact that in our contemporary society art is a form of life and a setting of conceptual systems and practices. But anyhow, art as a form of life turns to mere jejunic phenomenon without expression of emotions, good or bad, pleasant or painful; it is either expression of personal experiences of life or of others in the society; but if it is confined to the expression of a particular class then it is a mistaken view and must be rectified suitably as Roger L. Taylor justifies his views by saying, "As experienced in contemporary society art is a form of life, a conceptual system, which is lived with in the bourgeois setting. It is form of this setting that the art process emanates, and its life enchanting ripples do not extend far beyond the interests of this social class. There are institutional attempts to enrol others sections of the society in the form of life, but they are resisted".

In R.L. Taylor's view any kind of remora placed on the efforts for democratic characterization of art is unhealthy and condemnable in the existing situation of the age in which we are presently living. He is on the right path, in my opinion, to adopt such a democratic view.

Nevertheless, if the man wants to seek freedom and the society grants it, in a candourous spirit I am right to hold the view that expression is related indubitably not only to emotions or feelings but also it has close affinity to ideas, thoughts, sensibilities, attitudes and so on, and ought to be given room in art and in its creations for vivifying the real spirit of art. Moreover, the reliance of motive, temptation, aim and interest of the artist should also be considered to be of greater value in the genuine spirit of art than mere expression for the sake of expression. It is excellent to opine that "When the artist goes further and in his own person or through the mouth of his characters, pretends to glorify cruelty and injustice, without motive or temptation, for their own sakes, we feel that this is not the expression of any human experience, as when Richard III says, I am determined to prove a villain, "IAGO also comes near being a mere stage figure on the whole his Satanism is attributed by others, as the expression of their own disgust, rather than self-claimed unless in half ironical braved."

However, keeping in view of the various forms of expression we can vigorously distinguish an artistic expression which involves the expression of emotion from other forms of expression provided the other forms are found fake and dry in emerging a trustworthy emotion or an emotion vicious in vein and in vindication. As such the other forms of expression can be determined as Psychological, Economic, Social, Scientific, Philosophical and Biological. Also there are other forms of expression, which have no order, no galaxy but all such forms of expression can adequately be enunciated and correctly be numerated directly or indirectly for the sake of the sweet expression, if not for the sake of art and beauty.
This much is the brief account of the one major component of the term ‘Expression’ in reminiscence of the description and discovery of expression in Chapter II.

The second component ‘ism’ represents a specific theory or thought, thesis or antithesis or a particular philosophy of life and nature. Obviously and compendiously by expressionism we mean a theory or a thought or a thesis or a philosophy pertaining to expression of ideas and thoughts and so on and so forth, as freely and liberally as we like to do so.

In this prospective it is expedient to clarify that the expression with an element of freedom may have its roots in a gloomy or bloomy state of mind or situation outward or out went. It may signify a delightful or a melancholious state of heart and mind. The analytical panorama of the word expressionism may be asserted as a philosophy of the expression of feelings, ideas, thoughts, interests and experiences-pleasant or unpleasant- with which man stands as a competing phenomenon in the vast sphere of the nature. But the historical background of expressionism appeals to a little more meaning than what etymologically we mean by it, otherwise expressionism emerged and evolved as a revolt against impressionism which had its roots in painting and also in other forms of art flourished in 20th century. Expressionism as such was “in literature and painting, a revolt against impressionism turning away from the outer life to inner…”.

Expressionism as a movement was not fettered to mere painting and literature rather it was ‘20th century-Primary of Emotion in all arts. “An expressionist, whether a painter, sculpture or even an architect, subordinates formal and technical considerations to the communication of intense feeling.” (Encyclopedia American Grolier Incorporated U.S.A. 1984, P, 794)6b.

In elaboration to the tendencies implied in the very meaning of expressionism as a slogan against impressionist views on art and beauty it is adequately stated that it was a recurring tendency connected to romanticism and especially congenial to Nordic and Slavic cultures. But modern expressionism in visual arts developed in France during 1880s, the prominent figures of which were Toulouse-Lantree, Ganguin and Van Gogh who in reaction against impression deliberately distorted nature for emotional and symbolic purposes. It is nice to quote Van Gogh who says, “…it was the artist’s duty to paint the fundamental emotions-joy, sorrow, anger and fear”-became the basic tenet for all subsequent expressionist efforts.” (Ibid P.794, Ibid) However, in literature expressionist was taken to be an effort to widen the frontier of aesthetic consciousness by untying the knots of mind uncounted in number for the purpose of breaking down the strength of impressionism. Again it was, “a movement in the arts emphasizing the free expression of the artist’s subjective emotional responses to objects and events, rather than their objective representation, and characterized by distortion or aggregation of colour for purposes of expression.”

Henceforth expressionism raised a slogan of humanity, liberty, placidity and totality of human being expressing resentment against the war seekers of the world. To my mind the seeds of this novel and wondrous movement were sown in Chaucer’s time in the poems composed by Chaucer himself (1340-1400). Now it is necessary to confirm this view by tracing out the historical background of this movement before going ahead.
Historical background of Expressionism:

In the historicity of art and literature expressionism emerged and evolved as a corollary of Dadaism as against impressionism, and as a great human movement against the inhuman attitude of the politicians, anticlock trends of thoughts of the claiming ingenuously genius class, autonomous status of the aristocrats and opportunists, derogative position of the ameliorators, dead-lock on the rudiments of the social welfare, wretched condition of the man, dreads of war, ceaseless aggressions, decremental graph of the culture, perpetually declining liberty hues and cries, and wide spread humbugs in all fields of human life during the wars, petty wars, world wars and post wars, destruction, ruins, tyranny and pandimonious set up of the whole world. No authentic date and time can be mentioned regarding the beginnings and ends of this movement except 20th century because seemingly it has been the most conclusive and convincing century in the history of expressionism when the expressionists had availed the opportunity to express their feelings as freely as desired through their paintings. Hence the world outside could have obtained a clear glimpse and very close acquaintance with them “Expression” first used to describe the works of painter-departed from impressionism extended to other arts (poetry, music, architecture and sculpture). In music most putative figure was Richard Wagner who extended the tendencies of expressionism plausibly, excellently and eloquently to other fields. Freud’s Interpretation of Dreams succeeded to exert great many influences on the new aesthetic theories of the 20th century (Encyclopedia Americana Grolier In Corporation, U.S.A, 1984 PP, 794, 795). Julian Augeste Herne exhibited a series of paintings on Expressionism in 1901 but L.Vouxceller of Germany coined Expressionism seemingly. For the first time he applied the term to the paintings of a particular nature and tendency around 1911 and to literature around 1914. In view of the author in Encyclopedia of Poetry and Poetics the Expressionism was- “Mainly concerned with the forceful representation of emotion, the expressionist painters look recourse to over more abstract configurations and, on the whole, prepared non-realistic technique to the use of local colour. Edward Miich and Vongroph (In his final phase) are usually regarded as fore runners of pictorial expression”. Expressionism as a movement against impressionists extended to France in 1905 through exhibition of Les Faunes. In Germany the Broche group held its first exhibition in 1906. Der Blnre Rerter followed this mission five years later as a chief exponent of expression in art. In 1919 Dichting and Wilhelm Woringer became the principal spokesmen of expressionism. It was a new tendency in painting which was spreaded over to other fields of fine arts-poetry, music and sculpture, as I assume, sprang as a violent antirealism and antiimpressionism, based on the refusal to intimate, repeat and reproduce to what is existing in the world outside. Expressionists were introspective in dealing with their art-painting etc. but in its early phase it was constituted by the poetry of George Hym.
A genuinely profound probe into the period of Renaissance is eminent for assessing the emergence and development of this school of art. Renaissance, as I think, stand responsible for radical changes in the set up of the society, the culture, the patterns, the styles, the attitudes and thinking of man and woman, and to a large extent these changes exerted greater influences on the life of human being. England, Germany, Italy, France and other countries of Europe were those in which a note worthy revolt against dogmatic trends of thought can very well be seen in this period of transition. A great deal of light on the nature and structure of Renaissance is intended to cast on.

**Renaissance: -(1400-1660)**

Renaissance or Renascence means "a new birth, (Cap.) The revival of arts and letters, the transition from the middle ages to the modern world...." Hence, "etymologically Renaissance stands for reassumption or rebirth which means return to the irrecoverable pagon past but in sense, it reveals free exercise of faculties than had belong to the medieval period or it may mean the Resuscitation of simply intellectual activities stimulated by the revival of antique learning and its application to the arts and literatures of the modern people." But the interpretations of the word meaning differ from thinker to thinker. As such, the word, 'rebirth' may mean radical changes in Europe in the close of middle age, and also in an other interpretation, it is 'Revival of learning' Renaissance or Raiscimento or Renascence was a comprehensive movement for humanism. The "Renaissance or Renascence" is a term used to indicate a well known but indefinite space of time and a certain phase in the development of Europe. On the one hand it denotes the transition from the period of history which we call the middle ages (q v) to that which we call modern, on the other hand it implies those changes in the intellectual and moral attitude of the western notions by which the transition was characterized. The changes in prose writing and poetry composition, the styles and manners in representation of art, particularly in poetry and painting and also in other forms of fine arts we brought to light, shaped and reshaped in this transitory period. The period of Chaucer was indubiously a callous and rigid for the artists and prose writers because no freedom of expression was granted to anyone. It was Chaucer in persuit of ventures who endeavoured vigorously to get free the poetic kingdom from the medieval dominance. In England, Petrarch (1304-24) and Boccaccio (1313-1315) were treated to be "among the earliest of the humanists and their work marks the dawn of the Renaissance. Actually Italy was first then Germany and France, and then or lastly England and Netherlands, to have reformations in prose and poetry and drama and also in other fields. The antiquitic composite culture of Europe in this period was quite adequately changed and the existing hollow from the literary point of view was filled up with charms and glamours of life in English writers. Because of the fact that "By the year 1600 the genuine productive impulse of earlier Renaissance- The only productive impulse, which the Renaissance contained, had already exhausted itself everywhere but in England, where it was later felt? Hence, the laments and difficulties in large number were felt by European mind "since
Shakespeare’s time, in carrying forward in the large and free expression of life in art which he inaugurated."

But in the moving spirit of Renaissance says, Beardsley that neo-Platonism can be assigned to Marsilio Ficino (1433-1499) who translated Plotinus and Plato for the first time in Latin, founded new academy in 1462. He discussed metaphysical problem that bear upon aesthetics. Beardsley seems to aim at exposing the possibility of the enlightenment of Renaissance and has been exercising its springing spirit from the Platonic antiquity in Greece. Ficino describes divinity created world or to say ‘orderliness’ in his commentary proclaiming the attractiveness of this orderliness is ‘Beauty’. Moreover, Love is defined as “the desire for Beauty.” Beauty is quality, which is proper and innate and diffused over the whole body. But love is the dynamic character and beauty can lure the love to his highest aspiration and pave the way to the contemplation of divine. Obviously, the spirit of enlightenment in renaissance was disclosed and diffused in 13th century or a few centuries before or after, seems to be not new. Rather it has been coming from generation to generation since Greek antiquity but it has been brought to its full-fledged form during the sixteenth century as a revolt against authoritarian influences on the world history of art and literature. The enlightenment as a form of Cartesian Rationalism came out in the field of literature giving a new impetus to reflective tendencies in art as well during Renaissance and onward.

Fore runner tendencies:

Centuries before the enlightenment in the history of philosophy, art and letters the human mind began to feel a tough and congestive situation, suffocative and intolerable condition and derogative position imposed upon man’s mind by the authoritarian powers of church or religion. As such the human freedom was thought to be entirely enchained and the complete regent tendencies became like a whip to individual dignity and conscience. Such a consciousness about the church-dominance stirred up the human mind and he began to develop antagonistic tendencies to overshadow himself from such ecclesiastical trends of thought. However, as a dignifying man, the man considered all the dogmatic sets rooted in mind and tried to replace them by reason. The tendencies of revolt against church were developed and the pious tendencies of nationalism, the heretical currents of thought, the mysticism, the antagonism to the scholastic alliance of theology and philosophy were determined to be the fore runners of the two great reform movements called as Renaissance and as Reformation.

Consequently, the irony grip of church over man was gradually weekend and a set back emerged; individuality began to assist the intellectual independence. Even in religion the independent spirit became manifested, the individual threw off the fetters of the church, church appeals, Biblical sets and dogmatic conscience. He refused to accept an institutional intermediary between himself and his God, and attempted to attain an immediate personal communication with the object of his faith. In Thilly’s opinion the human mind turned back to reflect on past, and considered the two courses for new things. These were: To revert to the models of
antiquity or create altogether new form of life, art and thought. These were the two best choices for him, out of which he preferred the first. The Greco-Roman culture was revised or reborn (Renaissance, the term used specially) and humanity was discovered (humanism), \(^{22d}\) The old patterns in art and literature and the scholastic elements gradually sloughed off and not slavishly followed, the thought became more independent and original. "The systems of the ancient Greeks are studied and imitated. The entire scholastic method is attacked as Barron logomachy or word - wisdom and dialectical hair splitting, and efforts are made to devise a new logic". \(^{22e}\) Ultimately the Renaissance ushered in phase of development, which is called modern philosophy. Henceforth human freedom became as a most important element in the life of man. In art and in literature it entered as a great revolutionary figure. Consequently, Romanticism emerged and evolved in its full-fledged form diffusing its great influences in the entire kingdom of humanity, art and culture.

Ancient is regarded as Macceana's birth but the 15th and 16th centuries are remarkable for Giorgio Vasari's birth who and Pietro Aretino attempted to popularize the Romantic Movement. Though every town in Italy was taken to be full of genius scholars but Romanticism was banished from its own native land Italy. \(^{22f}\)

According to Will Durant Renaissance's birth place was Italy where from Renaissance went out to France, Germany and England, and flourished as a movement of enlightenment in fine arts resulting a drastic vicissity in interest, in expression, in emotion, in painting, in poetry, in sculpture in music to a great extent, giving new styles and new shapes to art on the whole. French revolution was probably responsible for giving a new and explosive meaning to ideas of liberty, equality and fraternity, may be dealt with a diffusion of enlightenment in all aspects of human life. This characterization of enlightenment in the form of liberty can be traced back from 1632, i.e. since the times of Locke and Descartes: Locke begins his philosophy from empiricism while Descartes from Skepticism. Hume was such a pompous figure in the realm of skeptics who was acclaimed too much for his skeptic achievements by Kant who proclaims, "Hume has awakened me from my dogmatic slumber." \(^{23}\) Kant, in my opinion, did not like to leave any opportunity to ponder what Hume conceived of knowledge in the course of his skeptic tendency as enlightenment towards purification from all dogmatic tendencies coming from medieval period or so in the world of philosophy. But, "In the last decade of the eighteenth century and the first of the nineteenth century attitudes to the arts, as to life in general, underwent a profound change which has influenced western thought to the present day." \(^{24}\) Consequently, certain new ideas of creativity for artists viz.-architects, musicians and the writers in the public field came out having a new colour and shape in the changing environment of art, which were based on expression and representation with uniqueness and sincerity under the influences of this great enlightenment. \(^{25}\)

The renaissance enlightenment beginning from 11th or 12th century proceeded with all its power of glories, influences and anticipations in poetry and had begotten the onward movements like reformation and romanticism. As such, the prominent figures of this movement may be put as follows: -
Roger Bacon : 1214-1294
Leonardo da Vinci : 1452-1519
Machiavelli : 1469-1527
Copernicus : 1473-1543
Martin Luther : 1485-1546
Francis Bacon : 1561-1526

The genesis of Renaissance yet can be traced further back than the time of Dante. French stories (13th century) are treated to be the sign of the beginning of Renaissance within the middle ages. "Peter’s quotation from the ‘Friendship of Amis and Amile’ should be read in the beautiful setting he has furnished for it." Hence, the signs for the beginning of Renaissance appeared in the 12th century as revival in higher formative crafts and architectural decorations before sculptures of Poitiers or of charters. It means the architecture and the others so called crafts too have tendencies of Renaissance but lost its sense and smell in narrower reference to the revival of Greek letters in the 15th century and was "extended in conformity with its literal import to the whole movement and aspiration revealed in Dante and Gitto and their successors." Consequently, freedom in the field of art at least “in those earlier days-an architecture pure in its principles, reasonable in its practice and beautiful to the eyes of all men, even the simplest” came to light vigorously. Homer, however, was the poet of great inspirations who gave us a theory of divinity expressed in his poetry. But “when Homer begins his epics with an vocation to the music, he is altering a theory about his poems-namely, that they are written or had better be written, with the help of divine inspiration”- and this is an idea which has played a considerable role in the subsequent history of poetics. The reference is expedient to show the Homers poetry related to the greater extent to divine inspiration which entered to much influence on the on coming history of poetry in relation to which Chaucer was the English poet to produce the basis with some changes to his poetry.

As noted, the earlier period was the age of Chaucer (1340-1400). Chaucer’s year of birth is disputed. His birth 1328 was shifted to 1340. There was no publication work before Chaucer in England. Much credit goes to him for bringing originality in English poetry. There was a hollow space in the literary field, was attempted to be filled up by Chaucer. He introduced new styles and manners to his poetry deviating himself from the Latin and Greek patterns. Yet, he could not save his poetry from long standing Greek tendencies. However, he succeeded too much in bringing about simply the minor changes in the poetic hemisphere. But “During the two hundred years that may somewhat arbitrarily be marked off as the Renaissance-say, from the birth of Nicholas of Cusa (1401) to the death of Giordand Bruno (1600)- there was no great philosopher to turn his mind to the problems of aesthetics, and no single thinker made systematic contributions to its progress. This may (or may not) be surprising, in view of the tremendous flowering of creative energy in the plastic arts, in poetry, and in music, the results of which were not only
to enrich the western world so greatly, but also, in good time, to give rise to deeper and broader reflection on the nature and importance of art.  

Renaissance as a movement of humanists of sixteenth century was a matter of fact. It was a golden period for English writers in England. Although it spread over the whole European hemisphere. Due to the conspicuous endeavours of knowledge, lore and learning could be brought to existence. In this field of poetry attempts were made to overshadow the verse from languor and artistic disarray. But it was a daring step to emancipate the running trends of thought from the clumping bondage of classicism and medieval dogmatism. Ingenious and generous spirit and ideals of pagon antiquity were restored. Wyatt (1503-1592) and Surrey (1517-1547), the court poets of Henery VIII (1509-1547) were eminent figures in poetry of this transitory period. However, “The revival of learning must be regarded as a function of that vital energy, and organ of that mental evolution, which brought into existence the modern world with its new conceptions of philosophy and religion, its, reawakened arts and sciences its firmer grasp on the realities of human nature and the world, its manifold in mentions and discoveries, its altered political systems, its expansive and progressive forces.”

Renaissance emerged and developed itself in Italy in about 1453 and obtained its summit simultaneously with that of Renaissance in England. Another date of its emergence and development is 1492 to 1500, it is a date of greater importance but 1527 to 1530 is the decisive. The other countries like France, Germany and Netherlands have also, the more or less, the same period of Renaissance. But Italy seems to have pioneering position in Renaissance. In Italy the Renaissance emerged and evolved during 14th, 15th and 16th centuries for “Great revival of art and literature under the influence of classical models (vehicles)”. But in other countries its emergence and development is thought to be latter or if it was simultaneous then still Renaissance could not have a sound position. However, it is definite that the tendencies of ‘Reformation’ and ‘Counter reformation’ came out in developing process in Germany during 1348 and 1409 (in formation of new learning), but the reformation so entered the field of art after 1440. Plastic arts related to revival of learning were of great importance. Cimibue sketched a new pattern, not related to antiquity. Nicola Pisano (d 1278) studied and promulgated new style in sculpture but in fragments of Greeco-Roman marbels and exerted a great deal of influence in Giotto’s paintings. Renaissance accomplished a recovery of freedom and longing for human spirit after a long period of bondage to oppressive ecclesiastical and political aothodoxy. It is, therefore, clear that Renaissance was a return to the liberal and also practical conceptions of the world. Philosophically it was seeking a free lea land from trammels of theological orthodoxy. Consequently, the writers, composers and painters of this period accomplished a commendable, esterningly well and notably healthy atmosphere for art and literatures. Shakespeare in writing his plays received too much influenced and a new impetus from Renaissance’s revolutionary tendency, ‘The twelfth night’, ‘Mac Beth’, ‘Jullius Ceaser’, ‘Merchant of Venice’, ‘Hamlet’, ‘As you like it’ and ‘All For Love’ and in other plays, Shakespeare appears to be great revolutionary play writer of his age. A great deal of light he cast on free expression than on any other matter. For this very reason Shakespeare can justly be estimated as a great enlightening figure of
Renaissance and on the basis of whose foot prints the school of art came to light in the 20\textsuperscript{th} century.

\textbf{Elizabathen Pereod: -}

The transitory period in Renaissance from medieval to modern brought drastic changes in the literacy field of England and also in the literatures of other countries no doubt, but it was not an end of the transition. Rather the reformations went on ceaselessly and a tide of novelties and vigorous tendency of free expression of feelings and emotions came out with a great seal of influences in the manners and styles in this period, falling between sixteenth and seventeenth centuries or so. It was a sweet hiccup for a new age, known a Elizabathen era. I do not like to cross the floors of English kingdom for assessing the onward reformations in the fields of art and literature. Poetry was particularly attempted to be set to equilibrium by combining the tendencies of Chaucer with prinodical lines of antiquity. Edmund Spenser [1552-1599] was a famous poet of this age whose attempts in setting a point of identification between the two trends of thought were treated to be the remarkably admirable. He expressed passions for renascent beauty in his ‘Fairy Queen’ and also in other remarkable compositions. Poetry was kept with drama was observed as unnecessary phenomenon. The attention of other works of the prose and poetry writers was paid to the problems of society instead of nature, nature was not altogether neglected but an absolutely dominating position of nature was shinned. It would not be unjust to name Ben Jonson’s plays [1572-1637] that came out as a master piece works of the humanistic, patriotic or nationalistic tendencies emerged and evolved. A highly valuable conception of poetry, an ardent desire, a feverous thirst for liberty, a flourishing spirit of freedom from the yokes of antiquities, a deep sense of modernalism, an inertiac ripple of romanticism and a lavish living can adequately be observed and assessed. Lyrics and songs got familiarity in England. Lily, Peele, Lodge, Nash, Greene, Marlowe, Shakespeare, Baumont, Decker and Heywood are the prominent play writers who ushered lyricism in their poetic theme.

Another remarkable tendency of ameliorations, little more influential in all aspects of human life, also occurred in this Elizabathen age. Those reformations or reformative changes induced in the wide spread sphere of art and culture during the Renaissance were accelerated to a larger extent of power, and an unfailing beam of scientific inertia was attempted to maintain once again in the growing English poetry. Not withstanding, the religious as well as secular spirit was put back and the influences of science began to dominate the puritanic spirit. John Donne who flourished during (1572-1631), was recognized as a champion of these changes. He was more analytical in his work than anyone but not so much as was over weighed with philosophical allusions and contemporary sciences.

Jhon Milton (1608-1674) was another prominent and popular figure who was in true sense a humanitarian by education and puritan by an emotional tide and temper, may aptly be called a greatest poet of the reformative age, unfortunately the cruel hands of blindness at the age of forty five (45) years dropped all his ambitions into deep waters of pains, pathos and melancholies of life. He rose as a pathetic poet
but master of grand styles, a poet of higher possibilities and higher values of life. He
strenuously attempted to raise the English poetry to the acme of glory and sublimity,
and the supreme plan of epic was thus challenged with Homer and Virgil. Milton
tried to justify the lines of God to man by narrating story of the fall of man in his
epic poem the ‘Paradise Lost’. He was also great and grand in blending the spirit of
Renaissance with Reformation and played a vital role in politics and religion as well.
His poem “On His Blindness” expresses his bitter experiences of life and world in a
quite worthy style and manner. After Milton’s death in 1674 the Elizabathen Era
turned to classicism.

DAWN OF CLASSICISM:

In Roman classicism Horace had given us Ars Poetica and Longinus also
worked a lot for Roman poetry. They may be called as the intermediary poets
between Aristotle and the outward period before Horace.42 Thereafter Medieval
themes of pagan antiquity from 5th century to renaissance of antique learning in 15th
century flourished as the metaphysical aesthetic of beauty as unity, order and being.
Hence, the two metaphoric developments, the aesthetics of Platonic and Biblical
luminosity (the beauty of brightness seen as the analogue of clear knowledge and of
the clearly knowable) and the aesthetic of numerical and musical harmony (the
beauty of ordered sound, related to Pythagorean and Platonic beauty of the
numerically ordered ground of being) reached its climax in 12th century.43

In the last two decades of 17th century classicism and there after Neo­
Classicism emerged and evolved on the English land. Classicism rapidly spread over
the country and had engripped the English poetry, dominating the poetic mind of
emotions and passions by intellect and reason. The classical poetry was rigid and left
no room for bare feelings, yet feelings and emotions prevailed but not in dominating
array. Restating the back history of romanticism, it is evident that reminiscence
engripped the poetic zeal and caprice, poetry became didactic in tone; bombastic
vocabulary was brought to vouge; tranquility, clarity, coherence, order moral norms
and the use of heroic couplet were taken to be the outstanding characteristics of
classicism. Not withstanding all this the hard and fast rules of expression in poetry
and also in other fields of writings were strictly enforced, set and certain lines of
composition and esteemingly dedicated spirit to the antiquity devalued the sense of
subjectivity and expelled out the charm, the freshness and the originality from the
poetic landscape. Consequently, the poetry lost its emotional theme, simple character
and thrilling background due to diffusion of reflectiveness, rigidity and confinement
in the field of art. Since classicism emerged as a reaction against revival of
knowledge (Renaissance) in which writers and poets returned to Greek antiquity in
style and manner and emits the ray of opposition to church and pope, therefore
classicism was developed as a movement which brought changes in style and
composition having order, proportion and fine reason. Reason was dominating
element but romanticism replaced reason by imagination and views expressed in a
style, simple or grand, picturesque or prettiest depending on the mood or
temperament of the poet and the writer. It can very well be put as “Classicism
subordinates matter to form; romanticism subordinates form to matter. Classicism stands for regimentation, regulation, authority; Romanticism for individually, informality, freedom.  

English Neo-Classicalism set its rules of art and letters in a little more developed form and texture. Janson and Dryden were the two main figures that are responsible for taking Neo-Classicism to the highest point of dignity and clarity. Dryden, however, worked enthusiastically for the cause of English poetry. Certain new and wonderful changes were brought about by him. His services rendered in the field of art and literature have always been hailed. However, poetry like a flowing water passed on to another period, known as romanticism. It was another transitory period for the poet who tried to cast off the rigidity and artificiality culminated in poetry by the classicalists.

Romanticism: 

Just after Rousseau’s death in 1787 it is assumed that the Romantic age began having novelty in higher degree in the field of art and literature. J.B. Priestly stresses on the flow of romanticism appearing first in Germany then in England and later on in France. He put up the new trend of thought in Romantic Movement in compendium as “The magical images of the unconscious are projected by the romantic on nature and woman.” Nature and woman were the two objects of romanticism to work as. Albeit, romanticism emerged and evolved as a movement in art and literature emphasizing the free expression on the artist subjective emotional responses to the objectivity of nature. A new emphasis was exerted on the expressive power of the individual and seemingly on the limitless resources of imaginations. The most characteristics of romantic forms were fragment and developed as a medium of expression and as a progressive universal phenomenon. Although Friedrich Schegel defined romantic poetry as ‘a progressive, universal poetry’ it is a sign of romantic dynamism.

Romanticism as an enlightenment in the field of art and letters is not against reality; rather it was an attempt to transfigure the new powers of vision and feelings. The most insisted features at this period are spiritualization of nature and humanization of social life.

Romanticism in real sense of the term was a corollary of the Renaissance and Reformation and “The dignity and importance of man as man, the Glories of the world of nature, these ideas, of which we hear so much at the close of 18th century, were born centuries before and had been gradually working in men’s minds through all the political unrest of the seventeenth and eighteenth centuries.” The first flowering of romantic movement in England was caused by the blood horrors of the French revolution, the kindling of anew idealistic philosophy in Germany, the political upheaval in America were varying symptom that had sounded since the 15th century. Liberty, equality and Fraternity were such elements that exerted too much influence on Wordsworth and Coldriges. Arthur Crompton Rackett availed the opportunity to engroup the prominent figures of the age in English poetry as: Group I Comprises of Wordsworth, Coleridge, and Scott.
Group II Contains Byron, Shelley and Keats.  

Colouring the character of romanticism we can say that there is a fusion of cognition and creation instead of sheer emotional expression; it seems to be a specification of romantic art and literature. Keats, Shelly, Browning of England; Ghalib, Iqbal, Zouque, Mahadevi Verma, Nirla and Jai Shankar Prasad etc. of India, and near about all the poets, painters musicians and architects and sculptures of Germany, France, Italy and all other countries in the world had taken the notice of this characterization of romanticism. It is the fulcrum of all kinds of artistic creations in the world, in my view. But differentiating romanticism from Neo-Classicism it is explicitly true that “That poetry (art in general) is essential to the expression of feeling, then, can taken as the first principle of Romantic Aesthetics...” Expression of feeling is not for the sake of itself as poetry as one of the regent forms in the fine art and all other forms of arts are treated to be end in themselves. Since feeling is the source of artistic creation, therefore, it is true to say that it is (feeling) also the source of knowledge and gives rise to new theory of ‘imagination’. Acclaiming poetry it is also said that the poetry is first and last, and the poet holds profoundly a good position in the society. Poetry as an emotional expression is related particularly to romanticism. The romantics generally conceived of art as essentially the expression of the artist’s personal emotions. This view is central to such basic documents as Wordsworth’s 1800 preface to lyrical Ballads, What is poetry? (1803) and writing of the German and French romantics. The poet himself is seen as personality-making as seen through the “window” of the poem; in Carlyle’s term he is “The Hero Poet” (1841), who becomes the center of interest and sincerity and the (in Wordsworth, Carlyle, Arnold etc.) leading criteria of criticism.

Hence, it was “A literary and artistic movement marked by lyricism and emphasis on the feeling and imagination, with philosophical sources in 18th century. German idealism, and, constituting a reaction against the social and aesthetic principle associated with neo-classicism by insisting upon greater creative freedom and a wider range of subjects open to artistic or literary treatments.” But in another view the Romantic Movement emerges between the late 18th century and early 19th century and was a “revolt against classicism or neo-classicism to more picturesque, original, free and imaginative style in literature and art.” Hence, the period of Romanticism is not so important as its achievements in the realm of art and letters. The emergence and importance of romanticism have been pondered differently from time to time by the thinkers of the world. As such, it was treated as an artistic movement with extraordinary diversity and unlike neo-classicism; romanticism seems not to have associated with harmonious manner in recognizable style in painting. “Indeed, if we consider the work of artists such as Friedrich (VI B 13, 18) Runge (VI B5, VII A8), Fuseli (VI B19), Goya (VI B3), Blake (VI B8, 9), Turner (VII A10) and Constable (VII A4), all of whom may, with some justice, be identified as Romantic artists but the most striking thing is sheer variety of styles we encounter.”

F.N: Monroe C. Beardsley thinks of romantic characteristics to be found noticeably in Plotinus or Bruno, “Longinus” or Shaftesbury, or another. And the discovery, few decades ago of Pre-romanticism, has emphasized the continuity of the Romantic movement with eighteenth century antecedents.
nationalism, which afterwards converted itself into the form of indigenous songs and folk tales. A comprehensive list of the Romantic poets is not probably possible to produce but my efforts remain to find out a satisfactory list of the prominent poets of this age, particularly, in English poetry.

**Romantic poets of English Language**

- Wordsworth: 1770: 1850 A.D
- Coleridge: 1772: 1834 A.D
- Shelley: 1792: 1822 A.D
- Keats: 1795: 1821 A.D
- R. Browning: 1812: 1861 A.D

David Roberts in his 'Art and Enlightenment' differentiates the nature of modernity from that of post modernity. He thinks that the enlightenment as a principle characteristic of modern art was dissolved in art posed by Hegel. But Adorno worked on the lines of Wagner’s music and tragically vindicated. But according to Roberts the crisis of theory in art with Adorno prevailed and the progress of enlightenment came out as post modernity for Hegel, Adorno and Burger. However, Adorno put up a theory of Categories in which he included freedom and necessity, subject and object, form and content, essence and appearance, the latent and the manifest, progress and decadence are the constituents of the apriori of emancipated art. By this statement he wants to say that the modernity of contingency in art are cancelled and suspended before hand, and a new stage in the enlightenment in the second half of the eighteenth century, which leads to the freedom of negation, articulated in romantic irony, which dissolves all determinate closure, clearly draws on the awareness of the contingency of the literary text that we find in writers such as Laurence Sterne and Denis. Diderot in the tradition of Cervantes Roberts is of the opinion that the traditions coming behind ended by the end of 18th century, and romanticism with new light of freedom and tranquility in the meaning of enlightenment flourished from 1750 to 20th century in the field of art and literature.

**Influence of Romanticism:**

The Romantic Movement emerging on the English soil spread over the whole world with the changes in basic values, epistemological novelty and some categories of thought that had not previously been stressed. In India the Hindu poetry coming from various stages of ‘Riti Kal’ and onward entered Romanticism (Chhayavada) in 1918 or 1920 or a few years earlier or after and ended in 1935 or 1936. Another opinion favours 1910 as the year of the beginning of the Chhayavada: However, it is seemingly the period which ranges between 1910 and
1920 for emergence and development of Chhayavada. Mukul Dhar Pandey in ‘Saraswati’ had given us too much about Chhayavada. He thinks of it as emerging in 1910. Maithlisharan Gupta and his brother Siya Ram Saran were the eminent figures who had given impetus to romantic tendency in their works. Chhayavada in the best of its characterization was emerged and developed with a dominating element of mysticism. Religion, Spirituality, feeling of freedom, national patriotism, non-violence, action-reaction and the influences of changing situations imbibed and integrated are treated to be its salient features. ‘Kaamaini’ (1936), ‘Yugrant’ (1936) and ‘Anamika’ (1936) are the popular works in Chhayavadi poetry. Jai Shankar Prasad, Nirala, Pant, S.K. Tripathi and Mahadevi Verma combined mysticism, romanticism and subjectivity (Swacchandatvad) in their poetic creations.

Shukla holds the view that Chhayavada is not an Indian outlook. It is rather an influence of English poetry on the minds of poets who opted romantic colour in their emotional whim.

However, it is excellent to refer the views of Naamwer Singh for characterizing Chhayavada articulately. He says, (“trans from Hindi”) “The romantic poets observed things from an extra ordinary vision. All the merits of their poetic vision are postulated on this vision...touching to things like a lightening, the vision passes out on the spur of the moments.... As such that vision has a kind of wonderful caprice and innerness along with momentriness and vagueness, on account of which the object is seen not in its natural form but in another form. This otherness in its objectivity holds its relation with the poet’s inner world... this inner vision is the peculiar revealing originality of Chhayavada. After 1935 or 1936 the progressive and Experimental (Pragativada and Priyogvada) had come to light. Anyhow, Hindi poetry in India received the spirit of romanticism from the English poetic world and observed those romantic characteristics, which were of much use and importance.

Likewise, in Urdu realm of poetry and poetics the Romantic expedition was welcomed in a greater amount of force and strength. The Urdu poetry seems to be passing through Romantic period in India during the late 19th century and earlier 20th centuries. Quli Qutub Shah (1580-1611) is treated to be the first Urdu poet whose poems are found consolidated in a form. Wali (1699-1792) is regarded as Chaucer of Urdu poetry. Wali attempted to take reformative steps in Urdu verses. But Amir Khusro (1325), a dedicated disciple of K. Qutbud Din Bahktiar Kaaki, was in reality the first Urdu poet who as a champion of early urdu poetry had begun composing poems originally, liberally, spiritually prior to any other. His first published Urdu collection Khalique Baari was appreciated esteemingly. He was a saint and was very fond of music and lyrics. His poems in Persian are praiseworthy. He can be exemplified by his well-known Urdu verse:

Khusro Rain Suhaag\Ki, Jaagi Piya Ke Sang.
Tan Mero, Man Piyo Ko, Duvo Bhaye Ek Rang.

In this period Kabir’s Bhajan (1440-1518), Jaisi’s Padmavati (1540) and Tulsidas’s outstanding religious work (1550-1624) (in Hindi) Nasarti’s ‘Ali Nama’ (1665) had
come to light as outstanding works of the age. It was really speaking the flourishing period of Renaissance in Urdu poetry.

Nazir Akbarabadi indistinctly as well as indirectly treated to be the Shakespeare of Urdu poetry, though he did not write any drama as had Shakespeare ingeniously worked for his dramatic accomplishment. But he was, like Wordsworth, a poet of nature. Meer Sauda, Mirza Jan Janna Mazhar, Dard, Soaz, Yaqueen, Bayaan, Hidayat, Mirza Ghalib, Zouque, Momin and other prominent Urdu poets all they had the influence of English Renaissance and Romanticism on their poetic and pondering mind. But during the late 19th century and the early 20th century and even present time the romantic tendencies have been dominating and pondering the Urdu poetic world. Dr. Iqbal (Died in 1935) was a patriotic poet. His revolutionary poems are famous “Saare Jahan Se Acchcha Hindostan Hamara” is exemplified as a unique national poem.

The longstanding conflict between beauty and love has been main theme of Urdu poetry. Persian hold upon Urdu poetry was attempted to be minimized. Simple but beautiful words have had got esteeming place instead of bombastic Persian vocabulary in this period, the so-called romantic period (late 19th century-early 20th century). Rangeen and Chirkeen were two such poets who crossed the limits and postulated and went to far off from morality and sensibility in the caprice of their desires for freedom of expression. Rangeen can be put at par with Robert Browning in English verse. But no example presently there for Chirkeen whose all poems are filthy, nude, improper and immoral; he superseded even Browning. (To be criticized later on).

However, romanticism can be said to be the diamond or the, richest age in the history of English poetry. The long-lived influences of this age diffused and diversified, can very well be observed on the horizon of art and literature. Expressionism as a revolt against impressionism may be traced its emergence and development from top to bottom simultaneously with the emergence and development of romanticism. The well-known poets of the transitory period in between classicism, neo classicism and romanticism were John Dryden (163-1700), Gray (1716 to 1771), Alexander Pope (1688-1744), whose conspicuous efforts for giving a new shape and a fresh impetus to poetry can never be forgotten. The Romantic Movement commenced at the end of the 18th century and the beginning of the 19th century. It was a deliberate and sweeping revolt against the literary principles of the age of reason. “Wordsworth and Coleridge, in their new tunes, rejected the neo-classical principles in favour of the romantic spirit. In doing so they were simply reverting to the Elizabethan or the Romantic age in English literature.

Romanticism was rich and prudent in its spirit of expression; language, simplicity and complete freedom of expression of emotion, ideas and thoughts, feelings and experiences of life were dominating the English poetry. Intellect was replaced by imaginations, and emotions got their supremacy. This period likely commences near about 1978 and continues up to 1830 or 1832 or more in the history of prose and poetry. It was a drastic revolt classicism and neo-classicism and can be excellently designated as a new system of theories, ideas, views, manners and styles, expressed in terms of sharpened sensibilities, enlightened feelings and heightened emotions. A well-established esteeming role of imageries and deepened
sense of imaginations can also be considered to be the chief attributes of Romanticism. Romantic sentiment comprising tenderness, sensitiveness and subjectivity etc, emerged and developed with tremendous degree of speed in the realm of art and letters; poetry however, succeeded to got a Highest rank of plausibility by over throwing the dominance of reason and objectivity. Actually it was an organized movement against the artificiality, rigidity and ecclesiasty of classicism. There was no freedom of expression, nor there sympathy for the imaginary world of poetics and poetry, nor there pity for the poets like Wordsworth, Keats, Shelly and Browning as they were seeking freedom from classical tranquility under the roof of expressionism. No concession for the poets and writers seeking freedom from the callous attitude of classicist, was admissible to the followers of classicism and no body could dare to deviate from the hard and fast rules prevailing postulates and specific guidelines on ones own account. But the romantic thinkers and poets tried to shatter the cage of this confinement and tried to get rid of the classical regency in toto.

Having pushed the classical dominance back to its tenets the romantic poetry flourished as emotional one. A flavour of mystery with the dominating element of love and beauty brought to light in a quite pleasant and nice style. Ballads and stories based on ancient pattern reoccupied their place in the field of poetry. A new light of hope for free thinking happened to come in existence. A very tense love of nature and subjectivity return to poetry. Scott, Coleridge and Wordsworth etc, highlighted the love of nature. A wide range of imaginations feelings and emotions can be observed in this age. Democratic pattern, supernaturalism and wonder intermingled together also stained in the poetry but subjectivity with a hilltop essence of romance appeared as a dominating features of this age. Expression in its full form as a poetic beauty has been pondered and highlighted by the poets and a complete adjustment of words of thought as an organic unity prevailed in the works of Cicero. In the later 18th century romantic poet Herder proclaimed that expression in true sense is inseparable from thought. Theory of emotional expression was also developed by some critics of England in 19th century. Even Mill (1833) declares that poetry is “The expression or uttering forth of feeling.” Hence forth-lyrical poetry was emphasized too much in this period. John Kubie vigorously asserted to an expression of emotion. In 1857 Eliot utters that poet is true to his own involved vision or mental state and the truth to the vision with in.

The views of thinkers and the characterization of romanticism as referred in the preceding lines seem to be richest in thought and matter both. The romantic poem holds an excellent position and a perpetuating set for the free expression of emotions and experience of life, competing best with classical bondages in the intellectualized arena of classicism and neo-classicism. But freedom of expression does not mean roudism or nudity, certain limits are there ‘Art for the sake of art’ is true dictum but not for all and for time and trans. It is true for genius, learned and one who has artistic taste and rich experiences of life and nature-both subjectively and objectively-it is not, however for a lay and common man but it is also a considerable fact that the artist ought to have a moral touch and flavour in real sense along with the artistic whim, tilt, text and texture. I do not agree with the view that
art has nothing to do with morality. Just to illustrate Robert Browning poem ‘Porphyria’s Lover’ in which the poet displays the caliber of free style composition in such a way as to mark it an expression of nudity and immorality; subjectivity can be called morality and morality goes back to immorality. Robert Browning now narrate the story as:

When no voice replied,
She put my arm about her waist,
And made her smooth white shoulder base,
And all her yellow hair displaced,
And stooping, made my cheek lie there,
Murmuring how she loved me—she
Too weak, for all her heart’s endeavour,
To set its struggling passion free
From pride, and vainer lies disserver,
And give herself to me forever.
But passion sometimes would prevail,
Nor could tonight’s gay feat restrain
A sudden thought of one so pale
For love of her, and all in vain,
So, she was come through wind and rain.

This stanza begins with the lines so pleasant but is not keeping the activities hidden. Rather matters and scenes pertaining love affairs have candidly been described without caring the feelings of readers, as there is variety of readers in which there are readers of different tastes, textures and calibers-religious, moral, social and political. Even in the literary class of the society only a few can hail the rudiments of the stanza but not all, or a majority of literary men and women may discard it. Onward lines are not so naked; no objection, nevertheless, can be raised. However, Browning might have described the scene in a quite pleasant way but he did not like so. Every artist, no doubt, has right to express his feelings and emotions but not in an imprudent manner. The primary lines of the referred stanza appear to be defamatory of nature. Porphyria’s Lover might be an imaginary figure but such an open description of the scene cannot be enunciated moral and plausible and artistic. Again, I emphasise the obligations of an artist, he or she can not cross the postulates of humanity in the sheer hope of expression, freedom and tranquility. Such lines composed by Browning are absolutely stimulating and communicating, and are not art in proper sense, as Collingwood holds the view that “Where an emotion is aroused for its own sake, as an enjoyable experience the craft of arousing it is amusement; where for the sake of its practical value, magic.... Where intellectual
faculty are stimulated for the mere sake of their exercise, the work designed to stimulate them in a puzzle; where for the sake of knowing this or that thing, it is instruction. Where certain practical activity is stimulated as expedient, that which stimulates it is advertisement or (in the current modern sense, not the old sense) propaganda; where it is stimulated as right, exhortation.

Likewise, Carrit obviously utters that expression of feelings is different from their stimulation. Consequently, I am right to say that the scene presented by Browning in the referred stanza falls down from moral standard, no matter if some one thinks of art free from all limitations, and may be banished out from some or the other categories meant for art proper or expression proper. "Art is for the sake of art", indubiously correct but it is also a fact that it is not only for the sake of art, rather is also for the sake of humanity. However, Browning was the poet of Man, and impulsive, passionate and omnivorous but he was a great poet by 'fits and starts' a gifted poet, a versatile man of letters.

**Romantic influence on Music and Poetry:**

Casting light on the Romantic influences it is said that music was not important in aesthetics prior to Romanticism but "...its emphasis on the artist's personal expression of unique emotional states, music came to aesthetic theory." The romantic influence covered a wide range also in the field of music and sculpture. The classical music-both vocal and instrumental-was tough and abstruse for an ordinary man; it was only for the technically trained persons-Dadra, Thumri, Khayal, Rag Malhar, Deepak and so on in Indian music have been prominent enough for long. But under the romantic influences the styles and formations of music have been brought to a radical change. Light music (modernized music) came into being Lyrical poetry has been refined and new styles of musical tones etc. have been discovered. In movies it is altogether adopted to a new fashion and free style of Expression. Simple songs with gentle music have been brought to light.

Western music has been quite different in style and essence. The instruments like Harmonium and others are western origin but in modern period all they have been adopted and assimilated by Indian musicians. Tabla Vaadan is principal one, which has been associated with so many other instruments, both of Indian origin and western, but in the west there is so no such instrument like Tabla, Kango is no doubt similar to Tabla but also it is different. Regarding vocal music it can adequately be said that the western romantic style of singing exerted too much influence on Indian vocal music, and now a type of melody and music came to light and is widely in vogue. Pop-music, Pop-songs, Cabre dance and so on, are some modernized or Romantic forms of music and dance. But in the purview of Indian culture, although these forms of music and its allies entered like a boon and dominated the whole musical hemisphere. Otherwise, Shashtriya Sangeet including dance in India has been esteemed up for the divine worship-Kathak, Kuchipuri, Bharat Natyam, Bhangra, folk dances so on. These are self-expressive as they express certain devotional emotions but not for a layman.
Music is an abstract form of art, so also poetry. The expression is the backbone of all art, music has two of its forms-vocal and instrumental-both the forms are expressive in themselves provided the artist avails privilege to display the feelings in an artistic style which must be articulate and expressive. Thus such a rhythmical or tonal expression will suit adequately to the articulate music is an expression of the musician’s feelings and emotions, otherwise not. If I just illustrate Francis Sprshott’s remarks on music which reads as “The music of a song, then conveys not so much what the text means as what one means by the text or the way are means it. It does not say this, but shows it; and the word conventionally used for this kind of showing is “expression”. But suppose there is no text? Music has, after all, been instrumental from the beginning. A person can not say anything while he is playing a flute, but he can accompany some one else. And then he will be expressing the inner meaning of, the feeling implicit in, another person’s saying or singing. Then I am in the position to say strongly that the expression is a vantage ground for all artists irrespective of their concerns to music or poetry or painting or sculpture. Expression has been the inner impulse of music from the times incommemorable, particularly in Indian music the role of ‘Vakrokti’ has always been esteemed and admitted since ‘Bharat Natyam’. But an other point can also be considered simultaneously that Bharat Natyam is not the beginning of expression. Rather Vedas there which hold hill-top position in expressing the devotional feelings of man. Again, under the romantic great influences, better to say that, “Expression now a days lives on only in art. Through expression art can keep at a distance the moment of being for other which is always threatening to engulf it. Art is thus able to speak in itself. This is its realization through mimesis. Art’s expression is the antithesis of ‘expressing something’.

In the field of sculpture a very considerable mutations can be observed in the east and west both, due to the romantic influences. The ancient form of sculpture is different from that of modern. Sculpture was basically found related to work on unbroken stone-the idols of Gods and Goddesses; the artistic or sculptural cuts on the rocks and in the caves designed for purposes of temples and tombs-the ellora caves in which Hindu, Baudh and Jain art has been designed on the patterns coming from the times incommemorable, and are complete forms of sculpture. There are a sufficient number of temples and other monuments designed and build up in India and abroad, which represent the ancient form of sculpture and its allied branch architecture. Khajoraho temple is regarded to be the best example of ancient inclination, tendency and interest for free expression of experiences of life. However, the temple is no doubt a masterpiece artistic creation but the structure and formation of the sexual scenes organized and engraved by sculptural skill and styles do come under the circle of criticism. Albeit, Taj Mahal, Qutub Minar, Red Fort, the buildings of Fathepur Sikri, Lucknow’s Imambara and certain other places. But in the west there are Italy’s Pisa Tower, American Idol and so on are such artistic creations which have obtained a place of reverence in the seven wonder of the world. But these are all ancient forms of sculptural art and architecture, and are expressive of certain feelings and emotions of human beings.

In the modern period a new style of art and architecture came into existence. The architecture, particularly in the form and feature, got new build up
patterns with altogether new styles of designs and new techniques; constructions on these styles and patterns spread all over the world. The renovative spirit in sculpture and architecture was generated and evolved today under the influence of the romantic movement, its enlightenment and all the possibility of all such novelties that make sculpture styles radically vicissitudinous can be seen as a result of the romantic movement. So also in poetry the subjectivity dominated and a remarkable pathos spread over in the form of pain and sorrows of various kinds as a colloraly of the postimpressionism during the period of two world wars. However, ‘Bandilaire’s: fleuirs drimal’ published in 1857 is worthy to note for tracing back the romantic influences in poetry, painting and sculpture.

Emotizing and tracing back the history of expressionism. I draw the conclusion from the brief history but lucid discussion given previously that the generating impulse of expressionism as a movement against impressionism and or war seekers who were seekers who were responsible for creating disturbance, confusion, grievances and destructions in the world, is found basically related to beginning of Renaissance (12th or 13th century) and the plan makers founded on this generating impulse nourished and nurtured it, through the ages of Elizabathen and Romanticism; thinkers, aestheticians and other praise worthy reformers in the field of humanity politics, art and letters made conspicuous efforts for bringing a new light of optimism by changing the whole atmosphere which was against humanity peace and placidity. Romanticism (18th century) was such a specific and golden period during which the distinguishing styles, modes and manners, fashions and designs in art and literature got the apex of development. The Greeko-Roman antiquity, which was dominating element over thrown and the art, was given altogether new shape and form and fashions with a amount of tranquility and freedom of expression, all the cults of fine arts viz; poetry, painting, music and sculpture received the influences of romantic movement to greater degree.

Tranquility, freedom of expression, peace and placidity, liberation from Greeco-roman bondage, adoption of optimistic attitudes, derogative attitudes towards politicians and opportunists, feeling of humanity and revolt against disturbing elements taken for granted as the true characterization of romanticism and back to renaissance. It is an obvious fact that the expressionism owes its impulse of evolution from the period of renaissance and proceeding to from romanticism. This tendency of free expression of ideas, thoughts, feelings, emotions, attitudes and experiences of life resulted in opposing those who had founded their ideas and attitudes on the painful pinnacle of blood shed and lawlessness. Consequently, the pains, the sorrows, the melancholies, the dreads of war, the pessimism shrouded the human mind and there was no egress except to set the flag of revolt on the hill-top for opposing such inhuman set up of mind during the beginning of the 20th century. Hence, an impassionate desire for peace, liberty and tranquility resulted in the form of the school of expressionism providing a new set, style and technique of painting with a great deal of vim and vigour. It is expedient to pass on the mainly full-fledged form of expressionism as a school of painting of 20th century.
Expressionism: A School of Painting:

In sequence to the subject in hand as expressed and exposed in the preceding part of this chapter now I have to put down the full-fledged form of the movement emerged and evolved as ‘Expressionism’. As stated it was such a movement which was developed by those thinkers of the world who were facing the painful influences of wars and world wars; a state of pandemonium was just created all over the world. In the beginning of the 20th century this movement was generated and supported particularly by German artists in the hope that the unhealthy and destructive attitude of the war seekers of the world might be brought to light for turning their trend of thoughts towards world peace. No egress just to plead the case in favour of humanity except to teach the lesson to the war seekers through paintings which were designed in the form of ridiculous manner. Essentially, there was a prominent school of painting, known as the ‘Dadaism’ (Cubaism), which had given rise to ‘Impressionism’.

There was peculiar type of painting, which was called ‘Surrealism’, which had its emergence from Dadaism. Dadaism and Surrealism were the two related movements. Before 1914 this correlated movement had created a sense of responsibility among the artists of that time because both these movements were social, political and economic for their influences on the life of man. Meanwhile, Lenin happened to wrote in 1917 in his Swiss exile that war is “a great accelerator of events.”

Consequently, Duchanip and Picibia, the painters attempted to accelerate the spirit of Dadaism during the war period. The name Dada is nonsensical; it is baby or talk word or nothingness as it denotes the negative nature of Dadaists. However, Dada even denied the value of art but its cult of non-art ended by negating itself. “The true Dadaist is against Dada.” Zurich Dadaist were writers and poets but in art Jean (Hans) Arp 1887 to 1966 created a beautiful ‘papiers Colles’ which was related to the waste papers and things lying on the streets and other such waste materials, collected and compiled up arbitrarily in such a manner as to produce mockery. The perplexing figures were Marcel Duchanip 1887 to 1968, Francis Pecobia 1887 to 1953 and Giorgio De Chirilo 1888 to 1978 who worked for painting too much. Kurt, Manis, Ernst and Dali etc. also contributed to the art of painting quite distinctly from the antiquities. Since the expression of subjectively was the main theme and running spirit of expressionism, therefore, a clear reflection of the feelings and experiences of the painters in expressionism can be viewed in their paintings and newly adopted styles of creativity.

Since the renaissance spirit had begun in Italy long ago than England, the height of the new enlightenment in Italy can be seen from 15th century because it can properly be stated in the words of Hugh Honour and the Fleming. Looking back from the mid of sixteenth century, the Florentine painter, architect and biographer of artists Giorgio Vasari (1511-1574) described how the revival of the arts led, under Leonardo, to what Vasari called the ‘modern style’ notable for ‘boldness of design’ the sublets imitation of all the details of nature, good rule, better order, correct proportions and divine grace, prelefic and profound, endowing his figures with motion of breath.
For a deep and detailed study of these schools of painting it is exigent to cast light on each from a historical point of view which is as follows:

**Surrealism:**

Surrealism emerged from Dadaism in about 1924 and a great deal of momentum was given to anti art expedition. It had nothing to do with the aesthetic creations, as had been the aim of 'Dadaism' and 'Futurism'. It was an anti art mission having no criteria for testing art; it was basically related to psycho-analytic trends of thought because an expression of the experiences of life lying in the unconscious mind was taken to be the chief expedition of these painters. In 1920 or so surrealism succeeded to attract the attention of the artists working in other fields. Seeking no charm in logical phenomenon the surrealists received the impetus for painting from the complexes and impulses lying latent in the unconscious phase of mind.

In 1924 Andre Bretain published his first paper characterize surrealism as "The experiences obtained and the ideas generated so can be produced in real sense by means other than language, written and spoken both, on which the autonomous physical activities are found basically expressed and imprinted. It is applicable of all aesthetic and moral activities, which involve the pure reason. Dreams, day dreams and all other activities related to unconsciousness are the royal roads to solving the problems of life and we can do all for our life through such impulses which came out from our unconscious mind." Hence, reason is replaced by impulsive nature of our life. Emotions play important role in expressing and representing the experiences of our life. Elevarad, Rimbond Picaso, Miro, Arpt, Klee, Ernst, Dali, Messon and Twangwai etc. are the well known followers of Surrealism in whose view the unconscious level of mind and its related activities as expressed in the form illusion, dream, imagination, opposing impulses, the facts of death and life, present and future, intoxicant feeling, intuitions, imageries as unknown elements of life and projections of living on non living objects and at least subject expressions of life and nature are those principles which go to strengthen the artistic creations in the realm of surrealism "The beauty of a thing is the same as in the table of surgeon" because he thinks that the things not associated with other may be unified together for producing beauty and harmony in them. So also Bretain utters, "I believe that the directly opposing tendencies, dream and working will unify in impartiality that is Surrealism." Consequently, this movement created paintings, chiefly based on subjective idealism (not Berkeley's subjective Idealism) and attached great importance tendencies related to unconscious level of mind. Henceforth the expressionism is a different school of art and paining emerged and evolved inconfrantation to the impressionism. But it is necessary to cats a sufficient amount of light on the nature of 'Impressionism' before hand and then comes to discuss expressionism in detail.
Impressionism:

Analytically the word ‘impression’ associated with another traditional word ‘ism’ comes to impressionism as a compound term used in painting. Literally impression means certain influences or signs left on the mind of the perceiver or the audience, if any such minds happens to come in contact with any event or phenomenon in life, ism on the other hand denotes a theory or thought or an ideology; so the term impressionism stands for a theory pertaining to the impression given or obtained. It is a theory of impressions, emerged and develop in confrontation to subjectivity in the realm of painting.

In the modern art impressionism was propounded by Aydwar Maney who postulated all his paintings on the principle of impartial objectivity. It was really speaking a practical outlook of Aydwar Maney who opted a realistic approach to art and formulated, thus the art of beauty and creativity.

The year 1863 was the hill-top year in the history of art in Paris where a national exhibition of paintings was organized and sponsored by the state. In 186 Maney had already been awarded and acclaimed for his painting (Olympia) in which he had tactfully painted a goddess from a living girl sitting before her. He was fond of using deep colours along with light one, but separating them from each other by the lines and spots. But in exhibition (1863) Maney’s painting entitled Sur Herbe was vehemently criticized due to its unsocial formation-a dressless woman was show standing near some men wearing clothes. However, Maney introduced certain marvelous novelties and had tried modernized the technique of painting in such a way as to make and produce them in perfect conformity of nature impressing the painters mind. Near about fourteen hundred paintings painting of the artist were rejected and declined in this exhibition, which caused a deep sense of pessimism and disgust temperament to the painters. Consequently, a group of unsatisfied painters of the year (1863) began to make effort for obtaining personal freedom and tranquility opposing the restriction and taboos levied on the right of free expression of emotion.

Dalkarars Romanticism, ‘Aga’s neoclassicism’ and karbes realism were such phenomena, which had given a new umpetus and a fresh moti vation to impressionism taking the movement ahead the vnprsswinsnts began to paint natural objects, not as the same as they were but as they (the object) had impressed them, light and the environment or geographical condition and situational reflection were the detaining factors of the impressing objects and the receiving artists. Impressionists admitted no change in the form of the objects. Ratter the vinrs impressed on the eye-retina was attempted in real form in the paintings. Deep colouss alongerth lights one were also used and the ground of the vcens was given deep shades. The use of the light shades in a new artistic sljle was brought to light and it was associated and demarcated from the dark shade and colours. An other articulate democration between black and light colours was also brought to vogue in kinds of paintings by the artists working under the umbrella of impressionism. However, in modernity of painting invitation of nature was the only recourse in reference of which the paintings can be called mere reproduction in the spirit of
objectivity: objectivity unmoulded yet impressed on the artists mind had got the impulse of free expression in all paintings of impressionism. Subjectivity was abandoned and the views of cities and nature were attempted to be painted in a realistic spirit.

Inter-relating the art and literature with each other the impressionists provided a new tinge of colour to painting and had given a new turn to modern art distinguishing it from the ancient art in which the impulse of creativity from the painting was kept keenly related to necessities of politics, religion and society.

Having the spirit of creativity-creation of beauty and creation of aesthetic experience-as the chief objective under the realm of impressionism the artists come out as absolutely self-centered and beauty centered paenitess of 19th century. Solid figures and expression for the sake of expression stood valueless, meaningless and inarticulate phenomena for them. Freedom of thought, free expression of personal experiences, exchange of views candidly, study of the light waves in close context with functional structure of eye and the operational strategy of the retina were the lovely subjects of these artists having which they had given a new and distinguishing shape and form to the modern art.

No colour is mere a colour, rather it involves so many colours; even the shadows were also given variety of in the paintings by these impressionists. In the fertility of the soil of impressionism, Pholsen and kuchee grounded their paintings on the postulates of ‘lines’ and ‘spots’. Dalkara’s paintings were also based on the variety of colours. The view of rainbow was taken to be the sound prove for determining the fact that there is a variety of colours intermingle together in the nature. So in the totality of the views of nature deep colours with a variety of colours be used in painting instead of using any colour disassociated with other colours. In the of spirit, of totality, of objectification these artists adopted a whole view of painting natural objects discarding the partial view.

Monet emphatically proclaimed the superiority of the Bourgeois class in paintings, not allowing public interests in art as painting. So Impressionism had represented the realistic phenomenon of the privileged class of the society. Impressionism had neither aesthetic theory nor any definable program. Both Monet and Renoir detested theorizing but it may be thought of, in broader sense as the final stage of realism. This statement that impressionism had no clear program except realistic structure of paintings, stands true.90

**Expressionism:**

Expressionism is a derivative of the term ‘Expression’ literally from Latin meaning ‘to press or to press out’ put on the psycho-behavioural garts in 20th century. "Today ‘expression’ indicates the out ward manifestation in behaviour of an inward state of mind." (Dictionary of Art Vol. 10, P, and 89. presently it is related to the school of painting emerged in Germany.) Besides, ‘Expressionism’ to be treated as a school of painting has also been explained and assessed variously but more or less, in the same spirit as detailed in the beginning of this chapter. It is, however, needed once more to refer the views for a clearer understanding.
'Expressionism', a term coined in the early 20th century to describe a movement in art and literature, in theatre and also in cinema-displays in which boldness, distortion and representation of the emotions and feelings in their full-fledged form are the chief characteristics (The Oxford Companion to English Literature 5 by Margaret Drabble-Oxford University Press 1958 P, 334) of the movement which emerged and evolved against "...the complaints of materialism, complacent bourgeois prosperity, rapid mechanization and urbanization, and the domination of the family within world war I European society." (Merrian Webster's Encyclopedia of 'Literature Merrian-Webster’s Incorporated, Publishers-Spring field Massachusetts, 1995 P, 398) Moreover the expressionist were basically concerned with general truths, inner realities of life the subjective or the subconscious thoughts and emotion in drama, in poetry and in painting etc. because it was an artistic theory or practice arose in the late 19th and early 20th centuries against the indulging elements of those war seekers who never cared for the betterment of the society except their own interests.

'Expressionists’ style and manner of painting:

Their style was unique because they adopted various techniques to express their heart feelings and emotions. As such in fine arts their "....manner of painting, drawing, sculpting etc. in which forms derived from nature are distorted or exaggerated and colours are intensified for emotive or expressive purposes” Webster’s Encyclopedia Unabridged Dictionary of the English Languages New Revised Edition Gramercy Book New York Averne. 1989 P, 503.)

Psychologically feelings, moods, emotions, ideas, beliefs etc. are expressed by the people. But in painting as adopted by expressionists the emotions are basically expressed. The modern art relates emotion to representation and representation to expression. (Ibid P 690) Painting was regarded as a best way to express the emotions and thought, hence in the late 19th century “Expressionism” as a form of modern art emerged and evolved as a school or a theory or a philosophy of art which had the subjectivity as the back bone of its paintings. But in 1980s the figurative work of artists was termed as the “neo-expressionism”. These included the German George Posaletize and the so-called “Neue Wilden and American Julian Schnabel and Neuwe Beelding movement” (Ibid P 693-696). It was a different school of art from the theories and practices in other fields of art, e.g. the expressionism of Croce, Collingwood, Carrit in the realm of aesthetics as a philosophy of expression; but in other fields such as prose, poetry, music, architecture and sculpture and their allied branches it has been practically applied in the respective artistic creations; although the underlying spirit in all of them is the expression of emotion with freedom of presentation and interpretation. Germany has been the seat of such paintings produced under the movement of expressionism during the pre and post world wars (1914-1918) and (1935-1945). As already stated that the emergence of this school of paintings as a movement against impressionism and Cubaism can be traced out from the emergence and development of ‘Renaissance’ because in the period of renaissance the artist were endeavouring hard
for getting freedom from the Greeko-Roman antiquities and had adopted subjectivity as the pivot of their artistic creation: No matter if the certain schools of art like impressionism and Cubaisms etc. killed this spirit of subjectivity by the sword of objectivity but the influences of renaissance-movement could not be resisted. Freedom of expression was the principal aim for which the artist during the course of renaissance struggled hard and at last conquered the war filed against Greeko-Roman bondages. Chaucer can esteemingly be named in this context, who had succeeded to some extent to manipulate the events and episodes in nature and in human life according to his comprehension and subjective accomplishment. The movement for freedom and tranquility was strengthened by the artist of Elizabathen era, which resulted ultimately in the form of romanticism. Keats, Shelly, Browning, Mahadevi Verma. Jai Shankar Prasad, Zouque, Ghalib and all other poets flourishing in between eighteenth and twentieth century were prominent figures in the English, Hindi and Urdu literary kingdom. Painting, Music and sculpture had also received the influences of romanticism in greater amount of deal in changing the form, the feature and characters of the artistic creations. Moreover, war and industrial development too had exerted much influences on the mental set up of the human mind, and held responsibility for changing culture, art, literature and so on particularly in Germany and France. Consequently, a great deal of radical changes like a tempest in the views, thoughts, attitudes, approaches, styles and manners in the field of art and letters in general came out as the precious boon to the artists of modern age; prose’s, poetices, plays, dances, lyrics (melodes in music), stone-works (sculpture), building work (architecture) and paintings all these have had a new shape, a new style and a new colouring in their structure and formation in the modern art under the blooming tree of romanticism. The romantic mission yielded a variety of schools, theories, movements and organizations in the realm of fine art. Expressionism is also one of the peculiar yields of romantic influences on the spirit of art and literature, which shouted the slogan of emuncipation sense, and spirit both in a quite pleasant manner.

I have already launched an expatiated the historical enquiry for seeking the causes of emergence and development of expressionism in general in the preceding lines of this chapter. But here I hold my responsibility to expedite the enlightenment of romanticism on this school of art. Expediently, I have had an eye­bird view of Dadaism or Cubaisms, Surrealism, Impressionism and so on for establishing the sequence of the origin and lucidity of expressionism, though briefly but esteemingly. Eloquently, I once again here annotate in reminiscence that expressionism was a school of painting which emerged as a movement to oppose and negate the objectivity of the Impressionism on the one hand and to desire the war like peoples of the world on the other through paintings based on subjective principles and emotional responses to the objectivity of the world, following the footprints of Dadaist’s, though not in true sense. Albeit ‘Expressionism’ emerged as “A movement in the arts emphasizing the free expression of the artist’s subjectivity, emotional responses to objects and events, rather than their objective representation, and characterized by distortion or exaggeration of colour for purposes of expression.” Admittedly, in doing justice with romantic artist the most striking point in the variety of styles that encountered because a new ray of enlightenmnet was
plausibly placed on the expressive potentiality of the creative imagination. 'Fragment' in the sense independence and well sufficient of romantic art. 92

Expressionism, the school of painting had undertaken a mission of mannered ingenuity in which the inner states of mind, emotional, passionate and impulsive nature of man and heart-felt experiences of human life were attempted to be expressed as freely as possible through drawing and painting precipitatively in contrast to unmannered skill exhibited by Dadaists in their haphazard art: Drollery was the extensive nature of Dadaism for the expression of which cuttings from old books of pictures and worn materials, viz, waste papers, nails, wooden boards, bottles, corks and all those things which were dishonoured and found useless as stale and thrown out on the streets, were collected and put into a tub, taken out one by one and pasted against papers and card boards haphazardly; creating and demonstrating such a peculiar form of art: Dadaists had carried their mission on these two lines with a view to ridicule, demoralize and derogate the war feelings of man. The expression too had the same spirit of antagonism to the lovers of objectivity in art and letters. The idea of opposition and decline for the seekers of objectivity was inculcated, in my opinion, by the Dadaist's movement in which a flame of revolt against traditional art and painting was enunciated for their purpose of placidity and maintenance of comic and derogative attitude towards the monstrous picture of those people who indulge in wars and destructions. As such, Dadaists commenced the war against pandemonium, slavery, intolerable disturbance and devastations caused by wars favouring peace and tranquility in the world. The sads and sorrows inspired them to express their feelings through a new form of art in which they ridiculed traditional structure of the society and dogmatic slumber of man. They adopted a dynamic thought and had produced fickle things by putting objective consequences in a taunting way and manner. The expressionists too had the similar mission to revolt against the objective approach to painting opted by impressionists but in a quite different way. They had also a new style of expression in which paintings were given deep colours contradicting to each other for serving the purpose of expressing emotions of grief, sorrows, melancholies and others. The artistic creations differed basically in shape and form from those of Dadaism. As already stated the only recourse to Dadaist's expression of resentment and anguish through the art was cuttings and pasting while expressionists' method of expression was brought to light from their distinguishing paintings. The style pertaining to their paintings was considerable. A great deal of influence of romantic thought and wave of tranquility and subjectivity on art and culture can be put down as, "Expressionism is art that tries to depict, not the objective facts of nature, nor any abstract notion based on these facts, but the subjective feelings of the artists." 93 It is more expedient and more plausible to say that the form of art in expressionism is related to humanity than to say it an art of revolt and agnosticism. The idea that art involves the expression of emotion may again be traced back to the ancient thought, speaking adequately it was the period of 18th and 19th centuries in which romantics succeeded to carry on the mission to its hill top and related it to the importance of art. 94 The paintings afterwards in Germany and France too had the same spirit of romanticism and also in onward paintings of the 20th century.

In characterization, the paintings of Expressionism were closely related to expression of the passions, emotions and inner feelings of artists in a pleasant and subjective way of style as against the unpleasant style adopted by Dadaist's. The
In Max Beckmann's works, the artist's own experiences and the experiences of others are blended to create a sense of the universal. His works are not merely an expression of personal (or even the artist's subjective) experiences, but a reflection of a wider human sentiment. The artist is one who seeks to explore the nature of the human condition and to communicate this in a way that is universal and timeless. His works are seen as a means of expressing the 'spiritual' or transcendent aspects of existence, which are common to all people, regardless of culture or time. This is a form of art that is not only personal, but also a reflection of the human experience, and as such, is widely considered to be of great significance.
approach to art in expressionism was absolutely subjective as against the objective approach owed by the impressionists in which beauty was enunciated to be integrally related to the external world; No role of artist's feelings and experiences was taken for granted. As such the paintings created by expressionists particularly in Germany were expressive of the grievances, melancholies of life, dreads and pessimistic tendencies of the human being aroused during the war and world wars. It was a 20th century movement, which involved a great deal of value, and important to expression of inner feelings in the paintings; Germany and France were the important countries where these movements emerged and evolved to its full-fledged and strength. Instead of imitating and repeating nature, expressionists turning toward the soul, sought to capture its movement in their pre articulated purity.

Expressionists abandoning the external world tried to their rescue the expression of the inner feelings in their paintings on the patterns of Gothic art of feeling. The artists of Expressionism were habituated to express their feelings and emotions by painting the natural human body as completely distorted and disordered. The colours as already stated used by them were absolutely deep and contradictory, no resemblance, harmony and integrity in them. They had emotion and intuition as the criteria of evolution, no other canon they had for study and judgement in the realm paintings, it is seemingly a thought based on man's impulsive nature rather than reflection Kant holds the view that the principles of judgement in aesthetics are individualistic due to dominating element of subjectivity (I interpret so). Yet he says that universality in judgement is possible which I think is a view superseding his criteria of beauty.

It is plausible to mention that the romantic of the 19th century aimed at overshadowing the subjectivity, patronizing the value of imagination, raising up the individuality and refuting the art as imitation in support of this view. I like to quote, "The romantic movement of the 19th century mitigated the dilemma by claiming that the context of art is predominately subjective personal. Thus it does not imitate. It merely expresses our subjectively personal feelings. But the progressive sharpening of skeptical thought, leading to the wholesale questioning of all traditional values, including the value of the individual person exposed by the romantic movement, was presently to make any emphatic statements of man's deeper feelings sound trivial and to make their expression conventional artistic patterns sound false... An explicit expression of our inner states was considered too trivial; an explicit expression of the truth about things impossible."

During the period of war and afterwards certain new problems arose and inspired the artists of the age to find out better solutions resulted in the paintings of expressionism, as all the paintings were made expressive of psycho-social status of the 20th century, namely of Europe. In France the art was moulded to Cubaism but in Germany all paintings were put on the tightrope of quite novel phenomena. The chief exponents of expressionism were Edward Munikh, Holder, Kat Lalvasta, Moriss, Klinger, Fire Baakh, and Baklin. An attempt will be made to put up the characterization of few of those artists.

In 20th century when the Second World War ended, the industrial development was accelerated and exerted its influences on human thinking, culture, art and literature in Germany and France, resulted in radical changes in all aspects of
human life. Meanwhile new and complicated problems terrified the man under the impression of which the French artist turn themselves to Cubaism and there after to post Cubaism. But German artists engaged themselves in exploring the possibilities of the success of the movement of expressionism. Munikh entered a new spirit in painting as against French artists who concentrated their paintings on the beauty of nature; Munikh like to say in the reference “I paint the things not as seen to me but I paint as I see to them.”

In Germany there was Hitler, in Italy Mussolini who were the great dictators of their time whose tyranny had constrained the individual freedom and the freedom of expression in art and letters. Consequently Painters Baklin, Fire Baakh, Klinger and Morris planned to flew from Germany and Holder and Munikh began to paint the pessimistic life of man in their paintings Kat Lalvasta took social realism as a theme of his art. A. Bergson of France inspired the German artist and laid a great deal of emphasis on creation of intuitive knowledge. To him “Creation is there when we work after being free from all external limitations.” The idea of freedom inculcated to the minds of German artists paved the way to struggle for freedom from all traditional limitations. William Woringer had written in his work ‘Abstraction and Empathy’ that freedom and creativity are the two fundamental principals which play considerably influential role in human life, it gave a momentous to the artist to move towards emancipation of liberty of thought and individual freedom. Except Domiya and Rude all French artists had taken the job to paint the manifold view of the universe and of beauty by using variety of colours but German artists seen to be ironical in their paintings as they purport to give colour to inner feelings of man. Deads, fears, illusions, pains and in the ultimate resort pessimism, were the only objects of their paintings which they had exhibited in their expressive paintings. Seemingly it is a need to explain the views of Holder and Munikh adopted by them in exercising the canons of expressionism in their paintings.

**Holder (1853-1918)**

He was a Swiss artist who had availed the opportunity to study the Enjenva house of painting and as a result he began to give colour to his paintings on the realistic pattern. He produced plain figures along with ironically figurative figures. He was also a great pessimist. In 1889 he was awarded for his creation of ‘Procession of wrestless’ in Paris. ‘Night’ a masterpiece work in painting was such in which he had masterly expressed the human discomfort and intense pessimism, it was treated to be the best expressive painting in the world. Being impressed by neo-impressionism. Holder began to use symbol and metaphors in the paintings. He had also a deep sense of spirituality and always attempted to express articulately to the inner feelings of man in his paintings. Among his paintings ‘Wilhelm Tale’ and ‘Despaired Souls’ are the prominent one.

Holder through his paintings succeeded to influence the world for the poor condition and pessimistic outlook resulted due to the Callous and tyrant political environment of his time. If we have to do justice with him, it is duty to appreciate his
daring spirit to express his grievance through his paintings giving them new colours adopting new style in the field of painting.

Edward Miinch:

One of the eminent painters of the world, Miinch as a painter in expressionism had taken business to make explained the poor condition of man through his paintings. Under the influence of romanticism the artist could have done a lot for freedom, tranquility and individual liberty of expression preceding to him, Munkh attempted to carry on this mission of tranquility and freedom to its pinnacle, the glimpses of which can be very well be observed in his new styled paintings. He was great expressionist who never hesitated to paint the uneasy life of the man of his age. He contented, unless the life history of man is comprehensively known and brought to light the real nature of inner feelings will stand abstruse to express them in the paintings in their real spirit.

In 1889 he went to Paris where Bongo’s spiritual expression, Gogan’s figurative Impressionism, Sora’s scientific evaluative method etc; attracted him. In 1893 he exhibited his art in Berlin, which exerted a great deal of influence on the young artists. He availed the opportunity to his best to travel from Berlin to Paris and Osolow, the pathetic experiences obtained during the journey had created intense opposing tendencies in his mind and being overflowed by his emotions revealing sad and sorrows, he created just the paintings expressing these opposing tendencies and pessimistic mood of his own. In 1908 he went to Norway where stability and truthfulness of the feelings and emotions were obtained which he expressed in his paintings. Miinch was one of those painters who gave a scientific form to art as was produced and signified by lbness and Strained Berg. Admittedly, he was a great expressionist of his time whose painting is self-expressive and can be known how they are speaking of the inner life of man. Puberty is so much a painting in which the mental condition of man are expressed instead of expressing physical beauty; it was due to then existing social environment.

Neo-Expressionism:

An other pulse as a branch of expressionism came into being with the name as ‘Neo-Expressionism’. As already stated the First World War was responsible for generating the pessimistic mood and attitude of the artist. They became introverted and tried to have a tinge of rest in social life but was not in their fate. Hence they became vehement critics of rulers, and began to express the opposing tendencies on previous feelings in their paintings. G.F. Hartlavo named the expression of such tendencies and feelings as a movement of neo-expressionism. In 1925 an exhibition was organized and neo-expressionist’s pulse was introduced in the paintings by which a clear idea of expressing revolutionary social outlook of the artists might be seen. Fatsa Roha wrote a “Post Expressionism” and called is ‘Magical Realism’. The followers of this new impulse adopted two viewpoints in this
reference and made all the paintings self expressive showing the genius of the neo-expressionists George Groles, Dix etc. adopted taunting method of revolutionary social view with Calnault, Schrimf and Mens expressed their feelings of pains and pathos in the romantic panorama by adopting natural method. As such their painting can be said to be the jumble of different expressive moods and methods.

**Expressionism in Music:**

What is the meaning of music, recreation, no; amusement, no; gratification of desires, no; enchantment, no; advertisement, no; exhortation, no; display, no; instruction, so; then what actually the meaning of music and in what sense can it be used, is a vexing problem which required due attention. It is worthy to note that this very problem is related not only to music but also it has close relationship to all other form of fine art or fine arts. Collingwood, particularly, puts up a list of six such senses, which are considered to be not art. Rather they are the forms of craft: (1) Amusement (2) Magic (3) Puzzle (4) Instruction (5) Advertisement or propaganda (6) Exhortation.

Music and also all other forms of art are actually meant for contemplation, realization and expression. Plato thinks of music to be a genuine source of realization. So also Indian music too had the same sense as denoted by Plato in Greek music. Expression and contemplation are also alluded to music and other fine arts. Really, speaking the meaning of music along with other forms of art is basically related to contemplation and expression. The musician with the help of his instrument produces tonations, which are expressive of certain emotions to be contemplated and realized in experience. As such Gordon Graham devoted ample and sufficient energy to explore the meaning of music and the role of language in it. Language in broader sense is a medium, through which an artist communicates her emotions to the audience.

Tolstoy, otherwise, stresses the role of communication through language in his theory of art. Thus for Tolstoy, communication is ultimate aim of art, with the end of communication being something akin to universal brotherhood, in which art is “a means of union among men joining them together in the same feelings.”

During the first decade of the 20th century Expressionism entered music comprising roughly various new and enticing tendencies. This is correct but the view of the author that the term “Expressionism” has been borrowed from the fine arts, is not correct. Because music is one of the four kinds of the fine arts. The author seems to be confused. Albeit, reality, in my view, favours painting to which the term Expressionism was attributed for the first time in the sense of self-expression and in the prospective of opposing tendency towards Impressionism. Expressionism in music as a corollary of the expressionism in painting is such a view that cannot be challenged. Hence, Expressionism as a movement had its sacred goal in providing privilege to the artists to self-expression without remora. In obtaining this ultimate goal the musician artists tried to change the homophonic traditions prevailement from the ancient time.
Composers were of contrary ideas and confronting view points yet all they united eventually on the spirit related to the “abandment of all melodic, harmonic, rhythmic and structural principles of homophonic music, employing any device, compositorical and technical to “express” the meaning of the author and leading in its extreme consequences to an abstract absolutist mental music.”\(^{103}\) As such, the harmonist structure of music was over ridden and a kind of chaos and disorder in music occurred as a result of the tendency accompanied forward by the expressionist composers. Vicissitudes in the name of reforms brought so by the 20\(^{th}\) century musician composers again pushed out from the tendency of new enlightenment and the music organism was once again turned to classically reoccupying vicissitudes leading music to a systematization: The twelve tone technique introduced by Schanberg and Wehrm overwhelmed the tendency radical changes in music. Brusoni, Propofier, Hindemith, Ines, Iereaslim, Bartok, Roger, Stravenisiky, Krenek, Cowell, Sconoberg, Kheu Chanturian, Varese, Szynanowaski and Milhand all I think German and all others in the European countries although differing from one another on certain principles of this movement of expressionism, no doubt, but seem to be standing in one row as far as the question of self expression without restraint was concerned.\(^{104}\)

Expressionism in music was supplemented by the neoclassicism “in whose evolution quite a number of expressionistic composers participated”.\(^{105}\) But anyhow they tried to maintain the spirit of subjectivity and tendency of self-expression through out without caring for the changing characterization of music in the changing environment of the romantic influences.

Expression being the core of art the Indian music has been dominated by classicism for long, no change was admissible to classical musicians. Division and classification, style and manner received, variation neither in instrumental or (Vadan) nor in vocal (Gayan) music were admitted. Thumri, Dadra, Raag, Ragini and many other kinds and have been set closely to change of time-dawn, noon, after­noon, evening and night hours- have been coming as it is in their originan form, no influence of either expressionism or that of romanticism so far an structure, style and formation can be observed as yet. But another variety in Indian music developed assumingly about from ending decades of 19\(^{th}\) and 4\(^{th}\) decade of 20\(^{th}\) century (in 1932 the mute movie was converted to spoken movie) which is known as light music and came to light by the efforts of movie picture makers; it has no concern with classical music, as its styles and devices form and techniques entirely changed and brought stars to plain surface of the Indian soul. The idea of self-expression continued but in different manners. No hard and fast rules of classicism were taken in view. Subjectively self-expression and freedom in lyrics and melodies were pondered; music as such became a source of recreation instead of contemplation; this is all due to the great influences of romanticism and expressionism, as I believe because it is a self-evident fact. Nevertheless, Indian music is literal sense is classical music comprising lyrics, melodies, dances and all that which fall under this category postulated strictly on that which fall under this category postulated strictly on pagan antique. Indian music in which tonation, Ragas and Ragnis, as noted above are determining factors of emotional characteristics along with individual tonations of Greek music were personified in 16\(^{th}\) century.\(^{106}\)
Summarization:

Expressionism is a school of painting emerged and evolved under the romantic enlightenment. It was basically related to Germany and France but in essence and in purport the expressionism is such a movement that opposes the objective character of Impression. Emancipation to accomplish and express the inner feelings of a man through paintings was the principal aim of expressionism. Not only in painting but also in music, sculpture and poetry the enlightenment of renaissance through the ages of Elizabathen and romanticism entered as essence in the core of fine art, resulting in free expression of feelings and emotions in the respective fields of all forms of art. Croce and Collingwood were the two prominent figures that apprehended the spirit of expressionism in real sense and tried to bring about its essence in their respective theories.

Expressionism adopts subjective approach to art. It is not new but good to say that an skilled artist is one who aims at creating the emotionally suitable states in the mind of the audience in perfect conformity with what he or she thinks and feels when busy in his or her artistic work or representing thus provides equal opportunity to the audience to know and feel and interpret the spirit of such representation on his or her own account because art is representation of the inner feelings of the artist. If the artist succeeds in her or his objective, aim and intention, his or her creation is good for art but if she or he, the artist aims at provoking the emotions in the audience’s heart then it is natural that there will be a blockade of those opportunities which enable to know and feel on the postulates of such feelings which are expressive in themselves; but the provocation, for some theorists, will lead to the audience to the situation which can on no account, be enunciated as properly receive expressed in audience mind. Rather this excitement and also all other excitements will be adequately enumerated for an art improper or in the words of Croce pseudo art, however thinkers are there who incorporate the object arousing emotion and think it art proper.

Friedrich Schegel (1772-1829) a leading figure of early German Romanticism, admittedly in this panorama, says, “the spirits reveal themselves only to spirits” may I have the privilege to interpret this version of Friedrich Schegel as, an artist reveals herself only to artist, not to a non artist; on the same ideal as spirits reveal themselves only to spirits of the same nature and colour but to a non spirit or to a spirit having no art experience.

In Germany and France the movement against Impressionism succeeded to derogate the value of the paintings depicted from the objective point of view, and to high light the tendency in painting, which the expressionist produced in their artistic creations, was a suitable form of what they represented subjectively or rather it was a representation of their subjective mental set against the callous and tyrant attitude of the opportunists of the society. In this respect the movement pertaining to expressionism is exaltable because the underlying spirit of art in all its forms was indubiously a subjective expression, but it is nothing less and also nothing more than expression which the expressionists duly esteemed and successfully maintained throughout their artistic creations but the primary aim of painters working under the
umbrella of this movement, was not to create beauty expect to create an awareness of
the explicitly shaking condition of man in the human mind. There is a symbolic
expression in painting of the realization of the abstraction meant for expression in
styling the paintings by the painter, is also of great value.

Subjectivity, as undertaken and pictured through paintings, I contend, is
associated mainly with projectivity. The feelings expressed by an artist in her or his
paintings can not be felt and realized on the same patterns as the artist feels and
realizes at the time when the artist begins to work holding brush in her or his hands.
As such after finishing the job the painter may have the possibility to see and feel a
little more or a little less or something quite different in response to what she or he
intended to paint. This type of varying scenes is occasioned in my opinion, by the
occlusions of dynamism as well as occult projectivity dwelling in and dominating
permanently the so-called artist's within. Have a look at the following picture and
see what it expresses and what we observe in it, the perceptions and the feelings will
differ from individual to individual. It is a masterpiece work of art for a learned that
contemplates upon and responds positively, but for a lay it is for amusement, either
to laugh at or to remain passive.

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