

- (5) The Japanese were his
inspiration: and the Japanese (as
artists) are only a debased Chinese.

PAUSE

The war against Germany and
Fascism is still ostensibly a
war against the Nietzschean
conception of life.

Against a natural insession
about power and will

So, in this connection (and to
throw a further light upon these
"Greeks and Romans made out of mahogany")
it is interesting to remember what
Nietzsche said about the Chinese.

(6)

Having pointed out that in
Chinese art MAN was not the
centre of the picture. —

that all sorts of inferior creatures
like birds, horses, camels and
even insects played a major role —

he proceeded to clarify Chinese
art as culture of an
inferior race.

Only an inferior race would
allow a possum or a butterfly
to occupy the centre of the stage
in its artistic expression.

the sign of the superior race was
what we find ~~with~~ the greeks:
MAN the major, and indeed almost
unique, subject of art.

- (7) Even the art of Landscape he
regarded as a backsliding

The trees, hills and rivers (or
rivalets) of Dutch art and of
English art, Nietzsche regarded
as a sign of the times!

Bad, degenerate, times.

Pause

what I have just been saying
may be summed up as follows.

That we should have turned to
the wavering scribbles of the
child of 7 or 8 years old, as we have:

- that we should have
respectfully approached the Amateur
(8) with his halting technique,
his innocent funthings, hoping to
find sting there that is lacking
in professional art —

this is not altogether a bad thing,
perhaps

It has taken very absurd forms.

But it does show a recognition of
the fallibility of power

Not to wish to be bullied by
powerful draughtsmanship: not to want
to be ~~thattered~~ into submission by
"bravura", or to be dazzled by skill:
all this has its advantages.

[Its disadvantages are plain enough: it is
this natural attitude of people who lack
(4) vitality: who are ~~too~~ lazy to acquire
skill: who are envious of excellence
in others. — But it does open the
door to many things that the more
inflexible, "mahogany", canon shuts out]

pause

So to conclude I suggest that the
teacher should anyway make
a virtue of necessity — consoling
himself or herself with the
above train of reasoning — and take
his or her stand firmly upon a
basis of amateurism and laissez-faire

We have lost the old tradition: we
have no new tradition — so we might
as well splash round and experiment for
a while. Anyway study the Chinese, rather
than the European, for they are the prophet artists.

PORTRAITS

The artist, the portraitist,
stares at this new countenance
with which he has to live for
a while; for a portrait takes some time
to paint.

It is his task to seize in
this face the stamp here
of the activity underneath

Problem for the portraitist - monotony of
the subject. No standing or horizontal portraits -
too large - for castles - ^{take long time} no money soon.
Humans are not impressive as tigers - we
are not pleasant - our noses, ears, mouths
and so for - the Chinese understood this
quite well - Birds are the centre.

All our present day cosmetic
standards are inferior to any
former time, as we see it recorded in art.
We have touched bottom in unintelligent
vanity; and the portraitist is
the person who knows all about it.

~~modern painting~~

Velazquez was the first painter
to paint directly on his canvas
without preparatory underpainting

So modern painting began with
Velazquez (1599-1660)
[Velazquez was to Manet what
Rembrandt was to Van Gogh.]

Rembrandt
(1607-1669)

- (1) The visual arts not only are a derelict craft surviving into the industrial era, but they are perhaps a psychological anachronism. It may be that men no longer wish to use sight for anything but practical ends - that they are out of conceit, or out of tune, with the visual. ^{such question, the situation of the fine arts being so much worse than that of the other arts. [mis. music]} one is prompted to ask oneself some
- (4) It is doubtful if we can be said to have a "Culture". But the hope ~~to have a Culture~~ ^{we are evolving a new Culture from the root} should be that we are evolving a ^{new} Culture from the root. And if we the artists, and others in a position to know, do not make ourselves heard, it will be the reverse of a visual culture.
- (8) Since Darwin, let us say, the vulgarisation of Science has been productive of a quite different of the human condition. The self picture has suffered a shrinkage, man's view of himself as man. This alteration would affect his attitude to the visible only in so far as it would tend to remove his zest. And the visual is the most zestful of man's avenues of expression.
- (11) in every way the child and its followers and partisans fulfil the requirements which I have endeavoured to define.
- El artista necesita tiempo para aprender y crear y

[drafts, frags] [lectures on art] [1944?]
[Windsor?] 13 LL.
[1] Effect of art on the viewer contrast of music, etc.

- ① Well, I am ^{not} going too elaborately into Theory of Art
- Kunsttheorie - or anything of that sort.

We will just discuss a few of
the things we have to know.

18th

I will clear up a little
the confusions that may have been
left behind by the problems raised
by the Republic regarding the
nature of art.

even not
representative
A RE-CREATION
OF LIFE - not an
imitation

First: Art is not mimetic -
imitational - as both Plato and
Aristotle labelled it, - or the best
art, the most creative, is not that.
And today, less almost
than at any time, is it that.

- ② Almost, one could say, too little
respect is paid to representative
art, in the art of painting, for
instance

one imp. point, in thinking
about Art, & what it is.

Art is one thing for the
person who, with great labour creates
it. Quite another for the person
who enjoys it.

(4)

The purgation was of course Aristotle.
[Man I went to cinema with]
That is the theory.

In Mortimer Adler's book you see
explained how Dewey added the
contemporary democratic principle
communication

(To my mind he is far too kind to Dewey.)

⑤ Then Adler
puts Freud's SUBLIMATION
beside Aristotle's purgation.

Aristotle's purge
Theory does not take in, it must
be remembered, a not field of art.

It applies to stage and "soap opera," poetry
Radio dramas, motion picture, ↓

↳ but not to architecture, painting,
sculpture, etc.

[It does or can apply to music.]

EXPLAIN

NO ONE HAS EVER GOT ANY
CATHARSIS THROUGH LOOKING AT A
PAINTING.

① DEGA'S LAUNDRESSES

② REMBRANDT'S AFG ANSTERDAM
JEW'S

OR VAN GOGH'S SUNFLOWER.

- ⑥ Last time we had reached the subject of catharsis, or purgation — the famous theory of Aristotle to explain function of art.

You remember I said you could stare at an oil-painting all day long;

in the cathartic time it does no more to you than a lamp-post.

you can look and look at Tom Thompson's "Jackpine";
no result!

You ~~like~~ it ~~OR~~ you don't.
Voilà tout!

⑦

There is a kick in music.

there is a kick in the drama.

There is no KICK (from the spectator's point of view) in oil painting

(At last I don't believe there is: I have now noticed it.)

In nature there is a kick — stop like catharsis. In the real Jack pine — in a lake — in a forest — in a mountain. It is a plunging back again into the animal past.

But these images upon
bits of paper or canvas or silk
do not do that.

⑧

SUBLIMATION
as a formula
is of very
limited application
both as to the
① creation, and
② enjoyment of
art

→ GROT. TITIAN {
GRECO
BELLINI }

A RAPHAEL MADONNA

The cave-drawings in Altamira
in the Dordogne, of animals.

[Fallon & Higgins] (6)
otra lecture [on beauty, on effect of
their surroundings on people] (1)

(9) un numero is the physically ugly the diabolic,
surgo
the aesthetically diabolic?

(10) un n°
surgo BUT LET US CONSIDER
WHAT PHYSICAL
ENVIRONMENT DOES
to the soul.

{ (1) A beautiful city.
(2) the ugly city.

{ (3) A beautiful room
(4) An ugly room

(11) un n°
surgo PLAINNESS - ANSTERITY (of
furniture, of architecture, of decor] is ^{not} what
is meant of course.
BUT MEANNESS, TRIVIALITY, EMPTINESS

(12) I AM CONVINCED (2)
that such mean, dispiriting
insignificant, vulgar surroundings
ARE FEARFULLY BAD FOR PEOPLE.

IT CAUSES THEM
to be harsh, dull
psychically unattractive

(18)

People are affected greatly
by their surroundings:

— NOT ONLY by the people
they meet, but also by the objects
they constantly have under their eyes

- (19) Psychological health and harmony
is what is involved here,
— NOT "goodness".

For a person may be very
healthy and happy, and very bad.

(20)

Plato was discussing this good.

(21)

But health and happiness is
necessary in any ideal state,
as well as goodness.

And the devil is certainly
not found, as a rule, in sunshine,
among good-natured & contented people.

(7)

AM [drafts, notes] & 2 TM [fragments, notes] "lectures on Art" [1944] [Windsor] 78 I.

January 28, 1944 lecture

§ (...) ART (any art, good or bad, of whatever nature) is not a facsimile reproduction of nature. (1)

(..) Nature is not, itself,
either the grimace of Rouault,
or the virginal gentleness of
Ingres or of Inini.

The grimace and the
virginal gentleness are both
there, mixed up with a lot of
other inappropriate things

The artist isolates them, that
is all:

carries them away, and builds
a platonic world in his mind
with these materials

(..)

(3) The mere image has no meaning or significance

§ It is its relation to the subject
that gives it that.

(..)(4) The image as it emerges beneath
the hand of the artist,
is all that the latter
knows or imagines about
the person, or thing, in question.

(..)(7) (..) "Vision is the power of seeing
what is not there."

(..)(9) Now a great deal of
"advanced", contemporary,
art, is very direct, but
that is all.

(..) is direct and simple

(section 4)
Conclusions

PAUSE

(..) The visual arts are a
language that is just as
well adapted to express
terrible and painful things,
as to express agreeable and
attractive things.

The visual arts have just
as much right to portray
the less agreeable sides of life as has
the poet or novelist.

"Art" lecture

Assumption

Feb. 4, 1944

(..)(5)(...) [I may add that
at an art-school of mixed men + women
the women always excel the men as
artists.]

WOMEN
BETTER

(5) [Also, the publisher (editor) will tell you
that in ~~nine~~ cases out of ten a woman
(6) novelist is a better set than a
man novelist.]

She tells a better story: the man
has all kinds of sentimental attitudes,
whereas the woman sees life more
directly.

She sees life more for what it is.

She is reputed to be weaker in the
purely rational attributes. She probably is.]

5 Line Break

However, to return from the
WOMAN to the CHILD, the
SAVAGE, and the LUNATIC.

Their superiority is their form of
expression.

(which superiority you must take for
granted since I cannot prove it to you,
anymore than I can prove that
Milton was a greater poet than Zngfellow,
or Bach more excellent than Gerschnoin)

(..) Art is the language of
the emotions, by means of
images -
(by a non-rational process of
immediate intuition).

(..) who would pretend that our intellect is not
involved within our emotions?

You only have to observe
some very "intellectual" man
to disprove that! (..)

Also what the intellect always does
is successfully to obscure
the objective reality.
It supersedes the direct
vision with sth else

The visual arts then are
essentially a language.

(..) which is to say that they
are not an imitation of a natural
object, or of a scene in nature.

They are a language that discourses
about the features of the objective
universe —

(9)

not a technique for producing
a facsimile of the external
visible world.

[PAUSE]

A picture of a tree, for instance,
is a discourse about a tree

(..) It is a suggestion (..)

It is a magic sign

The suggestion conveyed by
the artist. — That is the point

A painting is (...) like its original.
(..) it REPRESENTS.

To conclude (..)
the kind of pictures I
am talking about are —

① a language in which people
speak to each other.

② The subject of their discourse
is nature and man

③A It is like a poetry in images,
instead of words.

③ This is a language which (..) has to be
learnt.

④ It is a sort of dead language

TM of "Art" lecture, Assumption College Feb. 4, 1944.

I will discuss this factor of directness for a moment.

(...) The mind is open to external things. So the eye is open. (...) A great work of art (...) must have this directness too. (A kind of miracle).

"Liberty and the Individual" [n.d. 193-?; 194-?] [London? ...] 18II.

[...] (10) There is, then, no theory of the state in which tyranny is not latent. Wherever there is power, there is the shadow of despotism; and wherever there is government there, it follows, is power too.

- Without the ruler, or rulers, doing anything to cause it, power, a thing which is self-generating & swells and swells, if there is no check upon it. And what I have called for convenience - the Hegelian State has no monopoly of it.

(16) An "individual" new-style must I think come into being eventually: one possessing rights and privileges of a functional kind. Our "individual" so often has no good reason for the privileges he possesses = his liberty is anarchic and irresponsible. - The new "individual" would be integrated in the state, his privileges would be founded upon his personal values. That is the only kind of "individual" whose "liberties" I should be moved cordially to endorse.

alternative page (después de la 16)

(10)

No = I should rather surmise that an "individual
new-style will some day take the place of today's
one whose liberties and privileges will be functional
and founded upon his personal value to the state.