

THE ANIMAL IMAGE IN ART

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While art is becoming increasingly self-conscious it is not possible to ascertain whether it is a product of Western commercial society or simply the outcome of physical involvement. Arising out of this problem are two possible attitudes. A man dissatisfied with the present situation either looks to the past for the clarification of his point of view which determines what he does, or he accepts society as it stands, and allows his immediate interaction with it to direct his personal activity. This attitude increases the potential for creating selectivity in values and a positivity in involvement.

The problem lies with the individual. From the artist's point of view he is confronted with the material of his own immediate and past involvement and experience. An essential part of creativity is interest which acts as a thread, lacing together inner and outer reality. Drive arises out of interest and it differs from will only in that it is not contrived. Will is a decision. The two imply activity and passivity (that is, allowing circumstance to dictate action rather than inertia). Both are necessary, as when these are in rhythm with the environment there is a sense of direction. Yet because of consciousness this involvement no longer arises spontaneously but has to be learnt, understood first by the senses and then interpreted by the mind.

The well known story of the child who, while playing with match-sticks, became deeply absorbed in the game (imagining that they were Hansel, Gretel and the witch) is revealing. Actual fear was aroused when the "witch" match suddenly threatened her with the potential danger of a witch.

Concentration leads the individual to an hypnotic state where he (now speaking of the artist) transforms his medium so that when it "becomes" the subject, eg. a tree or an animal - or remains objectively paint, the emotional physicality of everyday involvement with that subject arises suddenly, as did the fear in the child.

Yet repetition of such a "game" dissolves interest if it remains constantly within the level of interaction and does not achieve intensification and actual change. It is the subject chosen, once the paint application has reached a point where it is personally believable for the artist, which becomes the vehicle for change and intensification. It acts as an area of darkness which, when concentrated, immerses consciousness and breaks open the possibility of chance in the subconscious where the integration of the personal and the universal is the germ of growth.

The beginning of this thesis is the beginning of a "game". The subject chosen is the animal image in art. As in a painting the beginning is an accumulation of knowledge from immediate experience and so it is appropriate to begin with the artists of the present day who have painted in some way or another, the animal.

Arthur Boyd exhibits curious and personal paintings. When the animal appears - mostly in landscape, it is permeated with a sense of being a product of the plant-growth rather than dominating it.

In his painting White Dog in a Forest, light filters through a forest where greens predominate. Strange white forms, apparently twigs and rocks contrast with the dog which materializes unmistakably. It is white and ghost-like. The green can almost be seen showing through it. It is more the realization than the representation of a dream. The form of the dog is almost goat-like. It seems to be more of an embodiment of a spirit in animal form, as in his Figure unveiled by a dog, though in this painting the animal is in an active situation. The figure being unveiled is almost part of the drapery, while the animal appears to be floating above - though it feels as if it is on something solid. Strong tonal differences of lights and darks are not representational, but acknowledge the reality of the situation within the painting experience itself.

He also developed the story of Nebuchadnezzar into his own personal subject. Nebuchadnezzar eating grass on a hilly landscape turns the king into animal form. Seated on him is another smaller animal - light against the green, brown and red grassy landscape. There is a duality of focus in the content: the animals are like a symbol outside the reality of the grassy landscape and dark purple hills with stars in the sky. Another in the series, Nebuchadnezzar being struck by lightning in a rocky landscape with a black ram transforms him into a boney, white skeleton-like creature, but visually it is understood only in one sense: the flames which pour down on his head contrast with and emphasise the black ram which stands up as a strong force, even though its form is hardly apparent and is part of the landscape.

Francis Bacon's paintings bring the animal into the environment of the city. It is transformed into an expression which contrasts with the inanimateness of the background. Discussing his work, he pointed out that his aim was to create the mood (of every-

day reality) with the essentials - stripping away the layers that build up those essentials. It then necessitates the element of chance to dominate.

In two paintings titled Dog this attitude towards the paint is revealed: the painting is not for the experience of an animal but for the mood of the moment within and created by the environment.

One shows the dog in a veranda-like area with cars in the far distance. The palm tree and simple line suggest an horizon and sea beyond. The dog (which is more like a cat) is incidental though intentional: it is an incidental painting.

The other focusses more closely on the dog. It seems to have more of a human sensibility. It is a night-time painting and the dog walks over a veranda or roof area where it appears as if window pane light has been reflected on to it. It expresses a man made sensation of reality while the dog is more of a symbol. The selected qualities it expresses transfer its meaning to another level.

His studies of baboons and chimpanzees also follow this direction. In Study of a Baboon and Chimpanzee the animal is ghostly and expressive rather than experienced as a reality, but the focus in the former is on the contrast between the natural surroundings in unnatural circumstances (there is grass and a tree in which the baboon sits, but it is caged in). Chimpanzee focusses on the contrast between the movement of the animal and the static, unmoving cage. The lightest areas are on the feet, hands and teeth, and there is a sense of oddness in their importance.

It is essential to study the animal image from the paintings themselves rather than generalizing the different artist's conceptions of it, as it is not so much noticing their conceptions, but discovering what one reacts to oneself: in which case the work is all-important and the artist becomes irrelevant in this context. Out of context, there is always information on the artist and his ideas, which, when mulled over turn the attention in other directions. Yet this does not weaken concentration as when one returns to the subject it gains another facet if it has not been forgotten during the interruption.

The most limited medium in art is photography since drawing is eradicated. Printing and developing, while sensibility is necessary in the artist, demand no interplay between inner and external imaginative selectivity. That is, the images in the photograph dictate in the process, whereas for example, in etching, the images activated in the artist's mind either develop or transform the original external idea.

Western man is powerfully influenced by this anonymous art-form. It arouses response (as does a painting) in the same way as physical reality; but detail, chance and simplification in the photograph are mechanically worked and not humanly worked as in a painting. It is an object in itself with a double level. The one is its remoteness from natural personal being (moving towards man's interaction with the equally natural chemical being) but the other is that it still has the ability to move and influence man.

If one thought of the artist as a human camera, but governed by previous living experience and actual physical capacity, as well as being a mind which corrects "mistakes", it exposes that photography is in fact an external reality (while the artist perceives nature both within and without himself) and so is infinitely bound by the limitation of "inorganic" life.

When a sense of being moved by Bacon's Elephant fording a river is aroused, it is essentially the same sense that a photograph of the same thing could arouse. The difference is though, with the painting, understanding is involved which is communication because it is humanly meaningful and related while the photograph is simply a process of recognition.

The elephant is small in comparison with the massive wall of forest at the edge of the river. The forest and river are virtually the same tonality while a strip of light down the side gives meaningfulness to the shadow of the forest thrown over the water. The elephant leaves a wake behind him. His reflection is light, but the lightest area is his tusk. The elephant is entirely part of the whole (the "scape") - it is a dreamlike remembrance of something imagined from particular discovery.

Bacon accumulates great quantities of news and magazine photographs but he seems to gain a remoteness from them by deliberately using them, almost before they 'use' him in a visual sense. What he actually paints is the absurdity of the photograph, unrelated in itself. Yet it is this awareness or consciousness which is man's survival weapon against individual dissolution. The artist cannot be involved if he is dissolved.

A thesis written on the image of the animal, the description

of which is taken purely from photographs in books, can only be personally accurate, and universal only because of acknowledged subjectivity. It does not invalidate the outcome since one is objective only to the extent of one's knowledge, experience and creative capacity, which varies individually and even within a single person. By understanding one's objectivity to be expanded and developed personal opinion, barriers of conventional static thinking are broken down.

Marc Chagall, though also concerned with realities, has no sense of total immersion as in Boyd and Bacon. The elements evolve on the canvas until they come to a conclusion: and so in that sense his paintings say something about reality but are not a reality in themselves.

In his painting Green Horse, the white snow acts as a cement to reality while the actual forms including the horse appear more as hallucinations than dream images.

He says of his work: "My first aim is to construct my paintings architecturally - exactly as the Impressionists and Cubists did in their fashion, and by using equally formal means. The Impressionists filled their canvases with patches of light and shadow; the Cubists filled them with cubes, triangles and cones. I try to fill my canvases in some way with objects and figures treated as forms - resonant forms like sounds, passionate forms designed to add a new dimension which neither the geometry of the Cubists nor the patches of the Impressionists can achieve."

The animal in his work is really another element (which are the "objects and figures treated as forms"). These elements are subservient to his wishes: there is no connection or relationship with the outside. The image is then static - a sensation of richness in isolation.

This is apparent in I and the Village where a Cubist-like lamb and a cow being milked are incorporated as part of the architecture of the painting. Paris through the window reveals the same approach, though here, the animal has human features. The metamorphosis of the form though is literal - logically explicable as opposed to perceived through the senses.

In The Cello Player the animal has become a violin player in the form of a distorted goat. As a whole the painting is visually unreal, though there is an atmosphere of reality. The absurdity lies in the disconnection between the form of the animal and its being. Dali's Giraffe Aflame on the other hand shows the animal form without any being at all. There is a similarity though, in the remoteness from experienced externality. The giraffe is only a piece in the jigsaw.

The animal has changed then from being an embodiment and a symbol, to becoming a vehicle of expression - and then purely a form among others on a painted surface.

Abstract painting in its purest form is an expression in terms of physical space and its experience - its direction and its growth. It is unrelated to normal human experience externally and is closer to a phenomenon: evocative of sensation. Essentially, it removes the implicit threat of "natural" art, which has the power of reality to instigate change, though it is also simply paint. Its magic lies in the transference from painted reality to perceived reality - the experience of reality and that it can be understood, which then affects subconsciously the viewer in his following experiences.

Abstract art is immediate, stripped of the levels of interaction concerning the viewer. It presents the physical emotion in its simplest state. The potential to be meaningful (the humanly related experience of things) through externality is eliminated, because it is painting that which is behind externality. Colour is worked for the purpose of self expression then, and not as a revelation of how the self is related to externality, as in "natural" painting.

The closer a painting comes to being abstract, the more the appetite of the eye is satisfied though it is not something fixed. Aesthetics is not a permanent and fixed organization of criteria, but reworks itself along with man's perceptions.

Picasso buries his animal images in his medium rather than exposing them with it. He is not "purely" abstract though, as in the sense above, but blends "natural" art (that is, art not necessarily reliant on historical or theoretical sources) and the abstract.

So the image undergoes a further transformation. Le Ccq

looks decorative at first because it is an instant personalized vision. Picasso's animals are like flashes of memory, symbols which stand on their own outside the paintings, but are welded to them.

The form of the animal is developed and distorted as in The Cat and the Chicken. There is a sense of spontaneous statement of a deliberately developed personality, opposed to an evolving and revealing experience. The images while intense and even symbolic socially, are immediate. Because the medium dominates, the surface becomes abstracted and the real subject, carried by the animals, is tension. Likewise in The Cat and the Crab, though here it is the nervousness within the cat which predominates as the subject.

An early painting, The Acrobat's Family with a Monkey is totally in contrast with his later work. There is a sense of absurdity where the monkey is an obscure addition to the depressed-looking family. The paint literally explains form.

Picasso once said that art arises from every-day living experience. Involved more socially than individually, events often provided subject matter instead of objective things, though he used them in evolving a personal metaphor. Cat with a bird, painted at the beginning of World War II reflects the mood of the time. The cat is permeated with a sort of human evil, while the crushed bird evokes the sense of being limp and helpless.

Guernica, though, makes use of deliberate symbols - some personal, others universal. The animal images have meaning on two levels: they are vehicles of expression as well as symbolic.

Less political and more social are his series of Bullfights. The decorativeness subjects the images of the bull and horse clashing, to the direction of the pattern. The Cock, also brightly decorative, is not dominated by the pattern as it is really an enhancement of what already is inextricably a part of it.

Picasso's art is closer to the "natural" art previously discussed, in his sculpture. The medium is used for the purpose of form rather than as a subject in itself but he still concerns himself with immediate and presentday vision and understanding.

His She-Goat is a bronze sculpture but the ribs are derived from an old wicker basket. It seems a sudden inspiration which brings the whole sculpture together as a renewed yet still perceived vision. His Baboon is the same in its fresh insight and understanding - as a whole it is so complete that it is external curiosity which sees that the head is in fact a toy motor car.

Pregnant Cat does not make use of new media, it discovers rather a new awareness. It is an everyday alley-cat but it is not sculptured as if taken for granted: it takes on an importance of being in its own right, even if there is a sense of humour behind it.

While it is irrelevant how, or what media an artist uses to arrive at the completed work (because the work inherently transcends its vehicle), a great deal of attention was paid to the use of new and diverse media and methods. It arose almost as a fashion whose high point was about the Dada phase.

Fashion is a universal social function which has been with man throughout history. Commercialism now pulls the puppet strings with fashion, but it is still functional. Apart from its socially binding aspect, it does provide renewing stimulus. While it became a tool for supplying "newness" in art, it also provided the stimulus for a new understanding of the nature of things.

Jean Dubuffet developed his own personal idea: "form is equated with culture ... while matiere becomes the carrier of an anti-cultural position - the concrete parallel to creativity itself". He evolves his art from this duality and, again, the animal image is transformed by a personality.

His animals are generally in landscape. The Stray Goat shows a moor-like landscape in oranges and browns, and a goat materializes from the pigment in a pinkish colour: it is like a minute creature on a vast blanket.

In his Spotted Cow though, the animal becomes the whole subject. It has a sense of an idea arriving out of the whole and so is in contrast with the Wine coloured Landscape where the cow and the landscape are so integrated that neither could be removed.

Cow in a Black Meadow metamorphoses the cow into a ghost-like creature. It is welded to the field only because it is chewing grass stalks. Otherwise there is a strange sense of it being unrelated and spirit like.

Humour arises in Cow, the Merry Beauty and Prowling Dog through a sense of absurdity and fun. In the prowling dog, the viewer does more of the prowling through the painting, while the dog is there as a sort of signified prowler. The Dog looking around has more of an element of fantasy. The dog is like a negative space welded to the whole which gives a strange sense of imbalance: an animal must be within an environment, but an environment need not have an animal.

Tamayo's animals are not in any way dominated by his media. Dog howling at the moon shows the dog more of an idea: the form is simplified but it contains the senses of the animal. It is also an animal which now expresses itself in physical gesture in its howling.

Duality is a painting of a confrontation between a furry snake and a cat-like spotted animal both baring their teeth. Personalization of the form and so the situation, creates the experience which is new but universal at the same time.

Pollock's animals are closer to Picasso's, especially in Woman where the bright paint builds up hidden forms. The woman's head is built rather than realized. The two animals which are buck-like creatures are on either side of her, and the trio form a sort of symbol as a whole. The woman has a sense of power in comparison with the animals.

The She-Wolf is different in that the animal seems to be discovered within the thick paint. There is no sense of ghostliness though: the paint insists on its material reality.

So the animal image is now removed from its medium - it is in relation to it in comparison with the first paintings discussed, where it became one and the same thing.

Compared with painting, writing as a medium breaks open a sphere of communication through the conceptual sense. It side-

steps the physical senses which accounts for its immediacy in understanding the idea. It is more like a tool for the purpose of transmitting ideas. Painting, because it filters through the visual sense first, is more of an expression - the sharing of the idea instead of the receiving of it.

In the sphere of sculpture, Marini produced a series of sculptures on the theme of the horse and rider. The two different forms express opposing forces. At times the rider is passive and relaxed, while the horse is strained and tense. The face of the rider is always human in its expression though the features are simplified and detail is stripped away. It is in the direction of intensification.

The horse in all cases is entirely animal, related to its own world and not from a human point of view, though it is treated in the same way sculpturally.

While the muscles in both forms are not explained, they are implicit, and they invite understanding through identification with the strain and relaxation.

In some cases the sculptures are almost an obvious symbol of opposing forces of life, while in others it is closer to a state of mind - where the man's arms are flung out - still straining for control, but free within the control.

Frink's animals become more of a presentation of expression. Her cat in comparison with Picasso's Pregnant Cat draws out the predatory nature of the animal. The day - to - day feeling in Picasso's cat is exchanged for a sense of greater mystery. It is intensified into a symbol of hunting and stealth. The stretched out neck, unusually long (contrasted with the extra short tail) emphasizes the senses concentrated on the head. It is snake-like. One's attention is drawn to the feel of the ground beneath the paws because they are emphasised by their proportionately miniature size.

Boar is worked towards a different direction. It expresses a sense of character in a situation of reaction. The external form has a sense of aggression in the tension of the body but it

is contradicted by the imbalance between the large head and chest, and the long, spindly legs supporting them. The facial expression is essentially boar: small eyes dominated by a gross mouth.

Her series of Horses, some rolling over, others sleeping or lying down, have a sort of empathetic understanding of how large form relates to the ground - where one's senses which understand one's own physical potential are transferred into a horse's form of physical potential.

Working back a Century, the animal in sculpture becomes hidden under an emphasis of external form. In Barye's Jaguar devouring a hare, detail is worked in conjunction with the construction of the body. It seems as if there is a strong understanding of how the body and limbs work; but intensity is directed onto this reality rather than through it - unlike the animal images of this Century.

So one collects all the present scattered forces and, relating them into a whole, one can begin to delve downward.

Arthur Koestler in his book The Sleepwalkers noted that most of the fertile scientific discoveries of the past were totally accidental, stumbled upon, while concentrating on something else.

Primarily the artist is no exception, but discovery is not the end in itself. Once he has become aware of his concentration (and since we assimilate ever-increasing awareness as a survival weapon) discovery is elusive. Yet it is not the all-important ingredient. What is essential is the ability to allow oneself to be absorbed (which is the root of belief), thus creating the ripe circumstances for the possibility of discovering.

The difference between concentrating and being absorbed is that in the former one acts upon the environment and in the latter one responds to the environment. Once one is absorbed, a rhythm of concentration and relaxation becomes established and one is in a state of highly selective awareness concerned only with what is being done. The doing is the core which brings to a close the self-perpetuating interest. When the full potential

has been reached (which depends on one's abilities), the rhythm dissolves. This is particularly true with painting and is really a reiteration of the roots of myth, discussed in the introduction.

Looking at the work done, reveals that "personalization" is involved - as well as individualizing experience, since it is essentially the individual relating to his environment, whether it is society, ideas or things. What he selects is not only a measure of his person but a revelation of his environment. The images of the animals which have been chosen for this thesis, are those which are either already known, or discovered in the books of a particular library. There are obviously many more images but the aim is not historical or referential, it is personal. Also, a fertile discovery happening within this exploration does not divert its direction; it is rather the offspring which grows into an entirely new experience not necessarily related to this one. So the purpose of science is one of building, while art, in opposition, is revelation.

Returning to the image of the animal, Kandinsky's vision seems to be of a transitional sort. His Horses are strange and dream-like, connected only to the canvas space and not in the reality beyond it. It is a childlike vision where the sense of connection between inner and outer reality has not yet been clarified. The forms are simplified almost to the point where they become symbols of forms instead of being self contained. It contrasts with Pollock's Horse in this respect, where the animal is an expressive force and not simply recognised form. His painting shows the animal as a peculiar half horse externally, permeated with the being of a human. It rises up from the muddy ground in the night and exudes a sense of revelation within unreality.

Kandinsky is more a link between the present day and the last Century in that the animal subject is noticed and it becomes something which can be responded to; a potential thing, while those before him were not yet aware. It is placed on the same objective level as a table or a tree.

Painting in the last Century, seems to show an awareness

of the paint surface which was not wholly assimilated. The difference in the animal images are like revelations of how this new consciousness was coped with.

Marc's painting, The Red Horses dissolves the animal into a pattern in a simplified landscape. The feel of the animal core is totally absent. They attract notice because they have visually metamorphosed into something other than the usual external appearance, rather than inviting involvement. The subject, though the outlines are accurate, is subordinate to the already decided vision of the artist.

Degas has the eye of a camera man. In Racehorses at Longchamp, the horses are seen from behind in an unusual point of view. Degas, unlike the artist who normally confronts or is in relation to the subject of his work in front of him, uses surprise tactics and approaches from any angle. It is really another method of coping with this "new awareness" though ultimately a cul-de-sac because it necessitates an attitude of fighting and fending off the subject, instead of allowing involvement and growth. The horses painted are utterly realistic, caught in movement, like an incidental photograph.

Another aspect not noticeable before is that the animal image begins to take on a role. The horses are distinctly a social product - they could have been exchanged with racing cars.

Stubbs, like Degas, is photographic but in a formal sense. Lord and Lady Melbourne with Sir Ralph Millbanke and Mr John Millbanke are posing in a landscape with their horses. They are totally accurately painted but there is a feeling of irrelevance, they are simply an extension of the property of the persons shown.

Unique and separate from these artists is Henri Rousseau. His paintings which include animals have a curious feeling of something being arrested in its metamorphosis - having the wings of a moth but the body of a grub.

Surprized shows a tiger in an equatorial storm. While it is drawn integrated with the growth, it feels as if it is really separate from it. With Dubuffet this duality is something which has arisen from the way the areas in the paint surface have reacted to each other - so that it is in itself, the subject.

With Rousseau, though, the duality seems to have arisen as a curious side factor.

The tiger has no potential being. Though its face has the lines of expression, they identify shape rather than menace or ferocity.

The painting, War, is more literal. That is, it is intended as an allegory and one sees it that way, rather than seeing it as an interpretation of reality as in Surprized. The image of the horse is shadowy yet it has a strong presence. At the same time, the figures individually are not identified as bodies but are painted as they are seen. Despite this the relationships between the bodies are constructed with a sense of understanding. This is found again in The Sleeping Gypsy where the forms which have no sense of discovery still provide fascination. The colour of the whole diffuses into a mood of mystery. The lion looks more like a toy, yet in relation to the whole it becomes a statement of personal vision and so is a living element.

The Merry Jesters reveals a new aspect of the animal - only half their form is apparent and they take on the sense of being totems. There is a sinister feeling of something not understood which is planned and secretive. Unpleasant Surprise also exudes a strangeness. The animal looks as if it is in fancy dress - reminiscent of a shaman.

The animal image is now turned into a form, curious and significant. While its body is there, its being is not within it. It is replaced by the being believed of, as opposed to experienced by, a man.

"Happiness", Delacroix felt, "is not manufactured by machines: it is a question of balance and expansion within." This statement was made at the early beginnings of the technological age, which now swallows the potential of human beings in the whirlpool of commercialism.

The technological age, with money as the eye of the vortex, engages in mass induction of a spectacular kind. Because it operates with increasing speed, man sees things as if on a merry-

go-round. He cannot retain visual realities outside the moving system and adjusts his values to cope with the phenomenon - that is, that particular reality, and not to universal reality which includes coping with himself.

Values or morals have a destructive force in this technological age if they are not personally evolved. A system so geared towards profit and money blinds a man to the actuality of property, which becomes a diminished potential.

Robert Ardrey noted while studying social groups of animals, that their first drive in every case is the acquisition of territory. He maintains that humans, since we are basically animal, are no different.

It may be possible, taking the observation further, that man's territory is not simply of an obvious physical nature. The acquisition of ideas and knowledge from experience - personalization in the using of things - is also a form of "territory".

If this were true it would explain the drives which made man produce the technology which developed into commercialism in the first place. Yet it is an incomplete truth because the implications are that man (or animals) only act on their environment and are not acted upon by it.

Still, functioning on a certain level, it reveals the miserable partiality of man's quest for monetary profit, forgetting the totality of "property" in the personal sphere.

Fashion provides the picture. A man who has made his fortune builds a Spanish type home which speaks of his gain not only in size, but also in style. He is part of a social structure but not part of himself. A cliché is not personal property - it is simply property.

This does not imply that the fashion of Spanish type houses is indicative of neglected potential if an individual should build one. Styles are naturally functional (even when pushed by commerce) if they are used, rather than submitted to or brainwashed by them. A Spanish type house may become personalized.

The lack of identifying the self naturally leads to a morally decadent situation. It is essential that man is moral.

But values which have been made redundant or are artificially contrived, which are allowed to persist, are as destructive as the a-moral man (who goes to the other extreme in neglecting or rejecting his social involvement aspect - such a man is not only socially redundant but redundant to himself as well). Values and morals are something which arise out of the experience of the individual and his interpretation of them in relation to society. They are not only survival structures but provide opportunity for productivity. A thing learnt from an experience is never repeated; it is expanded if it recurs.

The Western education system is functionally on the same level as primitive society's initiation rites. They are both geared to prepare the individual for sustaining the social core. While a thinker still undergoing 'education' may realize through his or her social sphere around him and through writers' points of view, the commercial structure as it stands, and the effect it has on people, he has not yet experienced it himself. Experience might produce changes in understanding but it could also simply reinforce it. Circumstance plays a large part in a man's potential for understanding.

Returning to Delacroix's statement; while he was really pointing out the inadequacy of machines, it does not open the question of happiness.

To work is satisfying. One cannot say one is "happy" when one works. It generally provides great struggle - despondency alternating with relief - followed by unfailing effort in retaining an attitude which allows for such productivity. At the same time, though, boredom and stagnation are not conducive to happiness either.

Happiness is a transcendent emotion. It arises from a sense of understanding, not within oneself, but through oneself in relating to the environment. The understanding is not the same as the revelation in solving or perceiving a problem, or in completing a thing known.

It is not then tied to man's actual activity. It is rather a sudden physical response; a sense of personal release after intense involved experience.

"The development of iconography is always revealing, for the choice of images provides an unconscious symbolism that confesses a hidden course of the sensibility of a man or period. In the early 19th Century, the appearance of the horse as a theme, with its frenetic movements, its nervous prancing, its galloping and leaping and the waving of its mane, was not the least of the signs of the time made visible in painting."

Rene Huyghe points out that Delacroix painted at a time when old social structures were coming to an end. The perpetuating stability was in the process of being submerged by rapid growth and change. His art was the personal outcome of involvement in that time and so retains its uniqueness and sense of deep discovery.

White horse frightened by a storm shows a horse rearing; the form is realistic but the insight into the potential of the horse as a being gives rise to a sense of intensification. The physicality of the whole painting is heightened; the eye is simply a doorway to the experience of the painting.

Delacroix's work seems to result from two opposing pressures in attitude: that of violence and immediacy versus exploration and discovery. He explained that he worked on the whole canvas at once, working the form from the haze. In this way he overcame the old limitation of working the painting up piece by piece, and solved the duality.

At the same time, though, his paintings go beyond technical innovation. Horsemen fighting on a plain is an example. While the sensed feeling of the horses arises from the technique, there is also an understanding of the horses related to the environment. It is a ghost-like painting where the human figures look like machines clad in armour.

With Delacroix the people and animals in his paintings give the sense that they are meant to be related to as real people, and the expressions on their faces are the empathized expressions of the artist. A comparison can be drawn with the paintings discussed in the beginning, where expression arises in the personalization of form.

His Moorish Horseman shows expression in gesture. The tension in the horse's limbs, the gesture of the Moor, gives rise to the particular mood of the whole.

More of a statement of fact is the Arab on Horseback attacked by a lion. It is an imagined thing, where the forms become more of an expression than an exploration of actual form. The colour seems to be one and the same thing as the form, which may explain the immediacy and inherent expressiveness of mood without the metamorphosis of form.

Taking this aspect further, Lioness and Lion in a Cavern is a painting of an imaginery experience of a vision rather than a physical participatory experience. One can imagine form accurately, but one cannot imagine the experience of it accurately as one is never removed from previous experience which colours one's involvement and so directs the path of the experience. No experience, then, is predictable, and imagined experience is therefore a separate, different thing. This is how the animals are materialized in this painting.

The animal is now a personal subject related to by an individual and so has a sense of significance - totally opposed to the 19th Century vision.

Admired by Delacroix was the painter Rubens, though his paintings were on an entirely different level.

Peace and War is a painting mostly concerned with people, but they are strangely contrasted with a spotted leopard lying on the ground. It looks and even feels like a leopard but its implications are not realized. It is placed there as a symbol for a human purpose, which robs it of its natural dignity.

In St George and the Dragon, the opposite happens: the white horse on which St George is seated has a great sense of reality in its relationship with its environment, which contrasts with the people who seem to be on a stage, acting out a scene.

As an abstract painting (ignoring the meaningful recognizeability of the figures in human terms) the composition is curious. It functions in the same way as the abstract art discussed earlier. On the right, the horse form is the largest

area of light while the smaller shapes writhe and formulate themselves in opposition to the static area.

The animal which is now found to be in the position where man takes it for granted as an animal. Its potential is noted, and it is not reduced to being on the same level as with any other external item. Still, it is now significant only in its relation to man, and not a being in its own right. It contrasts with the 20th Century images where man relates himself to the animal, and not the animal to himself.

In graphics, Palmer's animals are in a sense closely related to present day art. The difference lies in that they are not revealed from a human-scale point of view but from a universal scale, where a sense of equality pervades through all forms including man. The Goatherd is mainly a landscape - and the goat is a dark form, part of its mood. It is not dominated by the landscape though. As an element it is equally significant.

A Shepherd leading his flock under the full moon reveals the animals as dark forms in the foreground and they are hardly distinct as sheep until they come into the light. Again, they are not the most important feature but are important in themselves and their relationship with the landscape. They are alive, moving bodies encompassed by the land.

Barrington Moore said in his essay 'Tolerance and the Scientific Outlook', "human beings are endowed with a strong dose of irrational passion. Otherwise all our struggles would have come to naught, and we would still be in the Stone Age."

Human irrationality may not be universal irrationality.

Man's externality is like a woven cloth: the warp is one of sociality and the weft of individuality. What is socially irrational (that is, to the detriment of the social structure) may be rational individually, and vice versa.

To discover what drives a man, the two directional individual must be considered, and not the society he is involved in.

Experience at its most basic level is interaction between

the individual and his environment. Society is also his environment. It is the most complex as it involves visually active response from the individual and further, makes demands on the individual that he behave in a certain way.

There is a certain sense in particular individuals, who, when society makes demands on them not for the benefit of the individuals (who cohesively as a whole create society) but for the persistence of structures which used to work, will find within themselves a drive to instigate change.

The Western education system in the present day emphasises and develops the sense of conscious awareness. (Not all persons react to training in the same way, which is a reflection of natural individuality, and so the point of view put forward is personal.) How this awareness is used, is left open - though outside the education system it is constantly swayed in a direction dictated by mass communicative media.

What arouses a drive in a man is dependent on his circumstance. It is unique in every individual, differing in strength and direction.

The drive in itself involves maximum participation, and so changeability, as opposed to stagnation or staticism in minimum participation. While involved in total participation (and not simply activity), interest is an essential ingredient, which transcends boredom from repetitive activity, which may be necessary for sustaining the participation. Interest is another facet of direction, which may or may not be apparent - though always inherently present.

So, environment (including people's abstract ideas and emotions) and circumstance, and the way the individual responds to them (which is directed from previous experience and the direction of his response to that) is the root of drive. It may apparently be pleasure-directed, or simply to avoid pain, but it is all fundamentally underlied by the desire to be alive. Being alive is involvement - with all perceived (and not simply noticed, acknowledged or accepted) things - including the self. It is the desire of the core of the self to retain its integrity within its maximum complex potential, as opposed to allowing

disintegration into simple earth - though it also is alive.

The core beneath the cloth of externality gives meaning to it - and it is only a screen through which man is related to his environment, and environment to man.

Irrational passion, then, is irrational only because it is taken out of context and is left seemingly unrelated, when in fact it is related and meaningful universally. It is drive that removes man from the environment of the cave to the houses of today. And that drive is not conscious. Nor is it intentional. It is universal. We may plan and act to create a "better" society - but we cannot predict the result. Mankind was never intended for improvement. If that were the case, it would have been better if he had stayed in his cave dwellings where the society was excusable because it was not conscious of its shortcomings. Every living thing 'comes-short' in some aspect of its relationship with its environment. That is what instigates and is intrinsic in the rhythmic act of being alive - and man in his society and environment, was intended to live.

Theodore Rousseau was also interested in nature, but it did not include himself. L'abreuvior is a landscape dominated by trees and grassy areas, and they contrast with the animals. The cows grazing, the man on the horse and the women have a sense of potential movement different from the sense of the rooted land.

With Palmer, the animal is seen objectively alive, while with Rousseau it becomes a separate external thing, noted rather than experienced as part of an evolved attitude.

Delving further, the image changes more in its role than its appearance. Subject matter revolves mostly around people in the Middle Ages, and the animal, though not neglected, is placed in a hierarchy of importance below man.

Dürer's woodcut, The Four Riders shows the horses as more illustrated than felt. They are used deliberately allegorically, but because the symbolism is literal and not within the structure of the form, the impact is spread out and lessened from the imposition. The people trampled underfoot are more meaningful as they are intended to be what they are. The horses



seem to have human minds.

Albrecht Altdorfer painted St George and the Dragon as an entirely personal vision. Almost all the painting is leafage. St George is mounted on a horse in the foreground. In a natural sense, the horse is unreal in form but logical for the painting. It relates to the foliage which is worked into a pattern which corresponds with reality. All the elements are involved with the action, and so it is as if the viewer also participates in his imagination.

In contrast, Hans Leu's Orpheus and the Animals evokes more curiosity than a sense of participation. The animals - stags, a lion, a rabbit and a very white and ghost-like squirrel - seem to have their sense of animal drained out and replaced by human behaviour, by listening to the music.

The Southerners' paintings show a different attitude. Titian focusses more on his relationship with the animal image. Charles V on Horseback at the battle of Muhlberg is probably intended as a portrait, though the intention is really irrelevant. As a whole it is pervaded with a sense of mystery and mood. The ground is earthy and the horse is alive and moving, and is in close contact with its rider.

Totally different in idea is his painting Past, Present and Future. It is three portraits - an old man in profile, facing left; facing forward in the centre is a middle aged man, and facing right, a young man. Below these and echoing them are the heads of a wolf, a lion and a dog. The meaning is explicit; but the mystery is inherent in the form and the experienced image as a whole. The animals are not "worked out" but personally "felt".

Caravaggio's painting The Conversion of St Paul brings the animal into close focus and is almost life size. It is very realistic externally, where even the light areas are not inherent in the direction of the form, but shines onto it as a thing in itself.

The Battle of San Romano, painted by Ucello, is full of horses and riders, all apparently fighting. It almost seems to be a game of real life chess. The horse's forms are not really accurately drawn, but are natural. They have become totally

involved in the human drama - and have turned into battle animals.

On another subject, but with the same outlook, is Pisanello's painting, The Vision of St Eustace. Though the forms are not related to the landscape, there is a feeling of relatedness of the whole because of an atmosphere which pervades throughout. St Eustace, on a horse, is connected with the landscape, yet the landscape seems to revolve around him like an hallucinatory vision. The cross above the head of the stag is as imaginatively real as the stag itself.

Giotto's animal in St Francis giving his cloak to a Beggar has a greater feel of physical reality. The horse is given the same attention as the two figures. The form and greyish-brown colour is natural and simple, and it feels as if it is standing solidly on the ground though the space is not logical in terms of physical reality.

In sculpture, the animal, especially the horse, distinctly takes on being a functional part of human society. Greater attention is paid to the medium itself, than in painting.

Verrocchio's equestrian statue of Bartolomeo Colleoni shows an over-concentration on the muscles and wrinkles which draws the emphasis away from the sense of physical construction in the subject. The horse is also overstrained in action (as well as the rider).

Donatello's Equestrian statue of Gattamelata in contrast, is simplified. It has a sense of correctness and precision which accounts for its sense of being closed. It does not seem to breathe or move on its own. The animal becomes an object of observation.

The Bamberg Rider, a sculpture of the 13th Century, contrasts with Donatello's understanding: the simplicity here is strong and matter-of-fact but not closed. The person on the horse does not dominate it, but participates with it, in the sense of direction of the whole.

From Giotto, the artist's names begin to disappear.

The images become related to areas and cultures. In Romanesque, Christian and Byzantine 'cultures', the animal image occurs frequently, but mostly in ornament, design and illustration. An example is The Annunciation to the Shepherds from the gospel book of Otto III. The sheep in the illustration are tiny creatures, drawn in a stylized way, but they still 'live'.

The Capital from San Vitale has a relief sculpture of birds. Symbol is integrated with decoration. The birds are not sculpted for their own sake even though experiencing them has been part of their creation.

The Animal head from the Oseberg ship burial becomes half-serpent, half-animal. The metamorphosis is a literal translation of mythical belief. Again, it is not created for its own sake, but it is involved in the decorative pattern which welds it to the whole construction of the ship.

Ancient Greek art centred more on the human figure. The animal was secondary, though an integral part of their life. The frieze on the Parthenon (West) is of Horsemen. The horses have a great sense of reality. There is a natural rhythm between detail and simplification, though it is involved in the whole design.

The Great Naxian Sphinx is one of the few complete sculptures to do with the animal. It is an integration of man, animal and bird, and from it, a totally new being arises. The simplicity coupled with the ordered detail of the feathered wings and head of the person expands the sense of external reality into the realm of supernatural. The subject insists on its integrative being and discards the possibility of being seen as a landscape of expression.

Goat caught in a thicket is a Sumerian sculpture. It is totally abstracted so that it has become as a symbol. The goat stands on its hind legs with its two front legs on the branches. Again, the organization of its fur exposes the nature of man.

The base of the Throne of the god Adad has two sculptured lions held together with the relief of a man with a goat's head.

The lion creatures have been worked to be a part of the throne, yet at the same time they have an importance in themselves because of their presence. They are heavy creatures with their mouths hanging open. The pattern on their faces is an organization of their wrinkles. The unreality is menacing - abstracted aggression - while the figure which holds them together is almost playful yet forms the link between the lions thus restraining the forward thrust.

A relief sculpture, Wounded lioness (thought to be Assyrian) is more an individual experience. The lioness's expression of pain is understood simply. The sense of strength in the front paws contrasts with the helplessness of the back, and hind legs pierced with arrows.

The Egyptian Saite, a bronze cat, is visually close to reality, but the length of the body and legs is increased. Unlike distortion, this arises within the cat itself. It becomes a god-like creature with supra-normal power. Distortion is the imposition of unusual abnormal form.

The animal is now taken from an outside point of view - not as something under man's control, but on a par with him - and connected to him with the cement of mythical imagination.

And now the "game" is moving through its last phase. Deep within the caves of the natural earth, the animal image arises out of the rock surface.

There is always discussion as to the reason behind the painting of these animals, especially those wounded by arrows. It has been suggested that the purpose behind this is sympathetic magic to ensure a good hunt.

It is interesting though, that the Pygmies in Central Africa, who also draw animal figures in the ground with arrow wounds before a hunt, did not indicate that it was to bring about a successful kill. A ritual was involved with the drawing which included a time-factor - that time when the sun's rays struck the drawing in a certain place. When asked the reason for this, the Pygmy leader intimated that it was to prevent the blood of the animal from being destroyed. He and his group disappeared shortly after, evidently ill at ease at the consequences

of this revelation.

So there is no point in formulating theories about their purpose. The purpose of art is in its manifestation -- and that is the rhythmic evolution and growth of sense through the individuals of mankind.

The image of the animal is transformed for the last time. In the Magdalanian bison modelled in clay in the Tuc d'Audoubert cave, the animal is formed out of rock. It has the sense of an animal aware in its own natural environment. Its physical form and importance as a being are understood. It is the same with the Magdalanian bison in the Alfamira cave, though this one is painted on the rock. Inner and outer reality are totally united.

In Lascaux an Imaginary bull-like animal with long horns has a strange sense of being transformed into something else -- a mythical animal -- but not as the Greek Naxian Sphinx. It is close to man -- neither above, nor below, or outside him: it is him.

And so the animal image becomes welded to the earth in darkness -- as the image discovered by an artist is welded to the universe in the dark depths of his subconscious when he is playing the mysterious, ever inexplicable game of being alive.

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