A Study of the Influence of the Lyrical Prose Novels of Virginia Woolf and Hermann Hesse on the Creative Process in Intaglio Printmaking

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A STUDY OF THE INFLUENCE OF THE LYRICAL PROSE NOVELS
OF VIRGINIA WOOLF AND HERMANN HESSE ON THE
CREATIVE PROCESS IN INTAGLIO PRINTMAKING

A Thesis
Presented to
the Graduate Faculty
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In Partial Fulfillment
of the Requirements for the Degree
Master of Art

by
Kathleen Heather Embree
APPROVED FOR THE GRADUATE FACULTY

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J. John Agars
I wish to express a special appreciation to Margaret Sahlstrand for her dedicated encouragement.
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Chapter 1

INTRODUCTION

To narrow one's vision and experience only the stimulus of words as a source for gathering images for visual works of art is challenging; challenging to limit oneself entirely to literature for ideas, challenging to resist other forms of inspiration. This brings me to the crux of this thesis: the complementary union between literature and the visual arts in the cultivation of the imagination. What form of art more openly and honestly exposes the mind and emotions of man to himself than literature? The visual artist is therefore privileged to probe into the inner recesses of the writer's mind, and within a few hours of reading and absorbing can benefit from the soul searching and wisdom of other men who have exposed their inner privacy for the purpose of expressing themselves to others. Anyone can enrich his life through literature; this is especially true for the artist who can translate the verbal image into a visual one, embellished by his own interpretation and artistic talent. Some may protest that relying upon literature for inspiration or image-gathering is a vicarious substitution for self-involvement and awareness toward actual life experiences. But my argument against such a protest is that if an individual is in any degree perceptive of his world, he will constantly be bombarded by stimuli regardless of his interest or disinterest in
literature. Literature can be an extra eye for perceiving and not a crutch to be entirely reliant upon. No artist would be willing to limit himself solely to literature for artistic inspiration, but the premise of my study is to narrow my vision in order to span the lyrical prose novels of Hermann Hesse and Virginia Woolf for the purpose of emphasizing their potential literary contribution to the visual arts. By disallowing other outside influences on a temporary basis to influence my work for the duration of this study I hope to increase my awareness of my everyday environment, enabling me to appreciate more fully my awareness of life in general as a means of providing inspiration for my work.

THE PROBLEM

Statement of the Problem

It is the purpose of this study (1) to emphasize the complementary union between literature and the visual arts; (2) to limit the exploration to those specific lyrical prose writers: Hermann Hesse and Virginia Woolf; (3) to create prints utilizing the novel as a source of image-gathering but which do not retain this identity in the finished work; (4) to experiment with the division of the plates, as well as cut-outs for the effect of creating spatial illusion or imaginary space.

Limitations of the Study

The limitations of this study are (1) to emphasize that initial stage in the creative process termed the
"exposure stage," and within this creative stage to limit awareness to the lyrical prose novel as the literary source; (2) to create a group of eight intaglio plates, not to be limited as a closely related series in all aspects; (3) experimentations with colored plates and colored ink on key plates; (4) to experiment with spatial dimensions by division of the plates and cut-outs; (5) to select novelists of the twentieth century for the study: Virginia Woolf and Hermann Hesse.

**Importance of the Study**

The ultimate value of this study lies in disciplining the artist's awareness of literature, specifically the lyrical prose novel as a source of content for his work.

A LIMITED GLOSSARY OF TERMS AND TECHNIQUES

**Lyrical Prose**

A form of writing that conveys two dimensions of experiences— one plan is prose, the other is poetry. A simultaneous form of writing that presents a surface statement in prose and within the prose form is contained the poetic meaning. The surface statement or prose can be defined or explained but the poetic nuances can only be suggested since they depend upon the thoughts and feelings of the reader, evoked through the imagery and rhythm of the prosaic plane (1:116).
Interior Monologue

A literary technique devised to reveal the thoughts, feelings, impressions, memories, mental images and emotions of the character as they are recorded in their minds. A literary device used by Virginia Woolf.

Divided Plate

A plate placed in relation to another so as to achieve an illusion of dimensional space or depth.

Spot Wiping or a la Poupe

A means of putting more than one color on a plate. The colors are juxtaposed against each other and are wiped so that they may appear entirely separate from the other colors or they are wiped so that they merge and blend.
Chapter 2

BACKGROUND STUDY

It is the purpose of this background study to trace in a chronological ordering those particular printmakers, such as William Blake, Rembrandt van Rijn, Edvard Munch and Mauricio Lasansky, who relied in varying degrees upon literary sources. In identifying those printmakers who relied upon literature, evidence was gathered from historical works, combined with evidence revealed through the prints themselves, such as obvious or subtle reliance upon the Bible, mythology or other classical literary sources.

Unless one is thoroughly familiar with William Blake's system of symbolism and his transformation of literary sources into this flux of complex symbols, any attempt to review Blake's visual works in a knowledgeable manner is virtually impossible. Coupled with this personal symbolism was infused Blake's mystic being or intuitive visionary powers that made it possible for poetic and visionary inspiration to come to him in sudden flashes (2:57). This mystical vision he applied to his basic aim in art, as he himself states:

The Nature of my Work is Visionary or Imaginative.... This world of Imagination is the world of Eternity.... There Exists in that Eternal World of the Permanent Realities of Every Thing which we see reflected in this Vegetable Glass of Nature (22:8).

Art to Blake was not merely a means of conveying his own beliefs but a primary instrument in communicating knowledge of
the divine plan. Imagination for Blake was defined as "the Divine Imagination" (22:8) considering it

... a means of visionary perception which God has granted to man to preserve in him a knowledge of his eternal self even while in his fallen state (22:8).

He did not rely upon a traditional system of mythology for his symbolism since most of it had misinterpreted the meaning of the Bible, therefore he rejected completely classical mythology. The Bible itself became the predominant source for his art, viewing it not as a moral code but as a literary compilation of visions. He combined with the Bible, Nordic and oriental mythology, but this did not completely satisfy his visionary system so he devised his own complex mythology, the understanding of which is highly involved since he provided no key to it, only hints. The reason for creating such an involved mythology is revealed in the following statement of his: "The wisest of the Ancients consider'd what is not too Explicit as the fittest for Instruction, because it rouzes the faculties to act" (22:9).

Milton and Dante were two of Blake's main sources of literary inspiration, borrowing continually from their works, such as Paradise Lost and Divine Comedy, respectively. Though they relied principally upon the established mythology of Christian and classical sources for their literary works, Blake did not translate their traditional use of it to his own work. Instead, he transformed their system of mythology to fit his own needs and desires. Taking Blake's view of Dante's Divine Comedy as an example, reveals how Blake
deviates from traditional Christian thought. The entire theme of Dante's "Inferno" deals with the "terrible nature of God's punishment of sin" (22:31). In other sections of the epic poem "Purgatorio" and "Inferno," Dante makes the path to salvation as difficult and unattainable as possible, with only a chosen few forgiven for their sins. Dante treats the love of God as something far removed from the individual; whereas, Blake believed in the loving and all-forgiving God of joyous brotherhood (22:32). In Blake's concept of the "Eternal World of God" (22:32) he was convinced there could never exist punishment or vengeance. According to Blake's system of theology, "Fallen Man" is capable of conceiving of eternity only through the "logical and moral systems of this world" (22:32). Only those that are not bound by such a limitation are the "inspired prophet and artist" (22:32), who are gifted with an understanding of the "eternal order" (22:32). This is why Blake judges Dante's vision as partial because he fails in this respect. As Blake comments on Dante's Divine Comedy,

Every thing in Dante's Comedia shews That for Tyrannical Purposes he has made This World the Foundation of All, & the Goddess Nature Mistress; Nature is his Inspirer & not the Holy Ghost (22:32).

Though Blake did not completely agree with Dante's beliefs, he did consider him in the highest echelon of artistic endeavor since he wrote works that dealt with human experience on a plane of epic proportion. That is why, at the age of sixty-seven, Blake learned the Italian language in order to
appreciate and comprehend more fully Dante's *Divine Comedy* for the specific purpose of illustrating the work (22:33).

Unlike the modern habit of mind, he did not disdain tradition, instead he was an avid borrower from tradition (including both traditional literary works and visual works of art), his objective being to transform what he had borrowed to his own visionary purposes and not to "flatter or imitate the source" (10:36). His originality lies not in creating new themes but in imagining actual visionary images of these old themes (21:47).

Blake goes beyond the utilization of literary sources for inspirational purposes only; he extends the union of the verbal and visual arts in his work to include (1) an interplay of text and image as a purely physical creation (indicative of the union of the arts); (2) an interplay between text and image to create what is termed "pictorial poetry and poetic painting" (10:9), meaning Blake infused his literary compositions with visual words and his printed images with conceptual literacy (10:9-10). This interplay between the word and image can be viewed more simply as a relationship, a relationship in which the text and visual image are counterpointing one another; what one leaves out the other adds. This relationship will be revealed more completely as the discussion proceeds, but for the moment the important point to realize is that this interplay between the visual and verbal is indicative of Blake's creative aim: to present the truth through his own personal vision that could only be realized
through the union of the verbal and visual languages as one entity. His composite art manifests his belief that the truth can only be arrived at through the complementary union of the visual and verbal arts. The following discussion will include the varying degrees with which Blake utilized literature, from the most conventional use to the most integrated and complex as found in his composite art.

Blake's most conventional use of literature is in the form of (1) illustration that may use visual images as a literal interpretation of the literary work; or the images may introduce persona and scenes not included in the meaning of the poem itself but innovations of Blake's own thought; or the image may be based on a metaphorical interpretation of the poem. These minimal scenes taken from the text, usually a poem, may be introduced at the top, middle or bottom of the page, as they are skillfully introduced in the first two pages of his poem "Spring" (Figure 1) introduced with a scene at the top of the first page of a little child being held by his mother, his arms outstretched to the sheep representing the welcoming in of the year; meanwhile, his mother sings the first two stanzas of the poem. The second page is balanced against the first page by a tailpiece that is visually connected to the frontpiece by looping borders. In this scene the child is by himself, fondling the lambs, in harmony with the last stanza of the poem where the child speaks, "Little Lamb/Here I am" (10:81).
Another visual device employed by Blake is that of (2) decoration, a combination of the text and border design only. The border designs reinforce the metaphorical meaning of the poem in that they are essentially abstract and appear usually as tiny angels or 'putti' as in the first page of "Night" where Blake chooses to use tiny descending angels in a darkened sky. The ultimate triumph of this type of form is in (3) illumination where the border and design are fused into a harmonious visual motif. The motif is totally integrated into the whole of the page in that it bounds the page, separates stanzas, represents figures and scenes from the texts and both literally and metaphorically winds itself around the words (10:81).

This type of composite art is found in the poems "Infant Joy," "The Divine Image," and "The Blossom," all from his book Songs of Innocence. The visual images or scenes are not subservient to the text but are an added dimension in that they express their meaning in pictorial form (17:34). It is necessary to keep in mind that the literary reliance in this instance is on Blake's own creation and not the poetry of another. The book, Songs of Innocence, is an evocation of childhood innocence and joy with a heavy dependency upon Christian symbolism as transformed by Blake into his own system of theology. The poem, "The Divine Image," (Figure 2) divides the concept of deity or God into four component virtues, manifested as four daughters: Mercy, Pity, Peace and Love. It affirms the belief that man who possesses these virtues becomes God and that God who
Figure 1. Spring: William Blake (26:89)

Figure 2: The Divine Image: William Blake (10:100)
possesses these same virtues becomes man, bringing forth the ethical necessity that "all must love the human form/In heathen, turk, or jew" (10:82). The overall organizing element of the design is a green flameplant that winds itself from the lower right portion of the page to the upper left, creating borders as it flows around the text. The plant is a pictorial manifestation of Jacob's ladder that joins heaven and earth. From the upper left of the page that represents heaven, a woman descends supposedly as a goddess, accompanied by a "flying joy--a tiny personified aurora that precedes the dawn" (10:82). A simultaneous interpenetration or spiritual metamorphosis takes place in that God is transformed into man (and woman) as depicted in the upper left and man is transformed into God in the lower right, for Christ is in the act of raising two human beings from the ground who are in actuality leaving the cave of distress in order to progress upward along the plant. Balanced at the top of the page are two figures that depict mankind who are in the act of praying for the two figures in distress. In the text itself, mankind is referred to as "man" and the divinity as "God." However, in the pictorial design, mankind is manifested as man and woman while in the lower right, God is presented as Christ (10:82).

One of Blake's greatest accomplishments of composite art is The Book of Job inspired from the Old Testament. After Blake's death it was recorded that the Bible was a source of his greatest pleasure. In this work however the
Bible plays a very limited role in that its only function is to provide the needed framework of scene and character for the narrative outline; beyond this Blake introduced new meanings within a new form (10:131). The Book of Job is a series of engraved plates embellished by the medium of watercolor, and recounts the Biblical story of Job fused with Blake's concept of 'Innocence and Experience.' The original story of Job is of a religious man who is allowed to be punished by Satan through Jehovah's command, and in return Job strives to prove his allegiance to God, eventually winning back his favor with Jehovah, as well as gaining worldly prosperity. Blake elevates the character Job to his own system of theology; in his version, Job is passing from a state of Innocence to a state of Experience and can only regain his former state of Innocence by "sacrificing his selfhood" (17:175). An examination of one or two prints will reveal Blake's incorporation of his personal theology with the scriptural theme to produce a new thematic version as composite art. In the opening illustration, Job (Figure 3) is surrounded by his family during their evening devotion, under a huge tree, symbolic of Job's worldly prosperity. Adhered to the trunk of the tree are unused musical instruments, symbolic of spontaneous praise while Job and his family are indulging in the opposite practice of reading their devotions from a book. In the left of the background is a distant Gothic cathedral manifesting true art; behind it is the setting sun, indicative of the closing of this phase of Job's
life. While in the right of the background is the evening star and crescent moon, symbolizing the state of Beulah (a state of existence for the soul where it finds repose and refreshment before returning to the highest level of existence called "Eden") (20:17). Surrounding his family is a flock of sheep, a more conventional symbol of 'Innocence' (17:176). From a group of interrelated engravings later in the series is Illustration XIII (Figure 4), considered the most beautiful, "Then the Lord answered Job out of the Wirlwind." It is composed of a central image of God who appears in a rush of light and air, an overwhelming sight, to which Job and his wife fall to their knees in prayer, as well as their friends who are silenced by this spiritual happening. The symbolism here lies in the resemblance of Job's face and form to that of God, signifying "man's spirit is the great thing he can discern in the whole creation" (17:177).

A synopsis of The Book of Job is the Fall of Man (Job) from a state of Innocence into a state of Experience, his Final Judgment, and his spiritual renewal of awareness of Paradise through Christ (Divine Man). Illustrations I through XI depict the stage of Job's relinquishing of material possessions; Illustrations XII through XVI include Job's Last Judgment; Illustrations XVII to XII concern themselves with the stages in Job's realization of the Divine Vision (17:179).

As emphasized before, the concern of this study is not so much the complexity of Blake's personal theology but the manner with which he incorporates a literary source into
Figure 3. From *The Book of Job* (Illustration I, "The Letter the Spirit giveth Life It is Spiritually Discerned"): William Blake (5:Fig. 1)

Figure 4. From *The Book of Job* (Illustration XIII, "Then the Lord answered Job out of the Whirlwind"): William Blake (5:Fig. 13)
his system of theology, as well as his unique blending of his own literature within the visual composition itself. In his treatment of The Book of Job as a composite art form, he reverses the roles of text and image in order of importance. In the earlier illuminations the basis of the composition was the poem itself with borders, abstract designs and scenes as secondary. Here, the theme begins with the pictorial image executed as a series of watercolors, and enriched by the addition of engraved central images, as well as engraved border and text. In the earlier illuminations the center of interest was the text or poem that conveyed the narrative importance with the border motifs as supplementing the poem; now the pictorial form carries the major role of impact to the viewer.

Probably the most profound literary influence upon Blake was that of John Milton with whom Blake felt a lifelong concern, stating, "Milton lov'd me in childhood & Shew'd me his face" (10:799). Blake always felt at ease with Milton's verse, illustrating such works as "On the Morning of Christ's Nativity," "Il Penseroso," "L'Allegro," and "Comus." Blake's heaviest reliance was upon Milton's Paradise Lost for so many of his ideas and visual creations, yet he extended his version of the creation and fall of man to include the theological concept of the consequences of the opposition of reason and energy as a means of interpreting this Christian myth. According to Blake's version of Paradise Lost, The Book of Urizen, man was created by Urizen, a supreme
deity of Blake's own creation, symbolizing "the rational principle of the human personality" (22:26). Man therefore, was created by the deity Urizen, personifying reason, and is bound by his (man's) own energies. Blake personifies this energy in the guise of a serpent winding itself around man's legs. As a consequence, man's energies rise as from "spec-tic wings" and cause him to become self-destructive and violent like a warrior with sword and shield, while woman is still bound within the grip of the serpent who imprisons her in the same energies and is a victim of its domination. These energies that imprison man are manifested in Blake's visual imagery as man being entwined in the winding serpent which separates man from vision (Figure 5). Blake in his illustrations to his own version of Paradise Lost, The Book of Urizen, based upon Milton's epic work, develops the original theme as represented by Milton but adjusts it to his own theological dimensions (4:12-13).

As a seventeenth century Dutch artist, Rembrandt van Rijn expresses his conception of the Bible in a most personal and individual manner. For this great artist, the Bible represented a synopsis of humanity; consequently, his Biblical depictions are endowed with realistic representations from commonplace life. Yet he elevated his work above the ordinary through fidelity and depth of religious feeling. The Biblical story becomes humanized--humanized in that Rembrandt interpreted the Bible with relation to humanity or the soul of man, and humanized in that Rembrandt portrayed his Biblical
subjects as real people like those he came in contact with in his own life, interpreting his relations with the poor, the wealthy, the intellectual and particularly the Jews as appropriate subjects for his work (16:107). His renderings of the life of Christ and his disciples are not pathetic like Giotto's scenes from the Bible, nor are they coldly classical like Masaccio's or Raphael's interpretations, but are realistic in the tradition of the seventeenth century Dutch period, presented in the directness of common forms and expressions (6:7). His powerful expressions of religious thought are not masked in dogmatic Christian beliefs of an ideal hereafter, rather his strength comes from a subjective quality or what might be termed mysticism that intuits the divine in man himself (16:4). The question arises: What was Rembrandt's primary concern, his religious interest or his artistic motivation? Did the Scriptures provide a narrative source for historical and dramatic subjects for his artistic work or was religious content the dominant force behind Rembrandt's investigations into the Bible? Observation of his artistic development reveals that religious involvement was the significant element as testified by his large-scale production of Biblical works.

This is especially impressive if it is realized that religious subjects had ceased to stand as a ruling category in the seventeenth century Dutch art; instead, portraiture, landscape, genre and still life were the predominant subjects of interest (23:99). Such desire for portraying the everyday
scene can be relegated to the guiding influence of Calvinism that regarded art as unsuited for serving religion; its only function was to reproduce the visible world for the purpose of adorning. Calvinistic austerity, especially as reflected in the severe simplicity of its churches is a manifestation of Calvin's conviction "that figural representations of God or of Christ degrade the Divine through humanization" (23:99). Though Rembrandt found it essential to humanize his subjects he did not endow God with human form. Whether his intent was from personal religious convictions or respect for the Calvinistic dogma is uncertain, but when Rembrandt dealt with the New Testament he combined the human and divine in the figure of Christ (23:102). However, as a general principle, Rembrandt was not dictated by the dogma of the Church, caring little about reputation or decorum, instead, his concern was in thinking for himself as relating to religion and philosophy (4:10).

Here then, was a man who allowed a single book to fill his imagination, thinking only in terms of it and creating from it as well. In his treatment of the Bible as a source of visual expression, Rembrandt based what he created upon what "his mind wished to appear before him" (16:109), a rather mystical approach. Consequently, his mind's invention of things he wished to appear before him takes expression and form in his imaginative paintings and etchings. This is revealed through the famous etching, "The Hundred Guilder Print" or "Christ Healing the Sick" (Figure 6). The representation
Figure 5. From *Book of Urizen* ("Three Eternals, seized with rage, fall in "cataracts of fire, blood & gall," wrapped around by the "seven deadly sins of the Soul."): William Blake (4: Plate 7)

Figure 6. The Hundred Guilder Print or Christ Healing the Sick: Rembrandt van Rijn (24:68)
is from Matthew 19, and is a compression of various episodes as found in Matthew into a single scene, depicting Christ coming from Galilee to the border of Judea for the purpose of healing the sick (verses 1 and 2 of Matthew 19). In the print, the Pharisees, the Apostles, the wise men and St. Peter flank the figure of Christ while the sick and impoverished approach him from the foreground through a gate from the right, waiting with tremulous expectation to be healed. According to Jakob Rosenberg (23:125), Rembrandt omits a direct reference made in the text of the Bible where the Pharisees question Christ on the lawfulness of divorce. He maintains that Rembrandt made some reference to it by including in the print the Pharisees arguing among themselves. But, according to the authority, John La Farge, the argument arises between one of the Apostles who is accustomed to attitudes of disbelief concerning Christ's ability to heal the sick, and he is therefore in the act of convincing the Pharisees of the credibility of this amazing act (16:110). Whatever the motive behind the portrayed argument, it enhances the interest of the print, making the reality of the scene become alive as the figures interact with one another. The central importance of the print is gathered from verses 13 and 14 of Matthew:

Then were there brought unto him little children, that he should put his hands on them and pray: and the disciples rebuked them. But Jesus said, "Suffer little children, and forbid them not, to come unto me: for of such is the kingdom of heaven" (23:125).
St. Peter attempts to hold back an embarrassed mother with her unconscious child, as well as another woman drawn forward by her boy. At this point, Christ gently counteracts the interfering gesture of St. Peter with a movement of his hand and at the same time extends a welcome hand towards the mothers. Within the streaming group of supplicants approaching through the gates are studies of human interest: the leper in agony, the crippled patient, the paralytic stretching out his hand, the blind old man accompanied by his wife, and lastly, a happy child, unaware of the magnitude of the situation, watching it all as if in play. Also gathered around Christ is the elegant young man who cannot decide whether to give his riches to the poor so that he may follow Christ devotedly (from verse 16). This young man's face reflects a mingling of sympathy for the sick and destitute, yet annoyance at the vulgarity and lowliness of the desolate crowd (16:110).

Taking the "Hundred Guilder Print" as one of the most representative of Rembrandt's religious works of his mature period, it is apparent that he follows the text ardently, reshaping the episodes only to the extent that they are able to merge into one coherent presentation. Rembrandt enhances his realism by elevating it to the level of religious mystery through the distribution of light and dark. As in the "Hundred Guilder Print," it tends to make the figures in the foreground seem apart from their ordinary appearance, while casting the other two-thirds of the print in darkness
providing a spiritual aura to the atmosphere. As La Farge states, "We like to see the form made more distinct by the indistinctness of the part" (16:111), and this is exactly what Rembrandt wished to be felt and understood. In narrating a scene like "Christ Healing the Sick," certain areas and figures must be emphasized and Rembrandt accomplished this with luminosity of light as evidenced by the figure of Christ who is distinguished by a subtle glow of supernatural light around him, while in the lower right portion of the print the small group of humanity is enveloped in luminous half tones (23:126). These half tones play a major role in maintaining a linkage between the extremes of light and dark, between what is distinct and indistinct, and contributing to an overall spiritual atmosphere (23:127). Because of his peculiar use of chiaroscuro, Rembrandt, has been termed a "magician," in that he enthralls the viewer with the credulity of the fantastic images he holds up to the light to be revealed, suggesting the vision of the supernatural (6:15).

The supernatural pervades the natural world with a simple and overwhelming force such as only Rembrandt's profound faith can visualize. The "Hundred Guilder Print" stresses the artist's faith by his expressing the sublime through the fusion of artistic and religious fervor. If the "Hundred Guilder Print" does this, then this impression is emphasized even more in the "Three Crosses" conveying Rembrandt's vision of Calvary: more specifically, "the transcendental magnitude of Christ's death on the cross"
The "Three Crosses" is a large-scale work executed in 1653, in five succeeding stages, the diversity of the different versions being so great that the essential meaning of the final print is considerably modified. Rembrandt treats this ageless subject of Christ on the cross with originality, deriving his incentive from the narrative of Luke, chapter 23:

And it was about the sixth hour, and there was darkness over all the earth until the ninth hour.
And the sun was darkened, and the veil of the temple was rent in the midst.
And when Jesus had cried with a loud voice, he said, "Father, into thy hands I commend my spirit": and having said thus, he gave up the ghost.
Now, when the centurion saw what was done, he glorified God, saying, "Certainly, this was a righteous man."
And all the people came together to that sight, beholding the things which were done, smote their breasts, and returned (23:130).

The narrative element is predominant in the earlier versions of the compositions (Figure 7), yet Rembrandt avoids detailed description, portraying what he needed in an economy of lines. The scene is of Christ and two thieves on the cross, surrounded by a crowd of sympathetic participants and curious onlookers. The cross is the center of interest as it is bathed in a torrent of light from above, emphasizing the pallor of Christ's body and causing it to stand out against a background of darkness. One thief flanking Christ on the right seems unmercifully exposed to the blinding light, receiving it with a stiff refusal, as shown by his contorted body that manifests his unrepentant attitude. In front of Christ are the Virgin and Christ's disciples consumed in a
state of grief and anguish and also bathed in the light. In the immediate foreground are the figures of two Jews, fleeing from the scene, one of which is interpreted as Joseph of Arimathea who is going to plead for the body of Christ from Pilate in order that he may bury it. Enhancing the major points of interest are minor details such as a barking dog in the foreground that seems to frighten the two fleeing Jews; a Roman soldier on horseback who dismounts and kneels before the cross; a group of women crying, and other Jews disturbed by the awesome light (20:1-19). The next decisive transformation takes place in the fourth version of this composition (Figure 8) after the drypoint has worn down and several passages from the plate are polished out, allowing Rembrandt to alter the entire composition by adding and subduing various details. In the fourth stage, the entire group of people are indistinctly seen or entirely erased through the use of an extended darkness (accomplished by a drypoint line); this is especially obvious in the foreground where one of the Jews has completely disappeared while the other one is a formless mass. The unrepentant thief whose body was contorted in the earlier version is now completely blackened out. The Virgin and Christ's disciples are no longer distinctive figures but a darkened mass that seems to evoke a sense of effort on the part of these figures to express their thoughts but are struggling under their crushing sorrow. Christ is still the focus of interest, but he has become intensified by the contrasting dark background. The light is
Figure 7. The Three Crosses (early version): Rembrandt van Rijn (8:Fig. 161)

Figure 8. The Three Crosses (fourth version): Rembrandt van Rijn (8:Fig. 162)
less piercing and more softly luminous, taking refuge in the figure of Christ who is enveloped in this vigilant brightness. The other significant differences are that of the kneeling soldier who is no longer a predominant figure; instead he has been replaced by another soldier who is wearing a peculiar hat, reminiscent of a profile from a Pisanello medal. He sits very rigidly on his horse and seems impassive toward the entire scene. The barking dog in the foreground has been replaced by a rearing horse, the act of which seems nobler than the barking dog and conveys more dramatically that the people present are not the only ones who are terrorized by this scene. For some, the original composition contains more "spatial clarity and articulation" (23:131) while others consider the omission of characters and the greater contrast between the light and dark tones as broadening and deepening the magnitude of the work. In either version the drama extends beyond worldly significance and towards a spiritual or cosmic dimension.

At the close of the nineteenth century another figure of the printmaking world makes his presence known by exhibiting his work at the Berlin Artist's Show in 1892 that ended in scandal since the show as a whole reflected a revolutionary movement that criticized the social situation of the time, manifesting itself in the art of this period. This social criticism was concerned with the welfare of the individual's life in a bourgeois society and how this type of society affected the individual who could not be free due to the
restrictions imposed upon him by the rigidity of the bour­geois system. Edvard Munch was one of those artists who al­lied himself to this movement in the arts, brought about by the Scandinavian writers of the late 1870's, who wrote realistic and critical comments about this decadent way of life as it affected the individual. That is why just before the turn of the nineteenth century there existed a close union between the avant-garde world of art and the contemporary world of literature. Because the alliance between these two art forms was so close there was a tendency to identify the fine arts with "literary content" but Munch himself defended the visual arts against this type of accusation, stating that art does not need to be literary, "an insult many people use for paintings which do not represent apples on a tablecloth, or a broken violin" (25:35). Though he made this defense for the sake of art in general, Edvard Munch himself was greatly influenced by literature, being familiar with the novels of Hans Jager, the plays of Heiberg, the poems of Obstfelder, as well as other authors as Jacobsen Hamsun, Heinrich Heine, Gunnar Heiberg, Holgar Drachmann, Gustav Viegeland, Christian Krohg, Ola Hansson, and many more. His favorite author, however, was Dostoevski along with Zola, Ibsen and Strindberg as the other major literary attractions.

Munch was greatly influenced by Hans Jager, the spokes­man for this literary revolution, which gave itself the name of the Bohemians of Christiania, and as Sigbjorn Obstfelder states in an essay concerning the importance of this author
to the artist Edvard Munch:

Hans Jager greatly influenced Munch. Jager gave to his time a strange and revolutionary urgency. At that period there must have been much for a painter's eye to absorb: meetings at night, dimly lit, in all sorts of cafes, many defiant words expressed with neither hesitation nor fear, heady, and often violent speeches, spoken with Norwegian brutality, vast shadows cast by misery, weakness and meanness. Spirits longing to be free and individual, but without the opportunity. And among all other faces there was a focus, this Jager, whose logic, sharp as a needle, and cold as an icy blast, must, however, have been glowing at one time, so that all that was human in him could come forth and expand fully and richly (25:36-37).

Because of this man's influence on his life, Munch painted a portrait of him and made two lithographs entitled, "Wedding of the Bohemian," and "Death of the Bohemian," both a tribute to Jager. In 1885 Jager wrote a novel, Christiania-Boheme, that was banned, reflecting the revolutionary ideas of this group that advocated free love, the emancipation of women and the rejection of bourgeois society. From this novel Munch produced two etchings in 1895 that bear the same name, "Christiania-Boheme I" (Figure 9) and "Christiania-Boheme II" (Figure 10). Both portray night life in a cafe in a Christiania-Boheme setting with the expressions of the people drinking and talking being somewhat empty and void of expression (25:37).

Another literary figure of the Christiania-Bohemian group was Sigbjorn Obstfelder who was referred to as the "poet of sadness and misery" (25:38) to whom Munch felt especially close because of his melancholic poetry that stimulated him to produce visual interpretations of this man's
Figure 9. *Christiania-Boheme I*: Edvard Munch (25:Plate 12)

Figure 10. *Christiania-Boheme II*: Edvard Munch (25:Plate 13)
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poetry. Munch's most famous woodcut, "The Shriek" (Figure 11), was conceived after he read Obstfelder's poem, "I must have come to the wrong world" (25:38), in which he has portrayed a haggard-looking woman in the foreground, clapping her hands over her ears with an expression of horror and fear on her face as though what she has just realized will cause her to lose her mind.

One of the basic rules established by Jager in his literary work concerning the Christiania-Bohemians was that "Thou shalt write down thy own life" (25:38), exposing one's own personal feelings and impressions while disregarding social convention. An examination of Munch's graphic work reveals this same point of view testifying to the influence of this literary leader upon Munch since Munch's pictorial work reveals much of his personal experiences with frankness and passion.

Interestingly Munch's work influenced writers who were inspired from his paintings, lithographs, etchings and drawings such as Max Dauthendey who wrote a poem conceived from his interpretation of Munch's work, "The Head of a Drowned Man"; from Otto Julius Bierbaum's collected work of poetry, Irrgarten der Liebe, there is one poem that seems suggested by Munch's "Sick Girl"; and Willy Pastor's work entitled In the Land of Crystals was inspired from a lithograph of Munch's by the same title. The most important parallel between writer and artist was that of Ibsen and Munch who shared the same point of view in their work as well as
finding inspiration in the work of each other. From a chance meeting at an autumn exhibition in Blomquist, Ibsen became interested in Munch's work, wanting Munch himself to explain in detail his picture:

I had to join him, and he wanted to see every picture. A large part of "The Frieze of Life" was shown. "The Melancholic Young Man by the Shore," "Madonna," "Shriek," "Anxiety," "Jealousy," "Woman in Three Stages." He was particularly interested in "Woman in Three Stages.

I had to explain the picture to him. Here is the dreaming woman, there the woman hungry for life and there woman as a nun, standing pale-faced behind the trees. He enjoyed seeing my portraits, specially those where I had stressed the character strongly that they came close to caricatures. A few years later Ibsen wrote When We Dead Awaken. It dealt with the work of a sculptor, never finished, which disappeared abroad. I came across many motifs, similar to my pictures in "The Frieze of Life": the man bent in melancholy, sitting among the rocks. Jealousy--the Pole with the bullet in his head. The three women--Irene, clad in white, dreaming longingly about life, Maja, hungry for life, naked. The woman of grief with the stern face between the trees, Irene's fate, the nurse. The figures of these three women turn up in many of Ibsen's plays, just as in my pictures (25:42).

In 1902 Munch produced both a painting and a lithograph entitled, "Ibsen in the Grand Hotel Care in Christiania" (Figure 12). The portrait represents the writer as a forceful-looking man with a thick head of hair whose spiritual essence Munch wanted to capture. Through the window of the cafe is a street scene of the meeting place of the Christiania-Bohemians to whom Munch introduced Ibsen.

Another collaboration between these two artists was in the production of Ibsen's play, "Ghost," for which Munch created the scenic designs. Munch did not, like other painters, make the designs as "decor and figurines" (25:44) but instead represented three pictorial situations as found
Figure 11. *The Shriek*: Edvard Munch (25:Plate 28)

Figure 12. *Ibsen in the Grand Hotel Cafe in Christiania*: Edvard Munch (25:Plate 77)
in the play. These scenic designs for the play were originally in oils, the content of them dramatizing the "fate-laden" atmosphere of the play (25:45). From these paintings Munch produced two lithographs entitled "Family Scene" and "Oswald" reflecting a greater maturity of the artist than the original paints for the play itself. The "Family Scene" (Figure 13) is of a group of people standing in an empty room, surrounded by their own shadows, emphasizing the ominous intensity of the scene. "Oswald" (Figure 14), portrays the final scene from the play where the mother is with her dying son, both looking toward the sunrise, a symbol of the future and a hereafter (25:45).

The twentieth century is represented by Mauricio Lasansky who came from Argentina to the United States in 1943 on a Guggenheim Fellowship and is considered now one of the most outstanding printmakers of contemporary art. He too is a traditionalist, believing in the influence of the art of the past, but he is not an eclectic. His borrowing serves his own innate needs so that what he borrows becomes a new entity in his graphic work. Like himself, Lasansky encourages his students to borrow and study the art of the past for the purpose of incorporating it into their work. His inspiration for several of his prints has come from the writings of Federico Garcia Lorca and Dostoevski, as well as the prints of Goya and Picasso and the paintings of Modigliani, Soutine, El Greco and Chagall (9:68). Lasansky believes very strongly in the continuity and validity of tradition, and he encourages students to respond to whatever influences,
Figure 13. **Family Scene**: Edvard Munch (25:Plate 166)

Figure 14. **Oswald**: Edvard Munch (25:Plate 167)
in the past and present, for which their own inner natures have affinity" (3:7).

Along with this need for awareness of tradition, he is also a firm believer in discipline. That is why he uses the copper plate as his main teaching medium since it demands discipline to work with, allowing the student to achieve real freedom in his work, as he himself states:

Real freedom cannot exist without discipline. By discipline I mean all those things that are synthesized in a mature personality: understanding, and love, honesty, control and order, self criticism, and above all, the ability to see reality without fear (31:7).

One of his most elaborate and fascinating prints is that of "Blood Wedding" that entails a complex synthesis in visual terms of Federico García Lorca's play, "Bodas de Sangre" ("Blood Wedding"), a tragedy in three acts. Essentially the theme of the play concerns itself with the noun wedding as the title promises, a wedding in which each of the characters of the play is driven towards his eventual destiny by blind forces. Each is caught in a cross-current of passion that destroys them all. The title, "Blood Wedding," also alludes to the fact that the drama concerns itself with a family situation, dominated by one major character, Leonardo. Approaching the play from a creative point of view it integrates both poetry and prose so that each provides a contrapuntal mingling, with poetry carrying the greatest dramatic intensity. From this tragedy Lasansky was inspired to create the print, "Blood Wedding," that depicts these figures floating through imaginary space as though they have no control of their bodies or in actuality of their destinies, each bearing an
anonymous expression as if it does not matter what their future may be. Lasansky seems to gather all the major tension of the play into one scene, capturing much of the poetic tone in the print as well, as reflected by the following lines from the play itself (Act Three: Scene One):

First Woodcutter: O'rising moon!
Moon among the great leaves.

Second Woodcutter: Cover the blood with jasmines!

First Woodcutter: O' lonely moon!
Moon among the great leaves.

Second Woodcutter: Silver on the bride's face.

Third Woodcutter: O evil moon!
Leave for their love a branch of shadow (18:133).

Lasansky seems to gather his images from an overview of the play rather than concentrating on a specific scene or scenes from the play, translating more of the atmosphere or tone of the drama to his print rather than the thematic content.

Lasansky is a master of technique, leaving him free to develop his creative ideas with full complexity. This process of transforming an image onto a copper plate entails a slow gestation period in which he must explore the relation of form with form, color with color in order to express an idea in all its complexity and he does this by thinking and feeling with his hands as he works with the copper plate (31:7). His print, "Blood Wedding," went through this creative period of gestation in which he transformed the plate through succeeding stages of development, as shown by a trial proof (Figure 15). Into this one print, Lasansky has
utilized the following mixed techniques of copper plates: engraving, etching, soft-ground, aquatint, gouging and grain- ing (31:6) not to mention the several layers of colored plates that provide luminosity of color and depth of spatial detail for this imaginative theme as represented in the final print (Figure 16).
Figure 15. Blood Wedding (trial proof): Mauricio Lasansky (31:Fig.27)

Figure 16. Blood Wedding (final version): Mauricio Lasansky (31:Fig.25)
Chapter 3

THE STUDY: RELATING THE LITERARY SOURCES TO THE PRINTS

Hermann Hesse

The individual is the creative concern of Hermann Hesse's writings, the sensitive person who is considered an outsider or misfit of society and opposing its mores and systems. These individuals are usually sufferers for the causes of truth and beauty, aesthetes who live a life of despair but have "a faith in the ultimate meaningfulness of life" (l3:xiii). As Joseph Mileck puts it, Hesse

... portrays modern man, the intellectual and the artist in particular, within a framework of a declining culture. For his subject, he provides an ever-changing setting. The Occident yields to the Orient, commonplace reality to the magic realm of fantasy, and the Middle Ages and the distant future are as immediate and vital as the present. This fluid, diversified, and yet continuous whole represents the Odyssey of Hesse's changing self. It is this, its intimately egocentric nature, that his art bears the stamp of its age, an age of cultural decline, of spiritual and moral distress, and of extreme loneliness (l3:xxiv)

The following discussion of Hesse will be related to show how his novels influenced my creative endeavor in the area of intaglio printmaking.

Steppenwolf

Steppenwolf, like many of Hesse's novels, deals with man's error to divide his innate nature into antithetical extremes of human conduct (7:176). On the outside man sees himself as a civilized being but underneath he fears a lurking bestiality or animal nature lying in wait to capture him
totally. This is man's mistake, reducing his complex nature to a primitive formula. As Hesse states in the novel:

... Harry consists of a hundred or a thousand selves, not of two. His life oscillates, as everyone's does, not merely between two poles, such as the body and the spirit, the saint and sinner, but between thousands and thousands (13:57-8).

Hesse presents this introspective view of the human condition through the guise of the character Harry Haller who is masochistic in that he becomes too introspective in his search for the true nature of man, convincing himself that deep within his nature lies "a dark world of instincts, of savagery, cruelty, of unsubliminated raw nature" (13:57). Harry envisages it as becoming a "were-wolf," that is a constant menace to his outward civilized nature. In so doing, he alienates himself from his own being, and becomes a schizophrenic, a divided self. He takes a very morbid point of view, reveling in this self-made state of alienation and views it as "wonderfully still and great like the cold, still space in which the stars revolve" (7:173).

From this I formulated an image of man as being a composite of two opposite tendencies, that of beast or "were-wolf" versus "civilized man," both in constant enmity with each other. As my imagination pondered on this antithetical image of wolf-man, I gradually substituted in my mind the image of an owl for that of the were-wolf. For me the owl has always symbolized wisdom or the intellect, as well as having an aura of spirituality or mysticism attached to it. The print, Second Coming (Figure 17), arose from this
Figure 17: Second Coming
symbolic dichotomy of man's nature being divided into an "owl-man" image. My reason for substituting the owl for the were-wolf image was to reverse the roles as presented in the novel. Now the outer appearance or role of man is that of beast or mere animal whose only salvation is the inner strength of the owl which is in actuality a spiritual uplifter. I wanted to instill in the image of the owl a feeling of omnipresence; consequently I created a frontal view of an owl with an overwhelmingly wide wing span, signifying the power of this bird. Underneath the owl and uplifted by it is the upper half of a man's torso with outstretched arms and whose lower extremity is covered with birdlike feathers, the reason behind this being that the owl and man are to be viewed as one entity with the outstretched arms manifesting man's desire for salvation. The feeling of enmity and degradation created by the were-wolf image in the novel is now replaced by an intellectual and spiritual union with the owl. The setting that seemed most appropriate for this owl-man dichotomy was the cosmos, especially since the novel deals with similar imagery. To create this effect I added two colored plates to the key plate in order to create a spatial effect that would resemble the outer atmosphere. Therefore, one plate was aquatinted to give the effect of atmospheric clouds while the other plate was aquatinted with horizontal lines arranged in varying degrees from one another, this rather abstract quality making the print complete.
Like *Steppenwolf*, *Gertrude* exposes an aesthetic misfit, in this instance a crippled musician who becomes a renowned composer, living in a world of unrealistic hopes and dreams, as well as in a state of romantic morbidity. He is a timorous composer who falls in love with a beautiful woman named Gertrude, representing to him a perfect being in an imperfect world. This is essentially a reflective work in which the hero distances himself from his life experiences in order to make commentaries concerning life in general and to instruct the reader with philosophic lessons he has extracted from his overview of his personal life. The opening paragraph of *Gertrude* accomplishes precisely this purpose:

When I take a long look at my life, as though from outside, it does not appear particularly happy. Yet, I am even less justified in calling it unhappy, despite all its mistakes. After all, it is foolish to keep probing for happiness or unhappiness, for it seems to me it would be hard to exchange the unhappiest days of my life for all the happy ones. If what matters in a person's existence is to accept the inevitable consciously, to taste the good and bad to the full and to make oneself a more individual, unaccidental and inward destiny alongside one's external fate, then my life has been neither empty or worthless. Even if, as it is decreed by the gods, fate has inexorably trod over my external existence as it does with everyone, my inner life has been of my own making. I deserve its sweetness and bitterness and accept full responsibility for it (11:3).

This philosophical generalization about life came about through his gradual acceptance of his unrequited love for Gertrude. Early in the novel he first made this self-realization of his love for Gertrude which brought with it a feeling of insight into the purpose of his life:
I could see all the goals of my life lying before me like windswept peaks. I could feel what I had often lost so completely—the harmony and inward rhythm of my life—could feel it in every fiber of my being and trace it back within me to the legendary years of my childhood. And when I wanted to express this dreamlike beauty and sublimity of feeling briefly and call it by a name, then I had to give it the name Gertrude (11:98-99).

This moment of exhilaration followed him all through his life, and it was my desire to duplicate through visual means this mood of beauty and sublimity. Also I wanted to capture visually a mood and infuse this into a portrait resembling what I imagined Gertrude to be like. However, the portrait became transformed into something quite different, as in the print, A Mood is Fiona (Figure 18). The woman projects an intensity of mood or expression that is undefinable and is certainly not one of beauty and sublimity as described in the novel. Technically, I engraved the head, face and body with a few necessary lines, providing a framework for the more delicate drypoint and mezzotint lines that were placed over the engraved lines. I filled in the hair with diagonal drypoint lines, done with rapid strokes, as well as covering the dress with mezzotint lines, the total effect being one of spontaneity.

**Narcissus and Goldmund**

Like Hesse's novel, *Steppenwolf*, Narcissus and Goldmund also deals with man's error to view human nature as antithetical or polar. Hesse manifests this through the opposing natures of Narcissus and Goldmund: Narcissus, the monk, represents the intellectual and ascetic; while Goldmund magnifies
Figure 18: A Mood is Fiona
a nature of the passions and senses. As Narcissus phrases it:

Natures of your kind with strong, delicate senses, the soul-oriented, the dreamers, poets, lovers are almost always superior to us creatures of the mind. You take your being from your mothers. You live fully; you were endowed with the strength of love, the ability to feel. Whereas we creatures of reason, we don't live fully; we live in an arid land, even though we often seem to guide and rule you. Yours is the plentitude of life, the sap of the fruit, the garden of passion, the beautiful landscape of art. Your home is the earth; ours is the world of ideas. You are in danger of drowning in the world of the senses; ours is the danger of suffocating in the desert. For me the sun shines; for you the moon and the stars. Your dreams are of girls; mine of boys . . . " (12:45).

This polarity of their essential natures as catalogued by Narcissus does not prove one superior to the other, it only clarifies that lying beneath both their polar natures is a mutual dependency upon the human "will" and a contact with the soul. From his wayfaring adventures, Goldmund realizes his calling to be an artist and in a moment of self-revelation he defines what it means to him to be an artist:

Secretly Goldmund also sensed what being an artist meant to him, how his intense love of art could also occasionally turn to hatred. He could, not with thoughts but with emotions, make many different distinctions: art was a union of the father and mother worlds, of mind and blood. It might start in utter sensuality and lead to total abstraction; then again it might originate in pure concept and end in bleeding flesh. Any work of art that was truly sublime, not just a good juggler's trick; that was filled with eternal secret, like the master's madonna; every obviously genuine work of art had this dangerous, smiling double face, was male-female, a merging of instinct and pure spirituality. One day his Eve-mother would bear this double face more than any other statue, if he succeeded in making her (12:171).

It was through art that Goldmund realized the possibility of "reconciling his deepest contradictions, or at least of
expressing newly and magnificently the split in his nature" (12:171). Essentially then, art may be viewed as hermaphroditic, or as Mark Boulby phrases it, art is "but the simulacrum of the perpetually unresolved polarity of the self" (7:229). Goldmund wanted to rid man's existence of duality or contrast. To Goldmund, man is in a continual state of unbalance, he is either man or woman, thinker or feeler, having to forfeit one with the gain of the other. Because of this desire for synthesis, Goldmund procreated an image called "Earth-mother" that would solve this polarity of existence:

Goldmund continued his thought: It is mystery I love and pursue. Several times I have seen it beginning to take shape; as an artist, I would like to capture and express it. Some day, perhaps, I'll be able to. The figures of the universal mother, the birthgiver, for example. Unlike other figures, her mystery does not consist of this or that detail, of a particular voluptuousness or sparseness, coarseness or delicacy, power or gracefulness. It consists of a fusion of the greatest contrasts of the world, those that cannot otherwise be combined, that have made peace only in this figure. They live in it together: birth and death, tenderness and cruelty, life and destruction (12:185).

It is from these succeeding passages of Goldmund's definition of "art" and his image of the "Eve-mother" that I created the print, No Dividing of the Trinity (Figure 19) that unites both concepts as one entity. The "Eve-mother" is a verbal personification of art and is defined accordingly as hermaphroditic and dialectic in nature. I therefore translated the "Eve-mother" into that of three figures floating in a cosmic world, signifying the timeless universality of this concept of art. The three figures appear as: a young woman
Figure 19: No Dividing of the Trinity
with flowing hair and outstretched arms; a neuter figure representing the transition from female to male sexuality; and underneath these two figures is that of a man being suppressed by the female figure from above who is pushing down on his forehead. This interaction symbolizes a unity of opposing forces: male-female, life-destruction, and birth-death. The figures merge with one another so as to form a unity of oneness though opposite in their essential nature.

Virginia Woolf

Virginia Woolf as an experimental novelist had a desire to capture an inner perspective of life. This led her to abandon the traditional form of the novel that dealt mostly with facts. The world of Virginia Woolf is comprised of an aesthetic pattern, a distillation of facts leaving only the few necessary touches for a symbolic vision. As an experimental novelist, she used her role to further her cause for feminism by advocating the concept of the "androgynous mind" which she felt was necessary for each individual to possess in order to be a complete being, this need applied particularly to the writer or artist. The term androgyny may be defined as the need or potential of every person to possess a masculine-feminine mind that will as an entity produce a harmonious whole of consciousness. Her highest goal as a feminist was:

... to prepare the way for profound adjustments in the inner lives of the sexes. A marriage had to be consummated she said, within the mind itself of each individual, a union between the masculine and feminine principles (19:105)
Putting it simply, each mind should be part male and part female, a fusion of characteristics of both sexes that would allow the use of all faculties and senses. As Virginia Woolf states it from a writer's point of view:

... writers should be womanly-manly or man-womanly, anything written with a conscious sexual bias cannot grow in the minds of others. The whole of the mind must be wide open if we are to get the sense that the writer is communicating his experiences with perfect fulness (15:129).

**Orlando**

From this first enthusiastic discovery of the idea androgyny, Virginia Woolf wrote a fantasy called *Orlando* (far away), spanning the realm of history for three and a half centuries, beginning in the Elizabethan period when the character is a sixteen-year-old boy of an aristocratic family and ending in the twentieth century as a thirty-six-year-old woman. *Orlando* goes through a process similar to metamorphosis in that he is first a man and later at the age of thirty becomes a woman, experiencing throughout these centuries of sex-change adventures in England, Constantinople, associating with aristocrats, Russian princesses and gypsies, romancing as a fantastic hero-heroine through a story of fascinating and humorous history. But more than that the character Orlando dramatizes the concept of androgyny. Though the character Orlando changes sex, Virginia Woolf makes it clear that the underlying identity of the personality is the same whether Orlando is man or woman, emphasizing her point of the ambiguity of appearance and underlying essence of the human
personality. This point is expressed in the following passage from Orlando:

That is the view of some philosophers and wise ones, but on the whole, we incline to another. The differences between the sexes is, happily one of great profundity. Clothes are but a symbol of something hid deep beneath. It was a change in Orlando herself that dictated her choice of a woman's dress and of a woman's sex. And perhaps in this she was only expressing rather more openly than usual--openness indeed was the soul of her nature--something that happens to most people without this plainly expressed. For here again, we come to a dilemma. Different though the sexes are, they intermix. In every human being a vacillation from one sex to another takes place, and often it is only the clothes that keep the male or female likeness; while underneath the sex is the very opposite of what it is above. Of the complications and confusions which thus result every one has had experience; but here we leave the general question and note the odd effect it had in the particular case of Orlando herself (28:123).

Consequently, Orlando's dramatic change of sex is a manifestation of playing the role of male or female, but underneath this appearance can reside the opposite sex. Along with her preoccupation of the androgynous mind, Virginia Woolf concerns herself with the relationship of the human personality as it relates to the flux of experience within the fluidity of time. More precisely, she is questioning the capacity to "estimate the length of human consciousness" (15:129), the mind being capable of transcending the limitations of time within a normal life span, reaching out into distant regions hidden deep within the recesses of the mind. The exaggeration of Orlando's life span is a symbolic embodiment of her treatment of time as psychologically perceived by the human mind. To the human mind life may appear as endless or long enduring and
at the same time as transient as the "fall of a rose leaf to the ground" (28:64):

In such thinking (or by whatever name it should be called) he spent months and years of his life. It would be no exaggeration to say he would go out after breakfast a man of thirty and come home to dinner a man of fifty-five at least. Some weeks added a century to his age, others no more than three seconds at most. Altogether, the task of estimating the length of human life (of an animal's we presume not to speak) is beyond our capacity, for directly we say that it is ages long, we are reminded that it is briefer than the fall of a rose leaf to the ground. Of the two forces which alternately, and what is more confusing still, at the same moment, dominate our unfortunate numbskulls--brevity and diuturnity--Orlando was sometimes under the influence of the elephant-footed deity, then of the gnat-winged fly. Life seemed to him of prodigious length. Yet, even so, it went like a flash...

(28:64).

This reaction to time is a human characteristic; the individual rationalizes the relation of the self to time by placing himself in the middle of this antithesis of the temporal versus the timeless. Throughout the novel the character Orlando is continuously haunted by an apparition of a wild goose that is always eluding him, but at the close of the novel, the bird flies to Orlando (as a woman), symbolizing the harmonious union of the dichotomy of her nature, the attainment of truth and the realization of becoming a real woman whose mind is perfectly androgynous (19:116).

This was the challenge in creating my print, The Prophets, (Figure 20): to create a print that would concern itself with the vacillation of the human personality between male-female for the perfect union of the androgynous mind; secondly, to capture this psychological antithesis of time between brevity and diuturnity. Obviously, unless one is
Figure 20: The Prophets
knowledgeable about Virginia Woolf and her theory of the androgynous mind and knew my intent concerning the print itself, he could not grasp this from looking at the print. That is why I concentrated more on achieving an aura of fantasy or other-worldliness in the print, this essence being derived however from my visual or mental impressions from the book. The print is comprised of three figures, two women and a man, all garbed in exotic dress that could be representative of any century or country. A passage from the novel will convey a similarity between the images of the print and that found in the verbal imagery of the book:

... a figure, which, whether boy's or woman's, for the loose tunic and trousers of the Russian fashion served to disguise the sex, filled him with the highest curiosity. The person, whatever, the name of the sex, was about middle height, very slenderly fashioned, and dressed entirely in oyster-coloured velvet, trimmed with some unfamiliar greenish fur (24:22-3).

Their costumes or dress are the result mainly of utilizing the soft-ground technique, of pressing lace and delicate leaves into the ground and etching them into the copper and with this I combined the process of aquatint. The other major intent was to convey to the viewer the concept of time as being both temporal and timeless simultaneously. Instead of using Virginia Woolf's symbol of the falling rose leaf to signify brevity, I substituted the image of the butterfly in the foreground to suggest the passing moment, since it represents more of a universal symbol. Again, I relied upon the soft-ground technique to achieve this effect by pressing real butterflies into the soft-ground and etching the impression
into the copper plate. To create the feeling of timelessness or diuturnity I placed the figures in space as though they were floating, as well as dividing the plate so that the upper fourth of the plate was separate from the main plate, creating the illusion of spatial dimension which in turn can be equated to the extension of time, so to speak.

The Head of the Heart of Israel (Figure 21) originated from a simple phrase found in Orlando, "He had a nose like a scimitar" (28:94), describing a minor character called Rustum el Sadi. From this phrase I composed an imaginary face with "a nose like a scimitar," only the sex was changed to that of a woman for no particular reason. Originally the print was a double portrait with a side view of the face in order to emphasize the nose. To enrich the print I added two colored plates but they were not satisfactory, therefore I substituted cut-out plates. I cut the faces out and I liked the effect. However, the print still seemed incomplete, so I added a second cut-out that resembled the original faces yet slightly altered. From this point I concentrated upon the appropriate colors with which to print the plates, deciding on dark blue for the faces and spot wiping the lips in red. Because of this color combination it occurred to me to add a cut-out heart printed in red to balance against the large areas of blue in the faces.

The Waves

For my next print, Repose and Reflection (Figure 22), I relied upon Virginia Woolf's abstract work, The Waves,
Figure 21: The Head of the Heart of Israel
Figure 22: Repose and Reflection
important in that it explores the concept of the androgynous mind by presenting six so-called characters who in actuality represent:

... different aspects of one mind; the two main groupings of whose mental parts illustrate a fundamental division between the mind's natural wish for solitude alternating with companionship. Four of the seven selves are connected in some way with writing (Louis, Neville, Susan and Bernard), while two others (Rhoda and Percival) are necessary for artistic contemplation. Percival, of course, is also "outside" of the mind, making him the "truth" which the mind always seeks. Undoubtedly, every human being wants both privacy and companionship, but it is the writer who is more acutely aware of the dichotomy than most others (14:221).

In The Waves she concerns herself with this problem of the androgynous mind, of man's essential dichotomy in the human personality, a need for self-possessiveness and at the same time a desire to merge with others, an osmotic process capable of creating a balance for the formation of a complete personality. Virginia Woolf dramatizes this passion for unity of the self through the six characters of this playpoem whose mental processes are manifestations of the multiplicity of the mind's divided selves, wishing simultaneously for a solitude of the self and a communion with others—an equilibrium for perfecting a total harmonious personality. Her initial theory of the androgynous mind as being a state of dual sex-consciousness gains a new complexity in The Waves since she divides the personality into six distinct facets, each representing a predominant trait, that if brought together could consummate in a marriage of opposites.

Each of these six selves are not traditional characters since they do not represent a complete person, instead
they are a single aspect of the personality. Each of these selves competes with the other for attention, since it is only natural for them to express their one point of view, being projections of a single aspect of the personality (15:131). For my print entitled Repose and Reflection I chose that aspect of the personality that represents the feminine element of the mind that isolates or resists contact with other parts of the mind, demanding privacy and solitude. Like the other facets of the personality, Rhoda has soliques, reoccurring images of life that become her identifying motif. Rhoda's is as follows:

"All my ships are white," said Rhoda. "I do not want red petals of hollyhocks or geranium. I want white petals that float when I tip the basin up. I have a fleet now swimming from shore to shore. I will drop a twig in as a raft for a drowning sailor. I will drop a stone in and see bubbles rise from the depths of the sea. Neville has gone and Susan has gone; Jinny is in the kitchen garden picking currants with Louis perhaps. I have a short time alone, while Miss Hudson spreads our copy-books on the school room table. I have a short space of freedom. I have picked all the fallen petals and made them swim. I have put raindrops in some. I will plant a lighthouse here, a head of sweet Alice. And I will now rock the brown basin from side to side so that my ships may ride the waves. Some will founder. Some will dash themselves against the cliffs. One sails alone. That is my ship. It sails into icy caverns where the sea-bear barks and stalactites swing green chains. The waves rise; their crests curl; look at the lights on the mastheads. They have scattered, they have foundered, all except my ship which mounts the waves and sweeps before the gale and reaches the islands where the parrots chatter and the creepers ..." (30:186-187).

The concept of rhythm is conveyed through a complex pattern in her motif of the rocking basin. The controlling force behind this miniature world of the basin is Rhoda herself, causing waves to form within the boundary of the basin.
Through the imagination of Rhoda the white petals become ships at sea. These in turn represent for her the inclusive group of six persons, Rhoda becoming the only isolated ship and only her ship overcomes the force of the waves reaching a plateau beyond the waves. In contrast to the others, Louis and Rhoda view the motif of the circle as opposite in meaning. The circle for Louis is a moment of simultaneous integration of the six aspects of the personality, but for Rhoda the circle viewed as a "loop" appears as a source of constriction:

Look, the loop of the figure is beginning to fill with time; it holds the world in it and myself outside the loop; which I now join-so-and seal up, and make entire. The world is entire, and I am outside of it, crying, "Oh save me, from being blown for ever outside the loop of time! (30:189).

Louis observes Rhoda closely at this moment as helplessly stepping through the walls of this "loop of time" into an empty void, remaining forever alone. Only Louis can understand her, not fearing her as he does the others. She possesses absolutely no identity with her physical being, she sees herself without a face, she has to bang her hand against an inanimate object to force recognition of her body. Her awareness is concentrated in a trance where she dreams of "plants that flower under the sea, and rock through which fish swim slowly" (30:203).

The print, Repose and Reflection, is a representation of Rhoda, that aspect of the personality that demands and prefers privacy and solitude. But instead of identifying Rhoda with her literary motif of "rocking petals to and fro in her brown basin," I substituted a spherical shaped stone
for her to hold since it also can represent a state of concentration and need for solitude. Rhoda as viewed in the print has a pose that conveys a feeling of self-absorption in her own thoughts and reflections. She is supposedly looking down into the water in a trance and the reflecting image of her face in the lower right hand portion does not signify self-awareness, only a physical result of reflecting water. To create the effect of looking under the water I bit the plate over and over with several layers of aquatint, producing a textural pattern by brushing hardground onto the plate and aquatinting the exposed areas. After repeated layers of aquatint I made a soft-ground with leaves so that they would appear as if they were underneath the water. The half sphere on the bottom of the plate is supposed to represent what Virginia Woolf termed a "geometric configuration" or "central reality." To those unfamiliar with her novel, The Waves, they would probably view this half sphere as a rising or setting sun; whatever, it serves the purpose of providing the print with a central focal point of interest.

To the Lighthouse

The Three Graces (Figure 23) was inspired from one of Virginia Woolf's most famous novels, To the Lighthouse, written in an impressionistic manner and told through the literary device of interior monologue by the main character, Mrs. Ramsey. Mrs. Ramsey represents the beginning of modern woman who reacts to the somewhat Victorian subjugation and restrictions imposed upon her by her author husband. Therefore, the
Figure 23: The Three Graces
novel deals with the problem of analyzing the problem of marriage through the eyes of a woman, revealing the complexity of her emotions in the role of wife. It was Virginia Woolf's way of expressing as a feminist the passing away of the Victorian woman and the emancipation of the modern woman who could and should liberate herself from established conditions as wife and mother. The work is written in an impressionistic manner, the characters revealing their thoughts and emotions as they occur to them or as Herbert Marder puts it:

Virginia Woolf was attempting here to capture moments of sensibility in order to reveal the inner lives of her characters. She wished to convey, as precisely as possible, what it feels like to be a particular individual—Clarissa Dalloway or Mrs. Ramsey—at half past two on an ordinary day (19:23).

*To the Lighthouse* is a work that attempts to awaken the reader to this transition in regards to the woman's role in society and especially in the family. Within this framework of social change with regard to marriage, Virginia Woolf introduces another form of emancipation in the character of Lily Briscoe who comes to the Ramsey household every summer to paint and is essentially an old maid of forty-four for all appearances. To Virginia Woolf, however, she represents the emancipated woman who is beginning to realize her potential as an individual without being restricted by domestic values and guilts. Lily Briscoe is the type of woman who shies away from the confusion of domestic life; instead she immerses herself in an aesthetic discipline, that of art. Virginia Woolf has allotted to Lily Briscoe the responsibility of painting a symbolic canvas, a canvas of abstract forms that balance one
another which in actuality manifests Lily Briscoe's attempt to bring order and discipline to the irregularity of domestic life as viewed by Virginia Woolf herself. In the painting, she makes a decision to move the position of a tree to the middle of the canvas after several excruciating tries to make the perfect composition. This decision to change the pattern of her canvas also represents the change of her pattern of thinking and thus she liberates herself from the pattern of marriage. Earlier in the novel Lily Briscoe experiences many painful moments when she is trying to reach this perfect balance, as revealed through the following passage:

She could have wept. It was bad, it was infinitely bad. She could have done it differently of course; the colour could have been thinned and faded; the shapes etherealized; that was as Paunceforte would have seen it. But then she did not see it like that. She saw the colour burning on a framework of steel; the light of a butterfly's wing lying on the arches of a cathedral. Of all that only a few random marks scrawled upon the canvas remained. And it would never be seen; never be hung even, and there was Mr. Tansley whispering in her ear. "Women can't paint, women can't write..." (29:75).

It was this single phrase, "the light of a butterfly's wing lying upon the arches of a cathedral" that inspired my idea for the print, The Three Graces, coupled with Virginia Woolf's feminist point of view concerning a woman's role in life as presented in the novel. I wanted the image of a butterfly to be the dominating factor of the print and to accomplish this I gave it dimension through size, texture and color. The key plates are two panels of copper to which are added two galvanized plates of identical size for the color. Therefore, the print itself is comprised of two separate plates with an open
area left in between them for a spatial effect. To add strength and magnitude to the image of the butterfly, I made it extra large in size so that it covered both panels of copper. Then I bit the areas of the wings in nitric acid for several hours with large areas of aquatint fused onto the plate, leaving other large areas open to be flat bit. After I repeated this process several times I covered parts of the wing area with fine aquatint and bit it with nitric acid again— the final effect was richly textured plates. Added to the key plates were two colored plates for the wings which I etched with soft-ground impressions of lace combined with aquatint and to give extra richness in color I wiped the plate a la poupe. The images of the three women were etched in the normal procedure, allowing the etched lines to be deep. The final impression of the total image is that of two older women in the upper and lower portions of the plate who represent old age while in the middle of the plate is the butterfly enclosing a portrait of a young girl, both symbolizing the temporal.

Mrs. Dalloway

In this novel Virginia Woolf presents the world of middle age through the character of Mrs. Dalloway. But though Mrs. Dalloway is a woman past fifty, she still has the capacity for experiencing life. She is aware of the transience of life that is filled with vivid and strange experiences for those who are willing to take part in it. The danger, as Mrs. Dalloway views it, is that it would be quite
easy for a woman of her years to reject these experiences for fear of getting hurt, but she overcomes this by trying to live each day to the fullest, yet her constant fear is that of time passing:

She feared time itself, and read on Lady Burton's face, as if it had been cut in passive stone, the dwindling of life; how year by year her share was sliced; how little the margin that remained was capable any longer of stretching, of absorbing, as in the youthful years, the colours, salts, tones of existence... (27:71).

The novel concerns itself primarily with the concept of time, allowing the past and present to mingle in the mind and memories of Mrs. Dalloway during a particular day in June in the city of London. As the story opens Mrs. Dalloway is on her way to the florist to buy some flowers and she becomes enthralled in the beauty of them, since their beauty is also marked by the transience of time:

There were flowers: delphiniums, sweet peas, bunches of lilacs; and carnations, masses of carnations. There were roses, there were irises. Ah yes—so she breathed in the earthy garden sweet smell as she stood talking to Miss Pym who owed her help, and thought her kind, for kind she had been years ago; very kind, but she looked older, this year, turning her head from side to side among the irises and roses and nodding tufts of lilac with eyes half closed, snuffling in, often the sweet uproar, the delicious scent, the exquisite coolness. And then, opening her eyes, how fresh like frilled linen clean from the laundry laid in wicker trays the roses looked, the dark and prim the red carnation, holding their heads up; and all the sweet peas spreading their bowls, tinged violet, snow white, pale—as if it were the evening and girls in muslin frocks came out to pick sweet peas and roses after the superb summer's day, with its almost blue-black sky, its delphiniums, its carnations, its arum lilies was over; and it was a moment between six and seven when every flower—roses, carnations, irises, lilac—glows; white, violet, red, deep orange; every flower seems to burn itself, softly, purely in the misty beds, and how she loved the grey-white mother spinning in and out, over the cherry pie, over the evening prim rose (27:17-18).
This passage from Mrs. Dalloway brought to my imagination three old ladies hovering over a flower bed and so I called the print *Yesterday's Flowers* (Figure 24). The purpose of the print was to emphasize the irony of old ladies who are withered and dying trying to recapture youth and beauty through the idolization of flowers. To emphasize my point, I stressed the contrast in colors between the old ladies who are depicted in somber shades against the vibrant and glowing colors of the flowers in the foreground, the juxtaposition of the two suggesting an ironical observation. The print is not an attempt to make a cynical judgment about old age but merely to record a universal phenomenon.
Figure 24: Yesterday's Flowers
Chapter 4

CONCLUSION

At the completion of this study I made the realization that within the proposed aim of the study itself (that of relying upon the lyrical prose novels of Virginia Woolf and Hermann Hesse) I had unintentionally concentrated on the theme of the human personality as it relates to the concepts of Virginia Woolf and Hermann Hesse respectively: man's potential for attaining androgyny; as well as man's tendency towards an antithetical nature. Consequently many of my prints deal with this theme of man's divided self, suggesting that man must rid himself of this polarity and become one complete and harmonious entity. Aside from this thematic outgrowth of the initial study itself, I created a series of eight intaglio prints that have as a body of work an identity of its own, attributable most likely to the influence of the literature from which it was inspired. These two lyrical prose writers saturated my mind and creative urge with their works, aiding me in finding a new direction in my work.


