

different in other
fickleness of character.

▪ Practice Exercise

From Plato to Tolstoi art has been accused of exciting our emotions and thus of disturbing the order and harmony of our moral life." Poetical imagination, according to Plato, waters our experience of lust and anger, of desire and pain, and makes them grow when they ought to starve with drought. "Tolstoi sees in art a source of infection," he says, "Not only in infection," he says, "is a sign of art, but the degree of infectiousness also the sole measure of excellence in art. But the flaw in this theory is obvious. Tolstoi suppresses a fundamental moment of art, the moment of form. The aesthetic experience - the experience of contemplation - is a different state of mind from the coolness of our theoretical and the sobriety of our moral judgment. It is filled with the liveliest energies of passion, but passion itself is here transformed both in its nature and in its meaning. Wordsworth defines poetry as "emotion recollected in tranquility". But the tranquility we feel in great poetry is not that of recollection. The emotions aroused by the poet do not belong to a remote past. They are "here" - alive and immediate. We are aware of their full strength, but this strength tends in a new direction. It is rather seen than immediately felt. Our passions are no longer dark and impenetrable powers; they become, as it were, transparent. Shakespeare never gives us an aesthetic theory. He does not speculate about the nature of art. Yet in the only passage in which he speaks of the character and functions of dramatic art the whole stress is laid upon this point. "The purpose of playing," as Hamlet explains, "both at the first and now, was and is, to hold, as, it were, the mirror up to nature; to show virtue

her own feature, scorn her own image, and the very age and body of the time, his form and pressure." But the image of the passion is not the passion itself. The poet who represents a passion does not infect us with this passion. At a Shakespeare play we are not infected with the ambition of Macbeth, with the cruelty of Richard III or with the jealousy of Othello. We are not at the mercy of these emotions; we look through them; we seem to penetrate into their very nature and essence. In this respect Shakespeare's theory of dramatic art, if he had such a theory, is in complete agreement with the conception of the fine arts of the great painters and sculptors.)

Title: Different Notions about Art

Art was blamed for affecting the emotions and morality of human beings from the era of Plato to Tolstoy. Plato considers poetical thoughts have made man more greedy, angry and ambitious. While Tolstoy considers Art an infection. The spread of infection depicts the brilliance of art. But this theory lacks in a way that we all see beauty in different manners. Wordsworth considers poetry as the recollection of emotions in peace. But emotions always hit people in present. So past has nothing to do with the peace we feel. Shakespeare's theory highlights the basic objective of playing the dramatic art. He does not deal with the beauty or nature of art, it is possible that the passions of readers and poets do not match. So readers of poetry are not dependent on emotions but their objective. So in this way Shakespeare's art matches 'Fine Art' ideas of

great artists.

Original Paragraph words = 418

Words in Precis = 151