

## INDEX

- Allegory, 154-5  
 in the novel, 158-68
- Anatomy, and drawing, 36-7,  
 39
- Architecture, traditional and  
 modern, 55-7, 147  
 Coventry Cathedral, 59-60  
 Cottages, symbolic value, 61  
 Lever Building (N.Y.), 141  
 Rheims Cathedral, 141  
 St Paul's, 142  
 Chinese pagoda, 151  
 Taj Mahal, 151
- Aristotle, on art, 17
- Art, 9, 19, 114-16  
 conveys fact and feeling, 10, 22,  
 139-41  
 definition of, 11  
 includes philosophy, 16, 17, 21,  
 26  
 power of, 20, 21, 146-50  
 and truth, 26, 31, 110-16, 137-  
 45, 173-4  
 representational and abstract,  
 36  
 and education, 38, 44-5, 50-1,  
 174  
 revolution in, 67-70, 74-83  
 as revelation, 110, 140, 150,  
 163-4  
 reading as art, 119-27, 147,  
 152-3  
 symphony and novel, 121  
 and beauty, 138, 151  
 variety in, 141-3, 154  
 distinction between the arts,  
 143-5, 149  
 and morality, 149-54  
*See also* Novel
- Artist, the, his intuition, 1-2, 96  
 expression, 3, 52-7, 84, 96  
 vision, 15  
 child as artist, 30-3  
 technique and originality, 34-6  
 education, 38, 40  
 apprenticeship, 49  
 traditional, 53-4, 74-6  
 rebel, 54-7, 67-70  
 period significance, 80-3  
 his theme, 105-14  
 limitations of, 141
- Arts, the Fine, distinct from Art, 10  
 'As if', reality and imagination, 7  
 and the novel, 168-9
- Austen, Jane, idea and form, 53  
 appreciation of, 79, 125-6  
*Pride and Prejudice*, 117-18, 121,  
 122  
*Northanger Abbey*, 125
- Beauty, aesthetic responses, 11,  
 33-4, 136  
 subject of artists, 17  
 no moral purpose, 18  
 in art, 19, 20, 138, 146, 151  
 its meaning for men, 173-4
- Beethoven, 149
- Bennett, Arnold, 102, 103
- Bible narratives, 150-1
- Boccaccio, Giovanni, and censor-  
 ship, 20
- Brontë, Emily, 106
- Bunyan, John, *Pilgrim's Progress*,  
 155
- Canaletto, 139
- Cary, Joyce, *Prisoner of Grace*, 97-8  
*A Good Investment*, 127-32

- Cary, Joyce (*cont.*)  
 Autobiographical references: at Clifton, 46–9; boyhood holiday in France, 74–6; at art school, 39; at Borgu (West Africa), 156–7; a Victorian family picture, and Sir John Rothenstein, 79–80; tea with Miss Compton-Burnett, 87
- Causation, and chance, 8
- Censorship, from fear, 20  
 of dictators, 21, 22, 59  
 results, 25  
 and Dostoevsky, 41  
 nineteenth-century French, 110–11
- Character, forming, 30, 49, 51
- Chase, James Hadley, *No Orchids for Miss Blandish*, 136, 149
- Children, joy in discovery, 2  
 instinct, 9, 11  
 emotions, 11, 12, 29  
 becoming individuals, 13, 30  
 intuition, 14, 30–3  
 knowledge through senses, 15  
 education, 44–7  
 prodigies, 52  
 and reading, 120
- Communication, as art, 9  
 of ideas, 16  
 of intuition, 30, 162–3
- Compton-Burnett, Ivy, 87, 103
- Concept, enemy of intuition, 30, 33, 79, 84–5, 165  
 and symbol, 172–4
- Congreve, William, *Way of the World*, 155
- Conrad, Joseph, *Lord Jim*, 4, 100
- Critics, 67–70  
 Albert Wolff on first Impressionist Exhibition, quoted, 68  
 Roger Ballu on Renoir, quoted, 68  
 of D. H. Lawrence, 91–2  
 of the twenties, 116, 134
- Croce, Benedetto, on art, 2, 18  
 on beauty, 19  
 aesthetic philosophy, 26  
 his ‘seamless world’, 26, 29
- de Rancé, 170
- Dickens, self-educated, 40, 43  
 ideas and sentiments, 41–2, 150  
 popularity, 90  
*Bleak House*, 100  
 melodrama, 122, 151  
*Dombey and Son*, 144–5
- Dostoevsky, influence, 20  
 education, 40, 41, 50  
*The Brothers Karamazov*, 41–2, 85, 88, 127, 132  
 experiences, 43
- Drawing, children’s, 30–2  
 and anatomy, 36–7, 39  
 distortion, 40  
 the author at art school, 48–9
- Dress,  
 hats, as works of art, 18; their symbolic value, 82  
 uniform, symbolic, 60–1  
 top hat as symbol, 62  
 fashions and symbols, 63, 73
- Education, effects, 25, 31, 33, 35–6, 50  
 necessity of, 34, 38–9, 78–9  
 critics of, 37–8, 40  
 children’s, 41, 44–5, 50  
 dogmatic, 41–2  
 and Dickens, 43  
 the author’s, 46–9, 52  
 the reader’s, 126, 133  
 by symbol, 174
- El Greco, 40
- Emotion, in children, 11  
 its strength, 24  
 in educated man, 29–30  
 continuity of, in novel, 121–4
- Emphasis, in art, 9, 36–7
- Empson, William, 64  
*Everyman*, 154–5, 157, 158, 159
- Expression, and intuition, 26, 30–1, 84–6, 96, 98–101

- Faith, political, etc., 22, 23  
 human, 173-4
- Fielding, 53
- Flaubert, *Madame Bovary* and its  
 beauty, 19, 20  
 on child prodigies, 52  
 Bouvard and Pécuchet, 111  
*Madame Bovary*, its theme,  
 power and unity, 112-13,  
 145-6  
*Madame Bovary*, an incongruity  
 in, 123-4
- Freedom, of mind, 9, 28  
 of arts, 25  
 and luck, 44  
 emotive power of, 59  
 the world a free character, 156,  
 157  
 of soul, 156-8, 163
- Galsworthy, John, 91, 102
- Genet, banned, 20
- Genius, 43, 50, 51-2
- Gothic, 53-4, 59-60
- Hardy, Thomas, 103, 137  
*Tess of the d'Urbervilles*, 107-8,  
 110, 168-9, 170-2  
*The Mayor of Casterbridge*, 169-  
 70
- Hegel, and Marx, 21
- Hitler, power of, 21, 148  
 language and war, 58
- Homer, 6, 140, 157
- Housman, his cherry tree, 3, 30,  
 98-9
- Hume, independence of the human  
 mind, 9
- Huxley, Aldous, 101, 102
- Imagination, creative, 6-7, 72-3,  
 96-7  
 stimulated by experience, 43,  
 94-5  
 Zola's, 114  
 in reading, 119-20, 124-5, 147  
 subconscious, 126-33
- Impressionism, Van Gogh, 52  
 critics of, 68-9  
 Impressionists, 70, 104
- Individuality, and reality, 28-9  
 uniqueness, 156
- Instinct, 28
- Intuition, of artist, 1, 2, 25, 29-30,  
 98-101, 153-4  
 of child, 2, 14, 31-3, 50, 104  
 definition of, 11, 31  
 art and intuition, 18, 26-30, 79,  
 84-5, 88  
 objectivity of, 30  
 of Henry James, 94-6, 104  
 of writer, 96-7, 127-33, 163  
 of D. H. Lawrence, 100-2, 153,  
 158-9  
 of reader, 133-5  
 of Hardy, 168-9  
 of beauty and goodness, 173-4
- James, Henry, 92, 103  
 his theme, 94-5, 104  
*Spoils of Poynton*, 94-6  
 letter to Hugh Walpole quoted,  
 112
- Joyce, James, 41, 43, 50, 120, 170  
*Finnegans Wake*, 152
- Kant, on beauty, 17
- Keats, 138
- Knowledge, by intuition, 15, 173  
 conceptual, in reading, 125-6
- Laclos, Choderlos de, *Les Liaisons  
 Dangereux*, 149
- Lawrence, D. H., 70  
*The Rainbow*, 90-1; quoted, 101  
 his intuition of life, 100-2, 153,  
 158  
*St Mawr*, 158-60, 166, 168
- Leader, B. W., 83
- Luck, 43, 44, 52  
 and moral judgment, 145-6
- Manet, 86
- Mansfield, Katherine, 91

- Marx, influence, 20  
 as art, 21  
 Means and ends, 163  
 Michelangelo, 40, 143  
 Mind-body, 27–8  
 Monet, 1–2,  
 critics of, 68  
 Moore, Henry, 37, 40, 143  
 Morality, and art, 18, 142–7, 149–  
 50, 151–2  
 and *Madame Bovary*, 20, 145–6  
 moral judgment, 135–8, 152–4  
 the Morality, *Everyman*, 154–5  
 moral freedom, 157, 174  
 Murasaki, *The Tale of Genji*, 151–2,  
 154, 157  
 Music, listeners' response to, 11  
 emotional content, 12  
 purest of arts, 15, 17  
 and moral meaning, 142, 143,  
 144
- Nature, and instinct, 28–9  
 and representation, 36–7  
 symbolised by cottages, 61  
 endowed by poetic associations,  
 64  
 variety of, 156  
 meaning for men, 173–4
- Novel, total meaning, 5, 97, 103,  
 113, 121, 137  
 making of a novel, 96–8, 126–8,  
 132  
 fundamental scene of, 100–1  
 French naturalistic, 110  
 unifying idea of, 110–14  
 truth of, 110–19, 166  
 'emotional continuity', 117–18,  
 121  
 reading a novel, 120–6, 133–8  
 incongruities in, 122–4, 166–8  
 and truth, 137–8  
 and moral meaning, 144–6, 149–  
 50, 171–2  
 settings of, 150–1, 157  
 allegory in, 158–68  
*See also* Themes
- Novelist, the, his intuition, 4, 95  
 his problems, 4–5, 85–98, 163–4,  
 166–72  
 his own critic, 92, 97, 114  
 his themes, 98–101, 104–14  
 period, 102–3  
 as preacher, 109  
 and reader, 116–17, 118, 165,  
 169  
 his subconscious logic, 126–32  
 temptation to allegory, 158–66  
*See also* Austen, Bennett,  
 Brontë, Bunyan, Cary, Chase,  
 Compton-Burnett, Conrad,  
 Dickens, Fielding, Flaubert,  
 Galsworthy, Genet, Hardy,  
 Huxley, James, Joyce, Laclos,  
 Lawrence, Mansfield, Mura-  
 saki, Proust, Richardson, Tol-  
 stoy, Turgenev, Wells, Woolf,  
 Zola
- Painter, the, his vision, 2  
 problems of communicating his  
 vision, 4, 85–6  
 styles, 69–72  
 academician, 74–6  
 sketches, 99  
 his general knowledge of arts,  
 143
- Painting, Pre-Raphaelites, 37  
 conventions of, 67  
 Impressionists, 68–9, 138  
 styles, 69–72, 74–6  
 Victorian, 79–82
- Passions, power of, 23–4  
 Swann's jealousy, 88–9  
 mother-love in *Tess of the  
 D'Urbervilles*, 171–2
- Periods, 79–83  
 in painting, 30, 67–70, 74–6, 104,  
 141  
 in literature, 53, 69, 77–9, 102–3,  
 110  
 in architecture, 53–7, 59–60  
 in dress, 62–3  
 realisation of periods, 79–83

- Philosophy, an art, 16, 17, 71  
 Picasso, 34-5, 40, 143  
 Plato, on art, 17  
 Poetry, intuition, 30-1  
   word-values, 64  
   Romantics, 77  
 Political creeds, their effects, 22, 23  
 Pre-Raphaelites, 37  
 Proust, 87-9, 91, 150
- Raphael, 143  
 Reading, 114, 116-17, 150, 164-5  
   a creative art, 119-27, 132-7, 152-3, 158  
   checks in, 121-4, 162, 167  
 Reality, relation between imagination and reality, 5-6, 132  
   knowledge of, 26-7, 29  
   and individual, 28, 155-6, 157  
   and artist, 85, 105, 138, 150-4  
 Reason, limited power of, 23  
   and individual, 28  
   transmits intuition, 30  
   kills intuition, 31  
 Religion, and novelists, 41, 102, 155  
   and symbols, 60  
   Tolstoy's, 105  
   and arts, 170  
   based on intuition of beauty and goodness, 173-4  
 Renoir, critics of, 68  
 Representation, in art, 36-7, 39  
   conventions of, 67-70  
 Revolution, political, influenced by  
   writers, 20  
   and by symbols, 62  
   in the arts, 67-83, 104  
 Richardson, 53, 81  
 Rodin, 37  
 Romanesque, 53  
 Ruskin, on art, 18, 20  
   and simple life, 62
- Scholars, as creators, 52-3  
   traditionalists, 55  
 Schopenhauer, as artist, 16, 17
- Sensibility, 29-30  
   and education, 38  
   moral, 135-6  
 Shakespeare, 46, 51, 168  
   *Hamlet*, 82  
 Strachey, Lytton, 102  
 Symbols, 16, 37, 40, 173-4  
   emotive power, 24, 172-3  
   death and renewal of, 54, 57, 71, 76-7, 79, 165-6  
   words as, 57-9, 64-6, 97  
   buildings as, 59-62  
   in politics, 62-3, 66-7  
   in painting, 68-70, 71-2, 79-80, 82-3, 86, 139  
   in the home, 72-3  
   of the past, 73-4  
   novel a total symbol, 103-4, 121  
   of maps, 156  
   bridge experience and thought, 164-5
- Talent, opposed to genius, 51  
 Taste, through education, 38, 46-7, in reading, 125  
 Teaching, 45-50, 78-9  
 Themes, 93, 95, 104-14, 137  
   Henry James' theme, 94, 104  
   Conrad's *Lord Jim*, 100  
   Emily Brontë's *Wuthering Heights*, 106  
   Tolstoy's *Anna Karenina*, 106-7, 137, 161-2; *Kreutzer Sonata*, 109, 136  
   Thomas Hardy's *Tess of the d'Urbervilles*, 108  
   Zola's *L'Assommoir*, 111-12; *Nana*, 114  
 Flaubert's *Madame Bovary*, 112-13  
   Cary's *A Good Investment*, 131-2  
 Thoreau, 38  
 Titian, 143  
 Tolstoy, on art and morality, 18, 20  
   his anarchism, 23  
   intuition and expression, 26-7, 30, 85, 158

- Tolstoy (*cont.*)  
 education, 40, 41, 50  
 arrogance, 43  
 revolt, 76–7  
 quoted, 89  
 religious idea, 105  
*Anna Karenina*, 106–8, 115, 137,  
 159–62, 166–8  
*Kreutzer Sonata*, 109–10, 115,  
 136  
*War and Peace*, 115  
*The Three Hermits*, 151, 170  
 Truth, and art, 26, 138–45, 174  
 and representation, 36–7  
 and faith, 41–2  
 and novel, 110–19, 133–8, 166  
 Turgenev, influence, 20  
 Turner, J. M. W., 139
- Victorian period, 79–80, 82–3,  
 139
- Wells, H. G., 91, 102  
 Wesley, John, 21, 81  
 Whitman, Walt, 37  
 Will, 27  
 Woolf, Virginia, 102, 103  
 Words, their vagueness, 16  
 their power, 24–5, 58–9  
 associations and values, 65–6  
 Wordsworth, intuition, 30–1  
 rebellion, 77
- Zola, Émile, 110  
*L'Assommoir*, 111–12, 113–15  
*Nana*, 114