

:: STRUCTURE ::

- 7.0 Objectives**
- 7.1 A Biographical Study of John Galsworthy**
- 7.2 His Major works**
- 7.3 Outlines of his major works**
- 7.4 Techniques in his writing**
- 7.5 His Essay on art**
- 7.6 Critical analysis of the Essay**
- 7.7 Let us sum up**
- 7.8 Keywords**
- 7.9 Books Suggested**

7.0 OBJECTIVES

After studying the unit the learners will be able to

- learn biographical study of John Galsworthy
- study and understand the form of essay and its development of the age
- comprehend a brief discussion on Galsworthy`s other works and his style
- discuss the specific essay Galsworthy`s essay on ‘Art’.

7.1 A BIOGRAPHICAL STUDY OF JOHN GALSWORTHY

Very well-known writer John Galsworthy was much more famous for his short stories other than essays. English literature is worthy with his contribution in the genres of novels and dramas. His period of time is during 1867 to 1933. He is the Edwardian writer of the initial time. His ideals are of Victorian England and he won the Nobel Prize for literature in 1932. His well-known work is *The Forsyte Saga and its sequel*. This work was published during (1906-1921). He had also gained the Nobel

Prize for literature in 1932. His first play was *The Silver Box*. Just like other Victorians, Galsworthy was also known for depicting social issues of society and social indictment. Galsworthy's plays depict the class system. After the law training, his titles- *Justice (1910)*, *Strife (1909)* and *Loyalties (1922)* suggested the nature of Galsworthy's artistic temperament and talent in writing.

7.2 HIS MAJOR WORKS

The most popular and famous book of Galsworthy is *The Forsyte Saga*. It was published in 1922. It is a series of three novels. *The Salvation of a Forsyte*, *The Man of Property* and *The Forsyte Saga* are the three books of Galsworthy. The story is about upper-middle class lifestyle of domestic people. Galsworthy had won the Nobel Prize in Literature for this. There are separate sections of the saga and overall lengthy story of the novel. His first book was adapted in the movie of Hollywood known as *That Forsyte Woman*. The *Forsyte Saga* was also presented in a serial form. Galsworthy had tried to generalize the social indictment in a very naturalistic way.

Galsworthy's pen name was John Sinjohn. His first novel is *Jocelyn*. Yet it was not republished. Along with the other writers Galsworthy was also influenced by G.B. Shaw. His plays addressed the class system and other social issues. Galsworthy had opened the doors of Harold Pinter the dramatist who is well-known for his style of menace.

7.3 OUTLINES OF HIS MAJOR WORKS

During 1906 to 1928 he had given six novels and two linking interludes which is the most famous example of the novel. He had completed a second trilogy with the Forsyte family. Galsworthy's later years had given him many achievements and accolades like Honorary degrees from Oxford, Cambridge and several other Universities. He was even offered the Knighthood but he refused. He was awarded the Nobel Prize in 1932 but due to the bad health, he could not attend the ceremony and died after two months of his award. His *Forsyth Saga* novel became the serial version of Television.

- **The White Monkey (1924)**

The year is 1922 it was a period of time after the Great War. Fleur, the daughter of Soames Forsyth marries to Michael Mont. The best friend Wilfred Desert had a secret love towards Fleur. He was the author, painter and traveller. He knew that Fleur had no love for Michael and married to him. Even Michael was not ready to fight or show any heroic talent against Wilfred. He later came to know about the truth of their flawless relationship.

- ***The Silver Box (1906)***

Galsworthy's first play *The Silver Box* (1906) was the story about the prostitute whose purse was stolen by a rich young man. This work shows how different standards of justice are applied to people belonging to different classes how theft had been different by different people. In 1906 he published 'man of property' which was afterwards the Trilogy "The Forsyte Saga" attack on upper middle class family.

- ***The Strife* (1907)**

One of his most successful play is *The Strife*. This play is the campaign about the reforms of prisons.

- ***Justice:***

This is the play of labour and capital. The confrontation enacted in 1910. Justice is also about the life inside the prison. His plays were about social issues and women's rights class system and censorship.

- ***The skin game & Loyalties* (1922)** : These are his other less popular works. He had been having a love affair with Ada Nemesis Pearson. At the end of his life he was suffering from brain tumour and he died on 31 January.

7.4 TECHNIQUES IN HIS WRITING

Galsworthy started penning short stories for his own pleasure. His first book was published in 1897. His penname was *John Sinjohn*. His short story work was named as '*from the four winds*'. His first novel *Joceylin* was published in 1898. He then published in *Villa Rubein*. His another work was 'A Man of Devon' in 1901 his work. He gave up his legal carrier and devoted his time in writing. In 1904 his novel was published. He had written '*The Island Pharisees*' the story of unusual young man called Richard Shelton.

7.5 HIS ESSAY ON ART

His essay on art and censorship is very interesting. The censorship of plays and dramas are discussed here with smooth and swiftness. He means to say that overwhelming majority of the public and their opinions or rather their repudiation are important to decide. His decisions regarding censorship are amazingly and triumphantly successful. The censorship of plays is just important as it is based on principles. One must rightly inquire about good and logical reason of the censorship of drama or plays. Basically the censorship of drama deals with lack of delay and friction. The censorship of dramas is based on a well-considered principle. The absence of censorship in other departments of national level shows the lack of awareness of censorship. Censorship of the Drama be in the real interests of the people, or at all events in what the Censor for the time being conceives to be their interest—The Censorships of Art, Literature, Religion, Science, and Politics are in the interests of the people, unless it can be proved that there exists essential difference between the Drama and these other branches of the public being. Of

course there is an essential difference between the drama and the other branches. It is fact that every year the readers are challenged with number of books. Their intelligence and sensibilities are intolerable. Those books have large community of readers. All the books provide the greater public with no pleasure in specific way but the pleasure in general. Just like books the public are precisely interested in dramas. The plays are those that were having theatrical stuff which would be liked by the public and the Police and the Common Law of the land. But despite all these protections, it is no uncommon thing for an average citizen to purchase one of these disturbing or dubious books. Galsworthy argued about those dubious books that are we going to ask the booksellers their refund and its value than the case of the Drama which has the protection of a prudential Censorship. There should exist a grand authority to restrict the dramas overall. As in dramas so in books he further added the same matter and discussed it with a view to issues of censorship and art.

7.6 CRITICAL ANALYSIS OF THE ESSAY

The Original Textual partly extract of the Essay:

Ah! I thought Art must indeed be priest of this new faith in Perfection, whose motto is: "Harmony, Proportion, Balance." For by Art alone can true harmony in human affairs be fostered, true Proportion revealed, and true Equipoise preserved. Is not the training of an artist a training in the due relation of one thing with another, and in the faculty of expressing that relation clearly; and, even more, a training in the faculty of disengaging from self the very essence of self—and passing that essence into other selves by so delicate means that none shall see how it is done, yet be insensibly unified? Is not the artist, of all men, foe and nullifier of partisanship and parochialism, of distortions and extravagance, the discoverer of that jack-o'-lantern—Truth; for, if Truth be not Spiritual Proportion I know not what it is. Truth it seems to me—is no absolute thing, but always relative, the essential symmetry in the varying relationships of life; and the most perfect truth is but the concrete expression of the most penetrating vision. Life seen throughout as a countless show of the finest works of Art; Life shaped, and purged of the irrelevant, the gross, and the extravagant; Life, as it were, spiritually selected—that is Truth; a thing as multiple, and changing, as subtle, and strange, as Life itself, and as little to be bound by dogma. Truth admits but the one rule: No deficiency, and no excess! Disobedient to that rule—nothing attains full vitality. And secretly fettered by that rule is Art, whose business is the creation of vital things.

That aesthete, to be sure, was right, when he said: "It is Style that makes one believe in a thing; nothing but Style." For, what is Style in its true and broadest sense save fidelity to idea and mood, and perfect balance in the clothing of them? And I thought: Can one believe in the decadence of

Art in an age which, however unconsciously as yet, is beginning to worship that which Art worships—Perfection-Style?

The faults of our Arts to-day are the faults of zeal and of adventure, the faults and crudities of pioneers, the errors and mishaps of the explorer. They must pass through many fevers, and many times lose their way; but at all events they shall not go dying in their beds, and be buried at Kensal Green. And, here and there, amid the disasters and wreckage of their voyages of discovery, they will find something new, some fresh way of embellishing life, or of revealing the heart of things. That characteristic of to-day's Art—the striving of each branch of Art to burst its own boundaries—which to many spells destruction, is surely of happy omen. The novel straining to become the play, the play the novel, both trying to paint; music striving to become story; poetry gasping to be music; painting panting to be philosophy; forms, canons, rules, all melting in the pot; stagnation broken up! In all this havoc there is much to shock and jar even the most eager and adventurous. We cannot stand these new-fangled fellows! They have no form! They rush in where angels fear to tread. They have lost all the good of the old, and given us nothing in its place! And yet—only out of stir and change is born new salvation. To deny that is to deny belief in man, to turn our backs on courage! It is well, indeed, that some should live in closed studies with the paintings and the books of yesterday—such devoted students serve Art in their own way. But the fresh-air world will ever want new forms. We shall not get them without faith enough to risk the old! The good will live, the bad will die; and tomorrow only can tell us which is which!

Yes—I thought—we naturally take a too impatient view of the Art of our own time, since we can neither see the ends toward which it is almost blindly groping, nor the few perfected creations that will be left standing amidst the rubble of abortive effort. An age must always decry itself and extol its forbears. The unwritten history of every Art will show us that. Consider the novel—that most recent form of Art! Did not the age which followed Fielding lament the treachery of authors to the Picaresque tradition, complaining that they were not as Fielding and Smollett were? Be sure they did. Very slowly and in spite of opposition did the novel attain in this country the fulness of that biographical form achieved under Thackeray. Very slowly, and in face of condemnation, it has been losing that form in favour of a greater vividness which places before the reader's brain, not historical statements, as it were, of motives and of facts, but word-paintings of things and persons, so chosen and arranged that the reader may see, as if at first hand, the spirit of Life at work before him. The new novel has as many bemoaners as the old novel had when it was new. It is no question of better or worse, but of differing forms—of change dictated by gradual suitability to the changing conditions of our social life, and to the ever fresh discoveries of craftsmen, in the intoxication of which, old and equally worthy craftsmanship is—by the

way—too often for the moment mislaid. The vested interests of life favour the line of least resistance—disliking and revolting against disturbance; but one must always remember that a spurious glamour is inclined to gather around what is new. And, because of these two deflecting factors, those who break through old forms must well expect to be dead before the new forms they have unconsciously created have found their true level, high or low, in the world of Art. When a thing is new how shall it be judged? In the fluster of meeting novelty, we have even seen coherence attempting to bind together two personalities so fundamentally opposed as those of Ibsen and Bernard Shaw dramatists with hardly a quality in common; no identity of tradition, or belief; not the faintest resemblance in methods of construction or technique. Yet contemporary; estimate talks of them often in the same breath. They are new! It is enough. And others, as utterly unlike them both. They too are new. They have as yet no label of their own then put on some one else's

7.7 THE CRITICAL ANALYSIS OF HIS ESSAY ON ART

Galsworthy's vague thoughts on art are different. He observed the day of a rare beauty. He then went out into the fields to try and gather few more thoughts. It was so golden and sweetly hot which came slowly and sweetly with a flight no more. He said that he had not the firm soul of the critic. On the contrary he said about art, let us read in his own words, is Art? For I perceived that to think about it I must first define it; and I almost stopped thinking at all before the fearsome nature of that task. Then slowly in my mind gathered this group of words:

Art is that imaginative expression of human energy, which, through technical concretion of feeling and perception, tends to reconcile the individual with the universal, by exciting in him impersonal emotion. And the greatest Art is that which excites the greatest impersonal emotion in an hypothecated perfect human being.

Here Galsworthy wanted to emphasise that art is the imaginative expression of human energy which through technical material of feeling and perception tended to reconcile the individual with the universal and exciting in him impersonal emotion. The greatest art is that which arouses the emotion of pity and fear in human beings.

Galsworthy further said, that art is the matter of impersonal emotions and thus meant by it as it is the contemplation inspired by him with some active and impersonal emotion. Art is inspired by him as an active impersonal action. He said that, "If my thoughts be "What could I buy that for?" Impulse of acquisition; or: "From what quarry did it come?" Impulse of inquiry; or: "Which would be the right end for my head?" Mixed impulse of inquiry and acquisition—I am at that moment insensible to it as a work of Art.

These are the words of Galsworthy that one can quote while writing about his ideas on art and its impersonality. He meant to say that he had linked and stolen away out of himself and put itself and this way he wanted to announce here his personal thoughts on work of art. The word impersonal is used here to identify the author's own subjective element and thus art he wanted to hear read or look on while producing no directive impulse. According to him the greatest art is that which speculates the perfect human being. Just like Galsworthy Leo Tolstoy had also written his treatise on, "What is Art?" Tolstoy said that the greatest work of art is that which appealed to the greatest number of living human beings.

Here is the most substantial paragraph of Galsworthy's ideas regarding art.

This, at all events—I thought is as far as I dare go in defining what Art is. But let me try to make plain to myself what is the essential quality that gives to Art the power of exciting this unconscious vibration, this impersonal emotion. It has been called Beauty! An awkward word—a perpetual begging of the question; too current in use, too ambiguous altogether; now too narrow, now too wide—a word, in fact, too glib to know at all what it means. And how dangerous a word—often misleading us into slabbing with extraneous floridities what would otherwise, on its own plane, be Art! To be decorative where decoration is not suitable, to be lyrical where lyricism is out of place, is assuredly to spoil Art, not to achieve it. But this essential quality of Art has also, and more happily, been called Rhythm. And, what is Rhythm if not that mysterious harmony between part and part, and part and whole, which gives what is called life; that exact proportion, the mystery of which is best grasped in observing how life leaves an animate creature when the essential relation of part to whole has been sufficiently disturbed. And I agree that this rhythmic relation of part to part, and part to whole—in short, vitality—is the one quality inseparable from a work of Art. For nothing which does not seem to a man possessed of this rhythmic vitality, can ever steal him out of himself.

And having got thus far in my thoughts, I paused, watching the swallows; for they seemed to me the symbol, in their swift, sure curvetting, all daring and balance and surprise, of the delicate poise and motion of Art, that visits no two men alike, in a world where no two things of all the things there be, are quite the same.

The learners must understand these lines and try to write the original ideas of Galsworthy on art. Here is the explanation of the paragraph presented here about his ideas:

In a nutshell Galsworthy means to say that

- Art is an important aesthetic element that will be true only if it arouses the emotions of unconscious vibrations and impersonal element.

- He added that art is perpetually ambiguous and rather with emotional sometimes awkward extraneous floridities.
- He meant to say that art had lyrics and lyricism both that could be happily called as rhythm.
 - He talked about the art as the mysterious harmony and thus that is the inseparable, balance and surprise the art and the motion of art replicated.
 - Art is the one form of human energy in the whole world which really works as united one and it deals with the continual unconscious additional relaxation from the profound naturalization.
 - Art is the active relaxation from our life`s itching and pinching problems.As art is the great and universal refreshment.
 - For Art is never bound in principles it is always free. It holds the mirror to the society. It talks about the sweet moments of life and often greatest works of art
 - His arguments on art are very much important and thus one must go through his ideology of artist even. What he thought about the artist that is also important.
 - He said that artist should be of having full stuff of leisure movements, facts and news. The artist must be containing the extra vitality to write the work of art. Let me quote his original ideas on art here by,

We who are lost in it, working or looking on, can neither tell what we are doing, nor where standing; but we cannot help observing, that, just as in the Greek Renaissance, worn-out Pagan orthodoxy was penetrated by new philosophy; just as in the Italian Renaissance, Pagan philosophy, reasserting itself, fertilised again an already too inbred Christian creed; so now Orthodoxy fertilised by Science is producing a fresh and fuller conception of life—a love of Perfection, not for hope of reward, not for fear of punishment, but for Perfection's sake. Slowly, under our feet, beneath our consciousness, is forming that new philosophy, and it is in times of new philosophies that Art, itself in essence always a discovery, must flourish. Those whose sacred suns and moons are ever in the past, tell us that our Art is going to the dogs; and it is, indeed, true that we are in confusion! The waters are broken, and every nerve and sinew of the artist is strained to discover his own safety. It is an age of stir and change, a season of new wine and old bottles. Yet, assuredly, in spite of breakages and waste, a wine worth the drinking is all the time being made.

7.8 LET US SUM UP

John Galsworthy`s essay is not only on art but the censorship as well as the artist and his ideologies regarding art as the field or discipline. He meant to say that art had lyrics and lyricism both that could be happily called as rhythm. He talked about the art as the mysterious harmony and

those is the inseparable, balance and surprise the art and the motion of art replicated. Art is the one form of human energy in the whole world which really works as united one and it deals with the continual unconscious additional relaxation from the profound naturalization. Galsworthy`s vague thoughts on art are different. He observed the day of a rare beauty. He then went out into the fields to try and gather few more thoughts. It was so golden and sweetly hot which came slowly and sweetly with a flight no more. He said that he had not the firm soul of the critic.

7.9 KEY WORDS

Confrontation	clash
Crudities	impolite manners, rusticities
Equipoise conserved	equilibrium preserved
Havoc	devastation. A tornado
Naturalization	creation
Nullifier	Invalidator, voider, type of functionary, official, a worker who holds or is invested with an office.
Parochialism	narrow-mindedness, provincialism,
Replicate	to reproduce
Repudiation	refutation
Stagnation	inactivity, sluggishness

7.10 CHECK YOUR PROGRESS

- Write a note on Galsworthy`s concepts of art and censorship.
- Write in detail the authorship of Galsworthy`s style with a view to his works.
- Describe the two major works of Galsworthy and his views on art.
- Did he consider the art as a creative work of human-mind?
- Explain Galsworthy`s ideas regarding health in connection with art in the detail.
- What interpretations Galsworthy had given in his essay on art.
- Would you like to give your ideas with a view to ideas of Galsworthy?
- Delineate in detail Galsworthy`s ideas on censorship of writing.
- Write a short note on Galsworthy`s career as a man of short-story writing.
- Fill out the blanks with appropriate words: (The answers are in bold fonts)
 - Galsworthy`s essay on art is about ----- of work of art.

A censorship	B authorship
C fluidities	D copy wright act
 - In a nutshell, Galsworthy meant about as human form of ----- .

A sense	B feeling
C tone	D energy

