

# **The Union of Brush and Pen in Selected Poems**

**by**

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## **Abstract**

The yoke that binds different arts is old and many previous studies tackle the fruits of this connection that links music with poetry or engraving with painting. The present research will focus the effort to be directed toward the relationship between painting and poetry. This connection is so effective since it produces masterpieces in both fields. This relation brings its fruits in painting and poetry. These productions are in dire need for certain probing to settle solutions for many inquires in this field. Many studies cover number of paintings with their poems. I try to shed more light on other paintings with their poems. My attempt is to approximate the two artistic works: painting and poetry together to check carefully the mutual influence between the two and to decide which is the driving source of inspiration.

## المخلص

الترايط بين الفنون قديم والعديد من درست تلك العلاقة بين الموسيقى والشعر والنحت والرسم. البحث الحالي يركز على العلاقة بين الرسم والشعر والتي اثمرت على ولادة تحف فنية في الفنن. تلك العلاقة بحاجة للمزيد من الدراسة للاجابة عن تساؤلات طرحت في هذا المجال. البحث ركز على دراسة لوحات فنية ساهمت في ولادة قصائد شعرية او استعملت في قصائد من اجل اىصال رساله وتقوية محتوى القصيدة الشعرية. حاول البحث مصاحبة القصائد بلوحاتها من اجل تسهيل مهمة الاجابة على بعض التساؤلات مثل ايهما كان الحافز في الالهام وتساؤلات اخرى.

The connection between the pen and the brush or between word and colour is historical and not virginal at all. The appearance of this tie emerges in Roman times to reappear in Renaissance, so the relation between painting and poetry accompanies their existence to such extent they are regarded as two faces for the same coin. Thus, many critics who are aware of the effect of the two arts considered "poems as speaking picture and painting as a silent poetry" (Diyanni 625). The mutual reception between poetry and painting brings wonderful golden fruits. The prize fruit of such connection is the mutual influence between the two, particularly when some paintings arouse the artist appetite of some poets so as to immortalize the theme of the paintings in words. Not only this, some poems inspire the brushes of painters with masterpieces in paintings.

The union between the poet who is regarded as "the priest of invisible" (Whitworth 87) and the painter who will be regarded in this as the priest of visible brings various fruits since it depends on various interpretations of different artist`s eyes . It is worthy to mention that the inspiration between the two is limitless ,that is to say, some poems that are affected by certain painting are translated again to new painting exactly to be another copy of the detailed items of the image but in words, other poems carries so different theme from the painting as if it arouses the imagination of the poet to have a new theme, or the poet wants to add missing items to the painting, or he wants to illustrate certain ambiguity in the painting, some poets put x-ray on certain corner in the painting and marginalize a large space of the painting to gain the theme of poem. Some poets search for certain meaning or an idea from various paintings so as to support the theme of the poem. Some painter- poets use their

talent in painting as a cooperative complement to the poem, in other words, the painting says what the poem does not say in his poem and the opposite can be true when the poems say more than their paintings themselves. Some painter-poets do not add any painting to their poem but it is so vivid that they attempt to paint their words and they are aware of the use of lines, colors, shadow, darkness and brightness in the writings.

The approximation of the two versions: the painting and the poem, will raise appalling question marks like whether the poem or the painting imposes certain chains on other to such degree that the readers are in dire need for both painting and poetry so as to gain full comprehension of them or whether the poem or the painting can stand alone without the need to have the source to get full fathom of them since "Each has its own medium: the painter his pigment, the musician his sounds, and the writer's words...that give pleasure such as we have from music or pictures..." (Evans 37). The unity of arts will give gems because art in itself is a noble field so the union with another talented art will increase its ethereal touches in spite of the different tools of the two.

Frank O'Hara is an evidence of the effect of painting over poetry. In spite of not being a poet, the influence of painting is great on his poetic expression. His job as a seller of books and postcards at The Museum of Modern Art injects his pen with novel attitude to poetry not to be mere a product but the process of creativity, so the poem should be "the chronicle of creative art that produces it" (Beach 200). His attraction to painting leads him to join painters like Larry Rivers and Joe Brainard in certain projects. Not only

this ,but he also writes poems about the artistic process of this art his well-known poem is " Why I Am Not a Painter"(1957) in which he presents the process of the poet as well as the painter. The poem is divided into three stanzas: the first carries the question regarding being poet, the second stanza supports this inquiry and present the process of painting while the third stanza presents the process of writing poetry. It is important to present the poem here because it shows the link between the two:

I am not a painter, I am a poet.  
Why? I think I would rather be  
a painter ,but I am not ,well,  
for instance, Mike Goldberg  
is starting painting. I drop in  
" sit down and here drink. I look  
up ." you have sardine ,in it"(Beach 200)

It is worthy to start with Wystan Hugh Auden (1957-1978) due to various grounds like his deep appreciation for the art of painting to be the sensitive heart that reflects the pains of the society and painters to him are " the old master"( Diyanni 1940).Also for another reason that he injects three paintings in one poem. Auden is the active poet who modernizes poetry by adding new touches and views to English poetry . He, like Blake ,devotes his pen to attack the ills of his society( Ramazani 797). In one of Auden visits to Brussels in 1938 he falls under the effect of various images in the Musee Des

Beaux Arts. The visit inspires him a poem that carries the name of the museum . Auden is multi gifted artist his interest surpasses poetry to include" librettos (opera texts) and motion pictures document arise "( Press 186). The selection is so indicative since Auden does not refer to one paintings but to three paintings that are painted by Brueghel(1520-1569),the sixteen-century Belbian artist. The paintings are quite significant since they turn to be a source of inspiration for many poets .Auden`s attraction to Brueghel`s because of " his translation of ancient Greek and Midwestern narratives into lowlands, often snowbound, setting are themselves so radically uprooted and displaced that seem precursors of modernist and art" (Johnstone 216). Auden does not translate the meaning of the painting as many poets do but he borrows the theme of the painting to support the general theme of the poems , so his" works are on display in the eponymous museum of the poems"(Yu 165). He views the images according to their reflection on his soul.



Numbering at Bethlehem



## The Fall of Icarus



### **The Massacre of the Innocent**

Musee des Beaux Arts

About suffering they were never wrong,

The old Masters: how well they understand

Its human position: how it takes place

While someone else is eating or opening a window or just walking dully  
along;

How ,when the aged are reverently, passionately waiting  
For the miraculous birth ,there always must be  
Children who did not specially want it to happen, skating  
On a pond at the edge of the wood:  
They never forget  
That even the dreadful martyrdom must run its course  
Anyhow in the corner, some untidily spot  
Where the dogs go on with their doggy life and the torture `shores  
Scratches its innocent behind on a tree.

In Breughel`s Icrus, for instance: how everything turns away  
Quite leisurely from the disaster ;the ploughman may  
Have heard the splash, the forsaken cry,  
But for him it was not an important failure ;the sun shone  
As it had to on the white legs disappearing into the green  
Something amazing, a boy falling out of the sky,  
Had somewhere to get to and saled camlyon.



The paintings support the poem not the opposite. The selection of the paintings is so suggestive as the three images present the identical message and present "a momentous event in a word of diurnal unconcern"(Stan 194). He always "compressed visual or dramatic stories, allegories of some moral problem, tightly held within... a firm rhyme scheme" ( Spear 119). The paintings are : "The Fall of Icarus", "The Numbering at Bethlehem" and "The Massacre of the Innocent". From the first painting he refers to indifference of people during the birth of the Christ, from the second he depicts the indifference of people in a horrible situation like the fall of Icarus who tries to fly to escape with his father from the prison. People do not even offer any help to save his life. In the second he depicts the birth of the Christ and the third depicts the crucifixion of the Christ at the sight of his people who do nothing to prevent such injustice. Auden attempts to manipulate another art like painting to add new touches of authenticity so "his poems are noted for their wit, their incisive intelligence, their social and moral impulses, and moral impulses, and their craftsmanship"( Diyanani 667).

Auden`s works try to "a portray a deep understand of human psyche and the world which Auden himself cultivated"(Scully 177) .He does not indulge in the detail of the paintings, but he selects certain event from every painting to be elucidated. He selects the appearance of the legs from " The Fall Of Icarus"to be a clear evidence of the indifference of the people near him like the ploughman and the near crew that are busy to complete their works. From the second he selects the worry of the old men who are waiting the birth of the Christ while the children skate and hope that this birth will not occur. From the third he chooses the preparation of the soldier and the horse to stab

the side of the Christ. The choice of the three paintings that represent different religious events that occur in different ages with one connection of historical and universal feature of human indifference. Auden tries to echo the true sense of the paintings when he supports the human indifference in the painting by making the everyday routine occupies the larger background of the painting than the important event. he on purpose marginalizes the key event to occupy the same portion in the poem (Lawrence 336).

Auden does not change the general attitude of the painting since he is so loyal to the brush of the painter when he accurately conveys the message of the paintings. He clarifies the message of the paintings and he uses the limitless power of poetry in expression since "poetry with all its limits has more general as well as more powerful dominion over the passion than the other arts(i.e., painting)"(Natarajan 40). He tries to marginalize the human crises in the three paintings to put x-ray on trivial subjects on purpose to echo the marginalization in the paintings and life. For instance in the painting of "The fall of Icrus" the image of the ploughman , the sun and the ship are maximized while the painful fall is reflected merely with almost half-seen tiny legs. Even in numbering of Bethlehem the gathering group of the old men hardly appears while the images of the dogs and horse appear clearly. The visual displacement of minor images with the main images is so indicative to refer the undermining of the human to be equal with animals in their indifference. Both Breughel and Auden participate in the marginalization of human crises . He immortalizes each of human crisis only with few lines to take a large portion to depict the behaviors of the animals or children or the farmers or crew . The poem is used as a means of educating the readers to

have such historical background of different paintings in spite of all the similarities between the two works ,but the question that should raised here is the painter regard the fall of Icrus as a human suffer as the poet since Icrus is regarded as a victim of vanity ,so "his teaching is as Brueghel's is debatable"(Spurr 303). Auden interpreters the paintings according to his sight and immortalizes these paintings in poetry. He provides another evidence that "painting and poetry were 'brothers' rather than sister art"(Hathaway 393).



The Starry Night

The town does not existed

Except where one black- haired tree slips

Up like a droned woman into the hot sky.

The town is silent. The night boils with eleven stars

Oh starry starry night!This is how

I want to die.

It moves. The are all alive.

Even the moon buges in its orange irons

To push children, like a god ,from its eye.

The old unseen serpent swallows up the stars.

Oh starry night! This how

I want to die:

Into the rushing beast of night ,

Sucked up by that great dragon, to split

From my life with no flag,

No belly,

No cry.

Anne Sexton (1928-1974) is an American talent who has multi- gifts . She is a poet, novelist and playwright. She achieves various successes in writing and her continual efforts reap myriad literary prizes . She is awarded the audience prize for poetry ,also she wins the Pulitzer prize for her Live or Die in 1966 and she is honored by Phi Beta Kappa to be the first woman in 187-year-old chapter. The clear sign in her poetry is that her poems turn to be "raw materials of her life-personal difficult love affairs and relationship to

those close to her"(McGowan 145).The tragic side is not in her literary career but the dilemma is in her personal life that perhaps possible be the rooted ground behind her attraction toward the images of the German painter Vincent Van Gogh . He is the first painter to paint nocturnal natural landscape at night. Van Gogh suffers from painful depression that leads him to psychiatric counseling. He is forced to be hospitalized in psychiatric hospital for mental disease. Sexton falls under the effect of his image "The Starry Night "(1889) that is one of three best nocturnal images painted by his brushes . She translates the image into a poem and inspires her with a virginal theme to her poem which carries Van Gogh`s title "The Starry Night" that is found in the museum of modern art in New York .Van Gogh`s image includes a night sky with clouds , eleven moving stars and a moon Below the horizon lies a peaceful sleeping town. To the left there is a leafy cypress in the middle center there is far image of church steeple. It seems that painting is not a silent visual art ,quite on the contrary:

It is possible to speak of the language of cinema, painting  
Or architecture: language which involves productions of  
complex patterns of encoding, re-encoding, allusion,  
echo, transposing of previous systems of code...  
painting just like literary texts constantly talk to  
as well talking to other arts.(Allen 175)

Sexton does not only reflect the image of Van Gogh ,but she borrows his word to his brother before painting his image to be the opening epigraph to her poem" that does not keep me from having a terrible need of –shall I say the word-religion. The I go out at night to paint the stars"(Diyanni 693). The epigraph is very indicative since it refers to the believe of the poet for the same need and this unifies the two artist to be one in suffer. She interprets this image with her poetic vision The painting ,like any literary work, is subjected to various interpretations and reflections. Sexton does not only depicts the actual details of the poem ,but she catches hidden cries that are forbidden to the common eyes by doing so proves that painter or poet:

diverges from the one imagined to the intended by painter. And just as the poet`s associations pun out of the moment of attention' in the beholding the painting, are what' makes works of art unlike what the artist intended"(Jennifer 149).

Her artistic sight finds certain translation for the image to a vivid pessimistic call for death since the sleeping town is vanished in spite of the existence of eleven stars with the support of the moon.

The sky and the stars seem angry to such degree that they do not allow anything to appear under their light save the black cypress tree . this

tree is not exempt of sadness to crown the scène of the depression. To Sexton the whole atmosphere arouses the appetite for death. She finds in the landscape the choice of her death . The painting as well as the poem suggest a way to leave peacefully the horrible world of boiling stars without any celebration to be hidden by the night. It is horrible to announce that the painting of Van Gogh and the poem of Sexton contain a hidden decision to commit a suicide. The poem contains three stanzas with four refrains. The metaphor reflects the reflection of the painting on the poet ,the night is depicted as serpent, dragon and beast. And the metaphor between the tree and the black haired woman is suggestive . She strengthens the effect via the personification to add life to the silent city .The landscape resembles the stage of Samuel Beckett`s **Waiting for Godot** .The accuracy of Sexton in conveying the complete silence into her poem in spite of the revolving eleven stars is clear in the poem .She provides her own reading for the painting.

The second stanza explains a new dimension of painting when the poet watches the movement of the stars in the frozen picture as a serpent that threatens the existence of the sleeping town .Again the wish for death appears via the repeated refrain. The moon practices its magical role of dragging sleepy children. The poet resorts to apostrophe to address the starry night to help her in the choice of right way to die. Sexton illustrates the painting according to her vision. She explains a bric a brac lines to find theme. Sexton seems to insist on the selection of Tennyson`s decision in his "Crossing the Bar" to die quietly without any cry at night. She hopes the serpent turns into a dragon that has the power to suck her soul without sorrow. The refrain " I want to die " finalizes the first and the second stanza to be the principal cry for

both the poet and the painter.

Sexton seems to view in this poem an invitation for death. It is very important to notice the identity between the two personalities both suffer from irreparable melancholy and both are hospitalized in mental hospital and both try to commit suicide more than once. The painful similarities that both succeed in killing themselves. It is a shocked surprise, perhaps other fields like police and psychologist can benefit from this analogy that the decision of death can clearly be read in their works before committing their suicide. Also the attraction of Sexton to Van Gogh reveals the mutual understanding of the two. She perhaps provides an accurate reading of the image. She resolves the vague stroke and the colours of the painting of this man because she endures the same dilemma. Sexton via this attraction proves to read various voices behind the strokes and colours in the image. The effect of painting over her is unique since it leads to create virginal version of art





Goy`s The Third of May 1808

I'll show you:  
Onto the dirt- grey  
Canvas he`s smeared-  
Jam on dread-  
A sticky red blood  
Oozed from the broken  
Heads and shot-up bodies  
Heaped near the cowering group  
Agape at soldiers hunched above  
Their knifed rifles.  
The air is oil-black,  
Smokless, the whole scene  
Painted right deform the guns  
Report, and more killed;  
See the soldiers bend  
In careful aim, bent  
Like mothers nursing-  
One geometry of care:  
Exact angle for Madonna,  
For men aiming murder-  
And yet suspended,  
The crisis held up for us  
To observe at leisure-  
In "The Resurrection" by

Grunewald, think how Christ  
Has bolted from his tomb,  
Rising, splendid,  
While blinded soldiers  
Hurl themselves down,  
Never landing-  
All are trapped in place:  
One can't reach heaven,  
The others never fall-  
And here, before the dull wedge  
Representing hill,  
One of Goy`s victims  
Raises his arms up,  
Waiting always-  
You know him ,his shirt  
Blank as a page-  
Here hand me a a butterknife  
To scrap with, I'll show you how  
He painted bullets  
Inside the painted gun.

Francisco de Goy`s "The Third of May" (1808) hangs in Prado Museum of Madrid which shows the crime of execution of the poor farmers. There is a painful history behind this painting .Goy is the painter of the court

of Charles IV who decides to ask the military support of Napoleon Bonaparte to protect Spain from the expected aggression of the British. The French forces seize this golden opportunity which is regarded as a sign of weakness. Goy, many, welcomes the arrival of the assumed friends hoping that the French will bring the modern enlightenment and culture to Spain. The French occupies Spain and commits series of crimes in Spain. Goy, as an expression of his hopelessness and intellectual's disappointment, paints one of these crimes in which the French shoot a group of Madrid's defenders at Mount Principio. Goy is one of the few painters who responds to political and social dilemma. He cannot offer his painting until the departure of the French forces for security purpose.

Goy's painting inspires David Gewanter to write a poem that carries the identical title of the poem. The killing of the innocent does not arouse Goy, but also Gewanter who immortalizes the painful moment. The poet does not have anything to be added to the painting, his job is an accurate translation of lines and colors into words. The poet seems to appreciate the cutting of the moment of the crime which is the middle stage of the epic execution. The poet as well as the painter live the moment of waiting of death. The poet resorts to ironical simile that he holds between the evil soldiers who carries their guns and the soft mothers carrying their babies as if he mocks the mixture of real and hidden intention of the French forces. The poet applies a clever plan to distort the faces of the killers by substituting them with the knifed gun and at the same time purifying the faces of the poor victims. The poem maximizes certain scenes in the painting like the situation of the white

shirt man who surrender to the impending death by raising his hands. The poets clarifies the identity of the man of whiteness with peaceful Christ and the raised hands forms the cross of crucifixion .The poet appreciates the skill of the painter who does not forget to paint the bullet inside the gun. The poem over and over alludes to religion and resurrection of Christ that is conveyed faithfully in the poem. So the poem is a copy of the painting in other word the poet indulges in the same theme of the poem without adding extra theme.

The painting of "Girl Powdering Her Nick" by Kitagawa Utamaro is hang in Musee Gimlet Paris. This painting draws the attention of Cathy Song (1955- ) to immortalize this painting in poetry to write a poem carries the title of the painting .



Girl Powdering Her Neck

The light is the inside  
Sheen of an oyster shell,  
Sponge with tale and vapor,  
Moisture from the path.  
A pair of slippers  
Are placed outside  
The rice- paper door.  
She kneels at a low table  
In the room,

Her legs are folded beneath her  
As she sits on a buckwheat pillow.

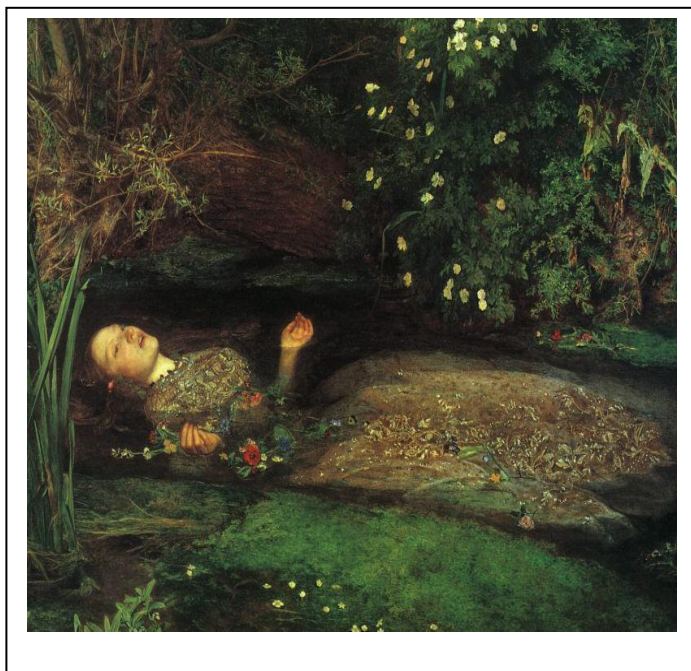
Her hair is black  
With hinted of red,  
The color of seaweed  
Spread over rocks.  
Moring begins the ritual  
Wheel of the body,  
The application of translucent skins.  
She practices pleasure:  
The pressure of three figure tips  
Applying the powder.  
Figure prints of pollen  
Some other hand will trace.  
The peach-dyed kimono  
Patterned with ample leaves  
Drifting across the skill,  
Falls from right to left  
In a diagonal, revealing  
The nap of her neck  
And the curve of a shoulder  
Like the slope of a hill  
Set deep in snow in a country  
Of huge white solemn birds.

Her face appears in the mirror,  
A reflection in a winter pond,  
Rising to meet itself .  
She dips a corner of her sleeve  
Like a brush into a water  
to wipe the mirror,  
she is about to paint herself.  
The eyes narrow  
In a moment of self-scrutiny.  
The mouth parts  
As if deserting to disturb  
The placid plum face;  
Break the symmetry of silence.  
But the berry-stained lips,  
Stenciled into the mask of beauty,  
Do not speak.  
Two chrysanthemums  
Touch in the middle of the lake  
and drift apart.

Though the poem carries the same title of the painting, it offers different interpretation of the painting. The painting simply is about a Chinese girl who watches and robs her nick. The poet loses his imagination to guess many items that occur before the powdering of her nick as if he treated a real girl. The poet mentions something regarding her finishing her bathing, leaving her pair slippers outside the room, making her legs folded, brushing the

mirror with the corner of her sleeve. All these behaviors are imagined to add a life to the frozen image. The poet resorts to simile to reflect the beauty of the girl when he depicts the appearance of her shoulder to be like a hill moves towards snowy spot. Again this indicates the power of poetry in indulging in detail giving life to its theme.

The mutual reception between different arts appears clearly in the painting of Ophelia when certain painter is attracted to the tragic fate of Ophelia in Shakespeare's **Hamlet**. This painting inspires different poets to mirror the fate of Ophelia in different poems. So the attraction of the painter towards this innocent character occurs in painting to be another evidence of the sensitivity of painting. These paintings are translated again into literature in the form of poems so as to return to its natural lap of literature . This cyclicphenomeno reflects the effect between two arts. It is worthy to say that all the painting and the poems of Ophelia image her tragic end. The sorrowful end of the poor Ophelia is depicted clearly by Hamlet's mother, Gertrude as:





That shows his hoar leaves in the glassy stream;  
 there with fantastic garlands did she come purples,  
 That liberal shipper give a grosser name,  
 But our cold maids do dead men's fingers call them.  
 There, on the pendant boughs her coronet weeds,  
 Clambering to hang, an envious sliver broke;  
 When down her weedy trophies and herself  
 Fell in the weeping brook, her clothes spread wide;  
 And, mermaid-like, while they bore her up:  
 Which time she chanted snatches of old tunes;  
 As one incapable of her own distress,  
 or like a creature native and indu'd  
 unto that element: but long it could not be drink,  
 pull'd the poor wretch from her melodious lay  
 to muddy death.( Shakespeare 1105)

This character in **Hamlet** arouses the brushes of three painters to immortalize her in painting like John Everett Millais, E. J. Belloocq and John Waterhouse. The three paintings depict different reactions to Shakespeare's words. The effect of the two paintings aroused the inspiration of Natasha Trethewey (1966-) to write "Belloocq's Ophelia" so as to immortalize this character in poetry. The vague touch appears in the title when it refers to Belloocq only in spite of the inclusion of Millais's painting. It is interesting to

trace the path of the journey of this theme. First it emerges in drama then reappears in painting finally returns to its source of poetry. This provides alive proof of the effective bond between the channels of art which have cyclic phenomena . The title shows indebtedness to both literature as well as painting by referring to the name of painter Bellocq and Ophelia to be faithful to the first source of inspiration . The poem consists of three stanzas the first one is specialized to depict the painting of Ophelia by Mellias while the second and the three stanzas are specialized to reflect the painting of Bellocq,It is important to say that the poet falls under the effect of painting rather than the impact of the play.

In the first stanza the poet describes Millais's Ophelia who sinks in a pond gazing to the sky. She opens her palms as if she wants to beseech her God to take her quickly. The poet indulges in the depiction of the drowned woman to such extent he expects that the fish in the pond upset the dead Ophelia or she may catch cold. The other stanzas depict the same woman from other brush. The brushes of painters go to far to let their imagination add the missing details. This occurs when Ophelia is painted naked and die on her sofa . He depicts the naked Ophelia who gazes not to the sky ,but to the readers. She wants to pronounce her last words .Ophelia in this painting is sleeping on a sofa completely naked with her mouth half open. In the second Bellocq`s image the painter seems to desert the actual detail of Ophelia`s tragic end. The painter looses his imagination to select freely her death to be on her bed not in the pond. He decides to select the horrible expression of her face. The poet is faithful to painting when he depicts the detail of the painting and ignores the detail in Shakespeare`s **Hamlet**

## Bellocq`s Ophelia

In Millais painting Ophelia dies face up,  
Eyes and mouth are opened as if caught in the grasp  
Of her last word or breath, flowers and reeds  
Growing out of pond, floating on the surface  
Around her. The young woman who posed  
Lay in a bath for hours, shivering,  
Catching cold- perhaps imaging fish  
Tangling in her hair or nibbling a dark mole  
Raised upon her white skin. Ophelia`s final gaze  
Aims skyward, her palm curling open  
As if she`s just said take me.

I think of her when I see Bellocq`s photograph-  
A woman posed on wicker divan, her hair  
Spilling over. Around her ,flower-  
On a pillow, on a thick carpet. Even  
The ravages of this old photograph  
Bloom like water lilies across her thigh.  
How long did she hold there ,this other  
Ophelia, nameless inmate of Story ville,  
Naked, her nipples offered up hard and cold?

The small mound of her belly, the pale hair  
Of her pubis-these thing-her body

There for the taking. But in her face, a dare.

Staring into the camera ,she seems to pull

All movement from her slender limbs

And holds it her heavy lidded eyes.

Her body limp as dead Ophelia`s

her lips poised to open, to speak.

The wedding between poetry and painting is mutual in other word poetry also gives life to popular paintings by borrowing virginal themes from poetry and educating the readers in the field of painting. Many painters fall under the effect of certain poem to immortalize their themes in painting or arouse new theme in painting. Painting under this effect borrows theme and imagery from poetry. It is not necessary to provide accurate translation of poetry in painting, but poetry inspires new idea or offers new inspiration in painting.

The painting of Setsuko Yoshida is alive instance to prove this . Her paintings are not mere translation of poems, but they are reflections of certain poems to add shade and colours to the theme of the poem . Yoshida falls under the influence of a mystic poet to such extent she paints his poems. Jalaluddin Rumi is a great Persian mystic poet of the thirteenth century. His poetry is very popular in the western society. Generally his poetry is full of spiritual searching ,natural elements and self journey. His poetry turns to be the inspiration for Yoshida. She immortalizes this influence by writing different

paintings to reflect Rumi`s poems with the support of her husband and his effort in opening literary club for Rumi.



### Roses and Thorns

My face has the color of autumn

And yours, the color of spring.

Unless these two become one

Roses and thorns cannot grow.

Roses and thorns appear to be the opposites.

The garden laughs at those

Who see them as opposites.

In "Roses and Thorn" ,the title seems to welcome the natural contrast between roses and thorn. Rumi creates a lovely substitution between nature and human life to such degree he turns life into garden. The selection of rose and thorn from this garden is so expressive because life already contains the opposite. The difference in colour and function and softness creates their unity. This variety seems to simplify his entry into the authentic meaning of the poem which refuses any race distinguishing . The colour of the rose is mixture of autumn as well as spring and to complete the ultimate need of the opposite side in his human garden he appreciates the acute thorn with its protection of soft rose that cannot live without them. To complete the natural image of the union between different objects so as to persuade the readers of the eternal connection between human being .Rumi wants his reader to deny this contrast due to its benefits to man . So the poet and the painter decide to hide the precious theme via vague painting and ambiguous poem, the reader and the viewer will face the task of searching for the authenticity in the two works.

This poem inspires Japanese poet to reflect his poem from her views. Yoshida tries to paint this poem and her painting contains a big rose with different colours and its frame takes the form of thorns. To convey the meaning of protection the thorns appears as matrix. Rumi tries to create a human unity in another way when he in "The Mould of Heart" unifies different people in religion via transparent heart that has the power to contain the

assumed difference of religion and nationality. The poem starts with 'we' to refer to Muslim ,Christians and Jew .The mould of the heart should vanish the difference. Rumi says in his poem



### The Mould of Heart

We were here, sometimes hidden,

Other time visible.

We are here ,some of us Moslems,

Some jews,and others Christians.

Unless our heart becomes the mould of every heart

Each day, we will come out with different face.

Yoshida is also attracted to the theme of the poem to be translated in painting. She tries to illustrate the spirituality of the poem when she selects the background of her painting to be mixture of various images like flowers, stars, clouds while the transparent mould of heart has the capacity to have them all wherever it swims. Everything is turned into heart even flowers. In "The Smoke of Love", Rumi shows a lovely image of the existence of the sandal that burns to bring smoke of love. Rumi tries to show the abstractedness of the sacred feeling of human love that emerges just like the smoke inside the soul. His actual words are



The Smoke of Love

In the realm of the unseen

There exists a sandal wood ,burning.



Human love is

The smoke of that sandal wood.

Yoshida in the reflection of this poem does not find other expressive image rather that is used in the poem .So she draws again a rosy background with various frames in the mid of the smallest frame the wood of sandal is burning to bring the smoke of love. It is clear that the addition of the painter is few in comparison with the poem and it shows" the narrow limit of painting, as compared with the boundless power of poetry: painting cannot go beyond a certain point, poetry rejects all control, all confinement" (Simonsen 15). The painting shows the effect of the love in the poem in the form of colorful frame with surrounded trees that are fill of life and birds.

In "The Flow into Light" ,Rumi starts with appalling question mark about missing soul. He invites the prisoned soul to release in the free world. He encourages the soul journey so as to rid from the earthy burden. He warns his readers not to take the role of the ox in dragging the heavy weighted carts only. So his poem tells the following:



### Flow into Light

Are you searching for your soul?

Then come out of your own prison.

Leave the little creek and

Join the river that flows in the ocean.

Like an ox, do not pull the wheel of this world on your back.

Take off the burden.

Whirl and circle.

Rise to the top of the world`s wheel .

There is different view.

The painting of Yoshida seems to respond to the Rumi`s invitation to fly in the world without any burden to portrait the journey of the released soul searching for the self. The soul is pictured just like a white wing flying in the air. The poet in this painting selects the choice of the poet of actual flying to immortalize the theme of the poem. All the paintings of Yoshida carry the same titles of the poems.

Painting and poetry prove to have a fruitful connection. Both impose their effect one another to create a twin of painting and poem. In certain case they choose to be the same copy of one another. In other case they appear to be different brothers when painting inspires a poem that carries different theme from the painting. The mutual attraction between the poet and painter seems so deep not to inspire a poem only, but reflect similarity in spirit and suffer to join their creators regardless of being poet and painter. Poetry appears to be superior to painting since it has more devices in expression its views rather than the limited capacity of painting . in spite of these devices and its limited space painting is quicker to respond to the human suffer than poetry.

This leads us to believe that the owners of the two talents of painting and poetry are subjected to neglect or fail one of these gifts. So they excel in one art on the cost of one another and it is clear that the painter poet tries to use painting as a complement to support his poetry not the opposite . Also the painting in this state cannot be read or understood without the poem because both complete each other. While the poem is able to be offered alone without

the painting. The connection now is easy to be understood since painting is a piece of art so it needs imaginative viewer like the poet to value it painting does not depict the whole detail of the poem, but it focuses on the most important part of the poem. This state is specialized for the talented of painting and poetry. The state is so different with the poet who falls under the effect of other paintings sometime he is inspired with the very theme of the painting to indulge in the depiction of the painting in detail. Some poets are inspired with different theme in all these states the poets appear to be so faithful to the invoker of their poem when they refer to the painter or painting in the titles or in the content. Sometime the poets select many paintings for the same painter or different painters in the same poem ,the maximum number of painting in poetry is no more than three, they use them as evidence to prove his views to find support outside the poem in painting. Poetry proves to be more active in this union since the poets, more than painters, immortalize various universal images.

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