Nexus Between Painting and Literature

Rathika E
Vellore Institute of Technology, Chennai, India

V. Vijayalakshmi
Vellore Institute of Technology, Chennai, India

Abstract—**Painting along with the literatures written was a response to the significant social events or ethnological constructions of that era. Like other arts, literature was a voicing of a person's feelings and thoughts. Every artist sought to share their observations, experiences and their understanding of truths. Whether artists were writing stories, composing songs, creating a film or painting a picture, they were experiencing their relationship with the world around them and their works reflected a particular structure, tone and theme pertaining to the form of art. This paper looked at the connection and compared the difference between painting and literature and its evolution in history as they complemented one another through their way of expression.**

Index Terms—**painting, literature, writing, connection, expression**

I. INTRODUCTION

Stephen Green Blatt in 1980's through his theory, New Historicism, talks about a text and its cultural and social relevance to its period of formation. There is always a historical connotation in all the forms of art, irrespective of their influence on one another. On validating the statement, literature of the early 20th century belongs to one of the two main themes, which are, elimination of certain traditional elements and the importance of self in a chaotic world. William Saroyan once said about the visual arts that "Art is looking at things carefully" (*Foster,* 43) where none of the substantial information goes unattended in the visual arts. When literature depends on narratives for its portrayal, paintings depend on the use of colours, backgrounds, and movements that are represented in the artwork.

Literature in the field of arts is the most effective means of expression, as authors either write to vent out their emotions or to record memories. Paintings, on the other hand, are also found to be competent enough with the written form of expression as there is a high intensity of emotions and feelings reflected through paintings. Inspirations are developed in movies through paintings on the first hand, and later developed into books and other forms of art. The movie *Girl with a Pearl Earring* in the year 2003, is initially a painting by Johannes Vermeer during the seventeenth century, and later has evolved into a novel by Tracy Chevalier in the year 1999. There is a constant influence between one form of art and the other, complementing one another. The emotions provoked by all forms of art are equalized while they differ through their form of expression. Most often in Greek and Roman art forms, painters are encouraged to adhere to visual arts by retelling myths and stories through colours and lines, making literature the source of references to their paintings.

Both paintings and literature in any form are mediums of communication between the artist and their audience. Novels, poetry and drama are the three main branches of literature, whereas still life painting and narrative painting are the significant components of paintings. Both art forms developed through time and age, along with the influence of technology. Today's paintings are often found in digital form as they are comparatively cost-effective and portable.

A. Literature Review

In the article "Painting, poetry, parallelism: ekphrasis, stylistics and cognitive poetics", Peter Verdonk states about ekphrastic and its traditional connection between poetry and visuals arts in Western arts. Furthermore, he goes on to explain some classical texts from Aristotle's description on imitative arts and Homer's description of Achilles in *Iliad* to Auden's 'Musee des Beaux Arts' on some pictures by Brueghel. The writer combines stylistics and cognitive linguistic theory in order to relate with memory, imagination, experience, emotion and perceptions. In "Transformation of the Genre of Still Life in Painting and Literature", the writers talk about modern literature genealogy with reference to the transformation of genre and its significance within the context of painting and literature. Current scientific research is focusing on the evolution of the still life genre, which began with painting and continued in literature. The evolution of still life painting from flower framing Madonna in the 15th–16th centuries to the rise in the works of Dutch and Flemish artists in the 17th–18th centuries, the Impressionism's view on depicting objects has been changing the understanding of the term itself, according to the article. The article, "Representing emotions in literature and paintings: A comparative analysis" by Jacques M. van Meel, begins with a discussion of the connection between the emotions depicted in art and the creator's personal feelings. Human beings are the major theme in both literature and painting. The artist must be familiar with emotions and their expressions in order to convey them as authentic and credible. There are three stages of

depicting emotions in art, signifying increasing distance from biologically programmed reactions in 'real life.' The majority of emotional expressions are nonverbal. Painting and writing are both explored in terms of the tools available to them to depict these nonverbal expressions.

B. Research Questions

1.   How the role of literature aids the readers to understand or interpret paintings in a subtle way.
2.   How far painting supports literature, and literature for painting to evolve as a new genre.

II. DISCUSSION

A. Painting and Literature

European churches and cathedrals are a living testament to how much biblical stories have affected painting and sculpture, or art in general, and how those works depict human fate, their dual features making them more relevant even in the modern day. Poetry has been a genre that has generated outstanding works in the history of figurative art, and mythology and sacred books were not the only sources of literary inspiration for painters. *The Divine Comedy's* epic poem "*Inferno*" tells the story of Dante's journey through Hell, Purgatory, and Paradise, where he meets his beloved Beatrice. It's a book that has influenced a lot of artists to turn the original poem's picture into actual paintings in various styles and techniques. All of William Blake's, Gustave Dore's, and Salvador Dali's paintings are inspired by Dante's Inferno. As a result, the epic poem "The Divine Comedy" is a notable example of a literary classic that has influenced a plethora of outstanding visual aesthetic works.

Visual arts have also replaced popular plays like Hamlet, where scenes that have dialogues and intonations are transformed with paint and brushes into expressive paintings for the audience. For instance, several scenes from Shakespeare's plays have paved the way for many artists to create their masterpieces. Multiple canvases are treating classic scenes from Shakespeare's plays. Whether it is a death scene (Polonius, Ophelia, Desdemona, Romeo and Juliet) or a riveting discussion (Hamlet with the ghost of his father), people may discover that it is painted by someone.

There are some novels which present a work of art. *Pride and Prejudice* (1813) is one of the famous love stories by Jane Austen. It is not a novel about art, but a portrait plays a major role. When Elizabeth Bennet visits Pemberely, where there is a work of art on her right side, she begins to change her mind about Mr. Darcy. Mr.Darcy is the suitor whom she had previously ignored. An important moment comes when she sees his portrait in the gallery. "She stood for several minutes before the picture in earnest contemplation" (*Jane Austen, 117*). In some ways, the moment when she falls in love goes to show that art changes lives in all kinds of ways.

Oscar Wilde's *The Picture of Dorian Gray* (1891) is a novel about a handsome young man whose portrait grows old in a locked room. When a drunken Basil Hallward paints the handsome Dorian Gray, he is scared that he has put too much of his own soul into the portrait. Nevertheless, it is Dorian, who, inspired by the attractive sensualist Lord Henry, has gifted the painting of himself. Though Dorian is young, the portrait gets old and he becomes a man without a heart. He is looking for sensation and happiness at any cost, and Wilde has depicted the miserable world of a youth through a portrait. This novel is regarded as one of the wittiest horror stories ever written.
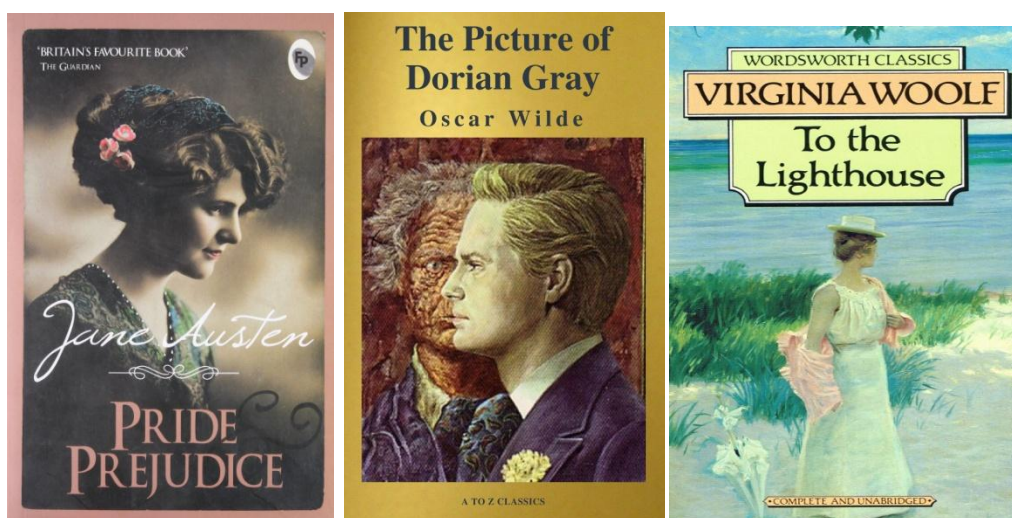

Figure 1: Novels Presenting a Work of Art

Virginia Woolf has placed the stream of consciousness technique in the novel *To the Lighthouse*. During the summer, various guests come to stay at Ramsay's house. Lily Briscoe, one of the guests, starts to paint Mrs. Ramsay, and ten years later, after the death of Mrs. Ramsay, Lily again comes to the house to complete the painting as the remainder of the family travels to the lighthouse. While painting, she goes back to the memorable time of that summer. Painters who are inspired by poetry and poets who describe painting are two examples of cross-overs between painting and poetry.

Painting is silent poetry, and poetry is painting that speaks," said Plutarch (Rex Warner, 8). There have also been instances where a single painting has spawned a slew of poems, and vice versa. This could be a link between the two genres, and there has always been a hazy understanding of their development. There are a number of paintings that may be found in the writings of Homer and Dante, as well as in the poetries of the time. Many artworks have also been inspired by a poem or even a single word from a poem. For example, John Waterhouse's painting "The Lady of Shallot" depicts a scene from Tennyson's poem of the same name.

A few artists are self-portraitures, or artists who use visual art to depict themselves. Rembrandt, Picasso, Frida Kahlo, Norman Rockwell, Claude Monet, and Vincent van Gogh are just a few of the artists whose fascination with self-portraits has survived. Leonardo da Vinci's "Portrait of a man in red chalk", Vincent van Gogh's "Self-portrait without a beard", Rembrandt van Rijn's "Self – portrait with a beret and turned-up collar", Raphael's "Self-portrait", Pablo Picasso's "Self-portrait" are some of the famous examples of self-portraits.
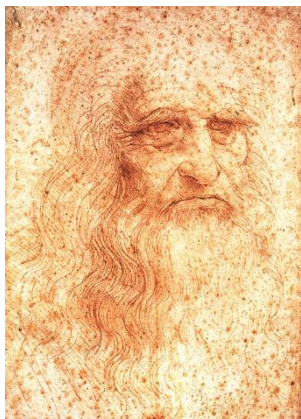

Fiure.2: Leonardo da Vinci's Portrait of a Man in Red Chalk

Figure 3: Picasso's Self-portrait

Poetry that analyses or describes any visual art form is called Ekphrastic poetry. The word "Ekphrasis" means written description of a visual work of art. The poets either take a single element of that painting as their inspiration to write a poem or choose the whole painting as an inspiration for their entire poetry. Ekphrastic poetry not just describes a visual piece of work but also comments or supports the paintings through positive criticism, in a way that enhances and widens the sphere of this type of poetry. Ekphrastic poetry studies art through the use of a rhetorical method known as ekphrastic, which juxtaposes two disparate art forms for better understanding. To bring forth his style of expression in his poetry, the poet interacts with a painting, drawing, sculpture, or other kind of visual art. As there is a resemblance between poetry and a visual art form, poetry produced to a specific piece of music or dance can also be termed ekphrastic writing. This tradition began with Horace, who in his Epistole and Pisones makes a connection between poetry and painting. Painting and poetry have broadened the range of conceivable connections. Ekphrastic poetry cannot just describe a painting, but it can also use visual references as a common theme, or reflect on the painter's life or relationship with his work.

The poet can emphasise and broaden the meaning of a painting or sculpture through the imaginative act of painting or sculpture. In "Ode on a Grecian Urn," John Keats ponders the identity of the lovers who appear to dance and play music while frozen in time yet in everlasting motion at the same time. The word "ekphrastic" is derived from the Greek word "ekphrasis," which means "to depict."

Any literary response to a non-literary work is now referred to as "ekphrastic." Heffernan proposed the most well-known modern definition of ekphrasis as "the verbal depiction of visual representation" in his Museum of Words: The Poetics of Ekphrasis from Homer to Ashbery (3). A poet writing about a single picture, a poet writing about a certain painter's entire body of work, or a poet writing about an entire body of work, such as still life paintings by numerous painters are all examples of Heffernan's description. Epic poets utilized ekphrasis more than 2,000 years ago to help readers see imagined conflicts. They created an enargia, a type of word painting. The Iliad's Book 18, lines 480-615, for example, gives a thorough visual description of Achilles' shield:

> First, he fashioned a shield, sturdy and broad, which displayed all his skills. He gave it three rims, sparkling, and a silver shoulder strap. The shield had five layers and on its face he lavished scenes portrayed with matchless art.
> On it he made the earth, the sky, the sea, the never-tiring sun, the moon at full, and every constellation the heavens hold: mighty Orion, Pleiades, Hyades, and Bear-called Wagon by men of distant regions-who ever wheels and keeps his eye on Orion, but he never gets a turn to bathe in the ocean. (*Homer, 18*)

Homer is never able to tell the difference between real and imagined scenes and items. Since Homer's day, poets have devised a variety of ways for people to interact with art. They study art, look for symbolic meanings, make up stories, and even write dialogue and dramatic sequences. The poet's thoughts and discoveries are frequently influenced by the artwork. A real work of art (actual ekphrasis) or a fictional object (notional ekphrasis), such as Achilles' Shield, might

be the subject of ekphrastic poetry.

According to Alfred Corn, in his *Notes on Ekphrasis* "Epic-length poems became unusual in English-language poetry, and the usage of ekphrasis became limited to shorter poems" (p.10). Sometimes an ekphrastic poem is a response to a work that was once present but is now ruined, lost, or far away. There is no set format for ekphrastic poetry. Any poem about art, whether rhymed or unrhymed, metrical or free verse, is considered ekphrastic poetry. Each of the poems that follow is linked to a work of art. Despite their differences in tone and form, all of the poems are instances of ekphrastic poetry.

Anne Sexton's poem about Vincent van Gogh's "The Starry Night" depicts a frightening sight and engages with the artwork in a deeply intimate way. The poet demonstrates how a painting can reflect a person's mood. John Keats, who wrote during the Romantic era, turned notional ekphrasis into mediation. "Ode on a Gracian Urn" is a poem about an image rendition of an ancient vase. The urn is decorated with musicians and dancing figures, as is typical of objects in the British Museum. It could have stored wine or been used as a burial urn in the past.

Figure 4: Grecian Urn by John Keats

Rather than just describing the urn, Keats directly confronts the dancing figures, asking, "What men or gods are these?" What's the matter with the maidens' loth? What's the matter with the mad pursuit? What pipes and timbrels did you use to try to get away? "What is this insane ecstasy?" Because the characters on the urn are stuck on a timeless item, they appear even bleaker. However, Keats' contentious phrase-"Beauty is truth, truth beauty"-implies salvation. Beauty, in the form of visual art, is associated with truth. "Ode on a Grecian Urn" could be read as a manifesto praising ekphrasis as a means of attaining immortality. Before becoming a poet, poets like John Berryman worked as art critics. W. H. Auden's attempt at "The Fall of Icarus" not only provides the painting's narrative structure, but also serves as a psychological commentary on human suffering. The voice of the poem's last sentence is depicted in the image. In his poem, Auden elaborated on the significance of the picture, and it appears to be almost analogous to reading. Willaim Carlos Williams, an American poet, was greatly influenced by art. He has a book of poetry based on Brughel's paintings. In truth, Icarus is not the central figure in the poem "The Fall of Icarus."

Figure 5: Pieter Bruegel's Fall of Icarus

Most poets chose Brughel's art as a model for writing poetry. His painting 'Hunters in the Snow' also received lots of poetic responses. American poets like Wallace Stevens and John Berryman, who were intensely interested in art, have written poems about this painting. Wallace Stevens wrote a poem about Picasso's "The Old Guitarist" in which he displays how much of a muse painting can be. In this picture, the poet introduces the figure's voice before moving on to a creative meaning that depicts life's reflection. Stevens takes a unique approach to painting by turning it into a universe that can be glimpsed very momentarily by looking at it.

Poetry about painting broadens our horizons in terms of reading and evaluating them for what we feel, and it expands our understanding of what a painting might mean. The Dutch Renaissance artist Pieter Bruegel has painted an allegorical scene called "Two Monkeys" in which two monkeys are chained to an open window. Wislwa Szymborska, a Polish writer, interprets the visual images—monkeys, the sky, and the sea—within a dream. In that painting, one monkey is perching and the other monkey gives intimation: "when silence follows a question, /he prompts me/with a soft jingle of the chain" (*Nothing twice: selected poems, 43*). The monkeys, according to Szymborska, represent the ineptness of the human condition, and regardless of whether they look through the window or face the chamber, they remain imprisoned.

Figure 6: Vermeer's The Milkmaid

Wislwa Szymborska also wrote a poem about Vermeer's "The Milkmaid" in which she states exactly what the painting expresses visually. She also traces this painting's importance by stressing the point of art's qualifying features. It is a poem that emphasises the importance of art in our lives. Some of the poems about paintings are complicated art translations. X.J. Kennedy's account of Marcel Duchamp's "Nude Descending a Staircase," shows how one may understand art in such a creative way through it. The language that he used in this poem is vivid and precise: "She shifts in sunlight". The word 'thresh' is used to describe the fragmented planes of lines in the image. This poetry lends complexity to the painting by inspiring what we perceive with language.

Some poets have pointed to Pieter Bruegel's paintings as examples of ekphrastic writing in the contemporary era. In the nineteenth century, the publication of ekphrastic poetry provoked a national discussion. The American poet Edwin Markham has penned a poem about the artwork inspired by the French artist Jean-Man with a Hoe. The poem is reproduced in thousands of publications and newspapers across the country after it is first published in the San Francisco Examiner in 1899. As a result of the poem, there has occurred a lot of discussion about labour rights in the press, in social circles, and in classrooms. Union leaders and clerics have used the emblem of a man with a hoe in their speeches.

B. Leonardo and the Last Supper

Leonardo's painting has given a platform for many writers to write an ekphrastic work. *The Last Supper* was finished on 9 February 1498, in the dedication of his treatise *De divina proportion.* Bandello in his *Novelle* says that Leonardo took some four or five years to paint it, and the slowness of the execution. He also says that Leonardo added only two or three brushstrokes a day to realize an extremely meticulous painting, full of details that would convey reality in all its most minute aspects. Leonardo wishes to represent realistically the setting in which *The Last Supper* is held by describing accurately the architecture and the furnishings of the large room and the objects needed for the meal: crockery, food and drink. The humanist Leon Battista Alberti has declared that the essential point of above all successful painting is that he wanted to depict, with the same delicacy and analytical accuracy, the features of the twelve apostles and their emotions and their emotional reactions to the words uttered by Christ, "One of you shall betray me," according to John's description of the Last Supper in his Gospel (13, 21-26).

Only a technique like that of *pittura a secco,* i.e., painting in tempera on a primed wall that is already dry, rather than fresco, would have allowed Leonardo to depict the gradually illuminated zones of the painted room, as if to stimulate the different sources of light. It also allows him to capture the sensational reflections of the light itself on the figures and their clothing, as well as on the objects present on the table, some made of metal (the dishes and knives) and others of transparent material (the glasses and containers). In addition, it is important for Leonardo to be able to capture the subtlest reactions of the thirteen actors, almost the vibrations of their skin.

In short, it is a question of depicting the effects of light in space and on inanimate things, and of conveying the truth of nature in all its aspects through a painting that had to appear natural. Therefore, he has to make us *sfumato*, to render all the tonal variations. The name "sfumato" comes from the Italian word "fumo," which means "smoke," and refers to an oil painting style in which colors are mixed so subtly that they merge into one another with no visible lines or edges. Therefore, a fresco is an excellent example of multicolor possibilities is still provided by the crucifixion painted by Donato Montorfano on the opposite wall of the refectory, completed in 1495. Perhaps, at the very time when Donato Montorfano painted his Crucifixion, Leonardo is starting to work on his *Last Supper*. Rather, it is a tonal painting, where the colours blend into one treatise of painting in the same years. Therefore, this particular technique is adopted by

Leonardo is the reason for both the length of time period required for its completion and its rapid degeneration.

The commission to paint *The Last Supper* at the refectory of Santa Maria delle Grazie is most likely given to Leonardo by either Gian Galeazzo Sforza, the true Duke of Milan who died in 1494, or Ludovico il Moro, who has succeeded him. Leonardo has arrived in Lombardo at the end of 1482, drawn there by architects and military engineers who are capable of giving shape to his dream of honouring his father, Francesco Sforza, the founder of the Sforza dynasty. Excelling in fields like architecture and engineering, Leonardo offered his services to Ludovico il.

In fact, his first important pictorial commission in the duchy, apart from the "Virgin of the Rocks", is that of *The Last Supper*. Leonardo has brought to Milan all the technical and artistic skills he has acquired in Florence, and the representation of reality offered by Northern European artists. Yet, at the beginning of his studies for *The Last Supper*, there can be no doubt that what Leonardo had in mind was the iconography of *The Last Supper* as it has been presented by his fellow Tuscans. One example that must have impressed him is *The Last Supper,* painted by Taddeo Gaddi, because the artist has introduced a certain dynamism into his depiction of the figure of Judas, caught in the moment in which he is getting up from the table. In this way, he has given a touch of animation to a scene that has to represent thirteen people seated around or behind a laid table.
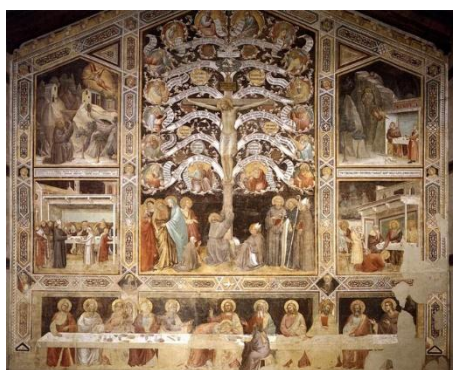

Figure 7: The Last Supper by Taddeo Gaddi

In this painting, he has packed his actors around a rectangular table on which it is traditional to depict the moment when Judas has revealed himself to be that traitor by dipping a morsel of food into the plate. But Tuscan painting has offered examples of paintings on a monumental scale as well: Andrea dell Castagno, in his Last Supper in Santa Apollonia, has frescoed a large composition that Leonardo certainly remembered. The attempt to present simultaneously both the over view of a refectory, open at the front, and the exterior of this construction seems to be echoed in the partition adopted by Leonardo.

But Domenice Ghirlandaio has offered a more animated and naturalist vision of the Supper in several of his frescoes in Florence: one in particular, painted in the convent of San Marco, perhaps sometime around 1480-82. The real innovation of Leonardo's *The Last Supper* lies in having chosen the moment of Christ's announcement of his betrayal. Abandoning the tradition of Byzantine and medieval iconography, that still inspires the majority of the previous artists (leading them to depict the instant when Judas dips the morsel of food into the plate, he concentrates on the moment immediately after Christ declares "one of you shall betray me".

Figure 8: The Last Supper by Domenice Ghirlandaio

Leonardo's portrayed One is horrified by this revelation; another asks his neighbours whether he has understood. Another, sorrowful, cannot believe that it is really possible. One turns in amazement to the person next to him; another marvels at these words. Finally, one rises from his seat as he has not heard everything. One asks his companions what Christ has said, while another, on the far right, shows with his hands that he has not understood.

The effect is dramatic and disturbing. Amongst the twelve apostles, only Judas seems excluded. Instead of focusing on the figure of Christ (illuminated by the light of the window behind him as if by a "natural" halo), he remains detached. He is the only one whose face is shown in shadow as he is for the betrayal. John, on the other hand, seems to draw slightly away from Christ (again diverging from the traditional iconography, which presented the two figures close together) as he is asked by Peter to repeat his words. But this automatic movement serves to underline his gentleness and his captivated and calm attitude of someone certain that Christ was not alluding to him, the apostle whom he loved most.

All the tricks are brought into play by Leonardo, whose point of view did not coincide with that of the onlookers

because it is almost two meters higher than the eye of the visitor. For this reason, Leonardo's wall painting has been seen as a supreme icon of Western art and as the starting point of modern art. Having been painted in tempera on two layers of dry gypsum plaster, *The Last Supper* began to decay and some of the Lombard painters have succeeded in completing and filling in the gaps that appeared as areas of paint came away from the wall. What has remained effective over the centuries is the high combination of art and science accomplished by Leonardo.

III. CONCLUSION

Many 21st century readers are not bound to be impressed by the pictures, murals, and frescoes of medieval people. During the medieval age, education is not common for the majority of people, and so pictures are an essential way for people to learn the Bible, biblical history and their culture. The stainless glass windows of churches and cathedrals are texts to most of the people who have entered the buildings. These people are able to read images in the way that we watch television news. In fact, it is the opposite, because we can read words but we have lost the ability to read images. In order to help the readers, he consulted many ancient treatises and the handbooks of writing and reading images, and the way in which information was hidden and understood only by those initiated into the belief.

The ancient Greeks have created the discipline of using images as memory devices. Such as Cicero, Quintilian, Pliny, and Simonides of Coes have used this device to preserve information at a time when books did not exist. Leonardo has used the art of memory while painting his *Last Supper*. Many other artists of his period did the same, and their paintings are full of secret information and significance. *The Last Supper* is the most profound and mystical of all Leonardo's works. It's a work full of challenges; indeed, it is one of the greatest riddles in the entire history of pictorial art. Instead of choosing the more usual moment in *The Last Supper* when Christ offers the Eucharist to his disciples, Leonardo takes a theme from the Gospel of St. John which says, 'One of you will betray me.' Leonardo was always on the hunt for people who had unique and expressive characteristics. He once has conducted nose research and discovered ten distinct shapes: "straight, bulbous, hollow, conspicuous above or below the centre, aquiline, regular, flat, round, or pointed" (Leonardo and The Last Supper, 24). Certainly, many painters sneaked their self-portraits into their works as a kind of signature. In the same way, Leonardo also has painted himself in *The Last Supper*. Thus, in numerous ways, literature and painting mutually give helping hands to each other.

REFERENCES

[1]   Abrams, M.H. (1968). Ode on a Grecian Urn. *Twentieth Century Interpretations of Keats' Odes.* Edited by Jack Stillinger, Prentice- Hall.
[2]   Alberti. (1966). *On Painting.* Translated John R.Spencer, Yale University Press.
[3]   Aristotle. (1967). *On the Art of Poetry.* Translated by Ingram Bywater, Clarendon P, 1967. Print.
[4]   Bandello, M. (1740). *Novelle del Bandello* (Vol. 1). per S. Harding.
[5]   Bernacki, M. (2010). Wisława Szymborska:" Vermeer". *Świat i Słowo*, (2010, nr *2* (15)), 95-106.
[6]   Chevalier, T., & Phimister, R. A. (1999). *Girl with a pearl earring*. London: Harper Collins.
[7]   Corn, A. (2008). "Notes on Ekphrasis". *Poets.org.* http://www.poets.org/poetsong/text/notes-ekphrasis. Accessed on 12 June 2019.
[8]   Dante, A., & Carson, C. (2013). *Inferno*. London: Penguin Classics.
[9]   De Vries, L. (2003). Bruegel's" Fall of Icarus": Ovid or Solomon?. *Simiolus: Netherlands Quarterly for the History of Art*, *30*(1/2), 5-18.
[10] Greenbalt, Stephen and Catherine Gallagher. (2000). *Practicing New Historicism*. Chicago University Press.
[11] Keats, J., Phillips, M., Bradner, K., Koch, P. R., & DeMerritt, J. (2003). Ode on a Grecian urn.
[12] Kharlan, O., Shkola, I., Saliuk, B., Bohdanova, M., & Melnikova, Y. (2020). Transformation of the Genre of Still Life in Painting and Literature. *Journal of History Culture and Art Research*, *9*(3), 246-256.
[13] Kennedy, X. J. (1961). *Nude Descending a Staircase*. New York, NY, USA: Doubleday, Incorporated.
[14] McCouat, Philip. (2012). On the Trail of the Last Supper. *Journal of Art in Society.* www.artinsociety.com. Accessed on 25 June 2019.
[15] Oppler, Ellen. (1988.). *Picasso's Guernica*. Norton.
[16] Reynolds, C. F. (2018). Images on Aging: Picasso's "The Old Guitarist". *The American Journal of Geriatric Psychiatry*, *26*(4), 504.
[17] Sir Philip Sidney. (1970). *An Apology for Poetry.* Bobbs Merrill.
[18] Sierra, Javier. (2007). *The Secret Supper*. Simon & Schuster.
[19] Szymborska, W. (1997). *Nothing twice: selected poems*. Wydawn. Literackie.
[20] Van Meel, J. M. (1995). Representing emotions in literature and paintings: a comparative analysis. *Poetics*, *23*(1-2), 159-176.
[21] Verdonk, P. (2005). Painting, poetry, parallelism: ekphrasis, stylistics and cognitive poetics. *Language and Literature*, *14*(3), 231-244.
[22] Wilde, O. (2006). *The picture of dorian gray*. OUP Oxford.
[23] Woolf, V. (1955). *To the Lighthouse (1927)*. NY: Harcourt Brace Jovanovich.

Rathika. E, Research Scholar at Vellore Institute of Technology, Chennai Campus has completed her Master of Philosophy in the University of Madras. Her field of research is Art and Literature and she is also interested in Translation Studies. She has published a few articles related to her field of study in the UGC care listed journals.

V. Vijayalakshmi, Assistant Professor, Vellore Institute of Technology, Chennai Campus, has wide knowledge in the fields of ELT, Softskill and Comparative Literature. She has published papers published in SCOPUS and several International Journals and Conferences.