POETRY OF ARCHITECTURE:
ON THE TRIAD OF ARCHITECTURE, ART AND THE ART-LIKE FROM LEO TOLSTOY'S *WHAT IS ART?*

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ABSTRACT

POETRY OF ARCHITECTURE: ON THE TRIAD OF ARCHITECTURE, ART AND THE ART-LIKE FROM LEO TOLSTOY'S *WHAT IS ART?*

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This study investigates how poetry functions through the definitional domains of architecture and art by poetically revisiting the renowned Russian writer Leo Tolstoy's 1898 work What is Art?, particularly focusing on Tolstoy's neglected notion of 'counterfeit (imitation) art,' which serves in the sense of 'the art-like.' Through an interpretive review of the existing literature on *What is Art?* and elaboration on 'counterfeit (imitation) art' along with Tolstoy's formulation of 'methods of producing counterfeit (imitation) art,' firstly, the meanings of poetics and poetry are explored to reveal the inherent poeticality of architecture. This investigation is followed by questioning the dynamics of architectural creativity and artistic expression, building upon the trialectical nature of the discussions in order to conclude that the triads introduced in the analysis of spatial artistic practices are poetic by definition and the notion of 'counterfeit (imitation) art' in Tolstoy's *What is Art?* is situated within the larger narrative of this poetry.

Keywords: poetry of architecture, Tolstoy's *What is Art?*, counterfeit (imitation) art, methods of producing counterfeit art, poetics

ÖZ

MİMARLIĞIN ŞİİRİ:
LEV TOLSTOY'UN *SANAT NEDİR?* ESERİ BAĞLAMINDA MİMARLIK, SANAT VE SANAT-GİBİ ÜÇLEMESİ ÜZERİNE

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Bu çalışma, şiirselliğin mimari yaratıcılık ve sanatsal ifadenin tanımsal bağlamlarındaki işlevini ortaya çıkarmak üzere, dünya edebiyatının önde gelen isimlerinden Rus yazar Lev Tolstoy'un 1898 tarihli *Sanat Nedir?* adlı eserine bir yeniden bakış sunmaktadır. *Sanat Nedir?* üzerine mevcut literatürün yorumlanarak incelenmesi ile birlikte, Tolstoy'un 'sanat gibilik' ve 'sanat gibinin üretim yöntemleri' hakkında formülasyonunun ele alınması yoluyla, öncelikle şiirseliğin ve şiirin kavramsal anlamları çözümlenmekte; ve mimarlığın özsel şiirselliği ortaya konulmaktadır. Bu incelemeyi, mimari yaratıcılık ve sanatsal ifade arasındaki dinamiklerin trialektik düşünce biçimi doğrultusunda sorgulanması izlemekte; sonuç olarak mekansal sanatsal pratiklerin analizinde ortaya konan üçlülerin tanım gereği şiirsel olduğu ve Tolstoy'un *Sanat Nedir?* eserindeki 'sanat gibilik' kavramının bu şiirselliğin anlatısı içerisinde konumlandığını ileri süremktedir.

Anahtar Kelimeler: şiirsellik, *Sanat Nedir?*, sanat gibilik, sanat gibiliğin üretim yöntemleri, mekansal sanatsal pratikler

“Is it my fault that I am a poet…” — Sergei Alexandrovich Yesenin

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CHAPTER 1

INTRODUCTION

1.1 Foundational Studies and Preliminary Works

This study stems from two core inquiries linked by the reflections they provoke. The former is a result of investigations conducted within the scope of the 'Architecture and Different Modes of Representation' graduate course.[1] As the title suggests, the overall scope, readings, and discussions were designed to investigate the authority of the architect over their creations through architectural representation. What Robin Evans called the unfailing communicant of architecture—that is, architectural representation tools—were the key concerns of such investigations.[2] The creative outcomes were followed by a series of exhibitions titled *Architecture is Art,* followed by *Architecture is/as Art.* [3] Interpreting these exhibitions established a precursor for understanding the relationship between architecture and art. This study, while acknowledging the artistic nature of architectural representation, argues that the relationship between architecture and art cannot be restricted to mere representation. Therefore, further research into the nature of both architecture and art is essential to estimate where they stand in relation to one another.

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[1] The graduate course 'Architecture and Different Modes of Representation (ARCH 524) ' was tutored by Prof. Dr. Ayşen Savaş and Res. Asst. Berre Yaşar and focused on modes of architectural representation. A large portion of the course bibliography is based on Robin Evans's lecture notes and unpublished works. For more information regarding the scope see: Ayşen Savaş, "The METU Campus Documented V: Representing Itself May 2019, TU Delft," *Journal of the Faculty of Architecture* 36, no. 1 (2019): 285–289.

[2] "[F]or architecture, even in the solitude of pretended autonomy, there is one unfailing communicant, and that is the drawing." Robin Evans, "Translations from Drawing to Building," *AA Files*, no. 12 (Summer 1986): 4, https://www.jstor.org/stable/29543512.

[3] The exhibitions were held at CerModern in Ankara, Turkey, and curated by Prof. Dr. Ayşen Savaş. For further reading please refer to: Ayşen Savaş, "Mimarlık Sanattır [Architecture Is Art]," in *Sanat ve Mimarlık [Art and Architecture]*, ed. Celal Abdi Güzer (Ankara: FOL Kitap, 2024), 77–93.

The second inquiry, resulting in this study, concerns the ambiguity in defining this dynamic beyond visual and representational qualities. Although considerable attention has been devoted to this dynamic, a number of works have inevitably taken the lead in changing scholarly debates and practical outcomes, which will be addressed in the subsequent chapters. As a result, the 'spatial turn' of the last three decades and its implementations in redefining the tension between architecture and art will be put forth in an attempt to conduct a 'poetic revisit'[4] towards the issue. The phrase 'poetic revisit,' accordingly, implies a methodological approach and provides the interpretative framework for the discussions throughout this study. It refers to a reflective and imaginative return to familiar subjects, spaces, or ideas—not for analytical dissection, but to re-engage with their experiential and symbolic dimensions. It suggests a mode of thinking that prioritises experience, memory and emotional resonance. The poetic revisit in this study proposes a creative perception to accentuate the complex dynamic between architecture and art.

The following chapters will first elaborate on the discussions outlined above in an effort to reveal the underlying questions: What is the relationship between architecture and art? In what ways has architecture engaged with other forms of artistic expression—such as, but not limited to, installation art, sculpture, and land art? On what grounds has the relationship between architecture and art been established—social and political impact, material and tectonic qualities, sensory and cognitive perception, to name a few? Such questions hold great significance in arriving at the essential outlook for seeing and reading the poetry that is to be unveiled.

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[4] The term 'poetic revisit' appears in the Introduction to Gaston Bachelard's *Poetics of Space* written by Richard Kearney. Such a phrasing significantly shaped the conceptual framework of this study and guided the formulation of my own terminology to articulate the specific approach adopted herein. For a more detailed discussion of 'poetic revisit' and its implications, see Richard Kearney, introduction to *The Poetics of Space*, by Gaston Bachelard, trans. Maria Jolas, foreword by Mark Z. Danielewski (New York: Penguin Books, 2014), 19.

By studying works of the recent past that critically engage with the history of spatial artistic creativity, the methods by which the relationship between space and creative expression is analysed will be outlined. This attempt is set out to articulate the underlying principles and common perspectives in defining the ambiguous dynamics between space, the creator of space and its perceiver. The historical and critical outlooks, as the foundation of an autonomous spatial poetic expression, will thereafter be interpreted through the lens of architectural poetic implication.

Building upon this in-depth reading, the study will critically review how poetics and poetry are conceptually used in architectural texts. As a result, a comprehensive poetry of architecture will be proposed through 'poetic imagination.'[5] In this sense, poetic imagination refers to the broad creative capacity to perceive space and its creation through emotionally and symbolically rich interpretations on a wide range of scales. It enables one to find meaning and resonance in the experience of space by engaging the senses, memory and affect. While poetic revisiting implies a return to familiar ideas infused with personal significance, poetic imagination denotes the capacity to perceive or create such meaning in the first place.

In the light of such preliminary studies and discussions, a distinct perspective emerged which has influenced the creative contributions to the exhibitions as mentioned earlier and the graduate course out of which the exhibitions developed. As a result, the course content was extended to incorporate the seminal work What is Art?, which stands out as a controversial text among the later intellectual production of one of the most influential Russian authors, Leo Tolstoy. Consequently, an architectural poetry is proposed by means of introducing a 'third term', namely the 'art-like.' The notion is informed by Tolstoy's conception of 'imitation of art,' which is also translated as 'counterfeit art, ' and the methods of producing the art-like.

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[5] For a more detailed discussion of 'poetic imagination' and its implications, see Kearney, *Introduction to The Poetics of Space*, 19.

1.1.1 2022-2023 Exhibition: *Architecture is Art*

The point of departure, the 'pretext' of this research, can, in fact, be traced back to the preparations for the exhibitions *Architecture is Art* (Figure 1.1) and *Architecture is/as Art?* (Figure 1.2), which took place between 2022 and 2025 as the outcome of 'Architecture and Different Modes of Representation'. The term pretext is used as a conceptual starting point—a catalytic framework that enables the development of the research. It refers to an initiating occasion or context that allows the inquiry to move beyond surface-level concerns and into deeper theoretical engagement. This rhetorical usage aligns with the idea of using a specific event or object as a means to open broader intellectual discussions.[6] While the exhibitions were predominantly concerned with architectural representation—from 'drawing to building and from building to drawing'[7]—both exhibitions had an influence on this study based on the semantic and syntactic depth they provided through interpretation. As a result, a new reading had branched off, stemming from the analysis of the consecutive exhibitions.

The preparations for the exhibitions are based on the reader provided by the course, with particular emphasis on Robin Evans, who claimed that 'architects do not make buildings, but they make drawings.'[8] This statement serves as a prominent reflection of the artistic nature of architecture and the tension between architectural representation and the built form. According to Evans, architecture cannot be

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[6] By the interpretation of Prof. Dr. Ayşen Savaş. Ayşen Savaş, *Erimtan Book – Third Draft*, unpublished manuscript, March 26, 2022.

[7] Operating under the motto 'Conservation by Planning,' the interdisciplinary graduate studio at METU developed an urgent conservation plan for the METU Faculty of Architecture Building within the scope of the 'Keeping It Modern' initiative by the Getty Foundation. See also, Ayşen Savaş, Bengisu Derebaşı, Ipek Gürsel Dino, Sezin Sarıca, Serra İnan, and Şahin Akın, *Research and Conservation Planning for the METU Faculty of Architecture Building Complex by Altuğ-Behruz Çinici, Ankara, Turkey*, Keeping It Modern Project Report (Los Angeles: Getty Foundation, 2018), chap. 3.1 "Eliciting Architectural Values," including 3.1.1, "Documentary Evidences–From Document to Building," and 3.1.2, "Physical Evidences-From Building to Document," https://www.getty.edu/foundation/pdfs/kim/metu_arch_res_cons_plan.pdf.

[8] "We may choose to join architecture to other visual arts more securely by insisting that only that which the architect manipulates with his own hands is his work." Evans, "Translations from Drawing to Building," 4.

distinguished from art solely on the basis of function; instead, its creative process lies in the representational methods that reflect aesthetic choices. Evans stresses, "Recognition of the drawing's power as a medium turns out, unexpectedly, to be recognition of the drawing's distinctness from and unlikeness to the thing that is represented..."[9] Grounded in this exploration, the final exhibition of 'Architecture and Different Modes of Representation' aimed not only to contribute to the formation of a critical architectural environment but also to design and produce that very environment through the processes of 'drawing to building' and 'building to drawing.'[10] The subject of the exhibition was the campus of METU, particularly the Faculty of Architecture building, designed by Altuğ and Behruz Çinici. Additionally, the research-exhibition scope also covered alternative visualisation explorations to represent the temporal and spatial transformations of the built environment, enabling rereadings of the campus and interpreting the extent to which representational tools are effective.[11] "In summary, the ongoing research conducted within the scope of the project goes beyond mere documentation and proposes a new design environment supported by creative thinking."[12]

In conclusion, the exhibition *Architecture is Art* set out to reimagine the exchange between architecture and art through the creative transformation of abstract artworks into architectural forms and the reinterpretation of architectural forms to create new abstract representation tools. As a result, architecture was not only claimed as an art form but also practised as such, with drawing, model-making, and re-readings forming the basis of a critically engaged design context. The exhibition demonstrated that architecture, when reimagined through representation and abstraction, can be

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[9] Ibid., 4

[10] Savaş, "Mimarlık Sanattır," 92. ["*... uygulama çizimleri ile inşa edilmiş yapıların karşılaştırılması sürecinde birçok değişikliğin yapıldığının fark edilmesi, özgün çizimlerle kampüs yapılarında yaşanan zaman mekansal dönüşümleri (restitüsyon) çakıştırmak ve aynı ada okuyabilmek adına alışılmadık görselleştirme yöntemlerinin kullanılmasına ve geliştirilmesine neden olmuştur.*"]

[11] Ayşen Savaş, Esther Gramsbergen, and Yağız Söylev, "Campus Utopias: A Visual Re-reading," *Docomomo Journal*, no. 69 (2023): 106–113, https://doi.org/10.52200/docomomo.69.12.

[12] Savaş, "Mimarlık Sanattır," 84.

considered a form of art. This exhibition proved to be particularly relevant, with notable significance given to the creative process in architectural production in situating the relationship between architecture and art. In other words, as opposed to mere examination of the pre-existing space, the process of spatial creation was taken into account in the investigation of the relationship between architecture and art.



Figure 1.1 Exhibition poster for *Architecture is Art*, by İ. Bilici and H. Özkan, 2023. Exhibited at CerModern, Ankara, Turkey.

1.1.2 2024- 2025 Exhibition: *Architecture is/as Art*

The 2024-2025 exhibition titled *Architecture is/as Art* informed this study through its creative questioning of the relationship between architecture and art. Although the scope of the course, equally influential discussions and the final exhibition enriched the content, what stood out the most in the interpretive framework within this study proves to be the 'is/as' juxtaposition, and its implementation. The following section will attempt to draw out this interpretive framework.

The dichotomous phrasing of architecture and art appears inadequate, forming an 'either/or' situation. Therefore, the creative phrasing of *Architecture is/as Art* offers an alternative to such binary limitations. The exhibition, thus, serves as a conceptual and syntactic point of departure. The formulation of the title—posing a question through the juxtaposition 'is/as'—gestures towards differing ontological claims and interpretative frameworks to define the relationship between. This formulation is a result of the discussions conducted within the scope of the course, during which both expressions—'architecture is art' and 'architecture as art'—repeatedly appeared. Ultimately, the inclusion of both in the exhibition title was considered conceptually accurate, as such a juxtaposition reflects the culmination of arguments and discussions within the course discourse.

This syntactic construct not only frames the disciplinary tension between architecture and art but also inspires the emergence of the term 'art-like' within the study, which will be discussed in the following chapters. Instead of drawing upon a binary structure, the 'art-like' operates as a rhetorical and conceptual thirding, allowing architecture to be placed in proximity to art without being entirely restricted within various definitions. In this regard, the syntactic play of the exhibition title as a theoretical proposition will be analysed. Such an analysis will be done independent of the course content and the exhibition; only the phrasing of the title and its grammatical proposal will be set forth.

To break down the exhibition title into its components is essential to comprehend the complexities it proposes. Firstly, the statement ‘architecture is art’ offers precision. It implies that architecture is a subset of art, encompassing a distinct set of art. This suggestion means that architecture, as a whole, fulfils the criteria required to be defined as art in an essentialist manner. Likewise, using a relatively more refined definition, for instance, referring to architecture as ‘the art of building,’ imposes similar reductions and restraints on architectural creativity. ‘architecture as art,’ on the other hand, offers an alternative to bilateral thinking—i.e., it avoids the duality of ‘is art’ as opposed to ‘is not art’. Moreover, depending on the grammatical function ‘as’, further interpretations are made possible with such phrasing. In other words, whether it is a conjunction or a preposition, what is offered by the phrasing enables a wide array of interpretative possibilities. The multiplicity of meaning, depending on form and structure, leads to the consideration of variables such as time (simultaneity), manner (modality), reason (causality), and relation (analogy), thereby broadening the interpretive scope of ‘architecture as art.’ In other words, to claim ‘architecture as art’ provides an ontological space in which architecture can evolve, transform and be reimagined. (For the interpretative work exhibited in the scope of *Architecture is/as Art*, see Figure 1.3)

In conclusion, particularly the 2024-2025 exhibition *Architecture is/as Art* not only built upon the studies of the previous year but also elaborated on the conceptual framework across architecture and art by formulating a new expression that provided interpretive multiplicity to the discussion through syntax. Thus, the exhibition title marks a departure from binary oppositions towards interrogatory plurality. In light of this foundation, this study also aims to refer to the ‘spatial turn’ of the recent past and the consequent critical readings in an attempt to elaborate on this plurality and establish its intellectual foundation of such thinking, namely ‘trialectics.’ A variety of critical definitions and creative implementations of spatial artistic practices will be analysed under the lens of these historical trajectories and conceptual evolutions.



Figure 1.2 Exhibition poster for *Architecture is/as Art*, illustration by X. Miller and design by İ. Akın, 2024. exhibited at CerModern, Ankara, Turkey.

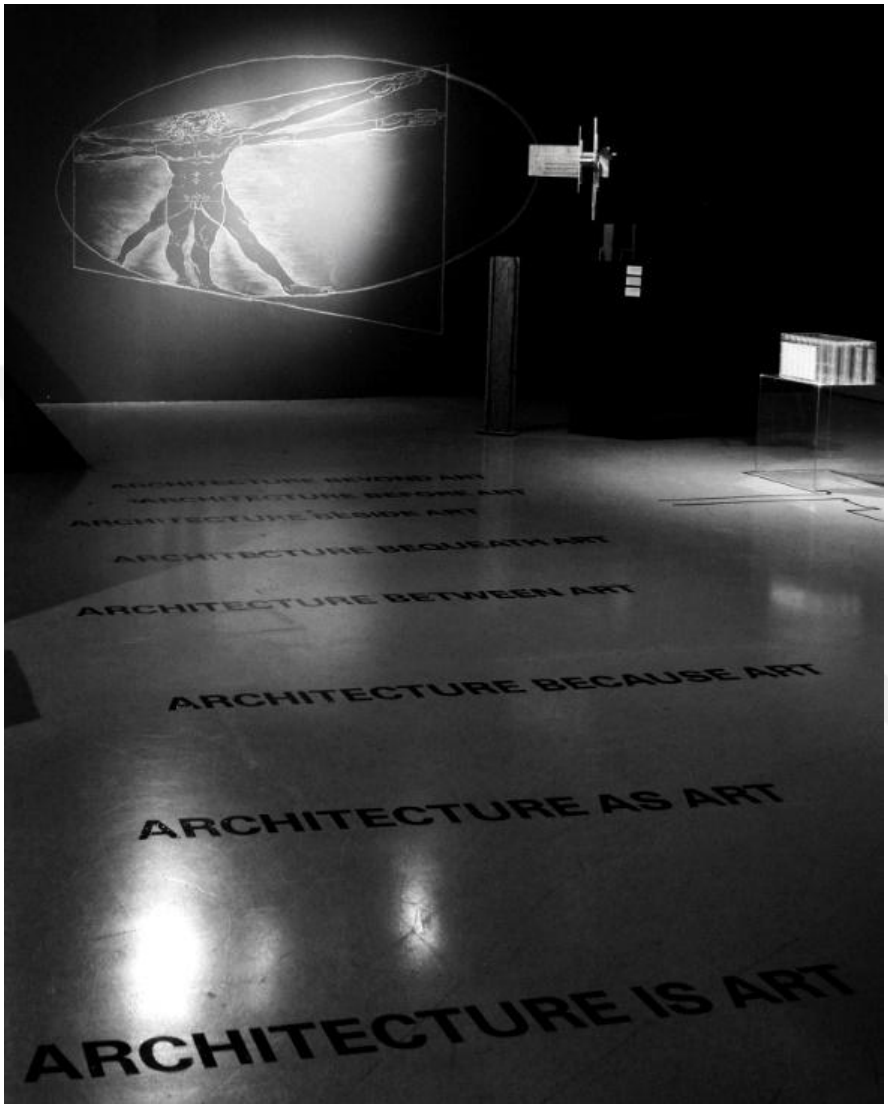


Figure 1.3 Floor text installation leading toward the *Vitruvian Man* mural in the exhibition *Architecture is/as Art?* created by the author in 2024. The work investigates the dynamic interplay between architecture and art. Displayed at CerModern, Ankara, Turkey.

1.2 Scope of the Study and the Poetic Revisit of *What is Art?*

This study addresses the complex critical legacy of Leo Tolstoy's *What is Art?*, situating the work within the broad oeuvre of Tolstoy's philosophical production and exploring the diverse criticism that *What is Art?* has provoked since its first publication in English in 1898. Unlike Tolstoy's earlier works, *What is Art?* occupies an uneasy position: less celebrated than his novels, yet revisited by critics, philosophers, and his biographers for more than a century.

The difficulty in approaching *What is Art?*, therefore, lies not simply in the number of reactions it provoked, but in the remarkable diversity of contradictions among such responses. A majority of the critics claimed that Tolstoy's work is flawed, yet appreciated his novel approach and his long-standing literary reputation. The variety in perspectives from which the book is reviewed is remarkable as well, which demonstrates the comprehensive scope of *What is Art?* The literature regarding *What is Art?* is written by scholars of philosophy, literature, theology, art, and history, approaching the work on different grounds. This variety led to a vast vocabulary in the reading of Tolstoy's controversial work, spanning from labels such as 'Tolstoy's confession,' 'a moral tract,' or even 'Tolstoy's theory. The multiplicity of approaches, consequently, proves the challenge in the intellectual placement of *What is Art?* as much as its potential for creative interpretations. Based on the approach taken in this study *What is Art?* will be interpreted as a 'poetry' on its own, based on the definitional grounds of poetry in spatial thinking and artistic creation.

In this regard, Tolstoy's notion of 'counterfeit (imitation) art' is interpreted as the foundation of a poetic revisit. According to Tolstoy's definition: "[To] satisfy the demands of the upper classes, artists have had to devise methods of producing imitations of art."[13] After questioning historical definitions of art under a wide scope

[13] Leo Tolstoy, *What Is Art?*, trans. Aylmer Maude (New York: Funk & Wagnalls Company, 1904), 106.

of lenses, from moral definition to physiological, social and political, Tolstoy concludes that almost the entirety of artistic production that is regarded as 'good art' is not 'real art' according to his definition. Oppositional dualities in criticism—such as 'good and bad art' (discussed in terms of visuality of the art work as much as its moral components, 'the message,') 'high art and low art' (in terms of social status and institutional authority) or 'art and not-art' (in terms of definitional categorisation)—is, in a way, challenged and the discursive vocabulary of criticism is broadened by Tolstoy with the notion of 'counterfeit (imitation) art.' By introducing a third situation in art criticism, Tolstoy claims that what seems to fit his definition of art could be an imitation of it due to the creative imagination of the artist. This means that the creative essence is what differentiates art from 'counterfeit (imitation) art,' while 'non-art' is a work that does not fulfil Tolstoy's definition on any level. In spatial implications, such an approach constructs the 'architecture, art, and the art-like' triad.

In introducing a revisit of *What is Art?*, the issue of translation also plays a crucial role for two reasons. Firstly, the book was, in the complete sense, first published through English translation, as the original Russian text was significantly altered due to censorship. Therefore, Tolstoy asks the reader to consider the English translation in reviewing his thoughts. Consequently, in the following chapters, *What is Art?* is taken under consideration, read and revisited respecting the writer's wish and the first English translation by Aylmer Maude is referred to, unless stated otherwise. In the preface of the English translation of *What is Art?*, Tolstoy expresses his thoughts on the impact of censorship as:

> This book of mine, *What is Art?*, appears not for the first time in its true form [referring to the English publication]. More than one edition has already been issued in Russia, but in each case it has been mutilated by the censorship that I request all who are interested in my views on art to only judge them by the work in its present shape.[14]

[14] Ibid., xxxiii

Secondly, due to Tolstoy's language in *What is Art?*—his subjective terminology—and differences in various translations, understanding the notion of 'counterfeit (imitation) art' requires further explanation prior to its poetic interpretation. Although the first English translation of *What is Art?* refers to this concept as 'counterfeit art,' later translations commonly refer to it as 'imitation.' Therefore, this study includes both versions as 'counterfeit (imitation) art' since these two phrasings are the most common in different editions of the book. However, 'assimilated art' and 'pseudo-art' are also included in some translations and reviews, which will be discussed in the following chapters.

Additionally, in the earliest German translation of the complete work by Michail Feofanov in 1902,[15] 'counterfeit (imitation) art' is translated as *Kunst ähnlich* (*Kunst* meaning 'art' and *ähnlich* meaning 'similar, resembling,' which corresponds to what could be translated as 'art like' in English). Similarly, in the Turkish translation from Russian by Mazlum Beyhan, published by *İş Bankası Kültür Yayınları* with the title *Sanat Nedir?*, 'counterfeit (imitation) art' is translated as *sanat gibi* (likewise, *sanat* denoting 'art' and *gibi* 'like,' which could be translated in whole as 'art-like'). While acknowledging the diversity of translations, the formulation of 'art-like' arguably depicts Tolstoy's definition more precisely. Therefore, although in most parts of the following text respects the original English translation, when particular emphasis is necessary, it is also possible to come across 'art-like.'[16]

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[15] Bodo Bischof, "Übersetzungen für eine deutschsprachige Leserschaft (chronologisch)" ["Translations for a German-speaking Audience (Chronologically)"], in *Was ist Kunst?* [*What Is Art?*], by Leo N. Tolstoy, ed. Bodo Bischof, trans. Michail Feofanov, orig. pub. 1902 (Tolstoi-Friedensbibliothek.de, n.d.), 223–224.

[16] For Turkish translation see, L. N. Tolstoy, *Sanat Nedir?* [*What Is Art?*], trans. Mazlum Beyhan, ed. Ali Alkan İnal (Istanbul: Türkiye İş Bankası Kültür Yayınları, 2016).

1.3 Poetics and Poetry in Defining a Critical Tool for Spatial Imagination

To draw on a comprehensive understanding of the significance of poetics and poetry in architectural creativity, it is essential to refer to the conceptual interpretation in historical studies, as both the architect and the poet have had inherent divinity, rooted in the act of creating. Richard England, Maltese architect and poet, finds this root in the experientiality and emotivity of the architect's and the poet's creation.

> The true poet is the one who casts a web of magic that can carry the reader away, just as the architect should capture [their] buildings' emotions to lift up the souls and spirits of their users.[17]

This ancient relation of the architect and the poet—of architecture and poetry— can be, in fact, traced from the Greek roots of *arkhitéktōn*, combining *arkhi-* meaning chief and *téktōn* referring to the builder; and *poíēsis,* an act or process of creation. Yet despite such an inherent nature of creation, poetics and poetry rarely appear on their own in an architectural context, and instead are always paired with other architectural terminology. This study, however, approaches architectural poetics and poetry from a broader perspective, referring back to the roots of creativity and creative processes in spatial practices. In doing so, poetics and poetry will be used not within static definitional categories, but as conceptual tools and perspectives that formulate novel possibilities within architectural creativity. Thus, to consider poetics and poetry within architecture is to acknowledge their role as constitutive elements of creativity itself. They emerge not only in the metaphors architects employ, but in the very processes through which architecture is conceived. Poetics and poetry become more than expression, they operate as tools that allow architecture to be practiced as an act of creation,sustaining the imaginative, and the experiential.

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[17] Joseph Agius, "Architecture as Art and Poetry: An Interview with Richard England," *Times of Malta*, March 20, 2022, https://timesofmalta.com/article/architecture-as-art-and-poetry-an-interview-with-richard-england.942264.

CHAPTER 2

WHAT IS ART?

Undoubtedly, what has been written on Tolstoy's works in his lifetime onwards, spanning over a century, is too vast to review exhaustively. On the other hand, among Tolstoy's controversial late philosophical works, *What is Art?* has not been as renowned as his earlier works. Nevertheless, reviewing the criticisms towards *What is Art?* is a particularly complicated task, not because of its quantity but due to the diversity and contradictions surrounding it.

There are three primary aims of this chapter. Firstly, to lay out a structured, chronological review of what has been written on *What is Art?* since its first English publication in 1898. As relevant literature will demonstrate, the approach in criticism follows a divergent pattern, based on when and by whom the book was reviewed. The included literature review in this chapter serves in accordance with situating Tolstoy's approach, to demonstrate that the critical notion of 'counterfeit (imitation) art' serves as a poetic tool to reconsider the dynamics of architectural creativity and artistic expression. Therefore, reviews regarding *What is Art?* are analysed not according to the critique of Tolstoy's definition of art, though the earliest reactions are commonly restricted by the primary focus on Tolstoy's spiritual teachings, as reflected in his definition of art.[18] However, as it will be revealed, later revisits prove to take a more open and interpretive path in reading *What is Art?* The vocabulary in which Tolstoy's controversial work is reviewed also indicates the ambiguity in locating the book intellectually, for example, while some critics refer to *What is Art?*

[18] Ernest J. Simmons concludes how Tolstoy's teachings found their reflection in its artistic nature through *What is Art?* in the elaborate biography of Tolstoy: "In a real sense, *What is Art?* may be regarded as the aesthetics of his (Tolstoy's) whole moral philosophy of life." See, Ernest J. Simmons, *Leo* Tolstoy (London: John Lehmann, 1949), 591.

as an essay, some call it a treatise, doctrine, thesis, theory or even Tolstoy's confession. Secondly, as this study reveals, Tolstoy's views on art and its criticism lead to the definition of 'counterfeit (imitation) art', which has been a commonly neglected topic in the study of the work. The literature upon the publication of the book also reflects on the questions Tolstoy raised through his work, alongside his definition. While most reviews are within this framework, some include Tolstoy's notion of 'counterfeit (imitation) art.' Yet, these reviews are mostly descriptive and lack an interpretive perspective. In light of these findings, this chapter will suggest where to locate *What is Art?* intellectually—unlike the common review—it is a constructive criticism not only towards art and the critique of art but towards all creative expressions by its novel approach and comprehensive content. In this regard, the methods of producing 'counterfeit (imitation) art' will be interpreted to reveal that in the creative processes of spatial artistic practices, Tolstoy's 'prescription' upholds a larger narrative of 'architectural poetics'.

Due to the diversity in reviewing *What is Art?*, the approach taken in this study—as much as in any reading of the work—requires explicit clarification. In this regard, some notions, particularly put forth in later criticisms, stand out as precursors on how to critically engage with the work. A. Colin Wright states, "Widely criticised since its first appearance in 1898, Tolstoy's *What is Art?* remains of interest not so much for the author's own definitions of art as for his fundamental approach."[19] Wright's commentary evidently demonstrates that Tolstoy's perspective sets the difference of his work, rather than the specific definitions included in the book. Similarly, H. W. Garrod appreciates *What is Art?* for its 'heroic' approach to redefinition, rather than Tolstoy's definition itself. "It sustains a magnificent fire of destructive criticism against a class of literary and artistic persons . . . everywhere the book is interesting and lively, everywhere it has that searching heroic quality which characterises all

[19] A. Colin Wright, "What is Art?: Tolstoy's Criteria in the Light of Works by Mikhail Bulgakov and Friedrich Dürrenmatt," *Canadian Slavonic Papers/ Revue Canadienne des Slavistes* 39, no.3/4 (September- December 1997): 385, https://www.jstor.org/stable/40869935.

Tolstoy's best work."[20] Rimvydas Šilbajoris offers a brief conclusion on how to approach *What is Art?* today. "If we now ask in conclusion what has indeed endured to our day in Tolstoy's aesthetics, it will be nothing much about his definition of art, but rather a sense of what must be experienced in the heart before any definitions can begin."[21] Similarly, the issue in revisiting this very debatable work is clarified by T. J. Diffey as: "Our response should be to ask what Tolstoy is doing in *What is Art?* and how he does it."[22] In light of these perspectives, it becomes evident that the lasting significance of *What is Art?* does not lie in Tolstoy's speculative definitions, but in his critical questioning of widely accepted approaches towards art criticism, his novel mode of thinking and interpretive strategies throughout the work. For this reason, revisiting *What is Art?* requires more than solely definitional reviews and directs the reader towards creative questioning and reimagination.

2.1 (Mis)Interpretation of the Subjective Vocabulary in *What is Art?*

As stated earlier, Tolstoy's thought process in the writing of *What is Art?* is both comprehensive, as he refers to a vast perspective of different evaluative qualities of art, and interpretive, as such approaches are disrupted, in a way, to propose a new vocabulary that is neither completely bound by previous critical definitions, nor wholly independent of them. The arguments in *What is Art?* therefore generate new discursive grounds upon which the 'other' can be interpreted. Here, 'the other' refers to the notion of 'counterfeit (imitation) art' as it destabilises the definitional domains of 'art' and 'non-art' by proposing a third situation, a triad. Tolstoy argues the extent of art on two levels by posing questions about what art is, why it is needed, and for whom it is created, and by critiquing earlier aesthetic theories to question aesthetic-

[20] H. W. Garrod, *Tolstoi's Theory of Art: The Taylorian Lecture, 20 Nov. 1935* (Oxford: Clarendon Press, 1935), 25.
[21] Rimvydas Šilbajoris, *Tolstoy's Aesthetics and His Art* (Columbus, OH: Slavica Publishers, 1991), 267.
[22] T. J. Diffey, *Tolstoy's "What Is Art"* (Beckenham, Kent: Croom Helm, 1985), 2.

based definitions of art. Following this structure, the first chapters are concerned with the sacrifices made for art, the morality of art practice, and beauty in art. Questioning beauty leads to Tolstoy's review of philosophers who based beauty upon visual, sensory, theological or biological-evolutionary foundations. Tolstoy then lays out his definition of art, which is imperative to abstain from misinterpreting the phrase 'counterfeit (imitation) art.' According to Gary R. Jahn, critical readings of *What is Art?* were done on misguided and inefficient grounds, meaning that the *a priori* assumptions underlying Tolstoy's theory of art were not regarded in the analysis of the work, and Tolstoy's unique use of the terminology was not clarified and amplified as it required.[23] Tolstoy's use of the word 'feeling' when defining art, his views on Christianity and, most importantly, what he meant by it and by religious perception are some examples of his unique terminology, that is, the terminology of ordinary vocabulary.[24]

According to Tolstoy, "Art begins when a man, with the purpose of communicating to other people a feeling he once experienced, calls it up again with himself and expresses it by certain external signs."[25] He calls this 'infectiousness.' Israel Knox, however, states that the phrasing of Tolstoy leads to misconceptions; therefore, he proposes to substitute Tolstoy's terminology for clarity. "It would be better, therefore, to substitute for the word emotions in Tolstoy's definition of the word experience and to interpret experience as that spiritual synthesis of thought and feeling which constitutes the stuff of life."[26] However, Tolstoy's definition of art as

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[23] Gary R. Jahn, *"The Aesthetic Theory of Leo Tolstoy's What is Art?" The Journal of Aesthetics and Art Criticism* 34, no.1 (Autumn 1975): 60, published by Wiley on behalf of The American Society for Aesthetics, https://www.jstor.org/stable/428645

[24] D. A. Romanov refers to 'the terminology of ordinary vocabulary' also as 'Tolstoy's translation of aesthetic categories.' See, D. A. Romanov, "Linguostylistic Techniques of Persuasiveness in L. N. Tolstoy's Treatise What Is Art?" abstract in *Vestnik Voronezhskogo Gosudarstvennogo Universiteta. Seriya: Filologiya. Zhurnalistika* 2015, no. 1 (2015): 76, https://cyberleninka.ru.

[25] Leo Tolstoy, *What is Art?*, trans. Richard Peaver and Larissa Volokhonsky (London: Penguin Group, 1995), 38.

[26] Israel Knox, "Tolstoy's Aesthetic Definition of Art," *The Journal of Philosophy* 27, no. 3 (January 30, 1930): 66, https://www.jstor.org/stable/2014601.

a means of communication is not unique, and it is a relatively more common perspective in defining art.[27] What makes Tolstoy's work impactful is his use of concepts and definitions that possess highly individual meanings and unconventional categorisation.[28] Another argument of highly subjective vocabulary, causing misconception and misinterpretation of *What is Art?* is Tolstoy's notion of 'universal art'. "Universal art has a definite and indubitable internal criterion — religious perception[29]; upper-class art lacks this, and therefore, the appreciators of that art are obliged to cling to some external criterion."[30] Any work that is created and viewed through these external criteria is called 'bad (or evil) art' by Tolstoy. "So that there are only two kinds of good art: all the rest of art not comprised in these two divisions should be acknowledged bad art."[31] In this definition, the concept of religious perception and good 'Christian' art possesses misleading tones and causes misinterpretations. In this regard, critics of *What is Art?* made the mistake of concluding that the phrasing of Tolstoy suggested a specific understanding of art based solely on spirituality, a misconception repeated in other definitions, for instance, as mentioned previously, the broad definition of 'feeling'.[32] However, inaccuracy towards Tolstoy's legacy does not end with these definitions. In fact, Vladimir Tchertkoff[33], the editor of Tolstoy's diaries, warns the readers regarding the contradictions.[34] Therefore, the critical reading of *What is Art?* should follow the continuity of Tolstoy's views and style of his late period.[35]

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[27] Jahn, "Aesthetic Theory of Leo Tolstoy's What is Art?," 60.
[28] Ibid., 59.
[29] For further explanation on religious perception, see Leo Tolstoy, *What Is Religion? And Other New Articles and Letters*, trans. V. Tchertkoff and A. C. Fifield (New York: Thomas Y. Crowell & Company, 1902), 1–49, and Tolstoy, *What is Art?*, 210.
[30] Tolstoy, *What is Art?*, 120.
[31] Ibid, 172.
[32] Jahn, "Aesthetic Theory of Leo Tolstoy's What is Art?," 63.
[33] For further detail regarding the complex relationship between Tolstoy and Tchertkoff, see Alexander Popoff, *Tolstoy's False Disciple: The Untold Story of Leo Tolstoy and Vladimir Tchertkoff* (New York: Pegasus Books, 2014).
[34] Vladimir Tchertkoff, "Preface to the Russian Edition," in *The Diaries of Leo Tolstoy: Youth, 1847 to 1852*, trans. C. J. Hogarth and A. Sirnis (New York: E. P. Dutton & Co., 1917), xi.
[35] D. A. Romanov, "Linguostylistic Techniques of Persuasiveness," 76.

In conclusion, Tolstoy's arguments in *What is Art?* are highly controversial in nature, diverse yet consistent and comprehensive if reviewed consciously. Understanding the subjective vocabulary of *What is Art?* is therefore essential to firstly follow the complex thought process shaping this work and secondly, to not make the mistake of over-simplifying the ideas presented by being caught up in the diversion of Tolstoy's unfamiliar vocabulary. To understand and appropriately interpret Tolstoy's proposal of 'counterfeit (imitation) art', therefore, requires such explicit cautionary examples. In other words, apart from the dichotomies proposed by familiar critical oppositions such as 'art and non-art', 'high and low art' or 'good and bad art', a *nuance* is laid forward with the definition of 'counterfeit (imitation) art, meaning art-like. However, the word imitation does not indicate similarity, either in terms of subject matter or moral and aesthetic concerns. Such an understanding would arguably be a result of superficial analyses of *What is Art?* By defining 'counterfeit (imitation) art,' Tolstoy extends the arguments around art beyond the common dualities. 'Counterfeit (imitation) art' indicates an 'other' state, where artists produce works that resonate with art on the surface, but their creative essence differs from that of art. Therefore, regardless of Tolstoy's definition of art, *What is Art?* creates a unique structure to discuss art in different contexts, with the freedom of any strict definitions but that of the creative essence. The liberation from a singular definition of art, thus, also raises an argument free of any formal, aesthetic, representational and compositional criteria.

2.2 Locating *What is Art?*

Another issue in revisiting and adapting an approach towards this controversial work is the issue of intellectually locating *What is Art?* Such a task requires knowledge of both Tolstoy's life and works. In the final twenty years of his eighty-two-year-long life, he produced nine philosophical works of 'first-rate importance' alongside numerous stories and short articles, most of which were primarily concerned with

morality and spirituality.[36] The controversial nature of Tolstoy's views drew more attention to him, as well as his long-standing literary fame and aristocratic significance. It was in an ideological turmoil—where locating any stance was inherently political— that *What is Art?* appeared. Therefore, it is only natural that Tolstoy's philosophical works were in a constant state of reassessment and reclassification by critics. In this regard, Ernest J. Simmons's 1946 article on Tolstoy's later years summarises this attention coming from all fronts of the complex ideological atmosphere of late Imperial Russia.

> Both radicals and liberals were disgusted with Tolstoy's stand. They understood little about his ideological consistency: they knew only that the doctrine of moral self-perfection of man became ridiculously quixotic in a time of grave revolutionary crisis. [37]

One of the earliest reviews by Israel Knox refers to the book as Tolstoy's philosophy of art and theory,[38] reviewing it as a theoretical work. Based upon Knox's view, Gary R. Jahn questions its intellectual merit and claims that Tolstoy's complex vocabulary destroys the perception of having any theoretical value.[39] Richard Hare similarly states that Tolstoy's 'philosophical nonsense' in attempting to construct a theory of art was redeemed by his honest views.[40] Unlike other criticisms, Jacob Emery reads *What is Art?* as an accumulation of Tolstoy's fiction, comparing the manner and matter of his previous works to the concept of 'infectiousness' in art.[41] D. A. Romanov refers to Tolstoy's work as a treatise and, similarly, claims that *What is*

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[36] Aylmer Maude, introduction to *What Is Art?*, by Leo Tolstoy, xi. Aylmer Maude mentions nine philosophical works of Tolstoy's late period, which are listed as: *My Confession* (1882), *Criticism of Dogmatic Theology* (1882), *What I Believe* (1884), *The Kingdom of God is Within You* (1893), *The Four Gospels Harmonised and Translated* (1895), *The Gospel in Brief* (1896), *The Christian Teaching* (1896), *What is Art?* (1898),*On Life* (1902), *What Are We to Do Then?* (1903).

[37] Ernest Joseph Simmons, *Leo Tolstoy: The Later Years*, *The Atlantic Serial* ([Boston?]: Atlantic Monthly Group LLC, [n.d.]),166. https://www.theatlantic.com/magazine/archive/1946/08/leo-tolstoy-the-later-years/656506/.

[38] Knox, "Tolstoy's Aesthetic Definition of Art," 65.

[39] Jahn, "Aesthetic Theory of Tolstoy's What is Art?," 59.

[40] Richard Hare, "Did Tolstoy Correctly Diagnose the Disease of 'Modern' Art?," *The Slavonic and East European Review* 36, no. 86 (December 1957): 182, https://www.jstor.org/stable/4204913.

[41] Jacob Emery, "Art Is Inoculation: The Infectious Imagination of Leo Tolstoy," *The Russian* Review 70, no. 4 (October 2011): 627-45, https://www.jstor.org/stable/41290031.

Art? reflects on Tolstoy's recurring themes and characters, explicitly emphasising the style and concepts of *Anna Karenina*.[42] C.J.F. Parkin's essay on Tolstoy's work, however, puts attention to a different aspect, starting with the quote, "The errors of great men are venerable because they are more fruitful than the truths of little men."[43] Such a remark—appreciating the 'greatness' of Tolstoy, while pointing out his 'errors'—serves as an outline of the common approach in viewing *What is Art?* F. Wellington Ruckstuhl, on the other hand, introduces an entirely novel outlook by referring to poetry in his review of *What is Art?* when he quotes Edgar Allan Poe.[44] "To the few who love me and whom I love… I present this composition as an art product alone: let us say as a romance; or… as a Poem."[45] By quoting Poe, Ruckstuhl arguably becomes one of the most illuminating critiques of *What is Art?* as poetry best encapsulates the manner in which Tolstoy's work is approached in this study.

In conclusion, since its publication, *What is Art?* has been taken into consideration and under review through a wide range of perspectives. Consequently, approaching such a comprehensive work as a 'theory' or as a 'confession', etc., significantly alters which aspects of the work stand out and are worthy of an in-depth reading. While some critics dwelt on the 'truth' within *What is Art?,* others reviewed it in terms of its ethical value or theoretical merit. In this study, the ambiguity in locating *What is Art?* intellectually is resolved by poetry, as the following chapters will also demonstrate, poetry's inherently self-referential, subjective, and deeply interpretive nature most accurately demonstrates the essence of *What is Art?*

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[42] Romanov, "Linguostylistic Techniques of Persuasiveness," 76.
[43] C. J. F. Parkin, "Tolstoy's What is Art?," *New Zealand Slavonic Journal*, no. 4 (Summer 1969): 60, quoting Friedrich Nietzsche, "A Fragment from 1867," in *The Portable Nietzsche,* ed. and trans. Walter Kaufmann, (New York: Viking, 1954), 30.
[44] F. W. Ruckstuhl, "What Is Art? A Definition," *The Art World* 1, no. 1 (October 1916): 22, https://www.jstor.org/stable/25587648.
[45] Edgar Alan Poe, preface to *The Works of Edgar Alan Poe* (London: Lawrence & Bullen, 1895) 4, quoted in Ruckstuhl "What is Art?," 22.

2.3 Reviews of *What is Art?*

British art critic and historian M. H. Spielmann's review of *What is Art?,* published in the newly established *Times* journal *Literature* on 30 July 1898, is one of the earliest criticisms Tolstoy received for his book. Although the review touches upon the different definitions laid out by Tolstoy, especially 'counterfeit (imitation) art,' Spielmann's review lacks interpretive depth.

> It is thus that he [Tolstoy] understands the universality of appeal, that is, good art. What he calls 'no art,' or 'counterfeit or assimilated art,' is that which is indifferent to religious perception and therefore aims only at pleasure. 'Bad art' is that which runs directly counter to religious perception and is therefore vicious, and the vice is the present-day object of so-called art to disseminate—or at least unhappy consequences.[46]

On 27 August 1898, one of Tolstoy's most devoted followers, J. C. Kenworthy, who was also Tolstoy's biographer, wrote a letter to the editor of *The Ethical World* periodical to be published, criticising not only Spielmann's review but also H. D. Traill's editorship of *Literature.*[47] Kenworthy's letter, advocating Tolstoy himself and his work, stands as one of the earliest counter-criticisms of *What is Art?* The immediate emergence of conflict serves as one of the earliest evidence of how profoundly provocative *What is Art?* was.

> Dr. Traill is chef of the new cuisine, and uses, we may be sure, a high-class staff of assistants to provide the weekly feast. He has, for instance, employed Mr. Spielmann to kill and dress down Tolstoy's *What is Art?* and on July 30th, Mr. Spielmann's dish was tabled with a bold trimming in the form of a leading article, we may assume by Dr. Traill himself. [48]

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[46] Marion H. Spielmann, "What is Art?" in *The Times*, ed. Henry Duff Traill (London: The Times, 1898), 78.

[47] Kenworthy's letter is published with a note stating: ". . . I could not hope for *Literature* to publish such an epistle, however deserved, so I sent the letter to *The Ethical World* where it duly appeared. While serving a purpose of criticism of the book, the subject of the letter, it may also serve to expose the readiness of superficiality with which Tolstoy has been treated by writers who must be authoritative—or nothing. . . What these two (Traill and Spielmann) have written about *What is Art?* is exactly what was to be expected from them, and from current *Literature,* and from the spirit of the *Times*" See, Kenworthy, *Tolstoy: His Life and Works*, 99.

[48] Ibid., 100.

Approximately a month after Spielmann's article, Bernard Shaw's review was published in the *Daily Chronicle* dated 10 September 1898. The commentary on Tolstoy's work consists of Shaw's harsh criticism, which is also acknowledged by H. W. Garrod. "Shaw, when *What is Art?* first appeared, called the whole of it 'a most effective . . . trap,' . . . as I suppose, a trap laid by simple-minded man to catch clever ones."[49] Bernard Shaw's criticism follows this tone, while mostly opposing the definitions laid out by Tolstoy.

> Clearly, this book of his (Tolstoy) will not be valued for its specific criticism, some of which, if the truth must be told, represent nothing but the inevitable obsolescence of an old man's taste in art. To justify them, Tolstoy applies a test highly characteristic of the Russian aristocrat.[50]

Another early reference to *What is Art?* appears in the English painter and critic Roger Fry's collection of essays about the theory of art, aesthetics, and artistic expression titled *Vision and Design*, published in 1920. Although Fry praises Tolstoy's theory by implying its formative characteristics, the concept of 'counterfeit (imitation) art' is not mentioned, nor are the methods of producing it.

> It was Tolstoy's genius that delivered us from this *impasse*, and I think that one may date from the appearance of *What is Art?* the beginning of fruitful speculation in aesthetics. It was not indeed Tolstoy's preposterous valuation of works of art that counted for us, but his luminous criticism of past aesthetic systems…[51]

The American scholar, writer, and philosopher Israel Knox's 1930 essay *Tolstoy's Aesthetic Definition of Art*, as the title suggests, concerns the aesthetic aspect of *What is Art?* What makes this early review significant is that Tolstoy's complex definition of art had been, for the first time, suggested to be separated into aesthetic and moral components and criticised accordingly.[52] Although Knox's article provides clarity

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[49] Garrod, *Tolstoi's Theory of Art*, 12.
[50] Bernard Shaw, *Selected Non-Dramatic Writings of Bernard Shaw*, ed. Dan H. Laurence (Boston: Houghton Mifflin Company, 1965), 427.
[51] Fry, *Vision and Design*, 220.
[52] Jahn, "The Aesthetic Theory of Leo Tolstoy's What Is Art?," 59–65.

on Tolstoy's theory, the scope of the criticism does not cover 'counterfeit (imitation) art' or Tolstoy's four methods, similar to those of the previous criticisms.

Likewise, the Australian-born British philosopher of aesthetics, Samuel Alexander, touches upon Tolstoy's work, calling it a doctrine in his 1933 book *Beauty and Other Forms of Value*. However, one of the prominent arguments that differentiates Knox's criticism from Alexander's is his focus on the morality of Tolstoy's definition of art. He claims Tolstoy's views degrade art by evaluating it solely in terms of its moral or spiritual characteristics. The fact that Alexander saw it fit to include his criticism under the chapter entitled 'Some Errors' foreshadows his strong opposition to Tolstoy's arguments regarding art. Due to Samuel Alexander's rigorous attention to the criticism of the morality of art, there is no evident commentary on Tolstoy's definition of 'counterfeit (imitation) art.'

> Tolstoy accordingly censored all art except that which taught religious truth. His censure rests upon a total disregard of the real impulse to art and degrades it to a mere educational contrivance…[53]

H. W. Garrod's Taylorian Lecture[54], dating back to 1935, is among the first criticisms that saw beyond the moral and theological aspects of Tolstoy's work. Although Tolstoy's insights into Christianity drew attention and controversy, Garrod foregrounded Tolstoy's political ideologies alongside his moral teachings. Such a review of *What is Art?* from a socio-political lens is particularly significant considering the ideological shifts and revolutions happening in Russia at the time the book was written. "The truth is that in the problem of the place of art in human life, Tolstoy brought prepossessions that were not primarily moral— rather, the dominating prepossession was political and economic."[55]

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[53] Samuel Alexander, *Beauty and Other Forms of Value* (London: Macmillan and Co., 1933), 126.
[54] The Taylorian Lectures, also referred to as "the Special Taylorian Lectures" or "Taylorian Special Lectures", is a prestigious annual lecture on Modern European Literature delivered at the Taylor Institution at the University of Oxford since 1889. Since 1930 no collected volumes has been issued, instead some individual lectures had been published separately.
[55] Garrod, *Tolstoi's Theory of Art*, 7.

Furthermore, Garrod claims that *What is Art?* belongs to the department of confessional literature, emphasising the subjectivity with which the book was written. Although referring to it as a work of confessional literature appears to overlook the structured arguments and extensive analysis of *What is Art?*, it does not prevent Garrod from using the word theory either.

> Tolstoy had not yet put off art. That he was an artist was… almost his only contact with the world, and a part of his purpose was to justify that contact to himself. *What is Art?* is written partly for his own conscience and belongs to the department of confessional literature.[56]

Another collection of essays and lectures that include references to *What is Art?* is written by the professor of poetry at the University of Oxford, H. W. Auden. *The Dyer's Hand and Other Essays* contains a selection of essays, reviews, and collections of aphorisms and notes written by Auden from the early 1950s to 1962. In his essay "The Poet & The City," Auden mentions the most debated conclusions Tolstoy formulated in *What is Art?* while appreciating the significance and vitality of the questions he raised. Auden's focus is mainly on the cornerstones of Tolstoy's controversial work and his role, rather than focusing on nuances regarding his definition of the moral perception of art, let alone Tolstoy's 'counterfeit (imitation) art' and its methods.

> The last three services demand not superior knowledge but superior insight. A critic shows superior insight if the questions he raises are fresh and important. However, one may disagree with his answers to them. Few readers will probably find themselves able to accept Tolstoy's conclusions in *What is Art?*, but once one has read the book, one can never again ignore the questions Tolstoy raises.[57]

In his 1975 book *Aesthetics from Classical Greece to the Present*, the American philosopher Monroe C. Beardsley mentions *What is Art?* with praise and shows his appreciation, like Auden, for the questions that had been raised in Tolstoy's seminal work. It is particularly important to note that Beardsley's decision to include such a

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[56] Ibid,6-7.
[57] H.W. Auden, *The Dyer's Hand and Other Essays* (New York: Random House, 1962), Prologue.

review under the title 'The Artists and Society' proves yet again that the book is further than a sole criticism of art but a constructive interpretation of the social role of what Western art had become, with speculations on its future. "But this book is a fitting climax to nineteenth-century thinking about social aspects of art, and some of the questions raised, so simply and forcefully, to the heart of the twentieth century."[58] Another important aspect of Beardsley's criticism is the notion of 'pseudo-art.' This is arguably the first time Tolstoy's 'counterfeit (imitation) art' appears to be interpreted by a critic. Prior analyses of *What is Art?*, as displayed earlier, either do not mention Tolstoy's 'counterfeit (imitation) art' at all, or are briefly included in a descriptive manner. Although Beardsley's interpretation does not extend to the depths of 'counterfeit (imitation) art' and the methods of production, the rephrasing 'pseudo-art' clearly indicates an interpretation of the term. "It is clear that we have already, at some point, passed the distinction between art and pseudo-art to the judgment of artistic goodness."[59]

T. J Diffey's 1985 book titled *Tolstoy's What is Art?* appears to be a rare work, since its entirety has been dedicated to *What is Art?*, unlike the previous examples that had either a chapter focusing on the work or a short essay criticising it. Diffey's distinctive work is prominently the result of his lectures at the University of Sussex in the Department of Philosophy, in which he discussed, as he phrases it, Tolstoy's 'theory' of art. In an interview conducted by Jeffrey Petts for the British Society of Aesthetics, Diffey includes how he came to read *What is Art?* as well as what he aimed to achieve by writing his work on it. In response to a question regarding the philosophical influences that shaped his early academic work, Diffey discusses his dissertation, which he calls 'a negative thesis.'[60] Nevertheless, he claims that his thesis was not a 'failure,' since it ultimately led him to write one of his most

[58] Monroe C. Beardsley, Aesthetics from Classical Greece to the Present: A Short History (New York: Macmillan, 1966) 308.
[59] Ibid., 312.
[60] Jeffrey Petts, "Terry Diffey: A Philosophical Life," *Debates in Aesthetics* 15, no. 1 (March 2020): 77, https://debatesinaesthetics.org.

renowned works, *The Republic of Art* and shift his intellectual focus from aesthetic judgement to the broader and more fundamental question of what art is. It was in this context, Diffey states, that he came to read Tolstoy's *What is Art?*, seeking deeper insight into the nature of art itself.[61] Diffey justifies his elaborate approach towards *What is Art?* based on Beardsley's arguments.

> Beardsley has also said that Tolstoy's argument 'is developed with great skill and consistency, and its startling rejections of nearly all the great works of music and literature, including his own, should make us examine the argument carefully…' These remarks of Beardsley have been the starting point for my investigation.[62]

Additionally, as mentioned earlier, Beardsley's rephrasing of 'pseudo-art' establishes an important milestone for the sake of this study, since it is one of the first premises for interpretive approaches towards 'counterfeit (imitation) art.' The inner sleeve text on Diffey's book, published by Croom Helm Publishers, depicts the 'disregard' for Tolstoy's work ideally.

> Shakespeare and Beethoven, for example, generally fail the Tolstoyan test. Yet these are not mere oversights on Tolstoy's part; he argued as he did in full knowledge of the consequences. Is such a partial theory of art work worthy of our serious consideration now? (After all, his theory entailed rejection even of his own work up to *Anna Karenina*).
>
> Dr. Diffey argues that, even if we disagree with and eventually reject much of what Tolstoy concludes, his arguments are nevertheless full of interest and worth serious pondering. For the philosophy of art, it is more important that we should know why Tolstoy is being 'absurd' than that we should know that he is.

Perhaps the most significant issue regarding this study is Diffey's chapter entirely dedicated to 'counterfeit art.' The chapter is divided into subtitles which include 'A Cultural Catastrophe', 'The Production of Counterfeit Art', 'The Idea of Real Art' , 'Counterfeit Art and Exclusive Art', 'Religious Perception', and 'Critique of the Doctrine of Religious Perception.' As the previous works on *What is Art?* display,

[61] Ibid., 77.
[62] Ibid., 2.

Diffey's work is one of the first examples of such an in-depth reading and analysis of Tolstoy's work, and almost the only one to discuss Tolstoy's notion of 'counterfeit (imitation) art' at all, let alone so elaborately.

Diffey's discussions are in character, both descriptive and interpretive. Diffey characterises 'counterfeit (imitation) art' as a 'sociological category having suprapersonal validity'.[63]

2.4 Tolstoy's Counterfeit (Imitation) Art

"[To] satisfy the demands of the upper classes, artists have had to devise methods of producing imitations of art."[64] With this statement, Tolstoy criticised not only the social structure which led to this transformation but also the change in how and why art is produced. By identifying 'counterfeit (imitation) art', he provides a structured definition and criticism of the art-like. The phrasing of such methods of producing the art-like varies inconsistently depending on the translation and remains unclear, which is why the few who studied *What is Art?* claimed other alternatives. In German translation, the word *Kniff* is used for what is translated to English as 'methods' of producing 'counterfeit (imitation) art'. *Kniff* in this context can be translated to English as 'trick,' implying some craftiness and artificiality— something not straightforward or genuine, but contrived.[65] Another interpretation of 'methods' of producing the art-like is Rimvydas Šilbajoris's use of the words 'devices' and 'gimmicks'.[66] While 'devices' clearly suggest a parallel in meaning with 'methods' offering alternative tools for production, Šilbajoris also implies the criticality in

[63] Diffey 92.
[64] Tolstoy, *What is Art?,* 106.
[65] "Und deshalb mußten die Künstler, um die Forderungen der Menschen der reichen Klassen zu befriedigen, Kniffe ausfindig machen, vermittels deren sie kunstähnliche Gegenstände, erzeugen könnten." See Tolstoi, *Was ist Kunst?,* 116.
[66] " Tolstoy's idea in *What is Art?* was that this latter type of detail actually represents one of the types of devices, gimmicks, that go into the counterfeiting of emotion, that is, also, counterfeiting of art." Šilbajoris, *Tolstoy's Aesthetics and His Art* ,109.

'counterfeit (imitation) art' by referring to its production as 'gimmicks'—resembling the way in which German *Kniff* is interpreted. Subsequently, an explanation of the four methods that artists have devised is provided. "These four methods are borrowing, imitating, striking and interesting."[67] Prior to a detailed explanation of the proposed methods of producing the art-like, it is essential to foreground the interpretive approach of this study. As stated earlier, Tolstoy's *What is Art?*—though rich with its speculative objection to canonical definitions—has come to be appreciated for its thought-provoking framework and novel approach by later critics. Such a revisit informs the subsequent discussions of methods of producing art-like as well, meaning that although in the scope of the definitions included in *What is Art?* such methods do not refer to any spatial implications, the framework these methods adopt can be interpreted to revise and propose a vocabulary of the art-like in which architectural creativity and spatial artistic practices are investigated.

Tolstoy defines the first method, 'borrowing', as taking part or the entirety of a well-known work and manipulating this borrowed work to make it seem like a unique piece. Borrowing, especially when carried out by educated individuals and leading artists in the relevant field, is perceived by the majority as an original work of art. According to Tolstoy, by 'borrowing' from precedents, the art-like appears, as what is taken part in, or the whole that is taken, is done so by excluding the essence of the work. In Tolstoy's exact words, borrowing is "taking whole subjects, or merely separate features from former works recognised by everyone as being poetic."[68] Tolstoy's use of the word 'poetic' is particularly significant as 'works recognised by everyone as poetic' in the case of the art-like indicate that there could have been, indeed, a poetry, in 'real' work, however, as the work is created through consulting 'borrowing' what might have been 'real' is left for the counterfeit.

[67] Ibid., 106.
[68] Ibid., 107.

The method of borrowing is made prominent in the creative processes of spatial artistic practices, especially in the form of spatial thinking. As will be furthered in the subsequent chapter, artists had borrowed not only the processes of space-making but also revised and adapted them to the imaginative nature of such creativity as well. Nevertheless, it is also possible to come across rather direct borrowings—meaning that in addition to the mode of thinking that is borrowed, material and tectonic elements are also borrowed in spatial artistic practices to 'construct' spaces. Mutually, in terms of architectural creativity, particularly in the mode of architectural representation, architects carry out the liberty of artistic practices in their creative works—sometimes in the form of artistic expression, or directly through the interpretation of an artwork or artist.



Figure 2.1 *A Sculpture by Herbert Ferber to Create an Environment*. Whitney Museum of American Art, 1961. Photograph by Eric Pollitzer. Courtesy Jim Strong. From Julie H. Reiss, *From Margin to Centre: The Spaces of Installation Art* (Cambridge, MA: MIT Press, 1999).

Tolstoy defines the second method, imitation, as "… supplying details accompanying the thing described or depicted."[69] Imitation is demonstrated in literary works as the excessive use of figures of speech and descriptions. Tolstoy exemplifies imitation primarily through literary works; however, the visual correspondence of imitation is also included with the addition, "[In] painting this method assimilates painting to photography and destroys the difference between them."[70] T.J. Diffey claims that imitation 'is better described as a detailed naturalism.'[71] According to Šilbajoris's interpretation, there are two kinds of details in any work of art, and 'the kind of details Tolstoy objected to be details which 'merely fill out a picture' and do not carry the poetic impact of the actual work.[72]

In spatial artistic practices, the method of 'imitation' appears through the deployment of carefully articulated details and the internal relations of the components which form a composition, privileging spatial experience over representational description. Consequently, the 'translation' of such details in conventional architectural representation tools results in the loss of poeticality—thus the emergence of 'art-like.' In spatial artistic practices, forming details as devices of spatial articulation carrying the poetic of space, or employing details in accordance with representational modes of architecture, are two distinct domains of creation that differentiate the 'art-like.'

[69] Ibid., 109.
[70] Ibid., 109.
[71] Diffey, *Tolstoy's What is Art?*, 93.
[72] Šilbajoris does not specifically use the word 'poetic impact' however as the study will unfold what is meant by Tolstoy in best depicted as 'poetic impact.'



Figure 2.2 James Turrell, *Afrum I (White)*, 1967. Projected light, dimensions variable. Solomon R. Guggenheim Museum, New York, Panza Collection, Gift, 1992. https://www.guggenheim.org/artwork/4084.

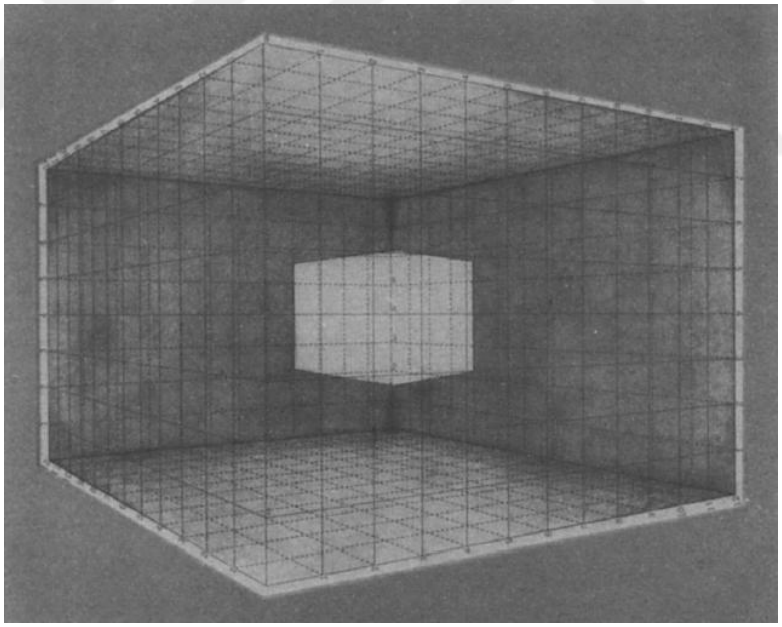


Figure 2.3 Preparatory drawing for Afrum, by James Turrell, 1967. In Robin Evans, "Translations from Drawing to Building," AA Files, no. 12 (Summer 1986): 3–18. Published by the Architectural Association School of Architecture. https://www.jstor.org/stable/2954351

The third method, striking—also translated as effectiveness— is the ability to impress the art 'consumer'. In all forms of artistic creation, this effect consists chiefly of contrast. "It is the same in painting: besides all kinds of other contrasts, one is coming into vogue, which consists of giving careful finish to one object and being creative about all the rest."[73] Tolstoy discloses that such a method is used with the aim of creating a false 'dramatic effect' caused by the high contrast brought together, as opposed to the actual experiencing of the work. By referring to the examples of Tolstoy, Diffey describes striking as: "The third method is to create striking effects, to work through contrasts bringing together, for example, the terrible and the tender, the beautiful and the hideous, the loud and the soft, darkness and light, the most ordinary and the most extraordinary."[74]

In the creation and perception of spatial artistic practices, the creative aspiration is to produce immersive environments—spaces that envelop the 'experiencer' on both material and immaterial to situate them in a temporal 'situation'—as opposed to creating autonomous objects, on pedestals, owning sculptural characteristics. The experiencer's cognitive and physical participation is considered not only in the creation of spatial artistic practices but also in their completion. It is in this convergence—where heightened perception and total experientiality are aimed—that a poetic impact is served through the material and immaterial contrast of 'inside' as opposed to 'outside' such spatial artistic practices.

[73] Ibid, 109.
[74] Diffey, *Tolstoy's What is Art?* 93.



Figure 2.4 Cildo Meireles, *Missão/Missões [Mission/Missions] (How to Build Cathedrals)*, 1987. Blanton Museum of Art, https://www.artsy.net/artwork/cildo-meireles-missao-slash-missoes-mission-slash-missions-how-to-build-cathedrals

The fourth method of creating art-like, interesting, is defined as the interest of the art 'consumer' in the plot of a work. According to Tolstoy, the interest in the guessing process of the plot is mistaken for the pleasure of the artistic impression. In spatial artistic practices, the immediacy of experience through the perceptive emphasis of created space plays a crucial role in creative processes. Here, interesting manifests in the deliberate play on perception that constructs space less as a fixed form and more as a mutable, perceptual field. These strategies rely on the manipulation of vision, sound, or movement to sustain curiosity. While they sharpen the experiencer's awareness of how space is sensed and interpreted, they also risk substituting genuine affective engagement with a momentary perceptual trick. In this sense, 'interesting' in spatial practice is less about the permanence of architectural form and more about the perceptual strategies that provoke, distract, or astonish in the lived instant.



Figure 2.5 Robert Morris, Untitled (Passageway), 1961. t. © 2014 Robert Morris / Artists Rights Society (ARS), New York. Courtesy of Castelli Gallery, New York. https://www.artsy.net/artwork/robert-morris-untitled-passageway

CHAPTER 3

ARCHITECTURE, POETRY AND POETICS

In attempting to establish a relationship between architecture and poetry, it seems appropriate to first of all investigate the origins and meanings of the respective disciplines: architecture from the Greek *arkhitektōn*, *arkhi* (master) and *tektōn* (building) and poetry from the Greek *poiesis* (to make). From the etymology of the words, it is clear that the two disciplines are involved in a process of making and building, i.e. creating. [75]

Aside from the particular cases examined in this chapter, the words poetic or poetry rarely appear on the covers of architecture books; when they do, they are paired or accompanied rather than standing alone. As this chapter will demonstrate, a particularly illustrative case is John Ruskin's *Poetry of Architecture*: *The Architecture of the Nations of Europe Character*. John Hollander refers to Ruskin's work as "a remarkable but strange study of architectural nationalism…"[76] which supports the argument that poetry is used in a sense that is specific to the 'architecture of nations'. Another example would be Kenneth Frampton's *Studies in Tectonic Culture: The Poetics of Construction in Nineteenth and Twentieth Century Architecture*, where Frampton investigates the poetics of tectonics, focusing on the use of poetics to a specific architectural concept. On the other hand, this study aims to refer to the idea of 'poetry of architecture' from a broader perspective in reference to spatial creativity and artistic expression. As the study unfolds, the poetry of

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[75] Richard England, "Architecture and Poetry," *Artpaper*, July 1, 2020, https://artpaper.press/architecture-and-design/architecture-and-poetry/.
[76] John Hollander, "The Poetry of Architecture," *Bulletin of the American Academy of Arts and Sciences* 49, no. 5 (February 1996): 17, https://www.jstor.org/stable/3824967.

architecture will demonstrate the experiential, emotive, expressive and cognitive processes through which spatial practices and artistic creativity will be interpreted.

However, it is necessary first to address the most crucial issue: the difference between poetics and poetry in the context of architecture compared to the literary arts. Therefore, this chapter will lay out, firstly, different definitions of poetics and poetry in literary arts to draw out the main characteristics of both; and secondly, works that have been influential in architecture in terms of spatial poetics and poetry will be interpreted as an attempt to challenge their extent and explore what they represent in architecture. Here, particular attention must be paid to the use of the word represent since both terms are taken into account conceptually rather than in a literal sense.

In the context of architecture, the use of poetics and poetry has a close association with the literary arts; therefore, the literal meanings of both terms are likely to arise in discussions. For this reason, a brief explanation of the use of poetics and poetry in the literary arts is essential prior to investigating architectural meaning. Once the literal meanings of poetics and poetry are introduced, in a brief overview, conceptual interpretations in the context of architecture will be discussed. Although the key terminology is reviewed under different titles, poetry and architecture, it is significant to note that both 'fields' of creative practice are entwined in their historic nature.

Additionally, it is notable that definitional boundaries prove not only to be restricting but also quite ambiguous. Therefore, the manner in which both terms are investigated is essential to lay out the characteristics of poetics and poetry. Since poetics is the study of poetry—in the most general sense—a more structured approach is taken to define the operational nature of poetics. Whereas poetry as a literary art is best described through the definition of poets. In doing so, two main ideas can be demonstrated: firstly, regardless of their creative differences, poets throughout time and across the world have cast light on recurring themes when talking about poetry; and secondly, the definition of poetry, in most cases, is poetry itself. This means that

the approach taken to poetry in this study is inherently self-referential, continuously defining and validating itself through poetic imagination. To summarise and elaborate on this remark, it is possible to conclude that while poetics has come to be defined as a constructive critical tool, poetry reflects upon the perspective in which the subject-matter is approached as well as the emotive, experiential and cognitive characteristics of the subject-matter. In light of these considerations, it becomes evident that any attempt to write of a 'poetry of architecture' must navigate through two dimensions: the critical and methodological approach drawn from poetics, and the imaginative and self-referential quality in poetry itself. The following chapter aims to explore the inherent correspondence between architecture and poetry by proposing a cohesive poetry of architecture, which will serve to investigate the dynamic between architectural creativity, spatial practices and artistic expression.

3.1 Poetics: The Literal Sense

To understand the various uses and meanings of poetics and poetry in literary studies, it is essential to consult a range of literary sources. *The Princeton Encyclopaedia for Poetry and Poetics* has been a consistent reference since its first edition published in 1965, through its comprehensive scope concerning the history, technique and criticism of poetry; with entries ranging from terms and concepts, genres and forms, periods, schools and movements to the poetry of nations, regions, and languages, which also includes poetry in relation to other cultural forms, disciplines, and social practices such as linguistics, religion, and science.[77] In the most general sense, Western Poetics is explained by B. M. Reed as: "Poetics is the branch of literary criticism devoted to poetry, especially to the study of its characteristic techniques, conventions, and strategies. The word can also refer to theoretical texts on the topics,

[77] Marcia Welsh, *Review of The Princeton Encyclopaedia of Poetry and Poetics*, *Library Journal*, published November 1, 2012, Dartmouth Coll., Hanover, NH, https://www.libraryjournal.com/review/the-princeton-encyclopedia-of-poetry-and-poetics.

above all to Aristotle's famous philosophical treatise. Sometimes, poetics is used in both a narrower and a more expansive sense. On the other hand, it can designate the compositional principles to which a particular poet subscribes."[78]

This definition clearly illustrates that the core of poetics involves a detailed examination of the defining features and stylistic decisions of a poet's work and manner of writing. In this regard, both narrower and broader meanings are given to cover the grounds of poetics. They suggest that poetics provide a foundation for understanding how poetry is created, emphasising both distinctive stylistic features and the compositional principles that shape it as a whole. In dictionaries of literary theory and criticism, such definitions are the most common to come across. Chris Baldick explains the use of the term in the *Oxford Dictionary of Literary Terms*. "The general principles of poetry or of literature in general, or the theoretical study of these principles. As a body of theory, poetics is concerned with the distinctive features of poetry … with languages, forms, genres and modes of composition."[79]

In addition to the general overview of the word poetics, more recent interpretations (including Gaston Bachelard's phenomenological use in the *Poetics of Space*) demonstrate the further implications of the term poetics. B.M. Reed's description of poetics includes such extended meanings.

> On the other hand, poetics may be used as a label for any formal or informal survey of the structures, devices and norms that enable discourse, genre, or cultural system to produce particular effects. Prominent examples include Gaston Bachelard's *La Poétique de l'espace* (1958; trans. as *The Poetics of Space*, 1964), Linda Hutcheon's *A Poetics of Postmodernism* (1988), and Tzvetan Todorov's *Poétique de la prose* (1971; trans. as *The Poetics of Prose,1977*), none of which places poetry at the centre of its argument. When employed in this sense, poetics is often implicitly opposed to hermeneutics, i.e., the practice of interpretation. In other words, one explains how something works, not what it means. [80]

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[78] B. M. Reed, "poetics," in The Princeton Encyclopaedia of Poetry and Poetics, 4th ed., ed. Roland Greene et al. (Princeton, NJ: Princeton University Press, 2012), 3381.
[79] Chris Baldick, *The Oxford Dictionary of Literary Terms*, 4th ed. (Oxford: Oxford University Press, 2015), 347, s.v. "poetics."
[80] Reed, "poetics," 3381.

Similarly, J. A. Cuddon's *Dictionary of Literary Terms and Literary Theory* incorporates new terms in literature that reflect the developments in literary studies over the past thirty years, including the change in meaning and use of the terms through different epochs.[81]

> Traditionally, the term refers to the theory of poetry, in particular emphasising principles of composition and structure, with the *Poetics* of Aristotle (384-322 BC) being the earliest, well-known, and most influential formulation. Since then, various poets, critics, and writers have expounded upon the topic, their treatises often marking a specific literary movement or philosophical trend… The term has been expanded in contemporary theory to comprehend the application of a hermeneutical aesthetics to various cultural practices, political discourses and social phenomena…[82]

In introducing the poetic prose, Jeremy Noel-Tod refers to the contemporary poetry scene in Britain and presents the work of Vahni Capildeo as one of the most original exponents of it. According to Noel-Tod, Baudelaire's belief that poetic prose might articulate 'the intersection' of different experiences is reflected in Capildeo's work as 'other mixings: of space and of language'.[83] Such an example offers a clear demonstration of how poetics relate to space without completely leaving the domain of the literary arts.

> I see no problem, I take delight, within the space of the page, in crossing from mundane to heightened, elaborated, even opaque codes, registers, allusions … To this experience I can trace my instinctive revolt against such terms as 'line break,' 'white space' or 'margins of silence.' Without meaning to, I developed a poetics of reverberation and minor noise.[84]

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[81] Jeffery J. Williams, back cover text of *A Dictionary of Literary Terms and Literary Theory*, 5th ed., by J. A. Cuddon, revised by M.A.R. Habib (Chichester, West Sussex: Wiley Blackwell, 2013).
[82] J. A. Cuddon, *A Dictionary of Literary Terms and Literary Theory*, 5th ed., rev. by M. A. R. Habib (Chichester, West Sussex: Wiley-Blackwell, 2013), 545.
[83] *The Penguin Book of the Prose Poem: From Baudelaire to Anne Carson*, ed. Jeremy Noel-Tod (London: Penguin Books, 2018), 27.
[84] Ibid., 27. Noel-Tod further explains that "Vahni Capildeo has reflected on how her Trinidadian childhood experience of religious ritual informs her openness to the possibilities of mixed form. At

In accordance with the definitions and descriptions above, although the roots of poetics date back as far as Aristotle, in recent philosophy, it has been used on different accounts. Hence, it is possible to deduce that the term poetics is no longer restricted to the art of poetry but has become a theoretical tool utilised to analyse how meaning is constructed across a range of domains, including but not restricted to culture, politics, and aesthetics. Consequently, poetics in its literary meaning has already extended its relevance to areas beyond literature, functioning as a methodology rather than merely a descriptive or poetic theory operating in the domains of how poetic language is constructed rather than what the poetic language indicates. Therefore, poetics is valued as a tool of methodological and structural significance in the literary arts, which has found its way into the term's architectural use.

3.2 Poetry in a Literal Sense

> Accounts of *poetry* as a category tend to outline essential features in an argument that might claim general assent. The range of past and present usage of the word, however, eludes such a unifying account and invites us to think of *poetry* as a word of ancient Greek origin, with a long and rich history.[85]

Owen's definition above is followed by the change of usage for the word poetry. Starting from its Greek origin, *poiēsis*, which lacked categorical precision until Aristotle's *Poetica* shifted the focus from verse to the construction of plot (*muthos*).[86] This redefinition initiated centuries of conceptual debate around what poetry is as much as what it is not. Owen's chronological approach focuses on the change in the scope of the term poetry in Latin and vernacular traditions, tracing towards the

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Deepavali, the family garage and part of the house would be transformed into a ritual space, with lamps lit and Sanskrit chanted, leading to 'other mixings: of space and of language.'

[85] Stephen Owen, "poetry," in *The Princeton Encyclopedia of Poetry and Poetics*, 4th ed., ed. Roland Greene et al. (Princeton, NJ: Princeton University Press, 2012), 3402.

[86] Ibid., 3403.

nineteenth century, when poetry became increasingly associated with lyric form and national identity.[87] The recent changes in poetry and its scope are included as:

> Changes in technology and the structures of cultural authority in the second half of the twentieth century into the twenty-first century have profoundly changed the world of poetry… What is the understanding of poetry that unites diverse practices from concrete poetry to computer-generated poems (…)? In each case, a cultural authority of one sort or another can step in and say, "That is not poetry."[88]

It is evident that the meaning of poetry, what it denotes and represents, changes very much in relation to geography, time, genre and from poet to poet. Therefore, it is not quite possible to achieve an all-inclusive definition of poetry, nor is it necessary for the sake of this study. Nevertheless, in the broadest sense, in an attempt to draw a general definitional domain of poetry in the literary arts, it is necessary to demonstrate how poets themselves defined poetry. It is possible to say that, throughout history, poets of different times and styles articulated their subjective definitions, and some have written poems on poetry itself. Regardless of the differences these poets had, a number of key concepts of poetry stand in the foreground based on these definitions. The following will include the commentary of poets and writers about poetry in an attempt to display such characteristics of poetry in a conceptual manner.

Poets across different times have often emphasised that poetry resists any fixed definition and instead draws emphasis on the experiential and emotional resonance it evokes. In a letter to Thomas Wentworth Higginson, Emily Dickinson writes, "If I read a book and it makes my whole body so cold no fire can warm me, I know that it is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only ways I know it. Is there any other way?"[89] Dickinson's

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[87] Ibid., 3403-08. For additional sources and related topics and articles, consult the bibliography and "See also" section on 3410-12.
[88] Ibid. 3410.
[89] Emily Dickinson, "Letter 342 to Thomas Wentworth Higginson," *Emily Dickinson Archive*, accessed August 22, 2025, https://archive.emilydickinson.org/correspondence/higginson/jnl342.html.

depiction of poetry is emotive and experiential in a way that exceeds cognition to trigger physical stimuli. It is noted by many readers of Dickinson that reading her poetry influences such impressions on the reader as she describes in her letter, due to the troubling emotions and perceptions provoked by the poet.

Renowned Argentine short-story writer, essayist, poet and translator Jorge Luis Borges's words on poetry stand as one of the most illustrative cases to depict such an outlook on poetry's elusiveness: the creative liberty poetry presents and its fluidity within and through the domains of artistic expression. According to Edward Hirsch's introduction:

> One could say that reading others spurred him into writing poetry, which was for him (Jorge Luis Borges) something so intimate, so essential, it could not be defined without oversimplifying it. 'It would be something like attempting to define the colour yellow, love, the fall of leaves in autumn,' he said. He loved Plato's characterisation of poetry as 'the light substance, winged and sacred.'[90]

As vague—or undefined— as Borges's definition seems, it hints to the reader on two major characteristics of poetry: its innateness and its experiential nature. Supported by Plato's claim on poetry, according to Borges, poetry is as innate as seeing colour or light. In relation to this—meaning the innateness, such pristine perception—poetry is as natural as experiencing the change from one season to another. It is, according to his definition, the innate human experience. In this sense, Hirsch's claims further strengthen this definition: "Borges never viewed poetry… as an object, but rather as a collaborative act between the writer and the reader." [91]

> For the fact that poem is inexhaustible
> And becomes one with the sum of all created things
> And will never reach its last verse
> And varies according to its writers[92]

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[90] Jorge Luis Borges et al., "Poetry: Jorge Luis Borges," The Wilson Quarterly 22, no. 4 (Autumn 1998): 109, https://www.jstor.org/stable/40260402.
[91] Ibid.,109.
[92] Jorge Luis Borges, "Another Poem of the Gifts (Otro poema de los dones)," trans. Alan Dugan, in *Selected Poems, 1923–1967*, ed. Norman Thomas di Giovanni (London: Allen Lane, The Penguin Press, 1972), 223.

Poetry, in other words, evokes the reader with personal experience, emotive in character. It is an issue of time, space and person: what one feels in the moment of interaction. A more recent depiction of poetry in this sense is best described by Alice Fulton when she said:

> Poetry is neither future-derived nor teleological in spirit. The please exists in the presence and texture of each line, as each line is experienced. Which is to say: fiction is about what happens next; poetry is about what happens now.[93]

In addition to the definition of poetry based on the innate experience, some poets found poetry in the interplay of imagination and reality. Marianne Moore famously defined poetry as "imaginary gardens with real toads in them"[94] in her poem titled *Poetry. Magill's Survey of American Literature* offers a detailed analysis of the earlier and later versions of Moore's Poetry, drawing upon an overall profile of her most significant works.[95] Accordingly, Moore's perspectives on poetry and the dynamics of the real and the imaginative are summarised as:

> She (Marianne Moore) renders her subjects accurately and precisely and then enhances them with the poetic imagination. The imagination rearranges the details, giving an aesthetic order so that the universal truth can emerge.[96]

So the 'imaginary gardens with real toads in them' can be interpreted as a metaphor proposing that poetry or the poetic experience is the real, but at the same time respects the imagination for it to be whole.

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[93] Jonathan Culler, "Comparing Poetry: 2001 ACLA Presidential Address," *Comparative Literature* 53, no. 3 (Summer 2001): xiii, https://doi.org/10.2307/3593490
[94] Marianne Moore, *The Complete Poems of Marianne Moore* (London: Faber and Faber, 1967), 267.
[95] "Marianne Moore's poetry, particularly highlighted in her poem *Poetry*, explores her aesthetic beliefs regarding the nature of genuine verse. Originally published in 1919, Moore revisited and revised this poem multiple times, ultimately stripping it down from thirty lines to just three by 1967, reflecting her commitment to clarify and precision." See, Louise M. Stone, "Poetry by Marianne Moore," *Salem Press Encyclopedia of Literature*, 2023, accessed August 23, 2025, https://research.ebsco.com/c/msrozl/viewer/html/xrorcegbd5.
[96] Ibid.

I, too, dislike it: there are things that are important beyond all this fiddle.
Reading it, however, with a perfect contempt for it,
one discovers that there is in
it after all, a place for the genuine.
...
nor till the poets among us can be
"literalist of imagination"— above
insolence and triviality, and can present

For inspection, imaginary gardens with real toads in them, shall we have it.
In the meantime, if you demand on the one hand,
the raw material of poetry in all its rawness, and
that which is, on the other hand,
genuine, then you are interested in poetry.[97]

Moore's opinions on the imaginative and the real are also reflected in her notes on p*oetry*. Frederick J. Hoffman[98] notes how Moore described her attitude towards poetry as 'genuine accessibility to experience' and adds: "There is much to be said for those who protest that poetry is obscure or vague, that it does not fully or sharply realise the experience" [99] Therefore, it is possible to deduce that the experience of poetry is fulfilled through the interplay of the imagination and the real, the subconscious and the conscious. Marianne Moore's depiction of poetry is intrinsic, as it is partially a result of poetically revisiting Tolstoy's diary. In her notes for *Poetry*, and within the poem itself, she refers to an entry in the diary of Tolstoy.[100] In her poem *Poetry* Moore opposes such questioning.

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[97] Moore, *The Complete Poems*, 267.

[98] Frederick J. Hoffman's definition of Moore further clarify Moore's perception of poetry in relation to the real and the imagined. "Miss Moore was, in many ways, the 'moralist,' the witty rational commentator,… Her vivid pictorial sense, her sharp powers of observation with respect to smaller things and narrow perspectives united with a conversational shrewdness, a sense of the values of 'fable' and analogy, an insicive insight into the eccentricities and comical absurdities of the human tribe. Her talent was in a subtle sense 'forensic' and admonitory." Frederick J. Hoffman, "Marianne Moore: Imaginary Gardens and Real Toads," *Poetry* 83, no. 3 (December 1953): 153, https://www.jstor.org/stable/20585168.

[99]Ibid., 153.

[100] "Moore is quoting Tolstoy's diary in which he theorised that 'poetry is everything with the exception of bussiness documents. and school books.' Tolstoy's definition expands the definition of poetry, yet Moore takes exception with his theory in two ways. Firstly, she is challanging the validity

> Where the boundary between prose and poetry lies, I shall never be able to understand. The question is raised in manuals of style, yet the answer to it lies beyond me. Poetry is verse: prose is not verse. Or else poetry is everything with the exception of business documents and school books.[101]

In *Poetry,* the idea of excluding formal textual production as poetry is countered as:

> …
> nor is it valid
> to discriminate against 'business documents and
> schoolbooks; all these phenomena are important.[102]
> …

Robert Frost claimed that "poetry provides the one permissible way of saying one thing and meaning another."[103] Frost's perception emphasises the definitional depth of poetry, meaning that poetry conveys an indirect experience of the world, or two experiences at once, the one that is said and the one that is meant. It is fitting to conclude with one of Frost's definitions of poetry, as the following section is regarding poetry of architecture, and as an architect who writes Poetry, Richard England's words on architectural poetry refer directly to Frost's definition.

> William Wordsworth tells us that poetry is about the 'overflow of powerful feeling,' as does also the 20th-century poet Robert Frost 'Poetry must reach the eye, the ear and most importantly to the heart."[104]

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of such discrimination. Secondly, she declares that business documents and school books are 'phenomena.' … It is important to note that Moore did not always cite her sources so the fact that she decides to include … Tolstoy in her notes is significant." See, Eloise Arnold Whisenhunt, "It Is a Privilege to See So Much Confusion": Marianne Moore and Revision (PhD diss., University of Alabama, 2009), 104–5.

[101] Leo Tolstoy, *The Diaries of Leo Tolstoy: Youth, 1847 to 1852*, trans. C. J. Hogarth and A. Sirnis, preface by C. Hagberg Wright (New York: E. P. Dutton & Co.; London & Toronto: J. M. Dent & Sons, 1917), 89.

[102] Moore, *Complete Poems*, 267.

[103] Robert Frost, "Education by Poetry," *Amherst Graduates' Quarterly*, February 1931, revised and republished online, May 14, 2007, https://moodyap.pbworks.com/f/frost.EducationByPoetry.pdf.

[104] England, *"Architecture and Poetry."*

3.2.1 Poetry of Architecture

Prior to assessing the comprehensive potential of 'the poetry of architecture', it is essential to acknowledge the inherent complexity of such an endeavour, as both poetry and architecture have had ceremonial influence[105] for centuries. Additionally, what had been written by scholars of literature and architecture sharing this title came to be recognised as foundational works which could not be disregarded. In this sense, the words of John Hollander depict precisely the demanding nature of writing about the poetry of architecture:

> I must confess that my title is a bit daunting even to me. John Ruskin wrote a remarkable but strange study of architectural nationalism with that title; the poet Anthony Hecht similarly entitled a fine essay on architectural metaphors in poetry; and as we shall observe, the phrase was used by an important eighteenth-century visionary architect [referring to Étienne-Louis Boullée]. I shall use it, in all its problematic character, to try to open up a few questions about figurativeness and literalness, about imaginativeness and utility.[106]

John Hollander's opening remarks in his presentation at the American Academy of Arts and Sciences, titled *Poetry of Architecture* represent the long and entwined history of poetry and architecture as well as the breadth of meaning. Similar to the framework of this thesis— specifically just as Tolstoy's *What is Art?* serves as a theoretical foundation—Hollander's exploration of the domains of architecture and poetry stems from poetically revisiting a renowned poet's influential work: William Shakespeare's *55*—which proves to be not only a point of reference but as a generative pretext for Hollander's interpretative framework.

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[105] 'ceremonialinfluence' refers to the ways in which architecture and poetry have historically been bound to ritual, celebration, and symbolic use. Tzonis and Lefaivre, for instance, describe "… churches, palaces, gardens, or whole cities have been given specific forms, which we also encounter in paintings or in prose and poems, that agree with those of the cosmos presumably… during ceremonies and celebrations the same types of objects have been dressed up *à l'antique* …" See, Alexander Tzonis and Laine Lefaivre, *Classical Architecture: The Poetics of Order* (Cambridge, MA: MIT Press, 1986), 273-73.

[106] Hollander, "The Poetry of Architecture," 17.

Not marble, nor the gilded monuments
Of princes, shall outlive this powerful rhyme;
But you shall shine more bright in these contents
Than unswept stone, besmeared with sluttish time.

When wasteful war shall statues overturn
And broils root out the work of masonry,
Nor Mars his sword, nor war's quick fire, shall burn
The living record of your memory:

'Gainst death, and all oblivious enmity,
Shall you pace forth; your praise shall still find room
Even in the eyes of all posterity
That wear this world out to the ending doom.

So, till the judgment that yourself arise,
You live in this, and dwell in lovers' eyes.[107]

Hollander approaches the poetics of architecture by questioning whether it is an architectural or a poetic paradigm. "Which is the object of contemplation, which the subject contemplating?" It is Shakespeare's sonnet in which Hollander resolves the perspective of poetry—reflecting 'a commonplace Renaissance thought' by claiming the 'platonic reality' of poetry and the durability of text.[108] Accordingly, the response of architecture is quoted as: "Not so: the text is insubstantial, and at best a mere description of what I truly am. Even a picture in perspective, plan, or elevation is only a representation of a structure…"[109] Through this statement, it is made clearly evident that the poetry of architecture is rooted in a rather existential questioning, seeking the exact experience of space through the reality of that experience.

Hence, a direct reference to literature proves to be inefficient, nor is space alone sufficient to define this poetry. While questioning the object and subject of the poetry of architecture initiates the discussion, the lack of multiplicity, or the shortcomings

[107] William Shakespeare, *Sonnet 55*, in *Shakespeare's Sonnets*, ed. Katherine Duncan-Jones, rev. ed., Arden Shakespeare, 3rd ser. (London: Bloomsbury, 2010), 221.
[108] Hollander, *Poetry of Architecture,* 17.
[109] Ibid., 17.

of binary thinking, reappear in understanding the poetry of architecture. The intertwined histories of architecture and poetry establish a narrative that is neither poetics nor architecture alone, but a third proposal that is the spatial experience and spatial memory itself. To achieve such an understanding, poetic imagination is essential—a thirding that leads to achieving the poetry of architecture in concern. As mentioned earlier, in the scope of this study, such an imagination is achieved through the poetic revisit of *What is Art?* In Hollander's case, it is *Sonnet 5* that is poetically revisited. Kenneth Frampton, however, goes further, to Sappho, although never disclosing the exact fragment, he claims:

> In Greek, it appears in Homer, where it alludes to the art of construction in general. The poetic connotation of the term first appears in Sappho, where the *tekton*, the carpenter, assumes the role of a poet… In the fifth century BC, the meaning goes further, evolving from something specific and physical, such as carpentry, to a more generic notion of making involving the idea of *poiesis*.[110]

Frampton does not specify which fragment, exactly, among Sappho's works, the 'carpenter assumes the role of a poet'. However, the song sung as the wedding procession approached the new house of the bride and groom could be what Frampton referred to, as the carpenters are depicted in the ceremonial procession.

> Raise high the roof,
> (Hymenaios, god of marriage!)
> You carpenter men.
> (Hymenaios!)
> The groom approaches like Ares,
> (Hymenaios !)
> much bigger than a big man.
> (Hymenaios!)[111]

[110] Ibid.
[111] Diane J. Rayor and André Lardinois, trans., *Sappho: A New Translation of the Complete Works* (New York: Cambridge University Press, 2014).

"Friends enlightened by the arts! / If I have not won the prize of pleasing you/ I shall at least have the honour of having tried."[112] (Images 3, 4) French architect Etienne-Louis Boullée's preface titled "To Men who Cultivate Arts", written in a confessional tone, ends with the poem from one of the most recognised fabulists, La Fontaine. Although Boullée's collection of essays is addressed primarily to the architects, such literary references are direct and common in his inquiry into the 'art of architecture'. In fact, by explicitly referring to public buildings as poems, Boullée openly gives directives to the architects regarding their role.[113] However, if the architect is responsible for designing the building, which should, as Boullée says, be poetry, the meaning of architecture is left as cryptic as it has ever been. To illuminate this long-standing obscurity, rather than reviewing all the definitions put forward before him, Boullée refers directly to the source, Vitruvius. "Shall I join Vitruvius in defining it [architecture] as the art of building?"[114] The primary discrepancy is drawn from within this statement. Boullée believes that the art of building, which is concerned with technicality, is not enough to write a treatise on the art of architecture. Although the 'technical side' of architecture is vital, he sees beyond materiality in defining the art. "It is the product of the mind … that constitutes architecture."[115] With this statement, the architect's responsibility is once again brought to attention. Hence, it can be deduced that the art of architecture seeks an architect who is an imaginative thinker, as opposed to the art of building, which requires an innovative builder. In this regard, Boullée criticises the abundance of writings on the art of building and highlights the restrictions put upon the architect by the patrons. "[The architect] must not listen to the voice of his genius but descend to the level of those he must please."[116] From what had been claimed by Boullée alone, it is evident that thought in architecture, the mental processes of design and

[112] La Fontaine, "Amis éclairés des arts," quoted in Étienne-Louis Boullée, Architecture, Essay on Art, ed. Helen Rosenau, trans. Sheila de Vallée (London: Academy Editions, 1976), 82.
[113] Ibid., 82.
[114] Ibid., 83.
[115] Ibid., 83.
[116] Ibid., 84.

imagination, is the only solution to truly achieve a full definition of the art of architecture, as opposed to the restrictions of the art of building. Only through this does the art of architecture become poetry, with the architect as poet and the building as a poem. As self-evident as it sounds, the inner workings of poetry and the relationship of this system to the architect still maintain their ambiguity.

Therefore, the following section will outline works that have been influential in architecture in terms of spatial poetics and poetry, as an attempt to challenge their scope and explore what they represent in the realm of architectural thinking. Here, particular attention must be paid to the use of the word 'represent,' since both terms are taken into account conceptually, as opposed to in a literal sense. Though in the context of architecture, the use of poetics and poetry demonstrates a close association with the literary arts, the literal meanings of both terms are likely to arise in discussions. For this reason, a brief explanation of the use of poetics and poetry in the literary arts is essential prior to analysing their use in architecture. Once the literal meanings are introduced in a concise overview, the various conceptual interpretations of poetics and poetry will be discussed, aiming to explore the full range of their architectural meaning. Ultimately, this inquiry seeks to demonstrate how poetics and poetry can be utilised as creative tools to inform the development of architectural knowledge, extending beyond their literary origins. By tracing the conceptual resonances of poetics and poetry in architectural and spatial discourse, this section aims to expand the interpretive potential of both terms.

3.2.2 Orders As Poetics

Alexander Tzois and Liane Lefaivre's seminal work, *Classical Architecture: The Poetics of Order*, as its title suggests, refers to the classical orders as a form of architectural poetics. It is essential to note the authors' ongoing concerns throughout the book regarding the establishment of poetic orders through formal analysis,

without falling into the trap of 'formalist-reductivist' approaches[117]. Therefore, Tzonis and Lefaivre methodologically structure their work to understand how classical architecture is made, in other words, how the composition of classical architecture works as a formal system.

The poetics of classical architecture is defined as the canonical system of formal conventions, shaped through history and borne upon innate material structures. The three canons of the poetics of classical architecture, which are prescriptive rather than proscriptive, are as taxis (the framework), the genera (the elements), and symmetry (the relations between architectural elements). Considering the definitions put forth by Tzonis and Lefaivre, the poetic in classical orders refers to the inner workings of a constructed system, based on the process of its making. So the architectural creation is directly a part of the poetics proposed as much as the intrinsic dynamics of its closed system. Which is clearly noted as:

> … what characterises any word—a tragedy, a musical piece, a temple, put together according to the rules of composition that originated in classical poetics and rhetoric is its identity as something 'complete and whole', 'perfect', whose particular order sets it off from its surroundings... [118]

Through this thought, one can say that poetics and poetry are essential in investigating any compositional creation, not just classical architecture, but also tragedy, comedy, music, and the visual arts. In this regard, Lessing's seminal work *Laocoon* (1766) is directly referenced, as it is one of the earliest systematic treatises comparing poetry to the visual arts in a direct manner.[119] In summary, what Tzonis and Lefaivre created with Classical architecture—the poetics of order—is a definition of spatial dynamics within the closed system of classical orders, which constructs the poetics of Classical architecture in material form.

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[117] Tzonis and Lefaivre,*Classical Architecture*.
[118] Ibid.
[119] Ibid.

3.2.3 Architects as Poets

Similarly, John Summerson's six broadcast talks, which took place in 1963 and were later published as The Classical Language of Architecture, define the five orders as the language of architecture. Although Summerson does not directly call it poetry, what he refers to as the grammar of antiquity — describing the Romans' integration of the five orders into secular public structures — creates a new formal organisation within an enclosed system of Roman structure.[120] Summerson best describes this delicate internal relation in the example of the column and entablature, as he calls it a 'mutilation' to separate one from the other. Not to disintegrate this delicate poetry, thus, as Summerson concludes, the Romans introduced new systems of load-bearing members, partially embedded in walls, completely detached or two-dimensional members, as pilasters. Therefore, it is possible to say that the implication of the five orders in secular public buildings (which are also commonly multi-storeyed) in the Roman Empire can be shown as one of the earliest examples of how poetics is utilised as a generative and creative tool in architectural creation. In other words, the creative agency of architectural poetry is demonstrated in the tectonics of classical architecture. In his book *Studies in Tectonic Culture,* Kenneth Frampton calls it the poetics of construction.[121] Although Frampton's main concern is stated as the constructional and structural modes through which space is created, his emphasis on the expressive potential of constructional techniques, that is, the creation process of the building, is directly related to the discussion of poetics and poetry in the architectural context. Frampton finds a direct path in Greek poetry that connects the word *téktōn* (signifying the carpenter or builder) to *poiesis* (meaning to build), in a way that the builder takes the role of a poet.

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[120]John Summerson and Alan Powers, *The Classical Language of Architecture* (London: Thames and Hudson Limited, 2023),
[121]Kenneth Frampton, *Studies in Tectonic Culture* (Cambridge, MA: MIT Press, 1995; reprint 2001)

CHAPTER 4

ARCHITECTURE AND ART

When addressing the relationship between architecture and art—whether formulating phrases such as ‘Architecture as Art' to introduce an expanded scope of definitional interpretation, or particularly referring to the blurred boundaries between definitions—the need for a third term appears to be inevitable to mediate, destabilise, and reconfigure the binary structure of discussion. In this respect, studies regarding this dynamic recurrently refer to Henri Lefebvre’s foundational work, *The Production of Space* (1974) and Edward Soja’s later geographical interpretation in *Thirdspace* (1989) and *Postmodern Geographies* (1989).

> For Lefebvre, reductionism begins with the lure of binarism, the compacting of meaning into a closed either/or opposition between two terms, concepts or elements. Lefebvre persistently sought to crack them open by introducing ‘an-Other term’, a third possibility that partakes of the original pairing but is not just a simple combination or an ‘in-between’ position along some all-inclusive continuum.[122]

This chapter draws on formulations of multiplicity to articulate the relationship between architecture and art, outlining the development of discussions over the past few decades. Through this effort, a conceptual order will be followed. Accordingly, the emergence of the spatial turn and its implications for spatial thinking and writing will serve as a precursor. In this regard, it is crucial to highlight how the intellectual shift in the 1990s marked a significant change not only in architecture but also in all socio-cultural fields.

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[122] Edward W. Soja, *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* (Cambridge, MA: Blackwell Publishers, 1996), 60.

4.1 Trialectics of Architecture and Art

In *Architecturally Speaking: Practices of Art, Architecture and the Everyday*, Read briefly mentions the influence of context, which gave rise to his work, namely the series of discussions *Spaced Out* held at the Institute of Contemporary Arts in London. The leading series, which hosted architects and artists as influential as Zaha Hadid, Kenneth Frampton, and Bernard Tschumi, reaffirms the leading role of architects in the intellectual shift that occurred towards space and spatiality. The discussions were built upon fifty events, divided into multiple parts. The exploration revolved around foundational notions, including: the conception of architecture in relation to movement and the body; the dynamics among artistic practices, architectural forms, and reinterpretations in the contemporary art scene, as well as the connections between architecture, the urban environment, and their integration within interdisciplinary artistic approaches.[123]

Read further acknowledges what Terry Eagleton wrote two years after the first conference was held, with the same title. 'Spaced Out'—the review of David Harvey's *Justice, Nature and the Geography of Difference* (1996)—proves not to be a mere coincidence, as Eagleton mentions space, territory and geography challenging the long-lasting authority of time and historicism. "To be spaced out was no longer to be depleted… Space is nowadays not only catching up with time but pulling ahead of it."[124] This shift in spatial thinking became even more pronounced in the following decades. With technological advancements, most notably the internet, the issues of definition and identification within and across disciplines have grown increasingly complex. Correspondingly, in the same review, Eagleton mentions the gradually blurring limits between disciplines.

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[123] Ibid., 3.

[124] Terry Eagleton, "Spaced Out," *London Review of Books* 19, no. 8 (April 24, 1997), https://www.lrb.co.uk/the-paper/v19/n08/terry-eagleton/spaced-out. Review of the book: David Harvey, *Justice, Nature and the Geography of Difference* (Oxford: Blackwell, 1996).

> In an age when traditional boundaries between intellectual disciplines are rapidly blurring, geography shares with literary studies the advantage of never having had much idea of what it was about in the first place. Just as literary studies cover everything from dactyls to death, geography spans everything from sand dunes to marriage rituals.[125]

As mentioned earlier, during such a philosophical turn, Edward Soja's works had a significant impact on the disciplinary debates about space and spatiality.[126] Soja's remarks on spatiality and the active role of the public in shaping social space have had a direct influence on the socio-political implications of the architecture-art relationship. Although strict categorisations and enclosed epistemologies had been criticised by Lefebvre, which was followed by Soja's spatial reinterpretations, such formulations of a theoretical and practical nature still appeared in a number of studies on architectural space and artistic expression. The literature covering such transforming dynamics often employs articulatory phrases such as "from Margin to Centre" or "a Place Between" to destabilise and disrupt the uninterrupted narratives before them.[127]

This chapter will, therefore, explore the implications derived from spatial 'trialectics'. Whether directly influenced by Lefebvre and Soja or indirectly referencing the shortcomings of bilateral thinking, spatial analyses by artists, architects, and historians reveal the search for a 'third term'. Through the study of spatial artistic practices—such as installation art, sculpture, or land art—common approaches to defining the intricate dynamics between architecture and art will be explored. It is important to note that specific works of art are not included in the following section, but rather the study of such works will be investigated. There are two reasons for such an approach. Firstly, the focus of this study involves the

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[125] Ibid.

[126] Deborah Dixon, "Between Difference and Alterity: Engagements with Edward Soja's Thirdspace," Annals of the Association of American Geographers 89, no. 2 (1999): 338.

[127] Although there are many more examples of such reconceptualisations, this sentence explicitly refers to the seminal works of Julie H. Reiss's *From Margin to Centre: The Spaces of Installation* and Jane Rendell's *Art and Architecture: A Place Between*, since both works hold significance in the upcoming discussions.

domains of definition in which architecture and art operate. Therefore, the scope of this study does not cover an explicit practice *per se,* nor is it concerned with a certain period, movement, artist or group. Secondly, in recent years, as mentioned earlier, the nature of studies in architecture and art has been concerned with spatiality, which emphasises experience, the body, time, and temporality. Therefore, an approach stemming from distinct examples, or 'case studies,' would require close in-person observations. Although it is not possible to conduct such an investigation, a number of key examples will still be included according to the arguments which will be laid out in the following section.

4.2 Installation Spaces:

Installations have perhaps benefited the most as a creative practice from the intellectual shift towards space and spatiality. According to Julie Reiss, the indifference towards the study of installation art as a distinct artistic practice is primarily due to its temporality and experiential nature, thereby defying traditional approaches in art history.[128] The positive influence of advancing spatial thinking on the practice of installation art is mentioned by Reiss in *From Margin to Centre: The Spaces of Installation Art* (1999), as: "Indeed, this resistance to historicisation has been the lure for many of the artists who have chosen to work in this genre."[129]

Revolving around human perception, participation and experience, installations have been among the commonly practised forms of artistic expressions to be analysed in relation to architectural space. Whether directly referencing the architectural work itself or contextualising the urban environment, architecture and installation art are affected by a shared set of environmental impacts and concerned with similar issues regarding the context. Accordingly, Claire Bishop locates the distinct nature of

[128] Julie H. Reiss, *From Margin to Centre: The Spaces of Installation Art* (Cambridge, MA: MIT Press, 1999).xv.
[129] Ibid., xv.

installation art. "Installation art, therefore, differs from traditional media (sculpture, painting, photography, video) in that it addresses the viewer directly as a literal presence in the space."[130] It is possible that it took nearly two decades to arrive at a certain definition of installation due to these distinct characteristics.[131] While it is difficult to pinpoint a singular beginning of installation art, Allan Kaprow's 1958 collection of works, *Environments*, is a common reference in critical historical studies. As the first artist to use the term 'environment' to describe his works, Kaprow not only influenced his contemporaries but also specified the nature of installation art. In this regard, Kaprow's work also denotes the actual spatialisation seen in art, meaning the change of medium from surface to space, or from two-dimensional to three-dimensional creation.[132] In his 1958 essay *The Legacy of Jackson Pollock*, published two years after Pollock's death, Kaprow mentions exactly this point of departure.

> There are two alternatives. One is to continue this vein. Probably many good 'near-paintings' can be done, varying this aesthetic of Pollock's, without departing from it or going any further. The other is to give up the making of paintings entirely—I mean the single flat rectangle or oval as we know it. It has been seen how Pollock came pretty close to doing so himself. [133]

Bishop argues that Pollock's influence on Kaprow was significant for three reasons.[134] Pollock's 'all-over' paintings challenged the frames of traditional composition, the performative action of painting, and the repositioning of the artist-viewer-outer space triad. Therefore, Kaprow's phrasing of Pollock's work as 'near-paintings' not only depicts the spatialisation of art—and thus the emergence of installation—but also serves as a third term to define a medium that is neither painting nor spatial practice, defying the rules of either/or duality.

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[130] Claire Bishop, *Installation Art: A Critical History* (London: Tate Publishing, 2005),6.
[131] Reiss, *From Margin to Centre*, xi-xii.
[132] Bishop, *Installation Art*, 23.
[133] Allan Kaprow, *Essays on the Blurring of Art and Life*, ed. Jeff Kelley (Berkeley: University of California Press, 2003), 7.
[134] Bishop, *Installation* Art, 23.



Figure 4.1 Hans Namuth, Jackson Pollock at Work in his Studio, 1950s (approx.), photography, Museum of Modern Art Archives, New York, IN612.13

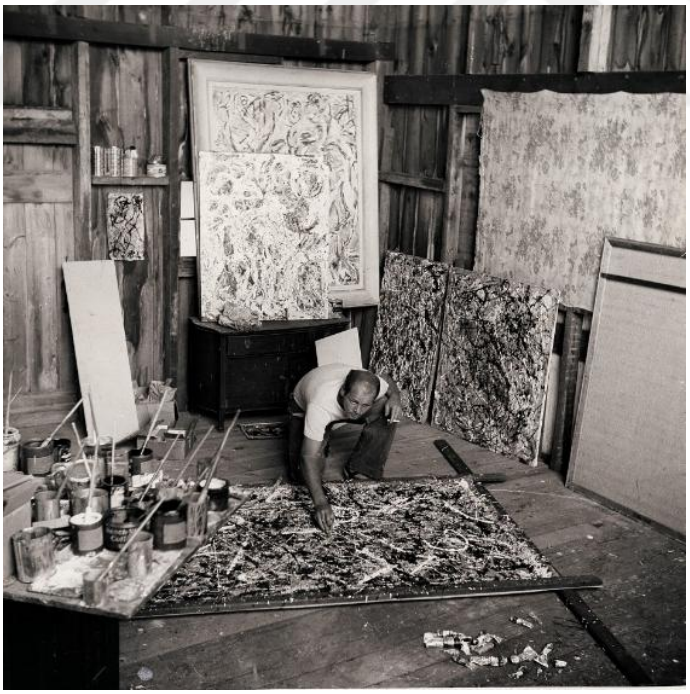


Figure 4.2 Herbert Matter, Jackson Pollock Painting in His Studio, 1947, Jackson Pollock and Lee Krasner Papers, circa 1914–1984, Archives of American Art, Smithsonian Institution.



Figure 4.3 Robert R. McElroy, *Words: Rearrangable Environment with Lights and Sound* at the Smolin Gallery, 1962



Figure 4.4 Fred W. McDarrah, Allan Kaprow at the Smolin Gallery, September 4, 1962, Premium Archive, Getty Images, T1650126_04

4.2.1 Defining Installation: the Environmental or the Dream Scene

In the retrospective of *Allan Kaprow: Art as Life*, published by the Getty Research Institute two years after his death, Paul Schimmel calls *Environments* a 'crucial shift' in Kaprow's early works that lies at the overlap of Jackson Pollock and John Cage, the painterly and the conceptual, the physical and the theoretical.[135] In a telephone interview conducted by Julie Reiss with Allan Kaprow on August 24, 1994, Kaprow recalls his predecessors as saying, "I began to discover in a minor way… that I was interested in doing plenty of prototypes in art history."[136] Following from and building upon the 'near-paintings' of his predecessors, *Environments* (which is followed by *Happenings*) defined Kaprow's encompassing and ambient works of art, taking both the artist and the viewer 'inwards' while articulating outer space through its own spatiality, thus breaking the artist-viewer-outer space triumvirate. Yve-Alain Bois recognises the distinguishing elements of Kaprow's *Environment* and *Happenings* under three effects, which defined 'the form he invented': the availability of the world at large as the new, all-encompassing materials of art, and the simultaneous inclusion of all realms of perception into the aesthetic sphere.[137] Essentially, the development of Alan Kaprow's works, as Bois calls his 'invention', initiated a thirding across space and art, by taking references from the 'action paintings' of the past and tracing the dynamics of the creative processes of earlier painters.

Furthermore, Bishop compares Kaprow's *Environments* to Surrealist art, as both possess authority over the ego, triggering the unconscious. This comparison is followed by an emphasis on the distinction posed by Surrealism, which 'steals' the

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[135] Eva Meyer-Hermann, Andrew Perchuk, and Stephanie Rosenthal, eds., *Allan Kaprow—Art as Life* (Los Angeles: Getty Research Institute, 2008), 11.
[136] Ibid., 7.
[137] Hal Foster et al., *Art Since 1900: Modernism, Antimodernism, Postmodernism*, 3rd ed. (London: Thames & Hudson, 2016), 523.

viewer's sense of self-presence, while Kaprow's encounters re-establish the viewer's presence in the 'dirty, new, and unexpected' space.[138] Similarly, Julie Reiss positions Kaprow's distinct place among his contemporaries—specifically Robert Whitman, Claes Oldenburg, and Jim Dine, with whom Kaprow exhibited his works—due to the specific focus on the idea of active spectator participation in Kaprow's works.[139] Such a nuance in the spectator's experience demonstrates the primary position of the viewer, and consequently, the internal and external responses towards the installation. Ultimately, engagement with different modes of artistic expression began to be implemented in a spatial manner through the inclusion of the viewer into the space and artwork itself. One of the most profound examples of this transition, from surface to space, painting to environments, and viewing to participating, is achieved by materially and mentally encapsulating environments.

> Nevertheless, … we will focus on the type of installation … constructed in such a way that the viewer … finds themselves inside of it; engrossed in it … The main actor in the total installation, the main centre toward which everything is addressed, for which everything is intended, is the viewer. But this is a completely special viewer— the viewer of the 'total installation'.[140]

Accordingly, it can be deduced that the study of Kaprow's works was not merely a question of his creative process, namely the influence of his predecessors' on his 'prototypes'. The effect of the created environment on the viewer, namely the poetry of Kaprow's environments, has been as crucial as the creative process itself, the creation of such poetry. And, therefore, the 'action paintings' of Pollock and Cage—or, as Kaprow phrases it, ' near-paintings', which fed the creative process as a catalyst, complemented the final all-encompassing environments, triggering the

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[138] Ibid., 26.
[139] Reiss, *From Margin to Centre*, 9.
[140] Ilya Kabakov, *Über die "Totale" Installation / О «тотальной» инсталляции / On the "Total" Installation* (Stuttgart: Cantz, 1995), 398 pp. Arguably, Ilya Kabakov's notion of his early works best summarises the role of the viewers and their participation in installation art. Kabakov's lectures at the *Staatliche Hochschule für Bildende Künste* held in 1992 provide not only an overview of the history of installation art but also a prescription for producing works of installation.

material and immaterial inclusion of the viewer as a participant. Consequently, Bishop chronologises the development of installation art as a spatial art practice based on the viewer's position, both physical position relative to the space and mental position. Accordingly, installation art is studied in the light of the spatial prepositions: 'where' and 'how' the viewer and artist locate themselves, both materially and immaterially, through the guidance of the spatial creation. As a result, the installation space is critically historicised by Bishop as 'The Dream Scene', 'Heightened Perception', 'Mimetic Engulfment', and 'Activated Spectatorship'. Each term not only serves as a precursor to contemporary discourses at the time but also marks the historical transition towards new modes of spatial creativity.

4.2.2 Minimalist Sculpture: the Real Space of the Theatrical

"Environmental gave way to theatrical in 1967."[141] Reiss's statement specifies the transition from 'the science of the unconscious' to 'the science of the conscious', namely from psychoanalysis to phenomenology. Although this decade witnessed the primacy of perception being accepted and implemented in spatial artistic practice, the foundations for such a phenomenological turn were laid much earlier, with the French philosopher Maurice Merleau-Ponty's seminal work *Phénoménologie de la perception*, written in 1945. Rosalind Krauss describes the impact of the 1962 translation of *Phenomenology of Perception* in a retrospective as: "But by the time American readers encountered *Phenomenology of Perception*, their aesthetic horizons had been restructured by a belief in the necessity of abstraction."[142] Similarly, the impact of Merleau-Ponty's work is emphasised by Bishop. "It is indebted to Minimalist sculpture, and to its theoretical reception by artists and critics in New York at this time, for whom the writings of French philosopher Maurice

[141] Reiss, *From Margin to Centre*, 58.
[142] Ibid. 29.

Merleau-Ponty were of decisive influence."[143] Although the concepts of phenomenology greatly influenced artists of the time, the differences in their artistic approach were perhaps greater. Judd refers to such distinctions by claiming that the collective works do not constitute a movement, school, or style, and that the common aspects were too general and too little common to define a movement.[144] Studies on the contemporary art scene often highlight the differences between the works of Donald Judd and Robert Morris, in particular.

Following the translation of Merleau-Ponty, a series of works appeared, firstly in the 1965 *Arts Yearbook* and later in 1967 in *Artforum*, which are recurrently referred to as foundational texts that endeavoured to theorise minimalist art. Respectively, Donald Judd's 'Specific Objects' and Michael Fried's 'Art and Objecthood'. Rosalind Krauss points out that Judd's message in 'Specific Objects' was that Minimalist art not only bridges between painting and sculpture, but it necessarily erases the distinction between the two.[145] In an interview, Judd references his own text as "about that kind of thing that is not painting or sculpture." [146] After an in-depth review of the art of painting, Judd concludes that "the new work of art resembles sculpture more than it does painting."[147] This statement exactly enacts the dynamics of Judd's works, the in-between state, neither painting nor sculpture, which he repeatedly calls 'the new three-dimensional'. By 'resemblance to sculpture', Judd refers to the material qualities of his work—namely, emphasis on the parts and the relation of the parts... "Most sculpture is made part by part, by addition, composed. The main parts remain fairly discrete… There are hierarchies of clarity and strength and of proximity…"[148]

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[143] Bishop, *Installation Art*, 50.
[144] Donald Judd, "Specific Objects," 1964, Judd Foundation, https://juddfoundation.org/
[145] Foster et al., *Art Since 1900*, 523.
[146] Judd Foundation, "1965–1974," *Chronology,* https://juddfoundation.org.
[147] Judd, "Specific Objects."
[148] Ibid.



Figure 4.5**.** John D. Schiff, *Installation view of the 10 exhibition in New York*, October 1966, Dwan Gallery records, 1959–circa 1982, Archives of American Art, Smithsonian Institution.

For Judd, the distinction from and primacy of 'the new three-dimensional' to painting and sculpture not merely lies in the medium of the artwork but in the instantaneity of perception as well. "A work can be as powerful as it can be thought to be." The ambiguities and restrictions of painting and sculpture are exceeded through the 'real space'. Julie Reiss acknowledges such a distinction with the claim that "for Judd, it was certainly not a requirement that an environment be created—although one might be perceived."[149] Which, then, Bishop supports by the words of the critic Michael Benedikt describing the spatial attraction of Judd's 1966 work, exhibited as a group show at the Dwan Gallery (Image 2.5). Similarly, Bishop mentions Lucy Lippard's reception of the spatial influence of Judd's work. "Don Judd was probably not planning an environment, yet his exhibition casts a definite

[149] Reiss, *From Margin to Centre*, 54.

collective spell…"[150] Essentially, Benedikt's 'spatial attraction,' Lippard's 'collective spell' and Reiss's 'perceived environment' all refer to the instant and spontaneous experience of the 'real space', thus highlighting and referring back to the phenomenological influence over the English-speaking artists.

> Three dimensions are real space. That gets rid of the problem of illusionism and of literal space, space in and around… The several limits of painting are no longer present…. Actual space is intrinsically more powerful and specific than that on a flat surface.[151]

To understand the perceptive significance of Minimalism, it is essential to clarify how 'the real space' was defined. In 1968, MoMA used 'The Art of the Real' as a prescription to signify the departure from the sculptural pedestal to share the real space with its viewers.[152] In the press release of the exhibition, dated July 3, 1968, the curator, Guest Director E. C. Goosen, underlines the real experience of the space along with the changes that happened in the art scene. " The new attitude has been turning art inside out; instead of perceptual experience being accepted as the means to an end, it has become the end in itself…"[153] The 'end in itself' Goosen mentions, which is the perpetual experience that is the artwork itself, replaced the environment with the theatrical, which was initially proposed by Michael Fried. Fried's criticism of theatricality in 'Art and Objecthood' thus holds a crucial place, since no other piece of art criticism of his time had provoked more debate than Fried's strong judgment of theatricality as 'sure-fire' and 'inartistic'.[154]

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[150] Lucy Lippard, "Four Environments by New Realists", *Artforum*, March 1964, 19, quoted in Bishop, *Installation Art*, 55.
[151] Judd, "Specific Objects".
[152] Foster et al., *Art Since 1900*, 569.
[153] The Museum of Modern Art, *The Art of the Real: USA 1948–1968*, press release no. 62, July 3, 1968, The Museum of Modern Art Archives, New York, https://www.moma.org/momaorg/shared/pdfs/docs/press_archives/3265/releases/MOMA_1968_July-December_0019_62.pdf.
[154] David Grubbs, review of *Art and Objecthood* by Michael Fried, *Chicago Review* 44, no. 3/4 (1998): 193, https://doi.org/10.2307/25304330.

> The answer I want to propose is this: the literalist espousal of objecthood amounts to nothing other than a plea for a new genre of theatre, and theatre is now the negation of art. Literalist sensibility is theatrical because, to begin with, it is concerned with the actual circumstances in which the beholder encounters literalist work.

4.3 Critical Spatial Practices and Land Art:

Jane Rendell explicitly acknowledges that "it is neither desirable nor possible to sketch out an inclusive picture of contemporary art and architecture."[155] For this reason, Rendell's rendering of 'a place between' demonstrates more recent spatial discussions specifically on public art, which represent the communal-spatial aspects of both fields, which she calls critical spatial practice. This critical spatial practice has been analysed in a framework shaped by a tripartite structure.[156] Rendell's direct interpretation of Soja's triad of space, time, and social being provides the book with three sections. As she openly addresses:

> Theoretical ideas have suggested the conceptual framework for *Art and Architecture*. My readings of the works of postmodern geographer Soja, in particular his concept of trialectical as opposed to dialectical thinking, borrowed from the philosopher Henri Lefebvre, have informed this book's tripartite structure. [157]

This framework resonates with Lefebvre's socio-spatial dialectic, which Soja defines as the mutual constitution of social and spatial relations. Building on this, feminist geographers in the 1990s—such as Bondi, Massey, McDowell, and Rose—expanded the discourse by foregrounding gender alongside class. Notably, Massey, Rose, and Deutsche emphasised that gender constitutes a distinct mode of difference, producing and being produced by particular spatial forms.[158] Rendell further explains

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[155] Jane Rendell, *Art and Architecture: A Place Between* (London: I.B. Tauris, 2006).
[156] Ibid, 2. Rendell draws on Edward Soja's interpretation of Henri Lefebvre's concept of trialectical thinking to inform her own tripartite structure.
[157] Ibid, 2.
[158] Rendell, *Art and* Architecture, 17.

how Soja's triad of space, time, and social being has structured the fundamental sections, highlighting distinct dimensions of a place between art and architecture—namely, the spatial, the temporal, and the social. In this regard, Rendell's work on architecture and art is built upon three distinguishing concepts: 'Between Here and There', 'Between Now and Then', and 'Between One and Another'. Respectively, the concepts of site, place and space; the impact of time on perception; and the social relations within the production and occupation of architecture and art are discussed. Which is further explained by Rendell as: "At this particular cultural moment in advanced capitalist countries, an interest in the 'other,' whether the feminine, the subaltern, the unconscious, the margin, the between or any other 'other', is manifest…"[159]

Rendell's definition of 'critical spatial practice' formulates precisely the inquisitive nomadism[160] that is required to scrutinise the changing parameters of public space and artistic production. In essence, when art occurs outside the gallery space, it is exposed to the functional expectations restricting architecture, such as alleviating social problems, complying with health and safety requirements and being accessible to diverse audiences and groups of users.[161] Through this type of public art practice that is critically engaged and ideologically charged, architecture and art are drawn away from their regular operative territories.

While Rendell's direct reference to Lefebvre and Soja's notions —space, time, and social being— informs *Art and Architecture* as the conceptual and formal foundation, there exists a secondary, less explicit triadic logic that is precisely relevant to previous arguments and significant for further discussions. In defining a 'critical spatial practice', Rendell not only leads a separate path of discussion interrupting the inadequate framework of binary distinctions, but also proposes a

[159] Ibid., 3.
[160] 'inquisitive nomadism' refers to a mode of critical inquiry characterised by continuous movement, openness, and exploration—avoiding fixed frameworks in favour of evolving, context-sensitive understandings. See Soja, *Thirdspace*, 82.
[161] Rendell, *Art and Architecture*, 4.

new mode of practice that operates across both architecture and art. In other words, Rendell's work is not only structured around a triadic framework, but also enacts one—conceptually and methodologically—through the notion of critical spatial practice.

4.4 The 'Art-like' of Spatial Artistic Creation

The preceding discussions examined the search for a 'third term' for spatial artistic creations, particularly focusing on Allan Kaprow's installation environments and Donald Judd's minimalism, both of whom are regarded as leading influential figures. The transitory creations—from Pollock's action paintings to Kaprow's 'near paintings', or from the art of sculpting to Judd's 'new three-dimensional'—it is possible to propose the notion of 'art-like' as a potential third term. Such a proposition rests not only upon the difference in creative essences between architecture and art, but also upon the inherent methods by which the art-like is produced.

As described earlier, the production of 'the art-like' occurs through methods: borrowing from prior works, creating details of emphasis, employing contrast, and interesting the viewer through perceptual strategies. How each of these methods is apparent will be demonstrated respectively. The method of borrowing is clearly demonstrated in both artists' accounts of how their predecessors inform their work. However, it is important to note that in the creation of spatial artistic practices, the borrowed element is not a part of earlier artists' works, but rather from their modes of spatial thinking, which is reflected in the creative process. The second method of producing the art-like is demonstrated in the case of spatial artistic practice, as utilising articulate details, the internal and external relations of the parts, to construct a whole that is experiential rather than representational, and thus emphasising spatiality over other modes of artistic expression. The third method of employing contrast is by definition done with the aim of 'striking' the experiencer. The contrast between spatial artistic creations and 'outer space,' not exact opposites but

complementary contrasts, results in the 'all-encompassing' experience of created space. Finally, the fourth method, which is evoking interest in the experiencer through perceptual strategies, is practised through the interplay of conscious and unconscious during the perception of spatial artistic creations.

4.5 Architect as an Artist

Following the previous chapter, which was an investigative review of artists' creations of space, it is equally significant to address architects who engaged in artistic production, in order to demonstrate how the 'art-like' operates through the mutual dynamics of architecture and artistic expression. In *Art-Architecture Complex*, Hal Foster approaches Zaha Hadid's early works, informed by her revisits of modern art, with a specific focus on Kazimir Malevich's suprematism and Vladimir Tatlin's constructivism, to present Hadid's art through her architecture under the title 'Architecture vis-à-vis Art.' Written as a retrospective of Hadid's works, Foster begins with one of Hadid's earliest projects from her thesis at the Architectural Association School. Hadid introduces her earliest project, dated 1976:

> I wanted to explore the 'mutation' factor for the programme requirements of a hotel on the Hungerford Bridge over the Thames. The horizontal 'tektonik' conforms to and makes use of the apparently random composition of Suprematist forms to meet the demands of the programme and the site.[162]

Hal Foster highlights that such explorations of Hadid's Suprematist abstractions were not mere investigations of an abstract language but a reexpression of architectural representation tools. Zaha Hadid Architects' statement for the exhibition titled 'Zaha Hadid and Suprematism' explains the influences on Hadid's work by referring to Malevich's place at the 'momentous discovery of abstraction as a heuristic principle that can propel work to hitherto unheard levels of invention, enabling unfettered creativity where space became the site of pure, unprejudiced

[162] Aaron Betsky and Zaha Hadid, *Zaha Hadid: The Complete Buildings and Projects* (London: Thames & Hudson, 1998), 16.

invention.'[163] In an article published by the Royal Academy of Arts, Zaha Hadid describes the '0.10' exhibition held in 1915 in Petrograd (now St. Petersburg) as a revolutionary event that introduced entirely new forms of experimentation and expression, which she studied elaborately in the 1970s. Studying Malevich's art, Hadid adds, led her to adopt suprematist drawings as a design tool, as she found the traditional system of architectural drawing limiting. "Studying Malevich allowed me to develop abstraction as an investigative principle."[164] Arguably, one of Hadid's most creative revisits to Suprematism is how she interpreted what was commonly considered as flattening in Malevich's abstraction as an infinite potential of spatial depth. According to Foster, Hadid achieved such a perspective by 'exposing' the ambiguities of Suprematist forms, which 'can appear horizontal or vertical as recessive or shallow.'

> … [S]he (Zaha Hadid) complicates these uncertainties, for often in her paintings perspective is not banished so much as multiplied, with the effect that different views exist within single images, and spatial axes are not only rotated but also warped, with the result that her planes run in various directions at once—from us, towards us, and at many angles and curves in between. [165]

An early statement of Hadid's unfolding of the suprematist perspective to reveal spatial depth in her drawings is seen in her 1983 work, *The World (89 Degrees)*. In this painting, six of Hadid's early projects (*Malevich's Tektonik, Museum of the Nineteenth Century, Dutch Parliament Extension,59 Eaton Place, Parc de la Villette,* and *The Peak*) are mapped onto a distorted and fragmented urban landscape. *The World* not only rejects conventional geometry and perspective but also displays Hadid's interpretative techniques of 'abstraction, compression and explosion.'[166]

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[163] Zaha Hadid Architects, "Zaha Hadid and Suprematism Exhibition – 10 Years Ago," Zaha Hadid Architects, June 12, 2020, https://www.zaha-hadid.com/2020/06/12/zaha-hadid-and-suprematism-exhibition-10-years-ago/.
[164] Ibid.
[165] Foster, *The Art-Architecture Complex*, 106.
[166] Zaha Hadid Foundation, "*The World (89°)*," accessed August 27, 2025, https://www.zhfoundation.com/collections/the-world-89-degrees/.

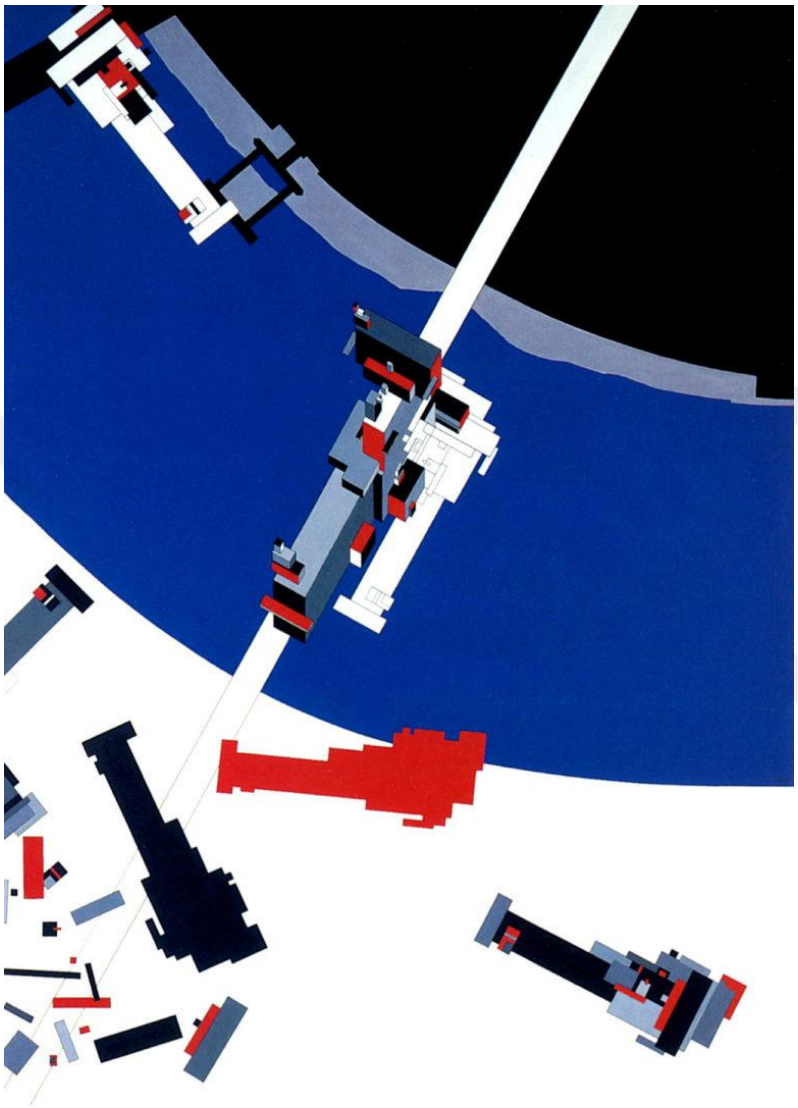


Figure 4.6 Malevich's Tektonik, Zaha Hadid Architects. Accessed August 27, 2025. https://www.zaha-hadid.com/architecture/malevichs-tektonik/

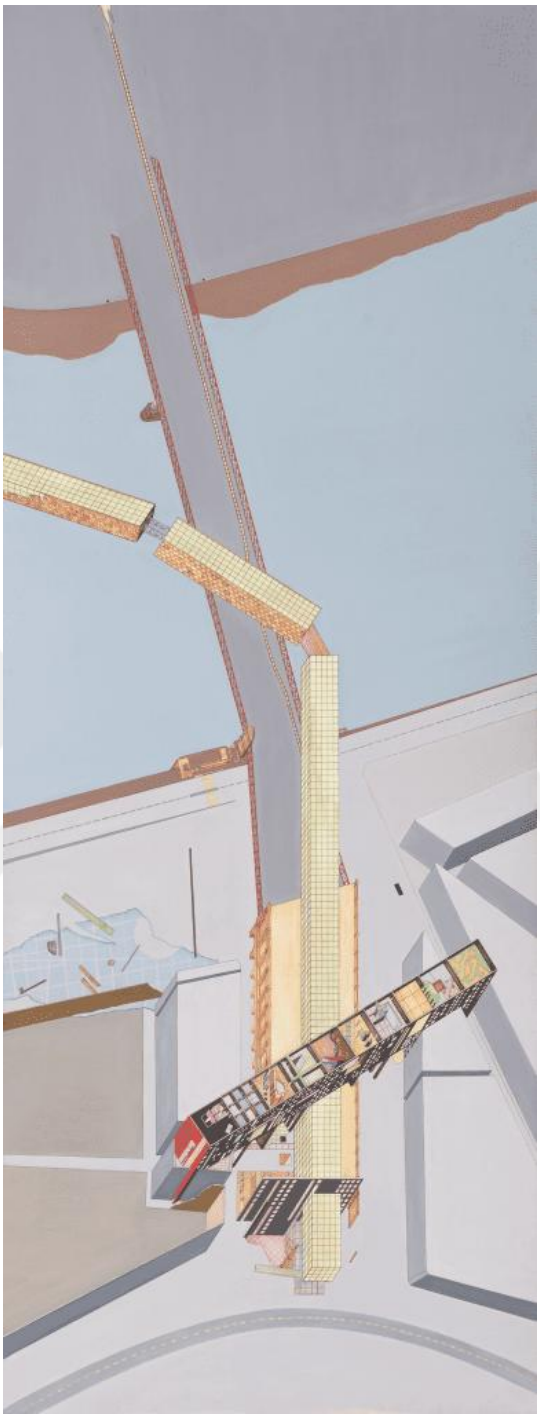


Figure 4.7 Zaha Hadid, Museum of the Nineteenth Century, Axonometric, London, United Kingdom, 1978. Acrylic on cartridge paper. Zaha Hadid Foundation. https://www.zhfoundation.com/collections/museum-of-the-nineteenth-century-2/

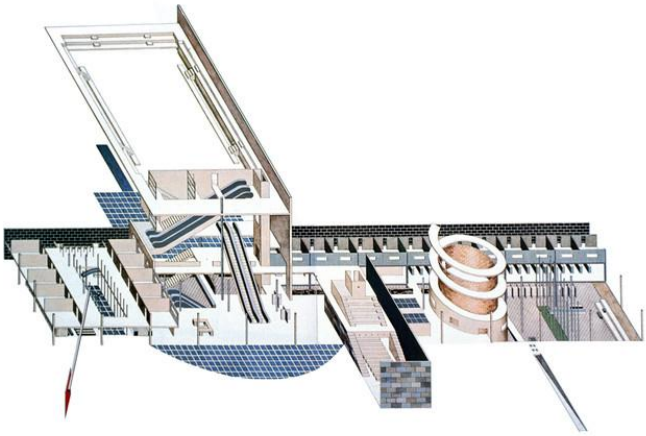


Figure 4.8 Rem Koolhaas, Elia Zenghelis, and Zaha Hadid, Dutch Parliament Extension Project, The Hague, Netherlands (Cutaway Axonometric), 1978. Gouache on paper, 76.2 × 112 cm. OMA (Office for Metropolitan Architecture). Collection of the Museum of Modern Art.

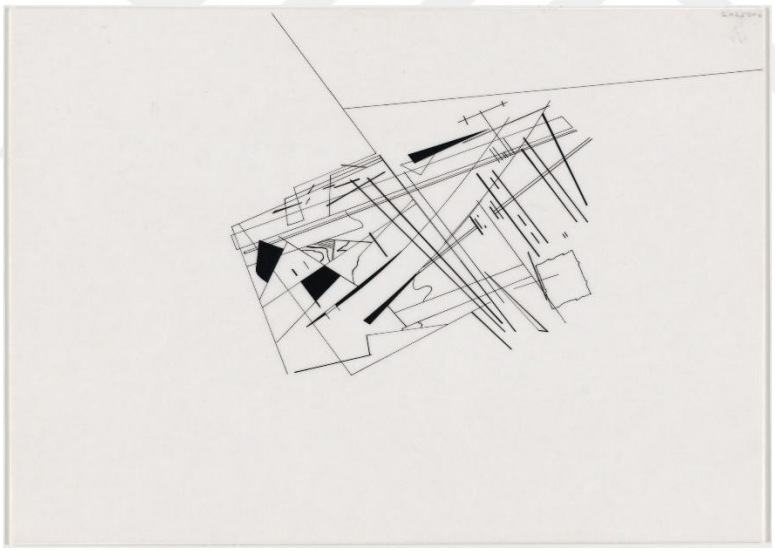


Figure 4.9 Zaha Hadid, Parc de la Villette Project, Paris, France (Composite [divisions of plot]), 1982–83. Ink on tracing paper, 16 1/2 × 11 3/4 in. (41.9 × 29.8 cm). Gift of the architect in honour of Philip Johnson. © 2025 Zaha Hadid. Collection of the Museum of Modern Art.

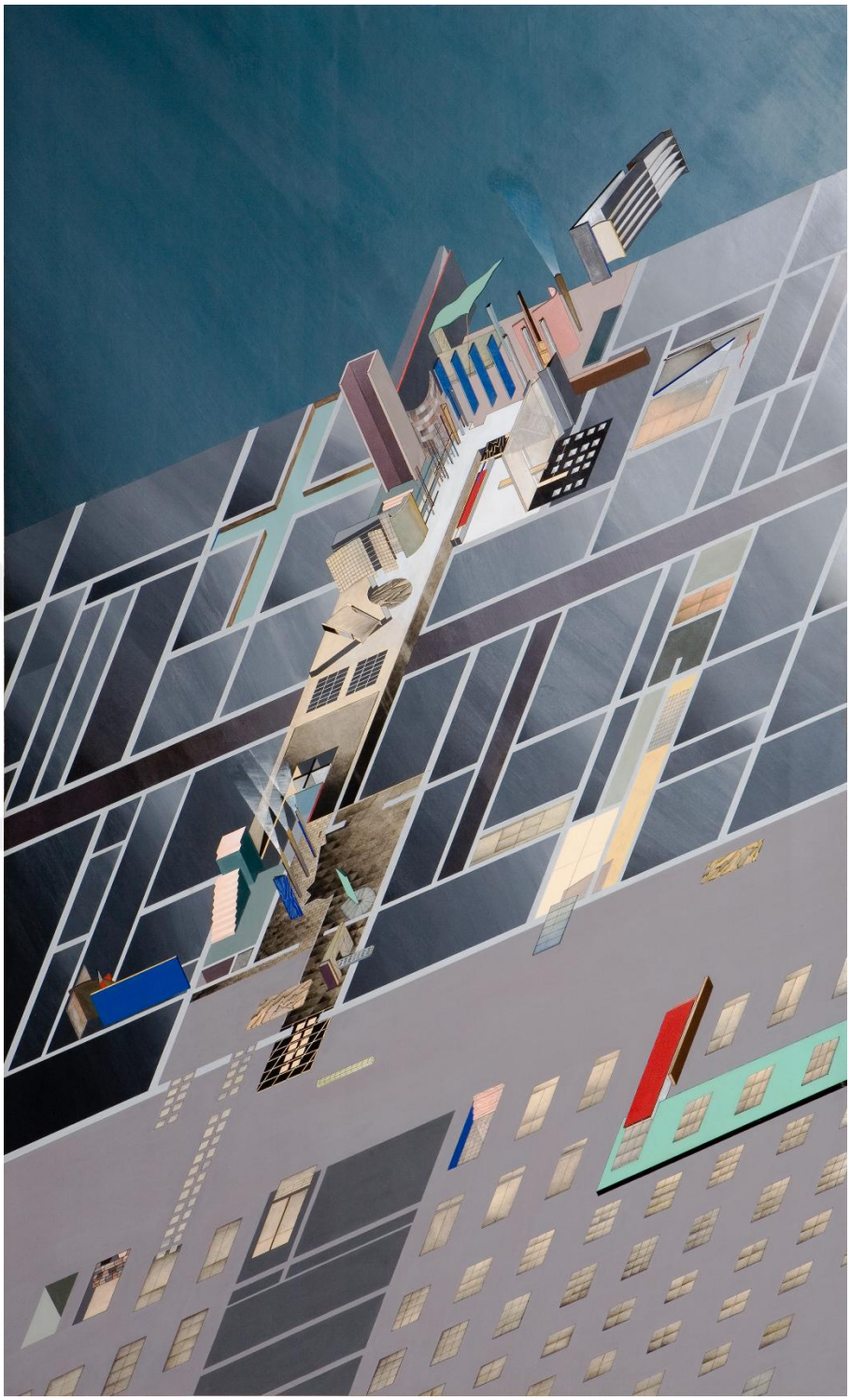


Figure 4.10 Zaha Hadid Architects, 59 Eaton Place, Plot of Internal Elements, London, United Kingdom, 1981–1982. Acrylic and watercolour on cartridge paper. Zaha Hadid Foundation. https://www.zhfoundation.com/collections/59-eaton-place/

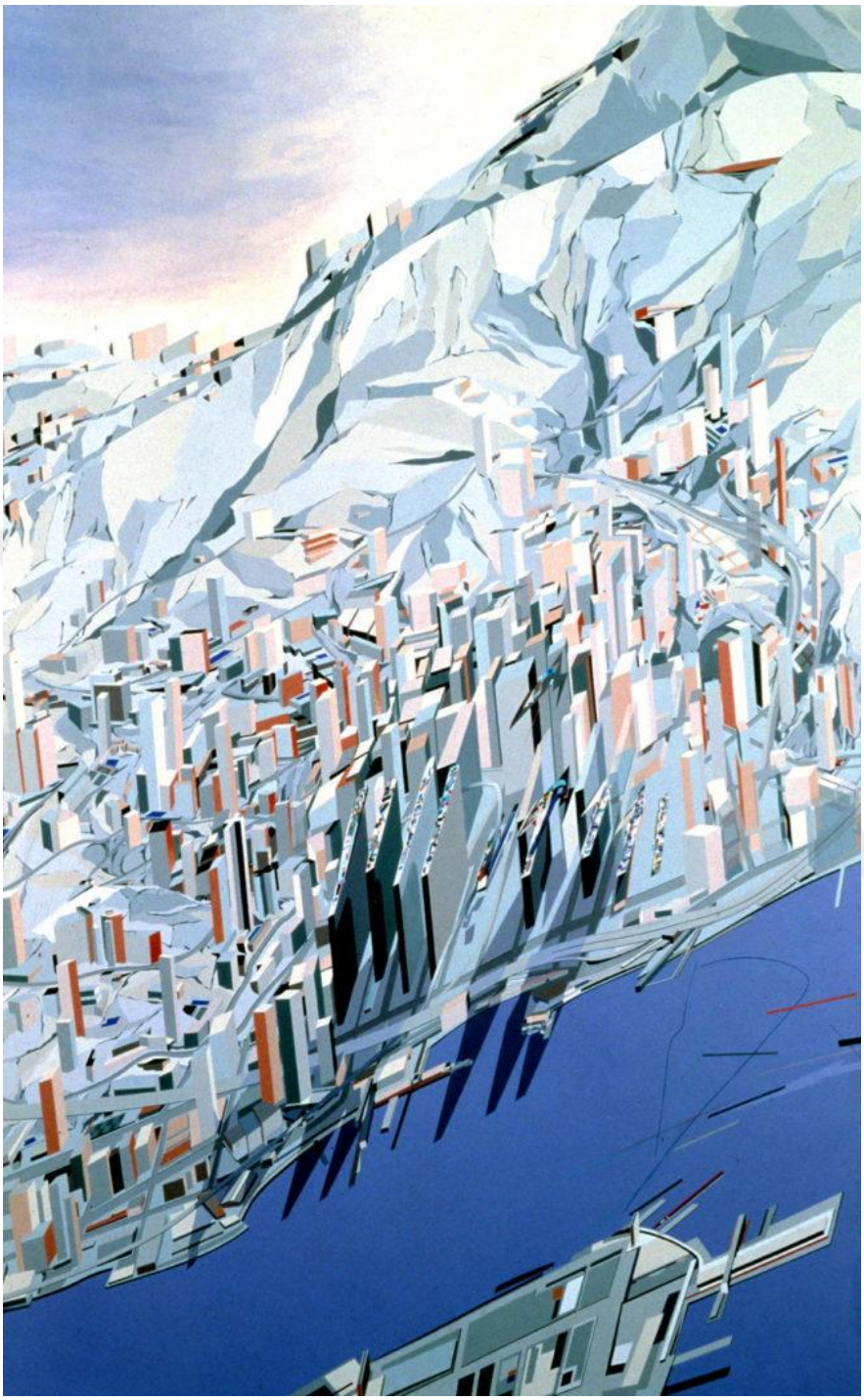


Figure 4.11 Zaha Hadid, The Peak Leisure Club, Hong Kong, China, 1982–1983. Architectural competition proposal conceptualising a man-made “polished granite mountain” with floating and layered subterranean forms. © Zaha Hadid Architects. https://www.zaha-hadid.com/

CHAPTER 5

CONCLUSION

This thesis has sought to reframe the relationship between architecture, art, and the poetic through revisiting Leo Tolstoy's *What is Art?* and its largely neglected notion of 'counterfeit (imitation) art,' interpreted here as the 'art-like.' By situating Tolstoy's controversial work within an architectural context, the study has aimed to expand the vocabulary through which architecture is read, written, and practised, moving beyond traditional binaries such as art/non-art, high/low, or representation/reality. The investigation demonstrated that both poetry and architecture share a deep conceptual foundation in the acts of *making* and *building*. This shared ground enabled the formulation of a "poetry of architecture" that acknowledges both poetics as a methodological tool and poetry as an imaginative, experiential mode of expression. Through this dual lens, architecture was approached not merely as a creative expression of emotive, cognitive, and experiential resonance.

Parallel to Tolstoy's contribution, the thesis investigated the conceptual weight of poetics and poetry in both literary and architectural traditions. It was shown that poetics provides a methodological apparatus—structured, analytical, and critical—while poetry embodies the imaginative, emotive, and experiential dimensions of creativity. Their convergence in architecture produces what was here referred to as the "poetry of architecture": a mode of thought and practice that unites structure with imagination, materiality with memory, and construction with cultural resonance. Importantly, this dual approach illuminated how architectural discourse must navigate not only the technicalities of building but also the symbolic, experiential, and affective dimensions that render it poetic.

The poetic revisit to Tolstoy's *What is Art?* revealed that his category of the art-like—produced through borrowing, imitation, effectiveness, and interest—anticipates the complexities of spatial practices. Rather than dismissing the art-like, this thesis positioned it within the poetic triads of architectural expression, thereby reinterpreting Tolstoy's critique as a generative framework for understanding architectural creativity. In this sense, the art-like does not stand outside of architecture and spatial artistic expression but within its larger poetic narrative.

The exploration of spatial artistic practices—installation art, minimalist sculpture, land art, and critical spatial practices—provided further evidence of how architecture and art are entangled within a trialectical framework. Drawing upon Henri Lefebvre's *Production of Space* and Edward Soja's notion of *thirdspace*, the study highlighted how disciplinary binaries (art/not-art, architecture/art) are destabilised when confronted with spatial practices that resist categorisation. Installations, for example, were shown to transform viewers from passive spectators into active participants, collapsing distinctions between art object and architectural environment. Minimalist sculpture was revealed to operate in "real space," abolishing the illusory boundaries between painting, sculpture, and architecture. Similarly, land art and critical spatial practice demonstrated how architecture and art intersect in public, social, and political contexts, thus affirming the necessity of a thirding logic.

Taken together, these investigations reveal that the poetry of architecture emerges not from a singular definition or fixed category but from a network of relations—between poetics and poetry, between art and the art-like, between space and society. This relational framework, underpinned by poetic imagination, provides architecture with the means to transcend the reductive binaries that have long constrained its discourse. In this sense, poetry does not function as a metaphorical embellishment but as a central mode of thought: it is both critical and generative, enabling architecture to articulate its creative, symbolic, and experiential roles.

Ultimately, this thesis has argued that Tolstoy's notion of the art-like, when read alongside architectural poetics and spatial artistic practices, contributes to a richer understanding of architecture's creative agency. By recognising that the art-like is not merely a counterfeit but part of the larger poetic narrative of creativity, it becomes possible to reposition architectural production as a form of poetic making: one that is at once technical and imaginative, material and symbolic, rooted in its social function yet open to transcendent experience.

Ultimately, this thesis has argued that the poetry of architecture emerges through the interaction of three interwoven strands: Tolstoy's art as an interpretive tool, poetics as a methodological framework, and poetic imagination as a creative mode of thought. Together, these strands reveal that architectural creation is not only a technical or aesthetic act but also a poetic practice that both mirrors and critiques the broader cultural, social, and political landscapes in which it is situated.

By rereading *What is Art?* through architecture, the thesis has proposed an interpretative framework that reclaims neglected concepts, unsettles rigid distinctions, and affirms the poetic as central to the making of space. In doing so, it contributes to architectural theory by demonstrating that the "poetry of architecture" is not a metaphorical embellishment but a critical and generative mode of thought—an imaginative means of situating architecture within the ongoing dialogue between art, the art-like, and creativity.

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APPENDICES

A. Further Analyses and Readings of *What is Art?*

This chapter aims to provide context for the reader. The arguments in *What is Art?* are by no means to be discussed in this chapter for two reasons: Firstly, to elaborate on and discuss Tolstoy's definition of art is out of the scope of this study, and secondly, there is a wide range of literature that aims to analyse Tolstoy's *What is Art?* within the wide range of theories and treatises in art history.[167] As mentioned earlier, the primary concern of this thesis is to investigate the poetics of what Tolstoy called 'counterfeit (imitation) art,' or, as referred to in previous chapters, 'the art-like,' and four methods of producing the art-like. However, it is equally necessary to review the scope of *What is Art?* Therefore, this chapter aims to include some of the fundamental discussions in Tolstoy's philosophical work by examining his main ideas on artistic expression in response to the criticism his work received.

When approaching Tolstoy's work, the context is of great significance, meaning that what Tolstoy had written is as important as the contemporary poetics, the reaction towards his teachings, particularly his later intellectual work.[168] It is particularly significant to note that the intellectual 'crisis' Tolstoy went through towards the end of his life resulted in his later philosophical production. For this reason, reviewing biographical literature on Tolstoy's later years is essential to locate *What is Art?* within his oeuvre and within the literature on the philosophical production of his time.

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[167] For a list of the relevant literature, please refer to the following Appendices.

[168] "The response of pre-Revolutionary Russian critics to Tolstoy's treatise [*What is Art?*] … was limited in its intellectual scope. Very few readers placed the treatise in the larger context of Tolstoy's total personality, his moral –philosophical quest, and his artistic works. Instead the tendency was to consider the essay in the limited context of aesthetic theory and to respond to it on that level alone. Having thus diminished the relevance of Tolstoy's essay to his art, the critics made it seem even smaller by chipping away at it each with his own set of professional tools brought over from any given area of competence or interest." See, Šilbajoris, *Tolstoy's Aesthetics and His Art,* 179.

Leo Tolstoy's *What is Art?* had brought to the surface many controversies not only due to the spiritual concepts rigorously discussed and contested in his work, but also due to the artworks (mainly literary works such as novels, theatrical plays, and operas; but also musical compositions and related forms of art) that had been very boldly claimed either 'bad art' or 'not art' at all. Some of the widely accepted dramatists and writers that Tolstoy 'denounced' include William Shakespeare, Johann Wolfgang von Goethe, Dante Alighieri, Charles Baudelaire, and Victor Hugo. Throughout *What is Art?* criticism of such nature is common; however, some stand out with their bold, straightforward and fierce manner. Tolstoy's commentary was necessary not only to achieve an updated approach towards art but also to reflect his philosophy on art and its criticism.

In the introduction to the book, Tolstoy writes: "Take *Romeo and Juliet*. The conventional view is that Shakespeare is the greatest of artists, and that *Romeo and Juliet* is one of his good plays. Why this is so, nobody can tell. It is so: that is the way certain people feel about it. They are 'the authorities,' and to doubt their dictum is to show that you know nothing about art."[169] Thereby, Tolstoy questions not only the validity of one of the most influential literary figures in world literature, but also challenges the values with which art is perceived and criticised.

Most of Tolstoy's criticisms of well-accepted artists are to demonstrate fundamental issues in art. Tolstoy's main theory focuses on the infectiousness of art —meaning art's nature and quality to spread the inner world of the artist to the reader, an infection of complete and pure emotions in harmony, as opposed to borrowed feelings with ulterior motives and immorality. In Chapter XI Tolstoy touches upon this issue and claims: "A work founded on something borrowed, like Goethe's *Faust* for instance, may be very well executed and be full of mind and every beauty, but because it lacks the chief characteristic of a work of art— completeness, oneness, the inseparable unity of form and contents expressing the feeling the artist has

[169] Tolstoy, *What is Art?*, xxviii.

experienced— it cannot produce an artistic expression."[170] Here, Tolstoy criticises the well-accepted work of Goethe based on his most fundamental understanding of the role and responsibility of artistic production, that is, the infectious nature. It is Tolstoy's opinions on social equality for people of all classes and backgrounds that have caused much disapproval from his contemporaries. In relation to this, Tolstoy, as a teacher himself[171], did not avoid standing against the education system.

> [T]he third condition of the perversion of art, namely, art schools, is almost more harmful still. As soon as art became, not art for the whole people but for a rich class, it became a profession; as soon as it became a profession, methods were devised to teach it; people who chose this profession of art began to learn these methods, and thus professional schools sprang up; … academies for painting, conservatories for music, schools for dramatic art. In these schools, art is taught! But art is the transmission to others of a special feeling experienced by the artists. How can this be taught?[172]

Similarly, in the very beginning of *What is Art?* Tolstoy compares the importance given to art education to the education of the rest of the Russian population, and criticises the distribution of the capital by not only the Russian government but also Western governments.

> For the support of art in Russia (where for the education of the people only a hundredth part is spent of what would be required to give everyone the opportunity of instruction), the Government grants millions of rubles in subsidies to academics, conservatoires and theatres. In France, twenty million francs are assigned for art, and similar grants are made in Germany and England.[173]

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[170] Ibid., 111.

[171] How Tolstoy's voluntary role in teaching began is briefly explained as: "In 1859", the thirty-one-year-old Count Leo Tolstoy… opened a free, compulsory school in one of the buildings on his estate. Written over the doors of his school at Yasnaya Polyana were the words 'Come and Go Freely.' The disciplines ranged from literature to music to biology, with students' interests directing the daily course of study. By the time Tolstoy began work on his magazine, *Yasnaya Polyana*, in 1861— which he published to inform and attract other educators— he had formulated his own dynamic, clearly drawn ideas, rejecting as twaddle or harmful most of the pedagogies he had read about or observed…" For further reading see, Leo Tolstoy, *Tolstoy as Teacher: Leo Tolstoy's Writings on Education,* ed. Bob Blaisdell, trans. Christopher Edgar (New York: Teachers & Writers Collaborative, 2000) 1-23.

[172] Tolstoy, *What is Art?*, 123.

[173] Ibid., 2.

Tolstoy's almost revolutionary attitude towards the education of the masses is reflected in his perception of artistic expression as well. According to Tolstoy, art is only 'good' and 'true', as mentioned earlier, provided that it is accessible to everyone. Šilbajoris, contextualises Tolstoy's approach in pre-Revolutionary Russia[174]. "Another point of at least seemingly close resemblance is the insistence by both Tolstoy and the Marxists upon the accessibility and relevance of art to the great majority of mankind, namely, the working masses, understood by Tolstoy mostly as the peasants and by the Soviets as the proletariat."[175] In Tolstoy's words, such an idea is defended in *What is Art?* as "… [I]n painting, in sculpture, and music: Relying on Nietzsche and Wagner, the artists of the new age conclude that it is unnecessary for them to be intelligible to the vulgar crowd; it is enough for them to evoke poetic emotion in 'the finest nurtured,' to borrow a phrase from an English aesthetician."[176]

As the examples above demonstrate, *What is Art?* touches upon three 'principles' of art, namely its nature, its excellence and its value.[177] First is that the nature of art is to be understood and recognised in terms of the expression of emotion; second, that the excellence of art is to be understood and measured in terms of its infectiousness; and third that the value of art is to be understood and judged in terms of the quality of the feelings expressed by the artist and communicated to the recipient.[178]

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[174] The complexity of Tolstoy's philosophical thought— particularly in relation to the socio-political developments of pre- and post-revolutionary Russia is beyond the scope of this study. However it is important to note that *What is Art?* was written during a period marked by escalating political tensions and the gradual unfolding of significant historical events. In Imperial Russia the series of reforms instituted under Alexander II is referred to as 'The Great Reforms,'which included the Emancipation of Serfdom (1861), the Judicial Reform of Alexander II (1864), the Zemstvo Reform (1864) as well as the reformation of the system of censorship in 1865, the creation of city councils in urban areas in 1870 and reform of the military system in 1874. Although Tolstoy did not live to witness the Revolution itself, he experienced the Revolution of 1905 (which Lenin later famously described as the 'dress rehearsal.' For pre-Revolutionary readings on Tolstoy, see Anne Hruska, "The Great Reforms," in Tolstoy in Context, ed. Anna A. Berman (Cambridge: Cambridge University Press, 2022), 47–54, https://doi.org/10.1017/9781108782876. For detailed analyses in the Soviet Union, see Šilbajoris, *Tolstoy's Aesthetics and His Art,* 197- 224.

[175] Šilbajoris, *Tolstoy's Aesthetics and His Art* 197.

[176] Tolstoy, *What is Art?*, 89.

[177] Parkin, "Tolstoy's 'What is Art?," 54.

[178] Ibid., 54.

Another formulation of *What is Art?* is based on Tolstoy's assumptions.' Gary R. Jahn summarises the whole of *What is Art?* under two parts. The first part is regarding the exposition of Tolstoy's 'assumptions', and the second part is relating to the clarification and amplification of Tolstoy's aesthetic terminology. When such steps are taken, according to Jahn, the misinterpretation and falsely conducted criticisms towards *What is Art?* can be prevented. Accordingly, what Jahn phrased as 'Tolstoy's assumptions' are a direct parallel of 'Tolstoy's principles', as phrased by C.J.F. Parkin. These assumptions' main roles are to elaborate on Tolstoy's definition of art and to provide a better interpretation of *What is Art?* Tolstoy's first assumption is that "art is a process through which what is subjective in the individual becomes objective for the public."[179] The second assumption is the infectiousness of art, and the third assumption is about the quality of infection to determine 'good' or 'bad' art.[180]

In summary, in addition to Chapter 1, Tolstoy's seminal work *What is Art?* covers a wide range of topics, from Tolstoy's definition of art to the characteristics of 'good' and 'bad' art, as well as 'not art,' availability of art for its socio-political role and art education. Taken together, this appendix demonstrates that *What is Art?* is not solely a treatise on art but also a polemical intervention situated within the broader intellectual and cultural struggles of Tolstoy's time, not solely in Imperial Russia but in Western art as well. Its radical critique of canonical figures, revolutionary stance towards the accessibility of art, regardless of social class, and rejection of institutionalised art education reveal the extent to which Tolstoy sought to redefine both the meaning and the function of artistic production. While this study does not aim to debate Tolstoy's aesthetic theory comprehensively, a review of the critical readings on *What is Art?* still provides the necessary framework for engaging with Tolstoy's influence and for understanding the conceptual foundation upon which this study of the 'art-like' rests.

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[179] Jahn, "Aesthetic Theory of Leo Tolstoy's *What Is Art?*," 60.
[180] Ibid.60

B. Teachings of Tolstoy

Leo Tolstoy's influence on world literature can hardly be overstated. Although countless literary figures praised his works, the proclamation written by the first Nobel Prize for Literature Committee sums up the international influence of his work as an author.[181] "We see in your person not only the most revered patriarch of today's literature but also the greatest and most profound poet who, in our opinion, should have been the first to be thought of …"[182] Tolstoy's wisdom and talent were appreciated not only by writers and poets of the international literary landscape but also by intellectuals within his close circle. Aylmer Maude, the translator of his books, his biographer and friend[183], mentions the writer's vast wisdom and talent as:

> Tolstoy was indeed peculiarly qualified for the task he had accomplished … To fit him for this task, he possessed great knowledge of men and books, a wide experience of life, a knowledge of languages and freedom from the bondage to any authority but that of reason and conscience.[184]

This task of great magnitude and difficulty, as Maude describes it,[185] was accomplished with *What is Art?*, one of Tolstoy's later works, fuelled by his inner questionings, written in the tumultuous final years of his life when he was desperate to find respite.[186] *What is Art?* reflects the writer's search for meaning in life and

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[181] Leo Tolstoy responded to the Nobel Committee's letter on February 2, 1912 (*What is Religion and Other New Articles and Letters,* trans. Vladimir Tchertkoff and Arthur C. Fifield. [New York: Thomas Y. Crowell and Company, 1917], 135.)

[182] Proclamation Sent to Leo Tolstoy After the 1901 Year's Presentation of Nobel Prizes, *Nobel Prize*, accessed February 21, 2025, https://www.nobelprize.org/ceremony/proclamation-sent-to-leo-tolstoy-after-the-1901-years-presentation-of-nobel-prizes/.

[183] Leo Tolstoy, *Last Steps: The Late Writings of Leo Tolstoy*, ed. Jay Parini and trans. Marian Schwartz (New York: Penguin Books, 2009), n.p. (translation note). Regarding Tolstoy's translators, Maude is widely regarded as one of the best among the early ones, along with Constance Garnett—mother of novelist David Garnett—who traveled to Russia in the 1890s and produced numerous translations of Tolstoy's works.

[184] Aylmer Maude, introduction to *What is Art?*, by Leo Tolstoy, trans. Aylmer Maude (New York: Funk & Wagnalls Company, 1904), xi.

[185] Ibid., x.

[186] *The Last Steps: The Late Writings of Leo Tolstoy*, ed. and trans. Jay Parini and Boris Dralyuk (New York: Penguin Books, 2009), Publisher's description, back cover.

provides the reader with a review of different schools of thought, once again proving Tolstoy's vast knowledge. Within this complex narrative, aiming to define art, he surveys aesthetic, political, social, and moral arguments, concluding with a definition of universal art. This creative rereading of art is followed by a unique definition: imitation of art.[187] How Tolstoy came to this definition and what he meant by it is a product of the intellect and creativity he nourished within his lifetime.

Following the review of the primary discussion in *What is Art?,* a summary of Tolstoy's philosophy will be included, specifically focusing on the first-hand references, namely the 'Tolstoyans' who were known to follow Tolstoy's ideas and some of whom shared in-person relations with the author.

It goes without saying that Tolstoy's oeuvre has been inspiring writers, artists and scholars for over a century. His influence certainly exceeds the boundaries of time and geography. Attempting to summarise what had been written about his work, within and after his lifetime, would be an unfeasible undertaking. However, to write about *What is Art?* without referring to the change in Tolstoy's works in the final two decades of his life is equally impossible, considering the controversy of Tolstoy's thoughts and the resistance his work faced before it was even published. Prior to proceeding with the overview of related literature, it is significant to touch upon firstly the meaning of and secondly how this thesis is informed by the significant works of 'the Tolstoyans'.

> To speak of 'Tolstoyism,' to seek guidance, to inquire about my solution of questions, is a great and gross error. There has not been, nor is there, any teaching of mine. There exists only one eternal universal teaching of the Truth…[188]

Tolstoy humbly described his thoughts on the masses that followed him as above. Spiritual in nature, the philosophy and works of Tolstoy's followers, however, are

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[187] Original phrase is *подделкой под искусство*. The earliest Russian-to-English translation by Aylmer Maude renders this as "imitation of art." However, later English translations sometimes use "counterfeits of art" instead. For the sake of consistency, "imitation of art" will be used throughout.

[188] Lyof N. Tolstoy, *What Is Religion? And Other New Articles and Letters*, trans. V. Tchertkoff and A. C. Fifield (New York: Thomas Y. Crowell & Company, 1902), 144.

not included in this study directly. Instead, authors and translators among his followers who produced biographical works, mostly from their personal experiences and intellectual exchange with Tolstoy, set out the foundation of the study of *What is Art?*. The writings of Aylmer Maude, not only as a friend of Tolstoy but also as the first translator of *What is Art?* from Russian to English, therefore hold great significance. [189]

> Tolstoy was indeed peculiarly qualified for the task he accomplished [with *What is Art?*]… He not only could not go on writing books, but he felt he could not live, unless he found clear guidance … To fit him for this task, he possessed great knowledge of men and books, a wide experience of life, a knowledge of languages, and a freedom from bondage to any authority but that of reason and conscience. [190]

Maude's appraisal of Tolstoy's work demonstrates that, although written with great spirituality and moral consciousness, the scope and content of *What is Art?* encompass Tolstoy's decades of intellectual accumulation, which is presented rationally and scientifically in his work. Thus, any study of *What is Art?* should be conducted in a manner as systematic and comprehensive as that of Tolstoy's. In regard to Tolstoy's manner of writing, Maude mentions the author's literary authenticity, which he refers to as a gift, and the 'wonderful sincerity' of his writings, which, according to Maude, provides him with an 'amazing power to look at the complexities of life with the eyes of a little child.'[191] Similarly, the works of John Coleman Kenworthy, with whom Tolstoy shared a correspondence, are valuable first-hand sources to reveal the internal track, mindset and philosophy Tolstoy acquired through the end of his life, while he mainly wrote non-fiction to resolve his inner questionings. Coleman's work had been appreciated by Tolstoy himself in a letter dated 11 January 1902.

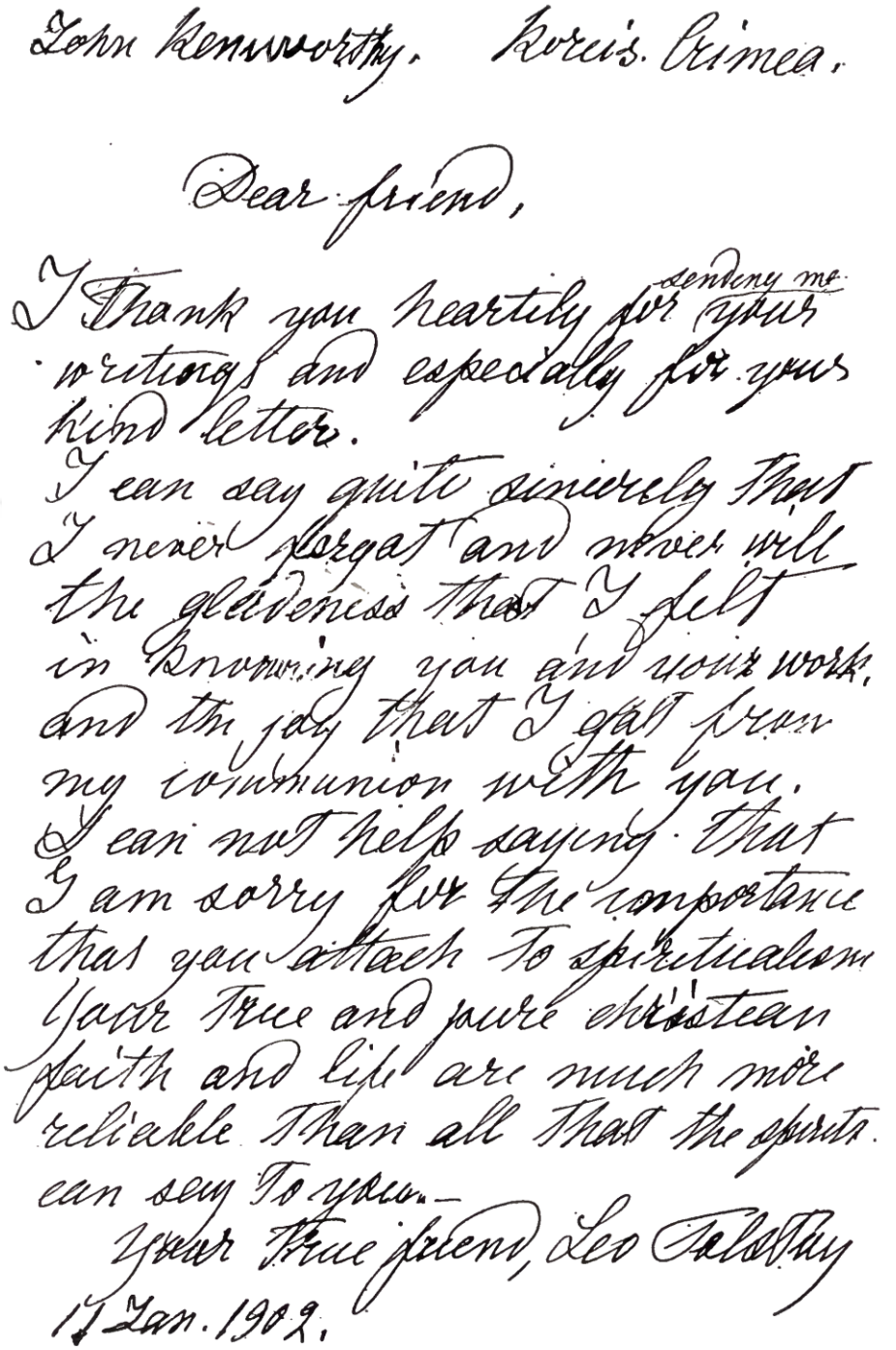
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[189] See 'A Note on the Text', Penguin Classics "Owing to Tolstoy's difficult relations with the Russina Cencors in his later years, the first publication of *What is Art?* in any language was Aylmer Maude's English tranlsation in 1898, made with the author's approval and at his urge…"
[190] Maude, introduction to *What is Art?*, xi.
[191] Ibid. xi.

Dear friend,
I thank you heartily for sending me your writings and especially for your kind letter.
I can say quite sincerely that I never forget and never will the gladness that I felt in knowing you and your work, and the joy that I got from my communion with you. I can not help saying that I am sorry for the importance that you attach to Spiritism. Your true and pure Christian faith and life are much more reliable than all that the spirit can say to you.
Your true friend, Leo Tolstoy
11 Jan. 1902



Figure 5.1. *Two Autograph Letters from Leo Tolstoy to John C. Kenworthy Regarding Publishing Permissions and Spirituality*, Martel Maides Auctions, auction listing. https://www.martelmaidesauctions.com.



John Kenworthy. Yoreis. Crimea.

Dear friend,

I thank you heartily for sendong me your writings and especially for your kind letter.

I can say quite sincerely that I never forgat and never will the gladness that I felt in knowing you and your work, and the joy that I get from my communion with you.

I can not help saying that I am sorry for the importance that you attach to spiritualism. Your true and pure christean faith and life are much more reliable than all that the spirits can say to you.—

Your true friend, Leo Tolstoy

17 Jan. 1902.

LETTER FROM COUNT TOLSTOY TO THE AUTHOR OF "TOLSTOY: HIS LIFE AND WORKS."

Figure 5.2 John Coleman Kenworthy, *Tolstoy: His Life and Works* (London and Newcastle-on-Tyne: The Walter Scott Publishing Co., Ltd., 1902), Letter from Count Tolstoy to the Author of Tolstoy: His Life and Works, unnumbered page.

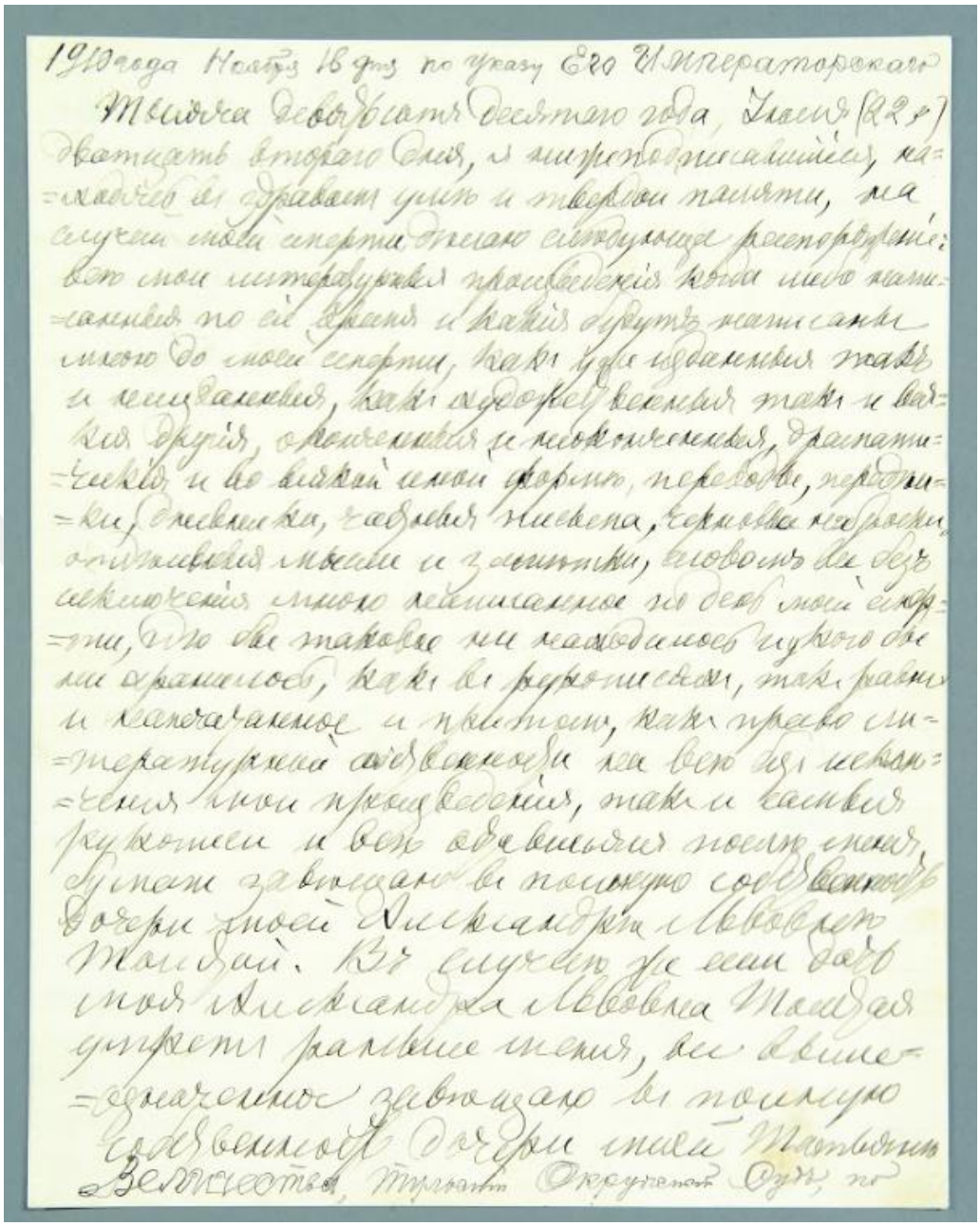


Figure 5.3 Leo Tolstoy, *Testament*, 1910, State Museum of Leo Tolstoy, Tula region, Russia, via Google Arts & Culture, https://artsandculture.google.com/asset/testamentleotolstoy/JQH6Pzd4hEg16g?hl=en.

C. Suggested Readings on *What is Art?*

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Šilbajoris, Rimvydas. *Tolstoy's Aesthetics and His Art*. Columbus, OH: Slavica Publishers, 1991.

Spielmann, Marion Harry Alexander. "What is Art?" In *The Times*, edited by Henry Duff Traill, 77–79. London: The Times, 1989. Originally published July 30, 1898.

D. Suggested Readings on Tolstoy's Later Years

Below is a list of articles, published lecture notes, reviews, chapters, and books, about the final years of Leo Tolstoy, during which he wrote "What is Art?"

Maude, Aylmer. "Nearing the Crisis." In *The Life of Tolstoy: First Fifty Years*, 329–398. 7th ed. London: Constable and Company Limited, 1917.

Tolstoy, Leo. *The Diaries of Leo Tolstoy: Youth, 1847 to 1852*. Translated by C. J. Hogarth and A. Sirnis. Preface by C. Hagberg Wright. New York: E. P. Dutton & Co.; London & Toronto: J. M. Dent & Sons, Ltd.; Paris: J. M. Dent & Fils, 1917.

Tchertkoff, V. "Concerning Tolstoy's Testamentary Dispositions." In *The Diaries of Leo Tolstoy: Youth, 1847 to 1852*, 222–235. Translated by C. J. Hogarth and A. Sirnis. New York: E. P. Dutton & Co.; London & Toronto: J. M. Dent & Sons, Ltd.; Paris: J. M. Dent & Fils, 1917.

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Simmons, Ernest J. *Leo Tolstoy*. London: John Lehmann, 1949.

E. Suggested Readings on Tolstoy's Later Philosophical Works

Below is a list of articles, published lecture notes, reviews, chapters, and books, about Tolstoy's philosophical works in his final years, during which he wrote *What is Art?*. This overview is supplemented by the 'Selected References' under the title 'Bibliographical Note' in the 1995 translation of the book (by Richard Peaver and Larissa Volokhonsky) published by the Penguin Group.

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Bayley, John. *Tolstoy and the Novel*. London: Chatto & Windus, 1966. A study of Tolstoy as an artist.

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