

Ronald Neame's *The Horse's Mouth* (1958): The Artist as Comic Hero

Discussion Questions

1. What role do the paintings themselves (by John Bratby) play in the film?
2. How does the musical score based on Prokofiev's *Lieutenant Kijé* increase the comedic elements of the film?
3. What role does Nosey play in Gulley Jimson's life? What about Cokey?
4. How would you describe Sarah, Jimson's ex-wife? What does she suggest about Jimson and his past?
5. Compare and contrast the artistic stereotypes associated with Jimson and his friend Bisson, the sculptor. Do they act as foils for each other?
6. How does comic timing shape the actions and mannerisms of the other characters?
7. How is Jimson's work as a visual artist dependent on patronage? Should it be?
8. Does the class difference between Jimson as a modern artist and his father, an Academy artist, shape Jimson's self-perception?
9. Does the boathouse serve any purpose in the overall film?
10. Are Cokey's prayers meaningful?
11. Why does he conceive of *The Last Judgment* as a public project?
12. Why does he take the step to destroy it?
13. Do Jimson's paintings of biblical subjects have anything to do with the meaning of his life and the film?
14. Does the film finally affirm and/or subvert the creator-artist-as-hero?



“Half a minute of revelation is worth a million years of knowing nothing.”

“Like a conversion. I saw a new world, a world of color.”

The Cognitive Psychology of the Tragic and Comic Visions	
TRAGEDY	COMEDY
Simplicity: Tragic heroes tend to approach problems and situations in a fairly straight-forward manner. Life can be understood in simple binaries -- good/bad; just/unjust; beautiful/ugly.	Complex: Comic heroes tend to be more flexible. Life tends to be messier, full of diversity and unexpected twists and turns. It is more difficult to classify experience.
Low Tolerance for Disorder: Tragic plots tend to stress order and process -- the end follows from the beginning.	High Tolerance for Disorder: Comic plots tend to be more random; they seem to be improvised, leaving a number of loose ends.
Preference for the Familiar: Tragic heroes and plots have "a low tolerance for cognitive dissonance." The violation of the norm is what brings about a tragic fall.	Seeking out the Unfamiliar: Comic heroes and plots tend to see the unexpected and surprising as an opportunity rather than a norm-violation.
Low Tolerance for Ambiguity: In tragedy, things should have one meaning and have clear-cut application to problems.	High Tolerance for Ambiguity: In comedy, ambiguity is what makes humor possible. Equally, not everything has to make sense in comedy.
Convergent Thinking: Tragedy stresses what is past and what is real. It tends to be more information-gathering based, wanting to find and resolve nagging problems.	Divergent Thinking: Comedy is more imaginative, stressing playfulness. It tends to look for a variety of answers and doesn't need to solve everything.
Uncritical Thinking: Tragedy tends not to call into question the accepted order of things. To do so is to suffer the consequences.	Critical Thinking: Comedy tends to call attention to the incongruities in the order of things, be it political, social, religious.
Emotional Engagement: Tragic heroes tend to respond with strong, overpowering emotions--pride, lust, grief, rage. This often results in extremist attitudes and reactions. In the same way, the audience is expected to respond with cathartic involvement.	Emotional Disengagement: Comic heroes are often ironic and disengaged from the situation; they tend to respond with wit, imagination, or cynicism. They tend to abstract themselves from their misfortunes. The audience is expected to react in much the same way to what the characters undergo.
Stubbornness: Tragic heroes tend to stick with a course of action and follow it to their doom. They are firm and committed.	Adaptable: Comic heroes are more willing to change. Or if they are not, we as the audience find this funny rather than tragic.
Idealistic: The tragic vision longs for a clear-cut world driven by principle. It tends to value ethical abstractions, such as Truth, Justice, and Beauty	Pragmatic: The comic vision is more aware of concrete realities. Comic heroes seek how to make it from day-to-day.

Finality: Tragic actions lead to inevitable consequences.	Reversal: At least for the clever, comic actions allow one to escape the consequences, to have a second chance.
Spirit: The tragic vision tends to value the human spirit. It can often be dualistic, prizing the spirit/soul above the body. Tragic heroes often long for some higher, greater level of life than common human existence.	Body: The comic vision is very concerned with the human body--its sexual desires, bodily functions, craving for food. Suffering is often slap-stick. Comic heroes seem comfortable in such a world.
Seriousness: The tragic vision takes its characters and plots seriously. They are treated as important and make demands upon us.	Playfulness: Even if it has its serious side, the comic vision tends to treat large portions of life as not quite so serious.
The Social Differences between the Tragic and Comic Visions	
Heroism: Characters tend to be "superhuman, semidivine, larger-than-life" beings.	Antiheroism: Characters tend to be normal, down-to-earth individuals. Comedies tend to parody authority.
Militarism: Tragedies often arise in warrior cultures. And its values are those of the good soldier--duty, honor, commitment.	Pacifism: Comedies tend to call into question warrior values: Better to lose your dignity and save your life.
Vengeance: Offending a tragic hero often results in a cycle of vengeance.	Forgiveness: In comedies, forgiveness, even friendship among former enemies, happens.
Hierarchy: Tragedies tend to stress the upper-class, the noble few, royalty, and leaders.	Equality: Comedies tend to include all classes of people. The lower classes are often the butt of the jokes, but they also tend to triumph in unexpected ways.
Less Sexual Equality: Tragedies are often male-dominated.	More Sexual Equality: Comedies, while often sexist too, are sometimes less so. Women play a larger, more active role.
Respect for Tradition: Tragic heroes often uphold the accepted order or champion one tradition against another.	Questions Authority: Comic heroes more often question tradition and those in authority.
Rule-based Ethics: The tragic vision tends to stress the consequences of disobeying the accepted order of things.	Situation-based Ethics: Comic heroes tend to make up the rules as they go along or at least be wary of generalizations.
Social Isolation: Tragedies tend to stress the individual and the consequences of the individual's actions.	Social Integration: Comedies tend to focus on the larger community and spend more time paying attention to the interaction between groups.



From Joyce Cary's *The Horse's Mouth*

“Nothing like poetry when you lie awake at night. It keeps the old brain limber. It washes away the mud and sand that keeps on blocking up the bends. Like waves to make the pebbles dance on my old floors. And turn them into rubies and jacinths; or at any rate, good imitations.”

“Nothing is a masterpiece - a real masterpiece - till it's about two hundred years old. A picture is like a tree or a church, you've got to let it grow into a masterpiece. Same with a poem or a new religion. They begin as a lot of funny words. Nobody knows whether they're all nonsense or a gift from heaven. And the only people who think anything of 'em are a lot of cranks or crackpots, or poor devils who don't know enough to know anything. Look at Christianity. Just a lot of floating seeds to start with, all sorts of seeds. It was a long time before one of them grew into a tree big enough to kill the rest and keep the rain off. And it's only when the tree has been cut into planks and built into a house and the house has got pretty old and about fifty generations of ordinary lumpheads who don't know a work of art from a public convenience, have been knocking nails in the kitchen beams to hang hams on, and screwing hooks in the walls for whips and guns and photographs and calendars and measuring the children on the window frames and chopping out a new cupboard under the stairs to keep the cheese and murdering their wives in the back room and burying them under the cellar flags, that it begins even to feel like a religion. And when the whole place is full of dry rot and ghosts and old bones and the shelves are breaking down with old wormy books that no one could read if they tried, and the attic floors are bulging through the servants' ceilings with old trunks and top-boots and gasoliers and dressmaker's dummies and ball frocks and dolls-houses and pony saddles and blunderbusses and parrot cages and uniforms and love letters and jugs without handles and bridal pots decorated with forget-me-nots and a piece out at the bottom, that it grows into a real old faith, a masterpiece which people can really get something out of, each for himself. And then, of course, everybody keeps on saying that it ought to be pulled down at once, because it's an insanitary nuisance.”