

## CHAPTER XXIII. -Crome yellow

Chapter XXIII of "Crome Yellow" begins with Gombauld feeling surprisingly pleased, rather than annoyed, by the arrival of Mr. Scogan and Denis. The tension that had been building inside him, fueled by irritations and set to burst into an argument with Anne, dissipates at their appearance. Gombauld warmly welcomes them into his workspace, where Mr. Scogan immediately starts critiquing the portrait Gombauld is working on. Mr. Scogan expresses surprise at the psychological depth Gombauld has incorporated into the painting, given his known preference for abstract, Cubist styles. He elaborates on his appreciation for art and environments created purely by human minds, distancing himself from the complexities and randomness of nature which he finds disturbing and incomprehensibly vast. He prefers the human-made orderliness and predictability found in urban settings, specifically the London Tube, and in art movements like Cubism which exclude natural elements completely.

Meanwhile, Denis, feeling an undefined tension and curiosity, approaches Anne. His intense, searching glance seems to ask a question he himself cannot articulate. Anne's playful, mirrored response does little to satisfy his inquiry. Denis then diverts his attention to examining other paintings in the room, inviting Anne to join his silent appraisal. They peruse a collection of Gombauld's artwork, including a striking image of a man fallen from a horse, a floral composition, and a quaint landscape, all the while under the backdrop of Mr. Scogan's philosophical musings. This scene encapsulates a moment of shared artistic engagement and subtle interpersonal dynamics, juxtaposed with Mr. Scogan's articulate ramblings on art and human experience. The chapter thus weaves together themes of artistic expression, personal connections, and philosophical reflections against the backdrop of the idyllic yet intellectually vibrant setting of Crome.