

## 9-B William Parker at Visual Studies Workshop, July 1977

Notes on the transcription: Comments made by Parker during the reading of texts are set in ( ). Additional information set in { }. Inaudible or gaps in tape indicated by ... Parker laughing indicated by {laughs} Students laughing indicated by {laughter}

Transcription by Bob Martin

### Reel 9-B: Leonardo, Botticelli, Mannerism, Northern Renaissance, Van Eyck.

Different stages of youth, age, elderly, masculine and feminine, and the very nature of the gestures made by hands: the hand on the brow, the hand touching the robe, the hand coming up over the rocks, all very carefully controlled through observation. Even to the point of the gesture of offering to the child, touching the offered gift here, the way the hand moves into the crevice of the rock to support itself. All of these kinds of details would not have occurred without the RE-discovery of the issues of, uncovered...the archeological rediscovery of forms from the Hellenistic period. The sense of symbolism, and I do mean in this sense, symbolism, the iconography in this is too rich, I'll just give you a broad sketch of it, you can read it for yourself, it does appear in popular texts...especially concerned with Leonardo. Here are two of these paintings, the *Virgin of the Rocks*, or *Madonna of the Rocks*: one is in the National Gallery, and one is in the Louvre...one was done primarily by Leonardo's hand, and the one in the National Gallery is...like Picasso and Braque working together on certain things, or Clarence White and Alfred Stieglitz in certain images, you can say it is a consortium image, that is a cooperation with several people working like the Predis brothers as well as Leonardo. And so what the later work is, is a combination of a cooperative...But what we have here is mimetic portrayal in terms of an empirical, and in that sense I am not talking about just everyday experience, I'm talking about scientific awareness of the exact structure of plant life, geological strata, things of that nature, as well as beginning to want to describe both extra-terrestrial and intra-terrestrial features, such as the introduction of Christ, right here, to Saint John the Baptist, which is an impossible relationship because John the Baptist was considerably older, and obviously in time and space would not be possible because they came from different backgrounds and they didn't meet until that point in the baptism scene. But this is a representation, a tradition, for the purposes of what was called the Giovanni cult in which apocryphal images began to be developed. As science confirmed even that theology, in order to be believed, must be given a credible foundation in factual evidence by allusion...the magic was given by inventing allegories and fables and apocryphal tales about origins of certain biblical or religious figures. So, the Giovanni cult stated that in some magical way at one point in time...somehow the Virgin and her attendant angel found

themselves in a subterranean grotto and that that was there before their flight to Egypt...This is a protective place, so maybe they were down in this subterranean cavern and there of course the Christ child...was not only blessed, you see his little benediction...what I call the Cub Scout code, of father, son, and holy ghost, blessings to the little attendant John...who is being introduced to this divine child. And in essence what this is, is like...Joseph comes in and says we can get away now. And he'll go out in the desert and think about Isaiah and try to make crooked roads straight and things of that nature...I can't but this little person can and indeed, so that magically they had met prior to their re-meeting at the moment of the baptism. But obviously there is not sufficient differentiation between the two children, so it becomes absurd, who wouldn't think of a logical, spatial and temporal order. But, the important thing is, this is Leonardo simply mimicking what a group that is despairing over the loss of the magical or of the mysterious or of the sacred within a gathering development of scientific modes. And now we come increasingly further toward what we might call the emphasis upon not only the definition of forms according to the human sense and leaving a great deal of what the world appears like behind...To express the perfecting of forms even by idealizing the possibility of events taking place, saying, don't worry about whether this cannot be, I'll refine it so that is *has* to be, because I'll make the illusion look like it. And the sense of...that are so exquisitely defined, the drapery, the way the sheen of satin and brocade, and the differentiation between waxy leaves, and absorbent surfaces, and dry surfaces, and moist surfaces, and cold surfaces, and hot surfaces, will be defined. These are sensory responses combined with the idea of perfecting the identity of forms, refining them to the point where we speak of it as Idealism. As well as combined with the phenomenology of light and naturalism. And then the expressive identity occurs through the use of schemas that begin to recapitulate not only emotive strains that are required by the community who wishes to have this work painted, in fact they wanted two, but also by expressing themes that also deal with the tradition of certain geometric systems. Here is one of the most emphatic examples of the triangulated structure and that schema is not accidental. There is evidence to purportedly show that the Pythagorean triangular form was always a sign of the earth and this structure represents the *Magna Mater* within the bowels of the earth. It is a late manifestation of the whole Great Mother theme. Do you remember those little tooth-like...triangles that we talked about in the evolution of the Paleolithic...to the Mesolithic to the Neolithic? Here is a later extension, even into the geometric...where the triangle is preeminently assigned to matter. In Pythagorean imagery, not Pythagorean geometry, and Leonardo uses that quite consciously as a sign not only of the magical meaning taking place in the bowels of the earth itself, the earth crypt, the cave, the hidden precinct, but the magic or ritual takes place out of the realm of public vision or public awareness. And also the triangle is associated with this as the precinct of the feminine, and who is it who is introduced to the John figure, the *Magna Mater* of Mary. Who is it that turns to our eye

and tends to look beyond us as though she is not staring at the event taking place, it is as though she is glancing off the plane to suggest that she points: note *this* directional signal, note *that*, and the direction here. Note *this*, and the blessing here. Note *that*, and the encapsulation of the child. Note *this*, the blessing of her not only the gesture to the heavens but also her son. These gestures that show that you are supposed to see that this is all been fluidly interlocked, the event, even the magic of it is so confluent related, one unit to the other, that you are never supposed to think of anything as subject to differentiation, although it is in terms of its rendering. There is this universal overlapping of small things even by the linking of gestures. There is the definition of a specific light source. The light is not coming through those openings there because this crypt must indeed be somewhat circular. It's like when Michael Lesy showed me a recent image by...Williams, a strange ambiguity that we are looking into a cave, and the way he suppresses certain details by printing down...suddenly the interior tends to project forward. We also...note that this light could not bathe her head *here*, she would be in deep shadow, so obviously we have the implication that there is almost an effect of the grotto coming around her and there are other intersperses or openings so that the light comes in and bathes from here, pools and picks out and plucks out the forms of the figures so that we do have a true definition of chiaroscuro and the representation of the phenomenological effects of light, not of forced planality. You can achieve this by extreme definition of light and dark so that you have the same volume, you can even have scattered light sources: you believe it as relief, or volume, but you would not believe it in terms of measure {?}. Here is another one, this is the one I'm sure you were talking about, Elliot, I assume.

Student: Yes, this is it.

Undoubtedly one of the most extraordinary paintings. Turn on the light, I want to read you something...I'll wax on enthusiastically for this exquisite creature, she's my love.

Student: Does she remind you of that teacher? {laughter}

She does, this is a...quote, this is an ermine let me just read you the comments, This is the portrait of Cecilia Gallerani, the *Lady with the Ermine*, about 1485, it is done on wood panel, it is oil on wood...it is 20  $\frac{3}{4}$ " by 15  $\frac{7}{8}$ " in scale, and it is in the Krakow Museum. Now here is the comment on it: "In 1481, the young beautiful poetess, Cecilia Gallerani, became the mistress of Ludivico Sforza." (Surely you know about...Ludivico the Black. He was a very oppressive Milanese duke and also the one who was obsessed by obtaining the arts for his own aggrandizement. It is very much like the Onassis collection, that gorgeous El Greco of the Pieta hangs in the docks of the Sierra {?} If you go to see it at the International...give me another martini baby, SKOAL!

{laughter}... ) "In 1481, the young beautiful poetess, Cecilia Gallerani, became the mistress of Ludovico Sforza. Leonardo, while he was working on the *Madonna of the Rocks*, painted a portrait of her. A few years later, Bernardo Bellincioni, a Florentine and Ludovico's court poet, wrote in one of his sonnets that Leonardo had depicted the duke's lady in a manner seeming to listen rather than to speak. His characterization perfectly fits the mood of the portrait. The ermine she is holding...with such tenderness...was one of the...of Ludovico. Its name in Greek, Galle, being an allusion to Cecilia's last own name" (It was not only a...of his name, but her name, Galle, then that becomes a pun on her identity. Now the public wouldn't know that, but obviously Leonardo did, and he loved that...you can bring your...no mystical system, or personal system that was made public and would eventually be recognized as another type of semiotic definition. Not systemic cultural semiotics or canonized principles of what means what: fly means evil, stuff of that nature) "An inscription in the upper left hand corner of the picture reading, 'La Belle Feroniere/Leonard D'awinci' {Polish spelling} was added about 1800," (So don't get that confused with the period) "The background, the left part of the body, and the lower part of the head have been repainted, but Cecilia's face and the ermine have the articulate anatomical structure and the lustrous surfaces, alabaster smooth and furry, characteristic of Leonardo's brush. In the spring of 1498, Isabelle D'Este wrote to the Countess Cecilia Gallerani...that she would like to borrow the portrait by Leonardo in order to be able to compare it with some portraits by Giovanni Bellini, that grand Venetian." (Now notice this: a master work becoming the comparative evidence for the power and success and the uniqueness of another work. How often do we find that issue occurring in early photography as well as contemporary photography: this is compared to that to determine which is excellent. Even to the point of trying to select two slides, which is better. There are hundreds of illustrations of this) "Cecilia lent her the picture but only begrudgingly. She felt, she said, that it no longer resembled her" (...Well after all she did age, she got into a lot of trouble...there is another issue too, this is predictive of exactly the reverse that occurred when Picasso will paint the portrait of Gertrude Stein that bore no witness to the image of Gertrude Stein when he painted it, and when she said, it does not look like me, and Picasso said, it will, and it did. He can predict...if you don't believe the literalism of Cubist portraits, I don't care whether it is of Vuillard or...just look at his Cubist portrait next to a photograph and you would never know the figure...and it is a spitting image...aphaeretic abstraction as well as abstrahere abstraction. Ok, she said it no longer resembled her) "But her reluctance could also have been motivated by the fact that it is not only a likeness of her but also an allegorical portrayal of her love for her lord. Leonardo has painted her as if she were listening to her thoughts of love" (This is Neo-Platonic doctrine: divine muses and hears spiritual dimensions and they enter into one's soul as it were and then poetry expresses these deeper seated vibrations of cosmic relationships to physical relationship and so on. It is also quite a confession. Now watch

this) “Painted her as if she were listening to her thoughts of love while gently caressing the object of her love, the emblematic representation of Ludovico. In 1489, Beatrice D’Este, Isabelle’s first cousin, had prevailed upon him to give up Cecilia, and had become his wife. It would not be difficult to understand Cecilia’s hesitation in sending the Duke’s cousin by marriage this memento of her love.” (And you know what happened to people like...and Anne Bolin...when they were used up and tried to play a little hanky panky on the side, off with their heads, this woman feared for her life. She would not have had to suffer the guillotine...she would have probably gradually dismembered or eviscerated or allowed to suffer for hours...He made sure that you died over a very long period of time for even the slightest offense to his godship) “In the subtlety of his inflections of tone and shape...in the portrait of Ginerva De Benci, is matched only by his portrait of Cecilia Gallerani.” (And the other thing I wanted to say, this idea that this is...her caressing the object of her love...this is salacious...{laughter} And is undoubtedly one of the most suggestively sensual things in the entire history of visual consciousness. And she is such a lovely person...it could even be possible that if she is seen in her private bed chamber, and clothes do signal certain types of attitudes and so on, why is she dressed up as if she is going to a formal affair and one in which the suggestion of costume, for example, keep in mind that not only during this period do we have cock pieces, stuffed as well to express the theme of virility in males, but we have these very suggestive openings in sleeves and so on, so I am not going to turn to phallic symbolism or vulvic symbolism, let’s say the costume reflected exactly what was on people’s minds as they looked at one another and then be subject to rituals. And here she is supposedly seen in her chambers, she would not be wearing something quite that overtly suggestive of in essence carnal love. And even the way she strokes the ermine, and its characteristic identity. It is like...that reappears in Emmet Gowin, where the feminine is combined with the phallic. This is an image in which we are forced to mimic the possible dimensions of imagery. Human anatomy is associated with the imagery by virtue of the way that it is organized and developed. This idea of listening to the thoughts of love. She seems very detached. It is the stroking of her hands that gives the identity of the effect, not her face. Her face is in the realm of receiving what we might call spirit definition and her hands are in essence confirming the distinctly physical. That will occur in Leonardo’s portraits of documentary subjects: subjects in which this court musician holds in his hands not only reads the inscriptions but he is indeed defined, located in terms of identity, the face of a choir master, and even the definition of his form and face, the hair is stylized but nonetheless is plucked out by light and the sense of the vestments he wears, the opening in the black portion of it, and the definition of light and shade on those...that show a distinct point or source of light that is outside the picture plane itself expressing the phenomenology of light. Although it is considerably damaged, having survived miraculously bombings, and then of course being permitted to suffer dampness to the point where it is virtually invisible...*The Last*

*Supper.* The only thing I want to talk about is, to confirm again, how perspective confirms human senses, does not indeed become associated with the appearance of the external world. It does not confirm the *fact* of the world, but it confirms the fact of human perception. And even in itself, used as a way of confirming ideas. For example, the linear perspective in the ceiling element, and it is the exactitude of all the timbers and panels coming right to the point where they would find their vanishing point in the precinct of Christ's head. It is as though the point of all things coming into one point. Just think of recession, all elements of the world, in essence measurably definable as *receding* toward that one point, or *coalescing* at that one point, and obviously in this case at the figure of the deity. And then the other mimetic aspect that is extremely important is the tabletop, in which the neo-Pompeian, although Leonardo wouldn't have been aware of that, but I just want to call it that...the sort of randomness of the buns, the bread...they're scattered, they're not in a rational order. So the interest in the idea of domestic naturalness of the tabletop itself, save for, where Christ opens his hands up and we see...the great announcement, and look how he does with great reservation, one of you shall betray me. Huh? Who me, not I!...and then of course you notice a very strange thing, the one that shows the most pronounced sense of almost cowardly, it's like I said the other day, you can always recognize the smile of a loser, or the complaint of a person who won't involve himself in the thing he is complaining about. Here is the example, the only figure who doesn't show a shocked and surprised in the face, only in the bodily gesture as he clutches the silver, is the figure of Judas. And the rest of these figures are *outraged*: well I declare!...or this sense of *vigorous* contempt for such a thought, it is like pointing to the heavens that this shall not be permitted. And then...did you hear what he just said, I just don't understand it. Did you ever watch people express that kind of complexity? Accusation? Defense? These are extraordinary observations of the highest order...forgive my passion...Oh no, not I. Well, we'll see about that...you can identify each one of them. And finally, this creature who inhabits the world but does not belong to his earth, that landscape is like Neil Armstrong in feminine form...of the moon (laughter) And there is not a single rock formation...it is this combination of arid, dry, vegetational, moist...this landscape is a complete invention. Even the bridgework is not Romanesque or Renaissance...he has introduced elements that imply the actual but at the same time are complete fantasies. And this indeed real woman, there was a real woman who served for this portrait. That was *Gioconda*, the wife of a duke, Leonardo and she used to get together...portrait. That Neo-Platonic love...and he worshiped her. And he saw her indeed as the epitome of the transformed image of the feminine. And his poems to her, if you have never read them, she is not just my good friend, the duke's wife, she has become the symbol of a state of perfection that transcends the world. This is a platonic portrait, because she *is* the grand ideal. And evidently, even though the... is not pregnant...The swelling of the lips, the excess flesh, the swelling of the upper chest region, he has shown her as on the verge of, she is pregnant in other words, he has

shown the tissue as it swells, there is nothing more wonderful, you don't have to look far, you want to take...or Emmet Gowin, or try Harry Callahan's images of pregnancy... the interesting thing is he shows even the cheeks, the swollen eyelids, the puffing of the eyes, and the slight darkening around the eyes, all show that this ideal is ripe for dissemination. To reflect herself as the ideal, in the realm of the idea, and even into the identification of actuality among ladies who wish to be civilized, tutored, and aware. and behave above human beings, who discuss Neo-Platonic issues. The symbol informed by the idea as well as fact. There is not a great deal of literalism in *Mona Lisa* save for that idea of her swelling...pregnancy. And that enigmatic smile is basically the same kind of belief we might associate with the smile that comes across, not a laugh, a baby's mouth, particularly prior to having experienced a gas attack {laughter}. It is internalized...you can say it is one of those transitional gestures, that is either in the process of having receded, and the mouth falls in, or the mouth closed and then emerges, so it does show sequential transitional action...Read Walter Pater on the *Mona Lisa*...and this one, I don't want to spend much time on this, but see Leonardo is moving more toward the stressing on the expressive aspect. He will use...chromatic integrity, saturation in the foreground, detail in the foreground, gradual reduction so that this work of *Saint Ann and the Virgin*. Saint Ann is Mary's mother... and the Christ child holding the lamb, which becomes later his semiotic motif, the sacrificial lamb. So a series of not only genealogy, which represents the historical interests of the period as they gradually developed. There is also a change from the naturalistic into the realm of the semiotic, and also having to appear in a landscape that includes the vegetative area of the cultivated climate and then off in the distance this kind of haptic landscape, which is just too close for comfort. Ok, if you want to see the Alps off in the distance, but not where we just walk up the hill and there we are, it's a nice spring day, and now we are in a blizzard...it is a case where he uses the bipolar opposites, and again we are dealing with issues which in Neo-Platonism, the opposites and their inter-reactions with one another: good/evil, warm/cold...the harmonies that one could find between the polar opposites: the golden mean between. Spirit/matter: one does not see either spirit or matter, one finds that moment, that sublime, exquisite balance on the tightrope between the extremes of destruction and construction. And of course all of you know this is where poor old Freud, in his attempt to try to define a whole image about Leonardo's homoeroticism and justify the fact that he was a thumb-sucker and also had a fearful traumatic experience when a vulture flew into his crib area and tipped its wings and tickled the tail feathers...into his mouth. Well the point is he sees the vulture in this configuration here. Now the Italian word for vulture would be...and the Italian word for kite, which is a small sparrow he happened to mistranslate, he just didn't use his dictionary well enough. So he developed an entire thesis over the mistranslation of a word. Any of you aware of this know that Freud is one of the...in the twentieth century projecting, so we might read it again and say, that is Freud's problem, not Leonardo's...

And the issue is, particularly in Erich Neumann, *Leonardo and the Mother Archetype*, he was the first to uncover the fallacy and give exhaustive documentation, exhaustive justification of the issues of why this becomes the type of evidence where people wax on and project imagery upon work without even having a single source...mistranslating a basic word...Leonardo...the final thing...was a return to androgyny. The strange male/female figure of Saint John the Baptist, his final moment toward apotheosis. He looks like a woman...going all the way back to some of those...images we saw in earlier cultures, the face swells almost with an image of verdancy, pregnancy. We also have a hand pointing upward, and another one, a similar image, one hand points down and one up, and again, at the conclusion of *Leonardo and the Mother Archetype*, by Erich Neumann, there is a remarkable discussion of this entire work and its historical origins, and the meaning it meant to Leonardo: Leonardo had one eye struck in heaven and one on earth, as it were, it is a Neo-Platonic eye...he sought the balance between the two, between potential extremes. So he gives us an image of indeed the *total* human, male and female combined into one. The yin/yang that Dave was talking about last night. The mandala that includes all polar opposites into one. The extremes that have been apparent even in your own existence, when at one time in the genetic trigger had not occurred to distinguish male and female in which you too were indeed androgynous... And even to the point where we can trace right to last year the whole theme of androgyny has returned to contemporary painting. And the interest is that this event confirms all things are strictly narrowed down, the universal overlapping-ness has occurred, not only do we have the earth but we have the ideal. We see a figure who smiles...no archaic smile...with no aftermath of a little attack of gas. We have in the ideal figure who smiles at us because...as it is bound to earth and appears out of the substance...and then points heavenly into the realm of logos and the realm of spirit, and the two become combined into one...I want to show you one picture because I don't have the slide, there are two figures that are extremely important in the marriage between Northern and Italian Art, I'll show you the bridge before I go into Northern art and show you the relationship to the great chain of being, which by the way, though I don't stress it in the southern forms, meaning the Italian Renaissance forms although it is very obvious there as well, but Neo-Platonism creates that tension between polarities and finds that meaning between things, the spiritualization of matter and the materialization of spirit. A good example that appears in the...how many of you know the *Prima Vera* by Botticelli, the dancing of the Three Graces and Venus as she commands them, the Zephyr god {Zephyrus} breathes upon Chloris, and Chloris breathes upon Flora and then she becomes materiality. All these states, and it is equally true of...Venus on the half shell...the *Birth of Venus*...you ever hear her referred to as Venus on the half shell, that's an oldie, that's going back some time...In this case, the sense of Venus, she is born out of the primordial waters...the testicles of Chronos, he has been castrated by his sons, the semen falls into the water, and it falls in this case as



fertilizing flowers coming from these Zephyrs. The flowers represent, that is the materialization of the pneuma...the semen is considered to be the divine wind, then it becomes substantial in flowers, falls into the water, fertilizes, thus the water is the primordial matrix, it is kind of Darwinian, out of which this exquisite goddess of love and of all nature, in her new guise, is formed. And then she is being received into the earthly precincts, all those figures are namable, I won't get into that. I want to show you this... image of *Saint Sebastian*, having been pierced by arrows, at least he shows a little pain, by Antonello da Messina. And there is another figure which I'll show you the slide of, an extraordinary painter, if you want to read...it is on your list, about the psychology of artists during this period, there is a remarkable text, and this man virtually went mad and was confined to an asylum, where are you? It is called *Portinari Altarpiece*, here it is, Hugo Van der Goes. This work was purchased by an Italian, brought to Florence, was observed and commented upon by Leonardo, Michelangelo and others. This is the one unit that marries Northern psychological and great chain of being realism to Italian idealism. The Antonello da Messina link is for Northern Italy, he is the Italian that goes north and takes the Southern style to the North. Two figures who just simply want the painting of one figure came to the South, to Italy, the other figure traveled north to Flanders and in those two human beings, the total marriage and confluence of mimetic idealism and mimetic naturalism emerge. A major strain will then emerge in the seventeenth century. The only other third figure would be Caravaggio, who takes the emphasis upon the marriage of these two forms, Northern obsessive naturalism, with magical purposes and proleptic identity, and Italian idealism. And that is, as I said, Caravaggio, who will then go into the Dutch countries and then cause the seventeenth century concern with light and the phenomenology of light all over again. So there are three figures, I can't trace their movements, three figures...I'll put them up here so you'll know them...it shows how just a simple document carried from one place with a man's interest in a certain type of painting...it is this simple: north, south. So we've got Antonello da Messina in the South who goes north and takes the Italian forms there. We have Hugo Van Der Goes's painting, it is just this simple: not to say there weren't other transfers but these are the prime movers. Hugo, whose painting is purchased and goes south and is observed by every major Italian sculptor, painter, and *constantly* commented upon, *rife* with commentary upon. And then we have this other figure, later at the end of the Renaissance, Caravaggio who goes north and introduces what we might call the Baroque, which becomes an international style of the seventeenth century with an emphasis upon light, an emphasis on dramatic action, narrativism {?} naturalism and introduces a whole new concern including the necessity of having a camera vision approach. That's the way I sum up that. In the introduction of this construct, we have been looking at Leonardo and talk about the...period, but if we see and realize the fact that this triptych by Hugo Van Der Goes is purchased...Italy, and who visited Leonardo... but that is all common stock knowledge. The best reference for this is

Frederick Hartt, *Italian Renaissance Painting*, so read it for yourself. I'll just give you the schema. Basically it is a Nativity scene, again the child is lying on the ground which is a theme that goes all the way back to Gentile Da Fabriano. It is the child that is indeed associated with earth, and even though there are luminous rays coming out of him, it seems to be based on the idea of adding light and shadow...struck by these little rays. And these donor figures, these figures on the left and right, these were the people who commissioned the painting and their children. And then we have not only the shepherds, these very natural and believable figures...and this is the adoration of the shepherds...it doesn't have the royal pomp and circumstance of the International Style of the Fabriano image that we observed earlier, but it certainly has the sense trying to suggest that the definition of plenitude invades all elements, including the memory bases {?} and semiotic forms that appear in the foreground and background...now looking at a few examples of even one detail of this painting, as we come closer...you will notice for example the fact that change of scale is quite evident in this work...that is why we often speak of this style from the North as Late Gothic. This is because to ensure that these are seen as angelic visitants, instead of being larger they are made smaller, so they are not comparable in size and scale as those who inhabit the natural, purportedly the world as we would know it. Why are they included...for the simple reason that she is not only, she was never thought of as divine in her origins, she was a woman of this earth and she was chosen by God. So she retains the same scale as Joseph. Whereas other angels and flying figures are subjected to a reduction in scale simply to show that they are other-worldly visitants. But they are still treated as though they are *actual*, that is they are not decorporealized or made to look diaphanous or what have you. Look at the facial expressions, the mimetic naturalism of these rude shepherds: the one in the foreground appears to suggest a kind of...rude intelligence, the second one shows a contemplative wonder, and this one grunts almost as though he is retarded. This interest in the different types of physiognomy and even character aspects of figures who show different states of intelligence, and it is predominantly defined by different types of facial gestures. Notice off in the distance...all the architecture is of the period and it is equally true of the landscape and so on. So that the event takes place, throughout late Gothic painting, in fifteenth and sixteenth century terms. Whereas the event should be magical, that is again this is an example of even with the visiting angels, even though they are assuredly not belonged to this world by virtue of their reduced scale, they are treated as if they are rendered as if they could be actual. My favorite example of the mimetic tradition that includes the principle of prolepsis appears in Franz Kafka's *The Metamorphosis*. As I said the other day, when we begin to read about Gregor, this man seduces us into believing that we are seeing or experiencing the actual fact of a human being turning into a cockroach or some other kind of insect, and the family's reaction...and we do have a great deal of feeling for poor old Gregor, particularly when they throw that apple at his back and it rots. He forces us to believe the absurd by virtue

of writing about it mimetically. Here is that little detail of the foreground: each flower... semiotic, it refers to a specific thing, I am not going to deal with that, but I just want simply to refer you to the fact that this is not a casual introduction of vases with flowers in them, and nor is even the arrangement of clusters of flowers not without semiotic import. Every aspect including the decorations...but that would take a good half hour so I'll just simply say, even at least those forms which are not really about flowers in a transparent vase, because this is indeed referred to...and those that are referred to in the pink vase with the vegetational grape clusters...are not without reference to Jesus. But the important thing is they are apparitional, they are not at all there to confirm... like...flowers offered to confirm this divine event, they are there as if you are to see them as a vision. And they are proleptic because the indeed...the semiotic nature of them is presented as if they were there in fact but you were to see them as examples of the clear window...as it was in Robert Campin and others...the clear crystal which was not shattered, with light, or the rays of the spirit go threw it and caused the impregnation. In other words, light becoming wind becoming flesh. Let me show you an example of where that applies directly...there is what is called the *Golden Legends*, of Lorraine and others of even earlier dates, but these legends continue to be applied and if Mary is indeed to be a woman of this earth, but yet the mother of god, she therefore must be a virgin. And the child must be born of woman but at the same time of a divine nature. So in other words we have here, I have dozens of examples, of a magical nature. Byzantine art: if I were tracing this motif I'd have to go back to Byzantine art and show you the original need for exact justification. Mary appears usually seated frontally. This all goes back to the sixth century AD, and earlier, even in Dark Age art, where Mary stands frontally...and it looks like a roll-bar {?} because there is a halo and a tube that goes up to a halo in the upper part, there are three little lines, those lines are pneuma lines, they are called pneuma. St. Augustine and others refer to the pneuma, but it was a divine, fertilizing fluid. And they are connected to her ear region, as I said the tube always comes to the direction of the ear. At first it is an abstract pictograph. Later it is always shown in eventual art as the glass, the paned glass here. What you see is a little figure, a little baby with a cross on his back: see this is light which comes through the pane of glass and does not break it. That is the intact hymen, you see? Then what happens is the light, in the beginning was the word, the word became light, the light became flesh. Then we have the little corporealization, the physicalization of light. This little light and baby is going directly for her ear. That little baby will enter her ear and go down her spine and come into her womb and thus Mary will remain in tact and not have had her...at any rate, I am just trying to show you that even in Robert Campin and others, this is consistent imagery of the same principle of word first, the logos, the prime moving cause: word becoming secondary, the most important force light because of visibility, secondly light becoming flesh, making something become corporeal or physical. And then finally, as I said, the divine fecundation. Divine fecundation,

(laughter) but that is what it is. But at any rate, and as I said, when you see portraits later like this, make no mistake, this is what we might speak of as the portrait defining the...such as this image in the *Arnolfini Wedding*, where her head handkerchief or linen kerchief covers her ears, this is a very divine event, so as a result *any* divine event requires that the woman covers her ears. That is out of respect and homage to the virgin to ensure that one does not try to compete with her...and if there is only one who can have the divine child, all others obviously will be visited by evil, and as I said to you the other day with *Rosemary's Baby* and so on (breathes heavily, laughter) the breath, and purportedly in the ear, you then, you ladies would conceive a monster...This is an example of the apparitional nature of forms. If we were to think in terms of how this painting has an incredible influence upon Italian art, and when we see the Northern style, look at how the obsessive detail appears in Bellini's work, of the Venetian Renaissance. Where every unit, such as leaves, and even the use of aerial perspective. Or let's say the typical Masaccio forms, and in the Masaccio-esque forms, and even the Leonardo-esque forms cause a sort of breathing in and out of the plane. That still occurs by virtue of chromatic change...looking off into the very distant landscape and it will also show the influence of the Van Der Goes transfer into Italian art. But we get certain refinements of geometric structures of rocks and lecterns and tables and into the gown, but at the same time, natural light sources will be most evident as well as the idea of an obsessive, detailed identification of form. Leonardo did that as well: he was the scientist as well as the inventor, but he tends to make transitions that are not quite as differentiated as the Venetians would have done by virtue of the use of the Northern influence grafted onto the ideal forms. Equally true of some of the more mysterious paintings of the early sixteenth century in the work of Giorgione. This...interpreted...there are some marvelous things to discuss here in terms of iconography...the idea of the gathering storm off in the distance, and the aerial perspective of the canyon and the definition of foliate patterns...It again shows not only that sort of marvelous sense in the combination of the atmospheric coming from Leonardo, and through his teacher, Bellini, but shows also the excessive attention to detail that was associated with Northern painting...Van Der Goes into the definition of other Italian painters of successive periods, the sense of empirical evidence, scientific inquiry as well as naturalism of observation...result in a synthesis of between both Idealism and what we spoke of as naturalism. The North and the South combined together into an influence of primarily one work. And also in reverse, the Antonello Da Messina effect upon the North by bringing the Italian idealism into the North. We will see for example in Correggio, in the extension of the...*Jupiter and Io*, who had the tendency of visiting young ladies and get his way by coming in forms of gaseous substances, such as visiting Io in the form of a cloud, or visiting Leda in the form of a swan, or Danae in the form of a shower of gold coins. Look at that very idealized face, it looks like someone like...and yet the cloud, you see, is treated with a sense of gaseous atmosphere, a huge cloud pall wraps

around and begins the engulfing of Io. And Jupiter, in this sense a Roman version of Zeus...is seen as a really phenomenological substance, that is cloud, vapors, gasses, fog. It is observed with utter accuracy and including other details...rapid actions, movements, strange...so that even Italian Mannerism shows the return to the real influence of Laocoon-esque Hellenism: over-amplification of gesture and even scale, but at the same time continues the strain of scientific evidence, and inquiry into things like tide-pools, eddies, whirlwinds, vapor substances as well as solid substances, and shows us also that Northern interest in the obsessive definition of unit detail. And it persists in continuum until the seventeenth century. In the work of Savoldo of about 1535. Light in Italian painting becomes an extremely important issue again. Whether the light source is from an oil lamp or what have you, you can see, and I am going to do it first in the Italian mode and then go back to the Northern mode...we saw in Fabbiano, how that magical light that emanates from the child bathes the forms appropriately. And even that magical configuration of light on the angel may look medieval in the sky with a field-pattern of stars but appears in relationship to the shepherds and the sheep as other than natural. Now we have the believability of light as the prime defining source. Light *in* darkness. Light emerging in darkness to confirm the evidence of a world image. And here the issue of darkness is associated with emptiness, nothingness, non-corporeality...by the late sixteenth century will have gathered with increasing, emphatic import from the late sixteenth into the seventeenth, finally, absolutely the *sine qua non* of any century response in the eighteenth century, begins here. It is becoming evident. It is not the sole determinant, but it eventually will begin to have it becoming the prime determinant of confirmation of the presence of the world. And many thesis that developed...this goes back to talking about trees falling in the forest and would the sound be heard...At any rate, in Mantegna, for example if we are dealing with the mid-century, we find ourselves involved...In the mid-fifteenth century, this happens to be much more of an example of a sort of protracted example of Early Renaissance turning into High Renaissance. I want you to notice that we have multiple viewpoints, vantage-point begins to become a major issue here. Most of the things you have looked at have a tendency to be seen from slightly above eye level or directly at eye level. From Giotto, the amazing thing about his work, he didn't have to take a bird's eye view like in Duccio. He didn't have to take multiple vantage points. Now we get the solidification of very distinct, like in the Savoldo looking slightly up at the figure...or looking down at a table here and I would be looking from this view, I could see the lamp at eye level and I would see the reflective light from the figure, I would see the figure from above eye level...or sometimes below the form. So vantage point becomes an issue and it will affect early camera work. And it is not a tradition that emerges with either fixed stationary forms or rising and falling fronts, you remember Talbot's *The Open Door*, with Collin's advisement that you couldn't achieve with a rising and falling front, that is true, but the point is that is why immediately, with bellows and other things, we have a return to

traditions that have been around for centuries. The issue of trying to find views in which we have to get radical points of location either below something, above something, at eye level, to the right, to the left...and there is no better case than Mantegna who takes, in all cases, the unusual view. Equally true in 1557, Parmegianino, often referred to as a Mannerist, begins to introduce the interest in concave and convex lenses and the definition of forms that show obvious distortion. Or the ability to begin to accept alterations in scale by virtue of mirror images that radically alter forms. This could not have appeared, it is inconceivable that the human eye, or the human sensory response of any individual or collective group would have permitted such grotesque as it was called in earlier times, because distortions in convex and concave mirrors were known but you do not find them apparent in the collective sense. In the sixteenth century, and certainly in Mannerism this kind of distortion becomes accepted everywhere, in fact it becomes the demand. People begin to start believing in the distortion that accrues to what we might call the natural phenomenology of inverted reflections and also the fact that something can appear closer or farther away as the result of the use of mirror reflections. And even the whole adjustment to the fact that we have...the introduction of forms which again are never contained within any kind of distinct organizational schematic clarity within the construct of what was pre...because this is a plane, folks, not a concave form, within the plane...That is, orb-like forms, forms which would tend to show us what happens in the use of the convex or concave mirror, or the continuance off the plane that would suggest the extension of the plenitudinous continuum off the plane. So that these factors cause the human eye to adjust and already to have completely adjusted to, here is Mantegna again in 1460, adjust to the possibility of not only unusual vantage points, emphasis upon detail, emphasis upon the idea of plenitude that relates to the surrogate world of reality. Let's say the mirror does not offer us any interfering human element. It was completely understood that it is a laterally reversed image, but the mirror that has been painted is a further confirmation of the truth of the phenomenology of light. And I will tomorrow give you examples of several texts that confirm this. And this gathering in the sixteenth and into the seventeenth and certainly this is absolutely the case, no argument...into the eighteenth century. The mirror image as well as the camera obscura image seem to fascinate the collective public, not a few individuals, simply because of the fact that it requires no interference of the human element. It is exactly the same issue...that light does the work...the phenomenology of the light picture in *The Pencil of Nature*, that this is what is believed, not fidelity to nature. I just want to show you a portion, a close up detail...of *The Dead Christ*, in the Mantegna's version of a very unusual viewpoint...I want you to notice things like, remember we saw emerging much earlier in Fabriano the bursting of the fig and the revealing of the skin? Even though this has a southern, an Italian emphasis in the sense that certain planes are...more rationally defined rather than geometrically defined. Here is also this Flemish or northern emphasis upon detail like the tearing back

of the flesh from the nail...the body looks quite normal, in fact it has rigor mortis, this has been lying around for a little bit of time. If we look at the entire image of *The Dead Christ* of the mid-15th century, it is a terrible slide...you see what I mean by unusual viewpoint: people like Mantegna...as well as introducing the idea of sensitizing the public, and keep in mind this is not a private type of imagery. It affects not only graphics, the unusual vantage point: above, below...foreshortening. It becomes so rampant that in Mannerist painting it is as if one would not witness the world unless it has a dramatic viewpoint...So it is not surprising to say that we can stare and wonder at certain examples of photographic elements, I would suggest to you that the fact that Niepce as well as Daguerre first take their pictures, and they did not have to, there is no necessity whatsoever that they had to be in their studio with a camera beaming down on the street, none whatsoever. There is no necessity for that. And what I am telling you is that the issue of finding a dramatic vantage point was a way of also convincing persons that what they had been attendant to, for centuries, is delivered to them. It is also the fact that they could not take the camera out of doors simply because of the fact that they were obeying the dictum that you must be *in* the camera, and I will try to prove that in our material for part of today and part of tomorrow. The extraordinary sense of...where light, even though utterly mythologized, will be introduced not only Venetian Mannerism but middle-Italian art in the early sixteenth century, particularly between 1592 and 96. Tintoretto's work falls somewhere in that span, 1592 to 96, of *The Last Supper*. He gives us what I will call that Hellenistic melee. Extraordinary vantage point, bursting luminous lights of haloes, and indeed there are these lineal elements as though the lights are based upon Euclidean structures and the way light rays do project, and they are not as medieval as they would seem because the sense that is given in this *Last Supper* image, not only the domestic aspect, and the sequentiality we saw in Giotto of how to pass something to another figure and how the various stages and a series of progressions happen as well as the various stages in conversation or commentary or what have you occur. And then even with the lamp, the paint, the planes above, how it defines the light on the figures, on the table, the backs of figures, and even in the angelic forms that appear above. You see even though this is in the grand manner of Mannerist religious painting, where everything is tumultuous...highly involved, the light behaves with utter fidelity to the manner to which you might expect it to, almost in terms of a spot-light: a strong development of the light that can be thought of as a force...And then the issue of the aspects of obsessive detail and of kinetic transitions and continuous narration aspects, sequentiality. The effect of an incredible emphasis upon vantage point. The statement of unusual perspectives from which to view a scene: above, below. From this point on, folks, you are very seldom going to see what we might call a commonplace, *en face*, front and centered, directly leading into the scene. It will only be reconfirmed when finally camera-vision starts introducing that element. And generally, above/below, right/left, or some kind of dramatic viewpoint, it is this man, as I

said to you before...who coalesces a variety of influences in the Italian Renaissance and in the Mannerist period, when Caravaggio becomes obsessively concerned with light and *insistently* interested in having light sources such as the open door, these figures in the *Calling of Saint Matthew*, he is in there as a tax collector, and he had been called to come and follow me, and the domestic man, the man of commerce, he is indeed being called by Jesus to perform his rightful duty. And so the thing takes place in terms of even though the figures may be testamental to historicity, at least in this case a Biblical historicity, the form takes place indeed in an Italian setting, the costumes are contemporary with the period, and the door that is standing half ajar abruptly defines the forms. Into darkness comes the defining rays of light. Now no more where any of these introduce even the idea of lineal light rays or any other feature, it is *natural* light, and now we have the triumph of the, and from this point it will remain constant, the effects of light, I should say early eighteenth century, the light that *must* be justified from a source either from within the plane or beyond it. Savoldo introduced that plane but he also did other things in which we have almost medievalism involved...it may be a small portion...which causes forms to be defined. But this is all the ultimate combination of naturalism with obsessive details, certain degrees of schemata or ideal arrangement, and the introduction of the phenomenology of the light source. Now in the Northern style, we have to back up, we go all the way back to the early part of the fifteenth century, particularly in 1413 to 1416. And in the *Tre Riches Heures* of du Duc de Berry, the manuscript illuminations, we find in those, and there are many others, including figures who are only known by hands, that is like...hand-G, or hand-M...that means by somebody's hand, we don't know who they were...So this is where the Italian Renaissance leads to the seventeenth, and we will have to trace the same influence in the Northern Renaissance. Here in the early fifteenth century are a whole series of images of the de Berry *Book of Hours*, or meditational books, we find the great chain of being, it is earlier expressed in these forms, and distinctly involved as a return to these forms, scenes of the seasons with the astrological calendars above. Scenes of daily life and courtly life, the mundane and the spiritual combined. And I want to call your attention to things like when a figure throws grain, or...the birds arrive to peck at the grain...or stones, when they make pressure against the plow, we also see the back of the furls, we can see the dirt...where it piles up against the...the horse defecates and the droppings are left on the ground. You see even horse manure bears witness to the plenitude of the divine order. Obsessive differentiation between types of plants. This may seem somewhat naive to you, but it is in these telling signals, of even the woeful, repetitive nature of the poor man who has been consigned in this construct of manorial...of being a captive slave...manorial activity, must carry on the same procedure, that is exactly what his definition from the hierarchical chain of being is and there will be no relief from it...A resignation to his place in the order of things. Or perhaps in winter, and even though we have a kind of x-ray view on the left, like a



delayed reintroduction of medievalism to justify that we can see what is happening indoors, we have a winter scene, and we have the sheep doing what animals do, clustered together for warmth. We have birds pecking at the grass and leftover grain, and we have a figure, brushing back...holding his hands in his cloak and blowing on the hands. We have the figure out in the fields chopping wood, another figure carrying sticks for the fires, and then these people have come inside to take a little breather from the cold outside and they are lifting their skirts and warming themselves at the hearth. So these scenes about how people behave in everyday activities, the sense of sensitizing the human community in all, and indeed this was for Duc de Barry, but the Limbourg brothers also created images that were shared in public terms by the graphics and other forms, woodblocks and other techniques...By the same token we have a plowing scene, and the careful definition of the oxen, and different types of labor, and always we can see the imperial center of this universe, the castle defined in the background. Images that had to do with, like these boars and the dog that waits dutifully: these are just as similar to the earlier images of occupational forms where the dog may be attendant to the major figure and figures who are involved and seen off in the distance areas...Scenes that do not deal necessarily with the pastoral but often deal with domestic concerns just as we saw in ancient Egypt. For example, in this one, a hunting scene, and we have the...capture, the dogs attack the animal of the hunt. And probably I might have mentioned...that each one of these represents to a month or the seasons...and the astrological calendar above. Here, notice the facial expressions and the different states of mind. Here the animal, the stag, has been shot with arrows, and now the dogs attack it. And the attendants, he is blowing on his horn...he is trying to pull the dogs away, look at the tongue hanging out of the dog's mouth, he pulls him by the ears to get him away from the catch. This kind of telling information that reappears...in things like Emmet Gowin in contemporary slaughter scenes and things of that nature. He doesn't use an active principle of showing the action is taking place, he often shows the results of day to day activities in...Virginia. Even the more important images, where the setting up for a meal and the hustle and bustle and conversation and look at the figure on the lower left, the animal being given a tidbit from the feast, and things of that nature. It is like feeding your dog from the table and someone telling you that you shouldn't do that. The sense of observed detail and the sense that every action, every event, every unit within the world of things is real...which I will now call your attention to the celestial heavens from which the plenitudinous nature, the divine force, the god, *spills through*. In other words, time and space reflects all things with a degree of luminosity according to the hierarchical order in which they appear. That is according to whether it is cow manure, horse manure, or human beings. Or parks, or horses, or... whatever they may be, everything shares in this extraordinary development of plenitude. Nothing is more remarkable than to find this expressed in the work...I showed you earlier the work of Campin...Nothing appears in a more impressive order than in that

work of Hubert and Jan Van Eyck. We know very little about Hubert, we know a great deal about Jan: at least though we can confirm...a number of testimonies including documents...for the Duke of Burgundy, and the fact that he did work on this *Ghent Altarpiece*. Those more medieval aspects of the *Ghent Altarpiece* are always attributed to Hubert. Jan is attributed with the new, proleptic naturalism and mimetic portrayal evident in the wings, particularly the Adam and Eve forms. You see the Eve form...I want to show you one unit from this painting and that has to do with the Adam figure. Now what is remarkable, I mentioned yesterday how Bayard permits the decayed flesh to be identified by virtue of the sunburned hands of the neck and head. And they are quite visible in the early photograph of Bayard. The same thing happens with this remarkable image of Adam, this is not a divine type. It is the alternative tradition, no Adam in southern art, meaning in Italian art, will appear without being utterly idealized. Even in the Masaccio image, it showed human expression, anguish and emotion, but it tends to be a very nonetheless unparticularized form, except for the effect of light coming through that...window upon the painting itself. In this Adam, this is a common workman. And we know he is because if he were any association with the ruling class or indeed royalty, we would say that there would be no possibility to define certain changes. Now this slide doesn't quite illustrate the point, but I am going to show you the hands and the head and the neck in a moment and let you see that this is a workman because he has been working in shirts with long sleeves typical of the costume of the period of the peasant, and his hands, and his head, and his neck are sunburned, and the rest of his body is that pristine, pure, white...It often refers to people who wear a particular type of bathing suit and go swimming and get the sun on that portion of their body. Elements such as this...this is no longer a niche figure which conveniently mimics sculpture. This is a figure that is actually *behind* the arcaded form, that is indeed painted. By the way, that is illusionism, that is not...there is no projection there. So you see the foot projects in front and the other foot is behind it so you see this figure as if really occupying a spatial niche. You also find that he casts a shadow, you also find that the phenomenological effect of light is somewhat constant here, but here it is very convincing, as though it is streaming down and defining the forms where you would expect if they were...in front of the figure or... an artificial source that can create that sort of definition. And gestures that are in transition, particularly in such images you never find in Italian art, for example, the rise of that pubic hair into that...hair leading up to the navel, it just doesn't exist. Simply because of the fact that the Greco-Roman tradition is being followed, generally pubic hair is highly stylized. This is an obsessive rendering of a natural man and the nature of body hair. Things like...lower lids, now let's look closer at this form and I'll let you see...there is a difference in coloration, that kind of dark rust dolor, particularly the... is not because he is being guarded by light, there are many slides that prove this, I wish I'd brought my own...it is really a much pinker tonality...I want you to notice between the chest muscle, this incipient hair, where as

people work and shirts work against them, particularly men who were in the first world war, or some people who just weren't particularly hair suited like myself. I have hair on my legs but if I expose my legs I look like a little cupey doll {laughter}. I have light hair, and I'll never forget once when I met my wife, and that is the first time ever, she played Rhea the maid servant in a Christmas pageant and we started going out...And I played her husband and I was supposed to be an ancient patriarch, and they did a great makeup job and had the white beard, powdered hair, robe stuck to my body...legs, and when I came out everyone was screaming and laughing at these little pink prepubescent legs...At any rate, this is a sign of like what happens when a person like in the first world war wore leggings, it totally removes their body hair and kills the cells and as a result they often will have hair on the upper leg and no hair on the lower leg. And by that same token where clothing is worn there is a sanding of the hair as we would speak of it. This is indeed an observed, actual fact. Nothing is presented to be thought of as simply a gestural identification or...here is a place where you would expect hair, therefore define it. It must be the hair that is actually on *that* body. And notice the way the hair is treated: this man is not carefully coiffed as you would expect from Michelangelo or Leonardo da Vinci. This hair is brushed back, it is wet...this man is perspiring, there are actually droplets on the forehead. He is hot from his labors. And now he takes the place of the original, primal...man, Adam, and he shows the definition through the structure of this changing coloration, very hard to see in reproduction, so if you go to Bruges and see the Ghent Altarpiece be sure to notice the hue and have no doubt. The hands darken from basically about here, it is very transitional, and in this case, you have no chance to justify this by virtue of a shadow from the arcade. There is a change into the more sunburned identity of the hands, the tanned identity of the hands...again I will point out even certain dimples of the musculature, the treatment of the hair, the depression of the navel, including notice the hair on the arms: slight, you don't see it from a distance, and the vein structures, this *obsessive* emphasis upon defining all aspects in the link. See, some microscopic matter, I am going to put it that way, must be implied if not evident. All things must be given their exact definition. The best example I can give you of prolepsis begins in Van Eyck's work, and now we are dealing exclusively with Van Eyck, not in combination with his brother. And his work occurs prior to the second half of the fifteenth century. Now, let me ask you, what do you notice that is unusual about this figure in relationship to this architectural setting?

Student: The scale?

Scale, very good, what do you notice about it, that is exactly what I wanted you to notice.

Terrific, is that what you said?

Student: She is enormous.

Oh, I thought someone said she is terrific. No, she is enormous. She is a giantess. She is the undying woman, she is Elsa Lancaster in the *Bride of Frankenstein* {laughter} It is the kind of idea that you don't want to believe her because she appears much too gigantic for that particular milieu. And in reality, if you are aware of the nature of Gothic and Romanesque architecture that would be typified...in not the traces of the primary forms of Romanesque and Gothic would appear, but this is a completely polyglot mixture of Romanesque and Gothic elements, including classical elements. I don't have time to go through all the features of it... because if indeed the great chain is to include all things treated with obsessive detail, it must recapitulate the past, it must show the present, and it must give a *visionary* order of environment. That is an *invented* architecture that *looks* believable but in reality is absurd. It is struck with the idea of an early image of futurity or the possible being defined by the mixture of Romanesque, Gothic, antique elements, and so on. And she is too large. Now that emphasis is just as you saw in the Van Der Goes...of a later identity, it started here. In other words, we are now back to the earlier part of the Northern tradition before the mid-century. In this case she is too large because this is to confirm, even though she is treated with utter, obsessive detail: look at that hair for example, or the treatment of the gown and brocade. No longer will you have simply this whole gown and drapery, we will find if we step close the very threads of the gold band being rendered. And they are being rendered with translucency upon translucency. We no longer read the painting as a surface, we read through and into the surface and have light which is necessary to enter into the form and come back out and confirm for us that we are witnessing the thing itself, not its illusion. And her scale and size proves to you that she doesn't belong to this world, so in essence, she is exactly what she is as a *vision*, but she is not to be thought of as there in fact. But yet the paradox is she *is* apparently there in fact. Prolepsis makes, by way of anticipation, a vision of the virgin in the church, to appear to be present before us, when in reality she is no more than a visionary possibility. And this is typical: figures and forms appear by way of anticipation in impossible states, impossible milieus. Synthesized environments that have no relationship to reality whatsoever, except that they are made to be believed as if they were real.

Student: The scale of the baby, Bill, is that, it seems pretty normal though. Is that not the case in relation to her?

You are right. Quite often disturbance of scale will also be apparent within the form to force you to believe...some object, like a parrot you'll see in a moment being held by the baby. You all know this form, and I just want to say a few things about it that most

people might miss. Not only does it have an extraordinary semiotic system: Fido, the little dog that links the two figures in the animal world. The Flemish word for fidelity is fido, it appears in Roger Van Der Weyden, it appears in Robert Campin, it is almost an established vocal context, the little attendant pet, need I mention even in our own day how little Poodles and even larger Irish Setters are associated as the attendant animal that represents the...it appears constantly in Romantic paintings, prior to and during the period of Neoclassical and Romantic painting prior to and during the development of photography as an object of sentiment. In this case, in the great chain of being, the animal world must be identified in relationship to divine events. Fido, or fidelity developing between this wealthy...merchant...Arnolfini, who is now becoming, and literally marrying himself to Giovanna Cenami, both of them happen to be living in Flanders, in Bruges in this case, and they are having this painting made by the painter Jan Van Eyck in order to confirm their marriage, and it will be sent to Rome, the painting was, and then become a testament to the legitimacy of their betrothal. Giovanni is presenting himself as the vicar of god, and he indeed is performing the sacramental ceremony, and he must not only bless his marriage, but she must show her submission to him by allowing the palm to be upward. She has taken the one talisman of her association in the great chain of being, linked to god by having...a very unusual element because it shows her passiveness before her paternal, vicar of god husband, at all different levels, and so her...is hung against the wall. She holds her, it is not some cornball, shotgun wedding, she holds her dress in front of her in the portending of pregnancy. That rounded belly is not a sign of pregnancy, she is...portraying a gesture, she is experiencing wishful thinking, and just as she hopes for progeny, she is also wearing the gown that would keep off...and so on, Flemish domestic interiors, but she is portending pregnancy and that is recapitulated in the ripening fruit. Ripe by what? By light, that are sitting on the window sill. This is doubly compounded: just as the human element portends futurity, proleptically anticipates pregnancy, by the simple gesture of holding her gown to appear pregnant, also in the natural world shows its fertility, fecundity, and even ripeness by ripening according to the effects of light. By the same token, her shoes are tucked beneath the bench in the background, and his shoes, or sandals, are tossed off to our left: this relates to the proscription by god that...Moses must remove his sandals before the burning bush, and so as a result these figures are now in contact directly with the earth, just like our little Christ of the dirt, just like images of the earlier period of Narmer and the cosmetic palette. To be associated with matter is to respect it, but it is also linked in the great chain of being back to that one candle that burns in the chandelier, inexplicably. We can try to be reductive and say that even light, for the ceremony, that is the Christ candle, often burned in...rituals, liturgical seasons to represent the idea of honor. And yet it is the divine light of the candle, coupled with the mundane light, the earthly light that streams in through the window and defines these forms with utter naturalism. We have not only her portending pregnancy but we have

Saint Agnes, the patron saint of birth, appearing on the finial. A root coming out of the mouth of a fish and being in essence reborn, and she is the patron saint of birth. And it is a very...scene because before natural birth could be painful, but at the same time joyous. We have the little whiskbroom that is...before a person enters the marriage bed or an evening, in ancient...folklore kind of ritual where indeed the wife would whisk the bed before the husband entered it in order to ward off any negative aspects of influence. And even the floorboards...showing the woodgrain, the obsessive detail of fur, the beaver hat, the definition of ermine, of tufted forms, the difference between fur against other types of fabric, the linen of the kerchief...into the hair, the definition of appropriate light/dark modeling, I should say light modeling and of the ...forms of the image itself. As we can see, it has even more complexities which I won't get into now. But, the important thing I want you to notice is this sense that all elements must be given complete attention. For example, I have already pointed out that she is passive, and that upturned hand represents her passivity in the relationship, her willingness to be not only obedient, to obey, and to submit to her husband's complete and total authority. By the same token, if this is to be a legitimate wedding, it must be witnessed, and secondly, it is as if it must be confirmed on other levels in relationship to the natural phenomena. So we have a convex mirror, and we see the back of Giovanni and we see the back of Giovanna, and then we have the little red figure which is always, purportedly as there is no evidence, but it appears in one painting where always, the red turban, the red-cloaked figure is Van Eyck. And it looks exactly like him. And then the blue figure is the attendant, they are witnessing the scene taking place, and I want you to notice in the shiny mirror, the spots of light, the definition of metal...all done by glazing. When you go to the National Gallery, and you go to third major gallery of painting, be sure as you walk in the door not to miss because all you do is walk from the left and there...it is one of those wonderful feelings of seeing a little masterpiece, about this large, up there in the corner, and stand and look at it, it is as smooth as glass, and you feel as if you are looking through layer upon layer and you do experience the light that is heading to the surface and breathes right out of it again, so it could not have occurred without the effect of light. Notice in the treatment of the multiple layers of the linen kerchief. The definition of the...gold braid. The careful carving of the grape clusters, and as I said, the patron saint of birth above. The nature of the...itself. And the stations of the cross. You see marriage is not just what we might call a coalescence of two people, it is also a period of trial, and it is difficult, and that these are reminders. This mirror which includes these small...elements are the very stations of the paradigmatic figure that is also expressed by the one single candle still burning, the Christ candle. And this is the image that is in jurisdiction over this divine event. The translucency of the rosary, where we see through these globular motifs. And then you will notice written in legal script, this is not natural script, it is not Joannes Van Eyck's handwriting. It is a legal script that must appear on all documents that are associated with legitimacy, and written above the

mirror is, "Joannes Van Eyck fuit hic, 1434." This is not only testimonial but it is also the definition of the fact that this painting, mimicked as it is, both on the level of naturalism, the faces are treated somewhat Italian-ly, in other words, Van Eyck is happy enough to accommodate these two Italian people with a rather idealistic interpretation of their faces, that is giving them the faces of a rather southern image while he insists that they be subject to the forces of the natural world and the divine world. And the legal script, and this is what would make the painting believable as a document. It is not a picture of a wedding. It is like a marriage license. And that is exactly the way it was perceived. The legal script says, 'I was the witness.' Kilroy was here. On the bathroom wall, I was here, you know, and other things, and the date. Or, see me next Wednesday...the same kind of impulse generated by youth with surreptitious content. So this idea of a great chain of being in all things. I want to get this a little clearer so that you can see those tiny little images in the mirror itself...the images themselves I might add sort of reflect the light because they are of...just look at that chandelier. You see this is the first engagement in the history of visual consciousness...and I said it, the first depiction in which we enter into the construct of the painting we must indeed be very close to it now. You are standing in the National Gallery, and you are approximately this far away from the painting, you still don't particularly notice the mark making syntax. This is like looking at a photograph. And particularly photographs which are not...in a large way, it wouldn't make a difference if they are, still from a distance you'll find a coalescence of the syntax, but you don't see the mark making qualities. The magical nature of these forms is that they look divinely and naturally real, not *humanly* real. But the point is if we did go closer, and if you get yourself up to about this distance you will see the various layers upon layers upon layers and including highlight effects that do break down to the syntax of globular oil paint and including, I might add, over washes over...the panels themselves. One of the most remarkable images that defines prolepsis and has a lot to do with vision, I couldn't possibly encompass it during this period, but it is the definition that occurs in the Chancellor Rolin image. Chancellor Rolin, who was an actual living historical being who helped set up a hospital for children, was a very favored member... of the church order...

End reel 9-B