

## 7-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 7-B: The Great Chain of Being, Prolepsis, Murray Riss, valuing/devaluing matter, on parts vs. wholes, Giotto.**

And how innumerable artists would start arriving at the point of this theme of correspondence long prior to Stieglitz. And I can't believe that in his study in Germany and other places that he traveled that he didn't encounter these ideas. One thing we can say about the idea of equivalence prior to Stieglitz in terms of being used for the theory of correspondence, for the idea of one so to speak projecting psychically into forms the possibility of their being in sympathy with forms that would be completely unrelated. And that is something you might want to enjoy by reading those chapters but the main ones are four and five, the chain of being and the links in the chain. Now, what is the chain of being? Well, it is like your charm bracelet {laughs} I loved my little...bracelets...growing up my first ID bracelet. That is not like the great chain of being, it is a charm bracelet, which I also wanted but would be ashamed to wear because only girls wore them. But you know those charm bracelets had pianos, and little hands, all these wonderful examples of things. And if you were very wealthy and had a wealthy grandmother and aunts who would give you things like medical-aid kits {laughter}...and little aerosol charms, so you know the great chain of being is still there, you can put in on your wrist. But it is indeed a chain, a series of links...but the principle is, either up here, whether you call this the ideal, and Plato is one of the first to give the full definition of this concept, although the idea had been going on for centuries, two centuries prior to Plato. Whether you call this God, or divine, or simply force, or cause as in Aristotle. I am not putting these in logical order, like are one of the various causes; efficient causes and final cause...Or whether you want to think of it as in later periods, call it the *elan vital* that keeps things moving, or with someone like Teilhard de Chardin...to speak of the numinous sphere, the mind sphere, or whatever, it doesn't make any difference...If you want to say what makes things happen, or work, or how things are related. You might call it equivalence because that is a *stunning* example of the great chain of being as it manifests itself in relation to an idea in photography. It is a must, you just can't deal with it without that concept. I must read you something, here is the way I said it, real quick... In an essay I wrote on Murray Riss's work for a publication...the Louisville thing, and they did these portfolios, and I am honored to tell

you that I did this thing and it sold one copy. {laughs} And it contains this little essay...I deal with this issue...I mention this whole problem of equivalence. And I am talking about a theme that we will get to this afternoon about prolepsis, that certain photographers follow a tradition of mimetic portrayal in which you can have what you want any time at all as long as you make it believable. Now we will find out about prolepsis and how it relates to the great chain of being, but proleptic behavior, or prolepsis, this term is beautifully discussed by Erwin Panofsky in his text part in the two volume study called *Early Netherlandish Painting*, and we are indebted to him for that contribution so that we can understand what informed, out of the idea of the great chain of being, early Northern Renaissance painting. Or again late Gothic painting in the north, for example, particularly Robert Campin, Jan and Hubert van Eyck, as well as Roger van der Weyden and others. Now, what is prolepsis: it basically means to anticipate the future. Or even to invent future events. Or at least to expect future events. And then to test their identity in the present moment of now as if they were actually in existence. That is like saying, oh goodness sakes, tomorrow I've got to get up in the morning and do a lot of work to get all of this in before Saturday is over. So what if I tried to say, tomorrow, I am going to take what I am going to do on Saturday, the future, and force it into Friday, and yet part of it will still be lingering over into Saturday, and I know I really won't be getting to it tomorrow, and I keep making hints toward the futurity of it, and I make you believe that you are covering it now. That is a dumb illustration (laughter). That was more like a confession...{laughs}. Let's start over. Prolepsis is if you could say that I am going to go swimming later on this afternoon...Let me try it another way. Whatever you would wish for, like any kind of apotropaism, like you want to ward off evil, or you want to make something that is future happen now. If you could somehow accommodate, change your environment, or even imagine your situation as such that you could make tomorrow happen now and believe in it, you would be involved in a proleptic activity. No one has ever been able to do it of course, but the idea is except in visual form. That is like taking something that would inevitably happen as a consequence of a series of events, presenting as though it is happening now. It is an abstract concept, but you get the idea. But you will see it vividly in Van Eyck, it happens all the time, and you will believe it. Although no one observes, particularly the *Chancellor, the Duke of Burgundy*, who kneels at a prayer table, and is in the presence of the Virgin being crowned, holding her child, while the city of Bruges with all these activities can be seen through the, beyond the porch off of his chamber. But you believe that he is in the presence of the Virgin, even though he isn't even dead yet. It is called a very strong form of wishful thinking. He was a very evil man, a very vicious man, but he was going to guarantee that he was one of the elect, so he commissioned Jan Van Eyck to paint him. He wouldn't have said it this way, he bought it proleptically. He wished to have himself be seen in the presence, just as in the early paintings, angels...she re-witnessed the virgin child and then she would take him back, because after all that

historical fact had occurred before. Quite often you say prolepsis can encompass the reverse order: that is to say you want to get something from the past to happen now. Or at least apparently so. So that maybe what you do is maybe in a photograph you somehow bring things together, maybe in a composite, in which what is past tense, what is future tense, happens as though it is in the present tense. And you don't doubt it.

Student: Spirit photography.

Of course. Hundreds of issues. In fact, composite printing, or let's say if a figure is conversing with himself, or herself, there are hundreds of these in regional photographs. Or even in the high art photography where disparate events from different states of time are put together as if they are happening now. And we are purported to believe that even though we know, like Rejlander, could have taken the actresses from the troupe that would engage in tableaux...truth...living tableaux, they were first like nudie groups...and one of the things was you don't move, it is like the early Ziegfeld Follies, you had all the girls in feathers and everything but those who wore those pink tights and so on, they could not be salacious. So it might be some very provocative poses and gestures, as long as you stood this way, like Gideon, and didn't move, and they wouldn't be offended because they were 'poses pastiche,' the idea of early still images of themes that were quite provocative but they were in the imitation of the Hellenistic or the Classical. That would be the idea of his taking the troupe and the elderly gentleman and the two young men and the columns, and all these things from disparate periods of time, brings them together in the composite, to imitate, or rather, pardon me, to bring the fact that photography can be like painting into an...and that we also have the bringing in of Raphael's *School of Athens*, or Thomas Couture's *Romans of the Decadence* type of picture, and putting all of this together. Not only past images but currently defined people over a period in time and putting them all in the same plane as it were. As if they are happening at that moment indeed.

Student: Do you know the etymology of that word?

For prolepsis, I really don't, well, I'll look it up. I do know basically what it means, it is basically the concept of "before the fact."

Student: Can it be a psychic state or does it have to have some kind of material...

Oh indeed it is a psychic state but it is presented as though you would have no doubt about the fact that it is happening. Now 'pro' meaning, and 'lepsis' back... it is generally applied to any future event that would seem inevitable brought to bear in the present

tense, but now it is expanded to include even those elements of which the past *and* the future are brought together into the moment of now. OK? Now I dealt with this theme in relation to what I thought was a good example, I couldn't throw it at any photograph, I really thought this guy {Murray Riss} was working with this. He never talked to me about it, but it so happened that I saw it in his photographs and I said this: Notice what he says, "His photographs ask questions, not academic questions, but those that try to ascertain the proximity between photographic possibilities and the turmoil in my mind." And I go on to comment about that. Then he goes on, there is another quote I'll read you in just a moment. And I say, "To see a Riss photograph, particularly those in this portfolio, is to realize that an image that simultaneously affirms and denies reality as we usually perceive it." It affirms and denies. "Despite such visual ambiguity, we accept his prevarications, his substantiation of visual pretexts because of our conditioned will to believe in the preservation of photographs." And I am not going to argue that with anybody because we are preconditioned to it. "Murray's photographic fictions do not declare absolute fidelity to the world we see and value, much less to the world we often dismiss as inconsequential. Instead, his photographs represent readjustments of persons, things, and events, in order that we might see and understand relationships between the world and projections of the mind as anticipations rather than expectations." (To be involved proleptically...of the world that you are also anticipating something. And you are not just anticipating, I don't want to wait for it, I want it now by golly). "His photographic images represent persons, things, and events that readjusted or altered as they may be, also seem capable of sponsoring credibility. Proleptically, anticipatively, Riss presents us with images that make us believe that we are seeing things that are not typically present." (He makes us believe that we are seeing things that are not typically present). "Disturbing as questions and satisfying only as possibilities, his photographs nonetheless make us believe in factual events of a visionary order that seem indeed to be the case. If we are beguiled into sharing his privileged consciousness which accepts photographic fictions as *de facto* truths, we also discover his mental turmoil not to be a private matter. His psychic predicament is ours as well, particularly when we have to face not only what the world has been, but what his photography fashions the world to conceivably include or become. And if we dare to suspend disbelief, to go out of our rational, differentiating minds and beyond our more familiar world experiences in the engagement of his proleptic images, reward abounds. In viewing a Riss photograph and engaging its content, we see and we know" (now here is the definition) "looking at the picture," (I certainly do get a little over-wordy, {laughs}) "In viewing a Riss photograph and engaging its content, we see and we know, both, as if now accomplished, and as if now already existing, the representation or the assumption of relationships between persons, things, places, and events that seem regained from the past or gained from the future, their impossibility having become a credible possibility, as if both magically and naturally obtained." (And then this is the

relationship of this theme to the concept of equivalence), “The proleptically-oriented work of art has ancient roots realized most stunningly in the Eykian vision of the fifteenth century, made manifest in images which paradigmatically suggest, even predict, the atomistic clarity of photography. But the belief in prolepsis, the admission of impossible things by way of anticipation to states that seem matter of fact lay fallow for centuries after the Late Gothic period awaiting the medium of photography to reaffirm its force. The concept of equivalence, in itself an ancient concern active long prior to its articulation by Stieglitz and his subsequent devotees, relates to prolepsis and its emphasis upon psychical and physical interpenetrations involving correspondences. However, all too often in the twentieth century, equivalence, as a concept, seems ultimately bent on viewing photographic manifestations as ‘a function, an experience, not a thing,’ as Minor White would have it. Thus for those who wish to spiritualize the photographic experience, mind and its symbolic urgencies dismiss the primarily identifiable objectness of things, seeking instead to transcend matter in order to engage ‘a specific and known feeling, state, or place.’” (...it is one of the most stunning essays...in the commentaries of contemporary photography, Minor’s *Equivalence, The Perennial Trend*. It is also one of the most stunning admissions that matter just is intolerable and therefore we need the concept to excuse our spiritual aims). “Such a feeling, state, or place always seemed little concerned with the photographic recognition of ‘a world one can visit’ as Fred Sommer has remarked, serving instead to constellate wishes and insubstantial desires born from the secrets of the confessional art or generated within the spiritualizing loins of the mind. In recent years, many younger photographers have wished to regain the world, to make it visible according to perceived and conceived recognitions, ultimately accepting the fact that, despite their seeming differences, mind and matter are one. For these photographers, the photograph is considered to be a necessary insign of physical reality, and, at the same time, a confirmation of the potentials of that reality according to explicit determination rather than inexplicit desire. Whatever the world is, may be made to include or can become, must be bound to the evidence of the photographic image. A state of factual evidence perceived by mind but not excused or replaced by mind. Many younger photographers seem to have placed their faith in the possibility that photographs are and include things in themselves, or at least persuade us to believe such to be so. The photograph’s objectness is one proof that the world does indeed exist and may also be tempered by subjective intentions. For many, the spiritualizing view of equivalence, that is a feeling, state, or place,” (it is not a function, not an object, not a thing) “seems to have become tragic, only the affirmation of mind forgetting the world. Indeed a new need has emerged. A need to insistently define that object-photograph which makes the past and the possible coalesce. A photographic form and experience that will permit the merger of objective and subjective conditions of matter and mind, perceiving both as simultaneous operations of a permanently affective manner.” (You get the picture? The

past, present, the affective, etc., etc., as happening now). “As early as 1968, Murray Riss stated that, ‘photography is the vehicle of my imagination. But as part of the use of any medium, one must examine its form: vocabulary and method of function, then accept, change or invent those aspects that will specifically be suitable to oneself.’ (He establishes proleptic theses very early on and I can’t find others who wrote exactly that and have the works suitably suit the concept, and they are not among my favorite photographs) “Clearly Riss does not articulate a need to transfer the world exclusively to feeling or to certain spiritual aims, rather, his effort is to accept, change, or invent a world, always as an affirmation of possibilities both in the world and in his mind, possibilities he deemed primarily appropriate to the intentions of camera work. The search to confirm possibilities has long been the aim of major photographers, even...of the little known nineteenth century enthusiasts for photography. In the case of the latter, JH Kent is quoted in Wilson’s *Photographics* of 1881 to state, ‘Now what we want, good fellows, is less reality and more idealism. Less completeness and more suggestion. Less of the actual and more inference in our work.’ In the very same addition, a purported authority, Charles Akins, states that, ‘Any good photographic artist will be found to have his ideal just as any good painter or sculptor, an ideal toward which he is striving and from which he is always remote. The impossible tempts him, for all final results he must depend upon himself.’ Neither searching for less reality and more idealism, nor for an ideal from which he is always remote, Riss indeed extends an established tradition in the history of photography. He is also tempted by the impossible, dependent upon himself to affect a credible world defined within a photography that ‘still depends on subject matter and one’s awareness of it. Where each photograph is a moment derived from an experience, stemming in a happening, and resulting in a picture that is significant to me and an attempt to reach someone else.’ “ So anyway, that shows you how that concept...is used, and I think it is a tradition that was deliberately, not that he was aware of the tradition, that is, it shows its persistence. Now, the chain and the idea of whether you want to speak of the principle of corresponding planes or equivalence or what have you, the chain has some great prime source. Imagine the themes of things like the cup that is filled and it continuously spills forth. Think of the little Thanksgiving celebration of the cornucopia that forever spills its fruit out with great abundance...the oceans...anything that in continuum, perpetually, forever and ever, never can be exhausted. And that is where the principle of plenitude is, we say these are forces with plenty. And the principle of plenitude means that they are prime deities or energy systems that are so full, it is such a simple iconic concept but it also appears as a principle in physics, that they are so full they can never be exhausted. And even to the point that they are so full that they must spill over. It is necessary that their plenitude not be shared as it is to be manifest on different levels. It is such abundance that there is no way to contain it. Now, what happens is, this plenty spills over into a series of links. Now granted, in the earliest idea, it is like Plato saying, the

ideal. The ideal is manifest in the idea. And even though he will admit the necessary veil of matter, he says that is insubstantial because anything material is but a mere reflection of the idea and of the ideal. Because the ideal is so wondrously complete that this little chair and that childhood bench and that Madonna's cathedra, her chair: all of these are but mere variations on the grand theme of the grand chair in the sky. And the idea of saying that the plenty, or the plenitude of whatever this source, and we have to speak of it as a source, it must be shared. And later you will have hierarchical developments. That is those who are nearer to God like angels, or obviously Christ sitting at the right hand with Mary sitting at the left, as always, Mary is associated with the left. And the holy spirit is the wind that blows through...the pneuma that pervades everything...In the sense of the linkages, normally those things which are closer to the realm of the source would share something of its indefinable nature, such as angels. It still has human characteristics but it can also not obey simple things like, it doesn't have to obey gravity, it is just that simple, so as a result it is closer to the realm of that which can be pervasive in all things...And the sun/god, or let's say the force which makes itself manifest in things like world-soul. Emerson was entranced by the great chain of being. The world soul is that thing which imbues nature, can't you see them in the glades standing there feeling the vibratory input, the plenitude of the world-soul {laughs} Why am I laughing? It is a very... and it was in Transcendentalism. Or a situation in which you say good behavior is closer to getting your reward, getting your dollar and a half to go to the movies, it used to be twenty cents when I was a kid. You see because you are behaving more as one would expect you to therefore you get the reward. So any level in which you say the attitude or the spiritual state or whatever it may be, gives you the opportunity to have a closer association with the deity or the force...And then in successive links, this plenitude just cannot be contained. It must have levels of manifestation until finally we reach the realm of matter. And we go through whole levels of atmosphere...the study of geology would never have occurred without the concept of the great chain of being. Nor would chemistry, nor would biology, nor would physics. Because each thing is an unlayering, trying to find DNA, RNA, these magical triggers that we say the plenitude of force, or electricity. We keep finding the sub-level. You might say a quark is a link in the great chain of being...and any sub-particle that is even unnamable or can never be visible, we would say is part of the great chain of being. That is there are different states, and so finally we reach from that which is less defined, indefinable, or abstract, and then that which is very specific and thus found in different shapes of physical forms, or manifest forms that we can identify and define...the plants...now after all, Akhenaten knew that if Aten, the sun's disk, was going to really be a force radiating all things, not only does it offer him the ankh, but his wife and his kiddies to breathe in the pneuma, and it also touches the plants and the rocks and the chair that are in his presence. It is a force that does not eliminate anything as a measure of its magnitude, nor as a measure of its plenitude. So plants, not just only

humans, the flea, the grain in the marble, the dust that tumbles across the floor, the lice in a person's head...observing... as part of the great chain of being. *Every* element in nature, every element in the sub-construct of matter: the grain of sand, fracturing the atom, fracturing the quark, fracture the unnamable force. You can almost have that happen...where it comes like a loop, all the way back around and never get back to the...bracelet. The issue is that all things are imbued with levels of this plenitude. So as a result we say that Logos, or the Word, now we have used these terms, logos/eros, it is a Greek concept, Plato used it to define states of the indefinable and states of the defined. Logos means *word*, it is just that simple. And most ancient divine texts begin with a state of *speaking*. In other words to define an issue, now speaking is associated with breath and pneuma... dozens of times and you can trust that these associations are not peculiar or a cult...they are not Rosicrucian...but the issue is that, let's say Cartesian thought. Remember when I mentioned about the dream, *cogito ergo sum*, I think therefore I am, and matter becomes *res extensa*, things extended in space. You see that is where mind is being called the most powerful link in the chain. And that matter-stuff, Descartes said, the heck with it, I don't want that flea to bother with the plenitude, with divine reason. Descartes still had a strong feeling for God, and most philosophers did up to the twentieth century. And it was brought back again by Alfred North Whitehead. So Locke tried to just kick out the part of the chain they didn't want to have to deal with. And they kept what they wanted to deal with. And then they postulated that there were not only little chains within chains, for example the body in the seventeenth century. It was a great chain of being. And each member of the body didn't have to go from top to bottom, because let's say the feet would be a part of the chain, and they might be higher than the genitals, but one thing was certain, the head was higher than all of the parts. And again in the seventeenth century you have the beginning of, what?

Student: Is that like a microcosm?

Microcosm/macrocosm. In other words we would say in the subunit chains, each link has its little chain of being...For a human they would say the head is more important than any other element...you don't say head first, neck second, the shin bone is connected to the neck bone and all that stuff. That is an aspect of the great chain of being, that little childhood song. It is, it comes directly out of the sixteenth century. The main thing is that the head is the seat of the most important aspect, of the subunit, it is the macrocosm that holds all the microcosmic units... And then the senses, certainly by the seventeenth century, the eyes and the ears are the most dominant, they are almost shared. The ear...I don't know, the eye tends to be more dominant. Read your little essay...presents it as a debatable issue. By the eighteenth century, in the great chain of being, eye is absolutely, it is as though suddenly poets, Newtonian optics come along,



and in the little subunit chain of the body, kick it away, we don't need that ear and mouth...all we need is the eye. So there are hierarchical orders from important to less important....remember when you went to look at the cilia and the paramecium, and how amoeba ingests food, I don't know when you started that...but you know they always talked about the lower cellular structure, and the gradual evolution of complex cell relationships, obviously would have never had the thought to inspect that stuff had someone not said, folks, I tell you right now, it is just as possible but we'll never know, if certain ideas did not occur, you might never know that things are anymore than just sort of gross substances. Do you understand what I mean by that? You might just not know it, and ideas often precede recognition and sometimes empirical inspection precedes ideas. We know that, back and forth, but what I am trying to say is that this idea is one of the most powerful ones in the entire history of human consciousness because it deals with the necessity to say that all things are linked, that nothing is ever dualistic, this is an example of differentiated, unitary thought or monism. Everything is one, although this gives us a rational side instead of saying oh I am with it and the world is one...you know, in it, that kind of thing...when someone says, get with it, ooh, that kind of involvement. But this represents the idea that you can have the rational aspect as well. Yes, all things are linked, thus they are of the same order in nature, but they have a hierarchical order as well. So therefore there is differentiation and thus we can have science...

Student: Is there a notion of any gaps in there anywhere that have to be bridged? Or is it totally connected?

Never. It is totally connected. Oh yes, there is a debate about gaps, but they are always filled in. And that is the continuing quest, which is the whole pervasive nature of the theory of the chain is to discover the reason why we can't. I would say to you it is like a psychic necessity. Just as an acorn grows into a tree, that simple idea of teleology. It is a very basic necessity for all creatures to find their, well let's just say humans...for a human being to persistently wish to find out where something goes, or how it works. Equally to find out what sources inform what happens to one's life. Alex Haley's *Roots* is not just a simple exercise in genealogy. If we are to believe those reports, and there he was with his twenty cents, now that he had left in his pocket framed and hung up on the wall and so this effort to struggle back and find the links of his own heritage. Here is an example of where the great chain of being, at a very complex level, not as simple as genealogy, becomes vital in our times in its influence upon every human being in this entire collective nation was talking about the great chain of being just by the issue of how this relates to this and so on. Other people call it tradition, heritage, genealogy, and so on. It is just another facet in the great chain of being because it shows the necessity of finding sources: what was the plenitude of Kunte Kinte? And how did that prime source spill over into dah dah dah...the thing is, we might find it more...to trace our

genealogy until it came back to where we couldn't find anything anymore. Certainly in ancient cultures that is what they did, and then they start speaking of a certain respect for the unnamable, the undefinable.

Student: Different times in history would find different ways to describe the links.

Exactly.

Student: So for instance we have a gap between animal and human consciousness, which we don't know how to describe that link yet, but we can still complete that through digestion or some other link.

That is right, we can find another level in which we can see our link. Good, that is exactly what we, in that sense, sure there are gaps between how to explain one of the prime concerns in terms of the literature concerning perception: is it really a function of eye/brain, but is it influenced by context, all these issues...they can never be resolved, they are not answerable in terms of...What did Descartes say was the link between body and mind? The pineal gland. You want to call it your big toe, go ahead and convince people of it (laughter). How does the world connect with mind? That kind of thing. We don't know and we probably will never know. You have got that Gerard article I put in there, his essay called the *Biological Basis of Imagination*. It is in *The Creative Process*, a wonderful essay, and he goes through the whole...synapse...sending out electrical signals, but what you get through it you know what happens biochemically, bio-electrically, but you still can't say well how did the thought happen. I don't need to know that those little chemical transfers and those little electric things are occurring in my mind. That is beautiful, I like that idea, but I also did not arrive at that idea because of the electricity or the chemical. So that we cannot explain but it makes us *wish* to find the link. Tillyard has a lovely little brief statement about this, he says, "The Elizabethans pictured the universal order under three main forms: a chain, a series of corresponding planes and a dance. I shall deal with each picture in turn. Hooker spoke of all creation in these words: 'The general end of God's external working is the exercise of his most glorious and most abundant virtue. (Virtue seen here as abundance) 'Which abundance doth show itself in variety, and for that cause this variety is oftentimes in Scripture expressed by the name of riches. And here is Spenser's more explicit version of God's abundance in his *Hymn of Heavenly Beauty*.'

'Then look, who list thy gazeful eyes to feed  
With sight of that is fair, look on the frame  
Of this wide universe and therein read  
The countless kinds of creatures which by name

Thou canst not count, much less their natures' aim;  
All which are made with wondrous wide respect  
And all with admirable beauty deckt.'

All things share in the grand plenitude and nature's aim and so on.

Student: Did Blake talk about that in the grain of sand?

Oh absolutely.

Student: The same concept following right through?

Very directly, yes. Literature is one of the most powerfully pervasive influences...it is not the only idea by the way...it is the most...in my articulation...in the sub-links of which force was most powerful in literary forms..."Behind both passages is a traditional way of describing the world order hinted at by Shakespeare in Ulysses's speech when he calls degree the 'ladder to all high designs' (is also the basis of Gestalt psychology) and named by Pope in the *Essay on Man*, *The Vast Chain of Being*." And the whole principle of, I prove to my students through a little game called box and dots. I have got to play it for you...I love this little game. I play it, you just watch. Now this is the little story of a box who is extremely, and is flat in rectangular form. Box is all powerful. Box is also very aggressive...and along comes dot. It is called Box and Dot. And along comes dot, and box says, I don't have to move, and I don't want you to bother me, get out of my territory. And dot says, but I want to be unique, and I want to be as large as you. And box says, you can't. You are now one of the points in my corner...and the box can do some amazing things...but dot says, ok, I am sorry, I'll go away...and dot says, I have two brothers and one sister, and dot says, now look, we are going to do something, Mr. Box, that is going to prove to you...we are going to stand outside of you and we are going to, through the principle of closure, and through the principle of making a gestalt in which the total image is more and transcendent of the sum of its parts. We will...you, see that is us closed in the form to make a form that is like the box, and a little larger than the box. And box says, sorry, you can't have your way, you can't become the four points of my identity, in other words, even as they do he says you are no more than an imitation of me. But nevertheless in both cases we can say that the four points have implied that there is a principle of gestalt: that which pervades *any* structure is the configuration, the gestalt, the goodness of the form, that the parts can't possibly compete with. They are subsumed within it and yet they are part of the...does that make sense to you? Now, let me show you something. Box is sitting here and one day he says I am so tired of being contained (laughs)...unwilling to change, but one day he says I think I'll send a part of myself out... That is like God sitting up there saying it sure

is boring up here I think I'll make a world...I think I'll spill over a little bit and make a little light, speak...make a little flesh...then finally having some reason to identify himself, after all, in the *Mirror and the Lamp*...and innumerable texts, this reason for the divine force including a necessity to be able to reflect itself...god wouldn't have known what he or she or it was unless there could have been a reflection of their identity, thus the reason for light becoming, after Word, the prime force. So box says, OK, a slice of my apple pie can go out into space, it is supposed to be the same size as the other one. {WEP is drawing on chalkboard} Now box has, through his incredible plenitude, has permitted a portion of his identity to become...because he also does the principle of closure, because I told dots, that little family of dots, I could very easily have justified the principle of closure and I am still complete...in fact I could call those people, that little dot family back, and say look, stand in me for a while I go take a little journey or something...but here is this little piece...and it says, I want to move further away, I am now enjoying my independence and that original prime source and matrix thinks that I am part of *it*. But you know when something is separated from something for any length of time it usually starts finding a degree of independence. So it starts doing this, I think I'll turn in the opposite direction...{laughs} This is supposed to be the same size as that, so now we have box, glances over...and for this part to get back to the source, even though box can be satisfied with the closure principle, this form now has to move either way, rotate around until it finally comes back around and fits back in as box recalls it. Or we can have it ride in on a hinge {laughter}...but finally...through all the sequences, now don't look, close your eyes, please don't peek...do not look, please honor this request, don't look, please don't look {laughter} Are you ready? Now...at a moment in time, box is extremely worried, box is extremely upset. In fact, box is shedding tears. Because for some reason, the plenitudinous nature of *it*, in delivering a portion of itself to wander about, and perhaps at some point some boxes I have heard tell, have so altered their plenitudinous nature that they end up with shapes like that, and little parts of themselves, and there are even openings inside themselves, and they have even accent areas where it is a little more difficult to find...those poor little dot thing has had to work itself to death trying to fill in all of these missing parts...But at any rate, this wandering, triangulated piece of apple pie from box's identity has gradually played all sorts of tricks. Hey dot, come over here a minute, you only lost a corner the other day so all you need to do on the bottom is stand over here...the principle of closure. He says, you other three come over here, I want to sneak away and have a good time all by myself. So it is OK, they are all very accommodating fools, the dots {laughter}... and just wandered away somewhere. And box says I am tired of being...I think I'll recall my original, primo-genitive identity, my totality, my completeness. Come back part! No answer...this dot has become clever in his journey away from the primal source, extremely clever. It has fractionated itself, it has learned how to even divide up into hundreds of little tiny units that all...that could add up and configure their identity and

find their identity...it has fractionated itself. It has even decided that if that triangulated structure, somehow that little family engaged in some sort of incestuous activity and spawned hundreds of other little dots, replacing the parts by itself. And even it now is behaving as though it wants to have itself identified as a primo-genitive unit. But there is poor box, shedding tears, come back my missing link, please return, and he hears laughter, ha, ha, ha, I am not going to come back. Please come back to the primal source {laughs}. And it went, uh-huh, until you learn to be kind and nice to people and dots who felt they are, those little fools, and until you also understand that I, as a part of you, in the completeness of your identity, wish to also express my *own* completeness. And finally it says, but I tell you what I'll do: I'll sneak up on you, you are not going to know where I am, and that little section says I am going to coalesce, and it goes back through the chain of all these variations and permutations and finally arrives at the point where it is again comparable to piece of a slice of pie in the box. And box says, are you there? Yes I am right here, somewhere, look around you...You are supposed to be helping with big box (laughter). And he says, where are you? {laughter}...You are his now, brothers and sisters. The little piece says, I am here, you are getting warm, {laughter} you are getting warm. Where is the piece that is playing this trick on poor little box? That will not let the part be subsumed into the gestalt and transcend its identity. Until such time as the gestalt is willing to say the part is indeed as important as the whole. And that the particle is often that which permits us to witness the plenitude from the whole down to the infinitesimal fraction...does anyone have a clue as to where the piece is? {laughs}...it's just as simple as this, it wishes...{laughter}...ok...and gives it a kick in the teeth for acting so omniscient and all powerful. Now, I hope you don't mind this little fable...is expressive of the great chain of being. You see at a point, there are gaps. But it is again like big box might be assuming that I don't have to have this link, and somehow those other sub-links have forced their identity into permutations which they are linking in another way, and finally they are willing to be linked only if they are justifiable according to the principles of reason, or new avenues of approach through science, politics, economics, art, literature, whatever it might be...Anyway, you understand the principle of the great chain of being and also the principle of what I meant by the gestalt of the pervasive plenitude of the...

Student: What happened to the foot?

You didn't see it? Here it is...I came back here and gave it a kick at the gestalt, or to the universal...

Student: Can we backtrack for one minute to the concept of logos and the word in sacred texts and how that relates to the problem of gaps in the chain?

Logos means word, and word is thought of as in its etymological sense and insofar as we can trace it, and in certain cases we have pictorial forms, means breath. It is not like, hello, how are you, it is (exudes deep breaths) like, and breath became associated with atmosphere, and with what the early philosophers called the *pleura-matter* {...}...that which is beyond matter, the vault of the heavens, they end with the empyrean spheres. You know the man who climbs, a Platonic or Aristotelian, who tries to climb through the vaults of space and finally gets to the empyrean fire, and if one can get through that one is in the divine pneuma, or the breath. That relates because the idea of the great chain of being also postulates whatever you call that original plenitudinous source, you see it could be for example pneuma, and it is always associated under the guise or principle of pneuma which then becomes a kind of dictum or a deliverance in some testimonial sense, generally word, generally text, spoken word, divine revelations to a figure who then speaks it to the community. And what was the second part? Does that make sense? Eros.

Student: Ok, but in sacred texts, finally it was an idea that what was sacred was also ineffable and the word was the best surrogate but it could never approximate truly...

Oh no no, never. In other words, the word is only a mediational element of the ineffable and indefinable source, you are quite right. The word is a surrogate, I like the way you put it, activity of the motivating force.

Student: That wouldn't have constituted an admission of a gap?

No, because you see if we say in the first place the source is indefinable and ineffable we have no reason to talk about a gap. Because the first manifestation of it always is in some type of testament of its identity. But if we find out what to name it, we have lost the chain, because I guarantee you we aren't going to be able to think that, I mean I hope we aren't going to find out that, this is it folks, and people will just stop caring about the necessity to find links. Maybe it will be like those *Twilight Zone* pictures, you know heads and these little test tubes or something like that. I know what you are saying and I think what Rob was asking in terms of gaps, gaps are discussed in Lovejoy. But I would ask the same question, is there ever a chain that we cannot name, in the link after the original or prime sources is presumed to be active. And there are always, as in little box, big box, units that may have separated so to speak in the chain and then cause their own linkages to occur. And they are found in justifications that we can't say what type of psyche links to our mind, links to the animal world in Martha's illustration, we might find similarities to the intestinal functions, or something like that, or through the fact of mobility. So the chain gap can always be justified through another permutation of the relationship. And that is where the idea of equivalence comes in, because if I say this is

equivalent to something else, I don't always have to be dealing with the idea of direct relationship: it can be homologous relationship, parallel relationship, or metaphorical relationship. And then those apologize for any gap that seems to be evident, or excuse them because they are not apparent. Does that answer?

Student: I'll have to think on it, yes, I think it answered it.

Student: In Minor's text, he talks about the hierarchies that get to the artist, get to the poet, to other people, in *Octave of Prayer*. And then he says that this is based on another text...where is the source of this hierarchy being established? The poet and the artist and everybody else is being placed on a certain linkage in that chain, and then it seems that he states something along the lines of simply saying well we don't need the camera anymore. You get to a point where in the service of...

Minor says that in the fourth octave.

Student: Yes, you don't need it any longer, and then abandons that thought and then works his way up...Is this establishment based primarily on a Catholic order?

Episcopalian. No Catholicism in Minor White. It is distinctly Episcopalian because in the first place you can't speak of certainly in the time he wrote *Octave of Prayer* because if you follow a Catholic order you no longer, if you are a Catholic, you do not believe in a trinity, you believe in a quaternity. That was established by your own church...the Virgin Mary ascends to the godhead and becomes the fourth part of the trinity, now canonic law of the Catholic church confirms a quaternity, matter has now been introduced. So Minor has always depended upon the Trinitarian doctrine of Episcopalianism which still confirms the idea of a patriarchal order... He {Tillyard} says too, "This metaphor, the great chain of being, has served to express the unimaginable plenitude of god's creation, its unfaltering order, and its ultimate unity. The chain stretched from the foot of god's throne to the merelessness of inanimate objects. Every speck of creation was a link in the chain, and every link except those at the two extremities" (meaning the smallest particle which is indefinable and the largest source, the prime source, which is indefinable) "was simultaneously bigger and smaller than another: there could be no gap. The precise magnitude of the chain raised metaphysical difficulties; but the safest opinion made it short of finitude quite outside man's imagination. The idea began with Plato's *Timaeus*, was developed by Aristotle, was adopted by the Alexandrian Jews, there are signs of it in Philo, was spread by the Neo-Platonists, and from the Middle Ages till the eighteenth century was one of those accepted commonplaces, more often hinted at or taken for granted than set forth. The allegorizers interpreted the golden chain let down by Zeus from heavens and Homer has his chain of being. The eighteenth

century inherited the idea of the chain of being, but, crassly trying to rationalize a glorious product of the imagination, ended by making it ridiculous and hence unacceptable in any form.” But don’t think that that meant the idea died. The metaphorical idea of the chain, the charm bracelet, died, but, the indication of the effect of the attitude of human consciousness to expect this idea of presuming, people tried to get rid of the theological...it worked. Whitehead steps in and says, let’s have reason but let’s also have prime force. Let’s also say that...the smell of the rose, the exquisite perfume of the rose is not in the rose, it is invested in yourself, you are in the next higher order of creation than the plant world. So he says now take back what you have given to the world and bring it back into the realm of yourself as respecting the order that you hold within the universal construct of being and becoming. It is like Doctor Johnson sitting in church...this is true by the way...and a woman is sitting next to him and she becomes very offended by the fact that he had a severe problem with body odor, because he has not bathed...she turns to Dr. Johnson and says, ‘Dr. Johnson, you smell.’ And he says, ‘Pardon me, Madam, you smell, I stink.’ And he was literally clarifying that he was investing in her with the proper dimension of her own integrity. It was not that he was emitting his odor, it was what she was perceiving through the olfactory sense of smell. And that is a way of not being a put-down, or excusing himself for not taking a bath, but...that she also confirmed in the illustration. Here is another one, {quote from Tillyard} “It would be easy to accumulate texts describing the chain of being. One of the finest short accounts is by Sir John Fortescue, the fifteenth century jurist, in his Latin work on the law of nature: ‘In this order hot things are in harmony with cold, dry with moist, heavy with light, great with little, high with low. In this order angel is set over angel, rank upon rank in the kingdom of heaven: man is set over man, beast over beast, bird over bird, and fish over fish, on the earth in the air and in the sea: so that there is no worm that crawls upon the ground, no bird that flies on high, no fish that swims in the depths, which the chain of this order does not bind in most harmonious concord. Hell alone, inhabited by none but sinners, asserts its claim to escape the embraces of this order” (Well of course that was the religious testament, that is why you really were doomed if you didn’t become the elect. You were kicked aside from your link and you were lost. That is why it was so fearful. People knew in the first place and don’t think they didn’t, that people would suffer all sorts of difficulties. The grand comfort was that they were also sharing the plenitude of force. And to be banned was to lose the possibility of linkage. And I might add it is equally important for all the chakras of the body in Eastern cultures) “God created as many different kinds of things as he did creatures, so that there is no creature which does not differ in some respect from all other creatures and by which it is in some respect superior or inferior to all the rest. So that from the highest angel down to the lowest of his kind there is absolutely not found an angel that has not a superior and inferior; nor from man down to the meanest worm is there any creature which is not in some respect superior to one creature and inferior



to another. So that there is nothing which the bond of order does not embrace.’ “ There are even high orders, like the animal instinct in certain human beings...So that this principle, and this idea becomes so pervasive in two strains: one is the strain of Italian art...in relation to the Renaissance. And the other appears in Northern art, in which the Flemish and Dutch cultures will respect the great chain of being so particularly in their paintings that all things must bear witness to this particular idea. The Italians will say they wish to move closer in the order of things to the divine essence or force...therefore idealization and even the laws of perspective. You see the constancy of order. The idea of perspective integrity. If you want to deal with it on mechanistic terms of Alberti and Brunelleschi etc., etc., do so, it tells you where it came in time. Where if you want to find the Roman leaps or the principles of perspective, but I don't think that will help you know very much. What you ought to know is what it means. And when perspective appears in the *School of Athens* by Raphael, to be so absolutely organized around one point of integrity. You know that you are also coming closer, and Raphael was aware of this idea explicitly, to what we might call divine protection which has such plenitude it can spill over and influence all things. And it means that the Idealism, the Classicism of Renaissance painting doesn't reflect the order of, like I said the *Laocoon* was terribly influential, and the *Apollo Belvedere*, but that is the more expressive phase of Michelangelo's work. Early Renaissance idealism, and naturalism as well as in Masaccio, is a tendency to not only admit the visibility of this world and respect it, but the details are kicked aside. It is that refined effect of form and the idea of it pervades by the use of schemas which organize things into a pattern of such completeness that they start behaving as if they were coming closer to a source or plenitudinous paradigm. In northern developments, it is the sense that we might say the admission of the imperfectability of man, creature, whatever it may be, they know they share but the interest is in the other links down to matter. And that is why perspective will scatter. In no example of northern painting, and including its denial all the way to the seventeenth century in Flemish and Dutch painting, by virtue of aerial perspective which doesn't permit you to be...there are architectural forms, I will admit, but they are generally blocked, the kind of perspective, whether it is one point, two point, three point, or multiple point. And in northern art there is usually a scattering of the final orthogonals to a point on the horizon, and they scatter and lose the point..they will never touch...adequately. Which is to indicate that indeed this world is divine, and therefore we would not presume to imitate the order of the perfect source which has plenitude...That even though perspective is admitted to exist in the world, follow me, exist in the world, we won't confirm that as our principle of observation. We will create a world which is somewhat magical so that things appear as a kind of proleptic vision of possibility, as if they are happening in the present tense. And we will trace those two ideas. I see a few have given up and instead walked away {laughs} Let's take a quick break and then we'll continue with slides...

Student:...this whole question of prolepsis...the ability to combine images from the past, present, and future, how do you deal with dreams? There are ones that very obviously where in the present we are dreaming but we are incorporating images that come from who knows where in terms of the sequential order...

I would say that in terms of, if you follow the basics of what Freud articulates, in the great chain of being, you would say...the forces are...of libidinal drive, or ego/id...so you have the prime moving force...moving through...consciousness and the ego orientations...It is the difference between an external force and one that becomes totally psychic. And after all, that means that in that whole sub-link mind is more important in the chain than any other aspect of the body. So when we say psycho-somatic illness, that is an issue of where that...view of the great chain of being...saying that body can be affected by mind.

{Break}

Ok, folks, we know where we stopped, and I want to call your attention to...select a few from the Arena Chapel because as I said, that anecdotal narrative sequentiality that appears in Giotto's *Entrance into Jerusalem* happens to be just a remarkable image among a series of remarkable images dealing with that issue. The book that you should consult for that is James Stubblebine, *The Arena Chapel Frescoes*. And this book is one of the studies concerning the...has exhaustive documentation, period texts...if you want to know what the chapel was like, how it is all organized, because if you really want to understand the type of effect of continuous narration...This is the entrance to the chapel in Padua, Italy, and it is a wonderful place...and you seldom find, even though it is always discussed by art history scholars, nobody ever goes there. And it was closed for certain repairs for a number of years. In 64 when I was there I virtually had the place to myself for the entire day, which I found rather delightful, and I understand it is pretty much that way now. When you come in you are looking at the altar in, you see that vaulted ceiling and all that...was done by Giotto...and the plan of the work as you can see it appears below there are cosmol...all these wall decorations are painted, it is a flat wall, frescoes they are of course. And all the walls, you remember our discussion about the inlays and the Pompeian influence on the introduction of marbleized panels, that is directly extended into the work of Giotto. And the influences go back to Cavallini and also to Roman painting, particularly Pompeian. Now here the virtues and vices are treated as grisaille, or values structures that are basically in black and white, and they were never intended to be in color. They would be like relief sculptures that are painted. And then every narrative image not only links with the one above it despite that the fact that it is out of the chronology of the earliest, pre, the Old Testament imagery that leads

through Mary, through Elizabeth and Mary's visitation and the annunciation, and finally through to the image of the crucifixion and then a whole series of post-crucifixion images and finally at this end, there are a kind of god the father, followed by a grand apocalypse scene and Christ in judgment...It is an exquisite example of the whole theme of the great chain of being.

Student: Do the colors get more intense or is that simply the photograph, as you go up?

No, actually, no this has been, just as with most of the major frescoes, has been subject to severe moisture damage. These walls were never sealed, and of course the water pulls through from the back so that the buon fresco or even the fresco that has been painted on, you see all of these have to be painted in sections while the plaster is wet, so the lime, water and the pigment mixed with it has to be applied, and then of course when the wall dries, it locks the pigment into it. And then one can come back and use the fresco secco, the final coating, and that has flaked away, is virtually gone. And indeed the moisture-damage is worse at the bottom, it is not just the effect of the slide, I can see where you might think that is the case. It is because it hasn't been subject to moisture-damage. I might add these were in incredible danger of being totally lost if it weren't for...having been saved through American money. I'll show you this little diagram. I often look with a certain amusement at certain documents...and one of the, I don't know what would have happened at Versailles or other places had it not been for our funding. I show you this to indicate that the schema, you see these interrupted windows, and I don't have time to go through and explain all the linkages but no unit is ever without a reference to its predetermined unit either horizontally or is it ever without a linkage or reference to the one above it despite the lack of chronology. If you carefully study this, that even with the interruptions like those medallion-like forms that appear between the panels, they include figures of saints or what have you that indeed cause a sort of ideal linkage to occur between the various events that are occurring even though they are separate. But if I am reading the Pentecostal image here, pardon me, the Last Supper image here, I am reading the birth image above it. I am still involved with relationships either structural, sometimes it can be a formal relationship, or other times it can be an event relationship, or the gestures the figures make or what have you. I just want to call that to your attention and enable you to have a moment or two to study with that...Here are the Nativity and the Last Supper above it...The linkage may be as simple as something taking place underneath a canopy or enclosure or porch, for example it may well be just the way figures are disposed. For example, Mary, in this crude rock shelter-stable, you see the event of the Nativity takes place in that while the Last Supper is taking place in the portico that is taken from this house. It is not x-ray vision removal of the wall that is proposed to represent the porch. Or it can well be the idea of subject-context may cause the relationships to occur, that is, as we have the birth of the

deity figure, we also have that moment in time in which he is going to announce that he will die and that one of you shall betray me and so on. You get linkages through the opposition, the beginning and the end of an event. This is a completely programmed relationship, and undoubtedly one of the most extraordinary programs of relationships in the history of art. Now when I use the term plenitude, I am not only referring to a relation to the great chain of being, but I am also partly referring to it in relation to the issue of cropping and bleeding as we associate it with photography. The idea of plenitude *is* to be thought of in the great chain of being as affecting relationships between any discrete units as long as we can find the link, this goes back to Martha's very fine analogy...I mean we do know the links, if we look for example reading down from the Temple Presentation image into the Baptism image into the Crucifixion image. You see these are different states of prediction. The first one predicts, in other words the child is presented, and it predicts the promise, a progeny of a divine order. Baptism is the forerunner, the precursor. John serves as the mediator of the divine intervention and who says indeed in this young man I am greatly pleased. And John is the one who announces...in other words each step in the link someone tells this will happen, and then the other thing will happen and so on...And finally, what is foretold is not the blessings of Nirvana, but that moment at which there is that kind of existential tragedy in which even, I am not saying this is it, I am telling you this is the theological construct. Christ has to behave like us because we have no guarantee of any textual evidence, he doesn't die without doubt. My god, my god, why hast thou forsaken me, and what does he finally say, well...heaven help me, why have you forsaken me, into thy hands I commend my spirit. So there is this sort of Kierkegaardian leap into nothingness as it were. But that series of developmental relationships above and below, and laterally, show the issue of the linkages that occur between things in anecdotal order. This is no different from the same sequentiality that might be developed in a later time because it was returned to, it was admitted again to be possible that we could deal with sequential imagery. If we deal with Henry Peach Robinson's *Little Red Riding Hood*, we have a sense of sequential imagery associated with a fairy tale. If we deal with Duane Michael's sequential imagery, we may have something to do with the ambiguities in the way people perceive other people whether for erotic purposes or in other forms. Or we may have the sequentiality representing something like death comes to an old woman and the figure is...established, and then the man walks in the door and he shows each step along the way, and finally the disappearance not only of the man but of the woman going up in a kind of diaphanous smoke, or shattered by light, however you want to word it. But it is the same principle, it has a very ancient tradition, we've seen its early paradigms but we've seen it most beautifully expressed in the linkages and sequentiality in the Arena Chapel. For example, if I am reading this diagram, if I want to read a relationship to events laterally, I want to deal with a typical sense of chronology: the last supper, the washing of the feet, the betrayal of Judas...the flagellation. In other words,

each stage, some seem to be in obvious, serial order that we would anticipate in something as simple as a cartoon strip. But others are more subtle because they may deal with the mimicking of the thematic relationship, mimicking of a psychological attitude, gestural forces... Those Virtues and Vices, for example in this one of Justice and Injustice, are a reintroduction of figures which show not only an interest in the anecdotal narrative of antique relief sculpture, because in all the images they are all *trompe l'oeil*, in other words none of this is architectural, it is all painted, even this marble. So you have these various images that tell stories but I don't have time to go into these, or as in here. The major figure above, for example, Justice to our left and the other figure, they relate as figures which are we saw in the Year 1200 jamb statues that preside over a kind of anecdotal illustration. You will notice that some of these illustrations will appear within very established frames and others will appear to virtually become part of the cliff right here from which the trees spring, or they become part of the milieu in which the little anecdote takes place. If you are really interested in continuous narration or anecdotalism or sequentiality or sequencing, you certainly should steep yourself in the study of these forms because they are the most remarkable paradigms for this kind of attitude. For example, in the figure of Envy on the right... Charity on the left and Envy on the right. You see how the snake emits from her mouth but comes back to bite her. In other words the sense of gestures, the flames that consume the lower part of her gown in the figure on the right. Charity, as we saw in earlier manuscript illuminations, a sense of, there is food, this is sustenance, so Charity can give the grains... and she can give and has received from God, this abundance. And this is a perfect example of a mediating figure offering her food, it is like plenitude. It isn't to be thought of as food-stuffs to go out and be delivered to the poor and the needy. It is like proper nourishment... some have little anecdotal implied relief forms and others have even scripted material that will tell a story linguistically as opposed to the idea of pictorially. Here is Courage and Inconstancy: now this is interesting, because Courage looks extremely stabilized, you have to accept the fact certain forms will start showing the effect of gravitational forces long prior to Galileo and other major figures who introduce us to physical laws. Giotto seems to predict how a need to mimic things such as stability and instability as a state of mind having been declared through the presentation of physical relationships. For example... even the kind of... for the figures gives it weight so there is a sense of pressing against the plane... notice also the stages, the figures occupy a kind of spatial niche... whereas Inconstancy, the marbleized floor is virtually tilted and the figure is losing its balance and that is a remarkable unit including the elevation of the drapery so the figures are preparing to fall...

Student: Bill, the illusion of coming through a frame or a door at the back, what is that...

It is exactly what we find constantly throughout this entire form, plenitude is not only the idea that no unit is ever maintained as a structural principle to the exclusion of the prior frame either above it or below it. If you notice even the implication that entries are made from the edge, crops and bleeds occur, and no unit is completely maintained within a schema that does not have some relationship...or the entry of a figure from one panel walking toward the next panel and in the next panel you will see the figure's continuance. We mistake these as windows on the world where things are happening in continuum. We think of it more in terms of ideas or themes, as they were in...above and below...I think it as simple as that, if you have any interest in visual forms before photography, if students start working with a modular structure and they want to stack photographs in a neat serial order, I would like to think that maybe they could become clever with it by not thinking only with chronological or logical narration, at the same time what happens to the one above and the one below. These are ideas that you can't get to unless you have some willingness to engage in ideas that have been an influence. For example, in the *Flight into Egypt*, those figures that are appearing on the left, you see something enters the scene and it not just like a stage because Giotto is also indicating the same principles that we talked about of aerial perspective at least insofar as value-change. In these "cheese-cut" mountains, going from here to there, notice the change of value and the lack of clarity of the planality on the far mountain. Notice the difference between the tree on the lighter mountain and the tree that appears here in the greater distance. He is perfectly conscious of certain optical issues, perceptual issues I should say insofar as atmosphere interferes with the clarity of the chromatic identity as well as the value-identity of forms. And he also shows us as we have these figures continue the residue of helping Mary on the flight to Egypt and we have the progression of the Joseph figure who leads the group and he looks around nervously, they are escaping Herod, the angel is flying in this direction, the next panel will show that continuing in progress. Some often by the landscape, the contour line being continued, and in many cases by figures. In two of the panels, there is no more than an arm projecting in from the left. As if the swinging of their arms walking takes you from one frame to another. I am not showing you these in sequence, that will just be up to you to look at them...Here is the *Massacre of the Innocents*. You might want to say, ah-ha, that is very contained, and I see that simple event, the boys...piercing the child with macabre decapitations and eviscerations that occur in the foreground. But after all, there is indeed an architectural form on the left and an architectural form on the right, but they are absolutely dissimilar. And there is a group on the right and on the left, again, dissimilar. It is asymmetrical in its composition and the narration is continuous. A great deal has to do with our understanding the event as it is taking place. The figure in the upper tower is...to protect the children. Or even in the edict delivered by the heretic. Some of these figures have not been finally defined in the controversy over who is who. But at least we know this gesture, here, is to be linked to the crying and pleading of the

women with their mouths hung open expressing their anguish. And here we have not only warding off but we have resigned submission. We have the idea of disgust, that one of the figures is being forced to carry out the act, and then we have the intensity, the deliberateness, showing evil intent that we will later see in B movies where figures are made up to imply a character of malevolence or brutality. It is a wonderful way of trying to mimic and even force the mimicry of different personality types: the degenerate, the blessed one, and so on. And the treatment is such that even though you think that it is contained, I can promise you that in this case, the architecture on the left is continuing into the panel on this left and relates to things both above and below. This is extremely persistent throughout the entire structure of the Arena Chapel frescoes and they had a profound effect on all subsequent phases of paintings. There is no reason to assume any lack of influence because this became undoubtedly, like Zeuxis, one of the wonders of the world in communication with each other at that time...just notice for example Masaccio's drawings after Giotto. Notice for example how Leonardo and Michelangelo...pay homage to Giotto, they went to this to pay their homage, they learned from it. In the *Betrayal of Christ* image, there are a number of figures here, again I won't go into the specific iconography but there are a number of events taking place simultaneously. We are supposed to be aware of the context. We are to observe this again almost in terms of cinematic action. Judas has come forward to Christ, that strange Simian head and those puckered lips. Giotto has defined a typical degenerate: that is to pull the forehead low and project the lower part of the proboscis...forward. Leonardo does this later in his images of grotesques, Michelangelo does it, it is rife in the seventeenth century study of types of temperament. And I might add in all those earlier Bible manuals, and I say all, all of them have units on types of human beings and...the cosmetology, the animal nature, the human nature, the man who looks like a lion, a monkey, or a flea or whatever it may be. This comparative analysis tried to mimic personality types by associating with creature identity. This is again a confirmation of the great chain of being I might add. And this man is really a lower link on the chain simply because of the fact that he shares the characteristics of the baboon world. Whereas the cutting off of the ear of the soldier by Peter, and the marvelous image of that ear, it is really gory...And figures being seen from the back. You see we enter the work through the idea that the naturalism is not so that now even though the faces hide other faces, but we have figures seen in three-quarter view in a number of events like even in the *Nativity*, or the *Lamentation*. We enter the scene...sometimes we see a scene, if I am standing here, and John and Barry and Chuck are looking across the room, I am seeing that scene *from* the view of the figures and it is used a great deal in early photography...Here is what I meant, look at that ear, an incredible sense of gravity, and look at that head of Judas. The tranquility, the high brow of the Christ figure. And notice how the sense of the...eyes, whereas you could simply do, just with a slight change of the curvature here, or the suggestion of the brow ridge here, and whereas this is very

relaxed and tranquil, it would show evil intent. And that is again typical of a very high order and it is not to be thought of as any kind of gross caricature. It is a really observed face. Well if we were to find a single artist of importance in the late Gothic period, and... into the close of the Proto-Renaissance, it would be Ambrogio Lorenzetti. I want to indicate a few examples of Mr. Lorenzetti that show us the Giotto-esque influence as well as introduces a very deliberate sense of volume and scale, of the architectural structure, and figures of appropriate scale. And within that structure adjusted and even to the point the illusionism of this triptych, so that it is all...wood panel, painted on wood panel, so that even the little parts where it is hinged serves as columns and...the architectural units on the members of the vaulting spring, and we read into the interior, we can read up, we can read down onto the floor, and notice this change. Now even the gutter, surely you have seen the obscene guttering that takes place in... the current issue on color, in *Aperture*, and whether the...work has all been guttered. And the offense of finding ourselves of looking at the...work divided in half, people split apart. I know when I worked on the Paul Strand book, and I did basically sequence that with Mr. Strand, and when it was originally sequenced there were the most ridiculous things taking place between figures looking like they were falling onto the other page...things of that nature, and they had to be abruptly gutted and had to be removed and also their disposition of certain forms side by side just could not be tolerated, it was one of the problems with the design. But the reason I mention that is because at least the idea of guttering. In this case it is not to be thought of but this is to justify that that is a column that overlaps that figure. It is not the hinge on the panel of the triptych. And so that as a result the illusionism is carried right directly into the wing of the triptych so that we read beyond that column-juncture-hinge, behind it so that we have a space between the column and the figure in the red gown that appears at the event...And the other element, in the portion, as the room is present, here we have an anteroom as you can by tell the difference of the architecture here, and these figures wait outside, this little servant is coming out to inform them of this blessed event. So as a result, they are trying to articulate the fact that here we have not only continuous narration, anecdotalism, thematic constructs, we have a viable space, appropriate scale, a reflected light playing on the gown of the figure to the far right. You see the way the light plays, look at how the water behaves, different substances are given different degrees of attention. The smoky will appear smoky, the fluid will appear fluid, the heavy will appear heavy. Units that are stiff will appear stiff while others will appear relaxed. We have an understanding of gravitational weight...tactilities...starting with Lorenzetti. Even in the *Good Governance, Bad Governance* image by Lorenzetti, you look at it initially as a kind of mural that has a great deal of pattern, construct and complexity, it is an...mural, I don't want to pause and discuss it, I want to show you one detail of the *Good Governance* image, and it is the first landscape to reappear in the history of visual consciousness in western art, insofar as we know, there are no others discovered prior



to this point which recapitulates what we have already seen in certain types of genre images of the past. And certainly the same kind of atmospheric quality that we associate with Pompeian landscape scenes. There is a nice calligraphic sense of strokes. We begin to deal with daily life and again how the people behave. And this is part of good government, the people are wise, everyone has a job to do...Well, what happens is, in reviewing the two polarities, not polarities...the two extensions, the Italian's mode will lead toward naturalism coupled with a sense of trying to introduce a perfected and refined form of configuration that will be closer to that primal, plenitudinous force identified as God. In early Flemish and Dutch painting we have an emphasis upon the forms on the earth, the lower part of the chain being best defined, every element being obsessively defined, and a denial of the earthly plane as being coherent and also reflect the idea of the divine order or source of plenitude can never be observed...

End reel 7-B