

## 7-A 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-A: Ottoman and Byzantine art, reductionist interpretations of art, Proto-Renaissance, Discussion of bibliography.**

...From the spatio-temporal order that we experience and see if they reflect back to that by virtue of the...continuations and the belief in their identity. Is that clear?

Student: Is it the same kind of thing in Medieval, you see narrative stories...?

Yes...and others that were...instructive or earlier...the interest in, say, a figure of Christ seen three times, progressing in space, it will appear right in the early Renaissance in Masaccio's *Tribute Money*, which is the first major example of rational perspective, but it also uses continuous narration, and keep in mind the people who were looking at it were not prepared at all to see Saint Peter taking the coin out of the mouth of the fish, and over here paying tribute on the right-hand side...the issue is, not so much whether two figures appear twice, but we have...a...good indication of a spatio-temporal order that we would experience. Because we can watch Saint Peter go...the tax collector... says I want my dues, and he says go over to the... and it shall be given, the fish...and Peter takes the coin from its mouth...gives to the tax collector. And the idea is that we could witness most of those actions, there is no problem of them appearing on the same plane, but we are supposed to see that plane no longer as a continuum but as a field, a spatio-temporal field...where other types of art see the forms as contained within a window, I wouldn't call it an edge, a window, that is we have an edge of a window, the window on the world, and gradually that window edge becomes a strong stoppage. It becomes a precinct in which the form must be organized and locked within that precinct. We have not only that idea, we have the window image in which things can bleed beyond it, reflective of what we might expect to occur if we are looking out a window and seeing across a continuum...but we also have a linear edge disappearing and we find ourselves in a field, that is what we call field-oriented, the plane becomes a field orientation which is a metaphor for our spatio-temporal order. No things bind things to the order or cause them to be closed within it...Start dealing with other types of vanishment problems, for example, in Ottonian art, we find ourselves in about the year 1000, we find some very radical transfers of Eastern influences, Roman influences, and

an incredible gesturalism...the only thing mimetic about these forms is that they are suggestions, but again we have in Ottonian art, graphic motifs. This is Christ and the washing of the feet...and the blessing image that takes place and the observing of the crowd. But I'll ask you to notice three things: here is the example of the plane that shows the major figure of the event centered...and behind the figure is a gold leaf crown to give it a special order of attention. But what is interesting is that even though the plane is carefully demarcated in the right hand side of this Ottonian manuscript illustration, you might say it is subject to the idea of that there is a window and we see the outer edge, the sense of the crowd pressing in from the left, even though they are in a stacked order...no overlap principle, it was an attempt to show space by overlapping but there are obviously more people beyond the edge. And notice how they look over their shoulders trying to observe this event, the intensity of their eyes, they are individualized, an old man, a woman, the hair is a similar color but their nose, eyes, and the shape of the faces are quite differentiated. But particularly the intensity of sight. Here is our Mr. Keene again and the intensity of a glance, a looking at a specific subject, the eye is the center of cognition and of attention. And the sense of, even though there are radical distortions here, there is a reaching out, a blessing, of supplication, of tentativeness or pushing, like the pushing of the crowd wanting to get closer to the event. Of the process of narrative actions such as applying the sandals again and tying of the laces...these telling details that something was observed in natural light and now comes into the description of this event. So that when one removes the cloak, or puts on the cloak, or ties the shoe, or holds the vase in the water, or introduces the idea of holding the robe up as he...having his own feet washed so as a result...the idea of blessing and all the other gestures that I mentioned. But everything in this form is still in the plane, but that window edge has been somewhat shattered by the sense that we sit with things contained/continued {?} even though, it is no accident...natural progression, there are certain little simple props, or small units, so that we tend to read beyond it, so that we read him, and then we witness the world beyond. The one on the left is the, how many know who this is? What did you say?

Student: George Washington?

George Washington {laughs} How did you know who this is? It is a good example of semiotic recognition. In Mesopotamian art there are certain...in the Old Testament, if you look at Ezekiel in particular. Ezekiel was isolated in what we would speak of as Mesopotamian territory, and there were certain proscriptions against the identification of the god, from very early on, in human form, so animal forms, typically zoomorphic, either animals seen in human form, or humans seen with animal attributes, occurred. So that later in biblical texts because of the Judaic proscription against the representation of a god in human form, animal forms were often chosen, and that persists right

through. How many of you have been to the cathedral at Chartres? Or seen any cathedral in which you might have Christ in a mandorla, which is an almond-shaped form...let's start getting with physics...If Christ is in this form we often see it like this: Christ would be sitting here, he has his hand up in judgment, this drawing is terrible {laughs}. This form is not an almond shape, what it is the intersection of two circles, so that this circle in a sense is the intersection of light on the left, and god the father on the right, so this is heaven and this is earth. Left is always considered material and right is always considered spiritual. So Christ sits in the intersection between Logos and Eros, or between heaven and earth, between spirit and matter...so when we see this you will often find Christ surrounded by...in a tondo shape, as in Chartres...animals and the composite human/animal will appear outside...the frame...And we have Matthew, Mark, Luke and John. Now these four great evangelists who write the four testaments, and they each give a different interpretation of the genealogy of Christ and of the Judaic tradition...and they are given the identity of animal forms, and one of them is given the identity of the human/animal form, which is one that signals that even Christianity still believed there was an amorphous...and it comes from the vision of Ezekiel...in isolation in Babylonia...Luke is the ox, and every...would know who that is if you know that image above... that is Luke below. And the figure of the horned head ox is indicative of Saint Luke. Mark is a lion and John is an eagle, and Matthew gets the best of both worlds, because he also is, remember...he is the man/angel or man/bird, because he appears as a little figure with wings and he often will appear with a bird's body and a man's head. I'll just show you, this is so shot through that you can find how simple iconography really is. If you ever go to this marvelous place, did you go to Ravenna when you went there?

Student: No.

It is incredible. And not that many people get there either. But in the Sant'Apollinare Nuovo there are hundreds of things we could even refer to it with the Byzantine, continuing the Roman tradition and also suggesting...but off the top here, you see that little winged man, so that is Matthew. I am sorry, I had that wrong. This is the eagle, that is John. Here is the winged man, so that is Matthew. And then you have Luke, here is the ox or the bull right here at the top. And then you have...the lion, this is Mark...And at Chartres Cathedral the animals are quite exquisitely developed...they broke their being contained in circular forms...by Matthew, Luke, Mark and John, so you always know who the evangelist is by just looking for the creature. Only this message is rather important: if...God is indeed the spirit made flesh, as the representative through...Christ, born almost...genetically, simply because of the fact that Mary remained intact, her hymen not broken, she was indeed pregnant but she received the pneuma through her ear and it persisted as a type. The pneuma passes through her spine and into her

womb. So that is how the figure of this divine person originated. That is what we are told. At any rate, this form represents the spirit made flesh behaving as a normal human being involved in an act no matter how magical, or no matter how...or unusual...This is the mundane world, the genre world of everyday events. And people behave as they would in a natural world. This is the hierarchical world of the Saint Luke figure, who even supports his own emblem of the ox surrounded by these marvelous little flying heads, and reaching, remember our Ankh images, the little hands that come out are rays, or bursts of light that terminate the hands from this palette structure. It is just the same persistence of similar imagery in an unbroken lineage. That the heavens were indeed, in this case, sending forth spirit into the realm of earth. And we have the idea of Christ seen right above at the center with the logos, it is a scroll opened up and he is reading the word. And what is he reading, not the word of his own statements but the word of the evangelical text of Saint Luke. And then we have the image of, notice on the upper areas of the spanned arch...you will find bird life and creature life that becomes...subject to interlacing principles, it is really quite accurate in its description, and this is rather typical of Ottonian decorative art, in the decorative features of architecture. And then of course below we have the animal world and the springs which come from the mountaintop upon which Saint Luke sits because he possesses the world as it were through his testament, and he is seen as an enthroned figure, and not only does he have his feet on the...of the earth but the streams that flow from the earth and feed nature, and he is also sitting on a rainbow which implies that he is the culminating image of the one who connects matter and spirit, or earth and heaven, by virtue of his testament. So he holds and gives you an epiphany, a showing forth of the importance of his own activity as a human being who has now literally become a member of the holy household or the...harmony of the heavens, which includes at the center...Now, what do you notice about the schema compared from here to here? This is that introduction of a very strong recognition of a unit composed within a picture plane frame in which certain systems of geometry, the repetitive intersection of these circles implied by the mandorla. You see these two circles, he is not only appearing before us he also gives proof positive about sharing the same kind of mandorla that Christ was, he is now involved...with a change of the intersection between heaven and earth, spirit and matter...That circle, which you are supposed to be reading on either side is repeated in the circularity of the other forms above. It is repeated in the arcade of the banner. It is repeated in the suggestion of the creatures, ducks and so on, in the upper right hand part where they break down to kind of foliate motifs. That bilateral symmetry that you don't find as over here. It proves that the schema, the organization of form must lock into the plane so that it becomes iconic, it becomes basically flat, two-dimensional, not of this world. Even though there are elements of the Roman tunic and the Roman hairdo is anything but Judaic, as it were. And the sense of the indication of the rippling on the animals as the light reflects down on the water and bounces back up and you notice

where the light is picked up on the lower portion of the creatures as the light reflects from the water back up upon its neck or underbelly. There are features in there that define naturalism, but this is something that is an example of a picture plane in which schema is far more important than any kind of natural organization of a spatial-temporal order. And the one on the right is a perfect example of that. And the Ottonians prove that they can have both aspects at once. Here is a portrait of...from a manuscript illumination, and we have three of these to give you...all in the Jansen text...showing the progression of these forms in which Diasporos, and particularly those which occur in the kingdom in the seventh, eighth and ninth centuries, often show the relationship of forms...where you will find the transition between types that on many occasions show the distinct relationship of the Roman form transferring into the true Middle Ages...the image of a wall painting from the house of...in Pompeii, this was done in 70 AD. Now it is the prototype. It is the direct influence of Pompeian painting upon the art of manuscript illumination...Virgil, that same return to light...the setting out on the table, on the clothing and so on. This is the typical Roman philosopher, he sits in his toga, he has his text at his hand. And he has his hands in a rather casual pose...and the other figure that I am going to show you, the next one is a Saint Matthew, from the Gospel book of Charlemagne, 800 to 810 AD, anything from the sixth, seventh, eighth, ninth, and tenth centuries start showing this media transfer of typology that came from Pompeii or late Roman Hellenistic art into manuscript illuminations. The final one is expressive of a Saint Mark figure from the ninth century as well... The type is repeated in this form that we are observing of Saint Matthew. Look at the rendering of the face, and the typical tunic and just because we added this nimbus, this halo to define this figure as holy, as divine, and we have a rather remarkable text which we can also see within it as illuminations, but the form is basically a Roman prototype...but the same type as in the Pompeian image: a tunic-ed figure who has an extremely modeled and rendered face and where even the feet are defined by light in order to define their structure, and the folds in the drapery and the pressure of the foot against the drapery. And the lectern heading to the chair seems utterly absurd in this context. Now why? It is not absurd because after all, if he is indeed seated relative to his text and appears to be almost in a landscape and that is the intention, but those... furniture forms remove him from the context of this world...We have a definition of a form that is very naturalistic and idealized, mimetically idealized with certain naturalistic features, because we also have the chair and the lectern removing him from this world, so again you get those issues. Here is the one I mentioned from the...Gospel, and you have a figure who again is subject to some very radical alterations here. What in the world is happening to that lectern. Well this is out of this world and we must therefore we must find a different spatial orientation. And notice the fact that even the treatment of the footrest or the chair, and even the extreme sense of frenetic activity begins to occur in the lineal markings, and the vibrancy. But these are the telling signals of the Pompeian influence

in the leg forms...and notice the dimensions of light reflecting off the lion upon the finial protrusion of the chair. Notice the way the light is picked out on the drapery and how the little edges are defined. Or notice how the book and the fingers held against the book, I don't know what we are to make of his lower part of the thumb...again it is the observation of form not by virtue of planes because there is nothing planal about this work. There is nothing sculptural about it as such. It is basically convincing us of the identity of volume by virtue of variations in value and variations in chromatic identity...we know who this is once you see...Saint Luke, see those little hierophantic or heavenly green dots coming down, and they offer him the codex, the rolled codex, which will then inspire him and will then write...he holds his pen, his ink container with his brush. So you can see that he is inspired by the numinous heavens or the spirit realm, and be able to bring this message to his patrons on earth. So he is not yet bound in a state of ascendancy because he is *in* the landscape, and in the previous figure, it is a man of god so therefore we have these alterations and distortions, but we also have very telling signals...calligraphic markings...and the treatment of light plucking out the forms so typical of earlier Pompeian art.

Student: Even the music...the musical notation. Everything is obviously verbal...but in terms of our space we read a scale horizontally but everything is aspiring upwards, so even the notations seem to be purposely turned to a vertical plane.

Yes..I wouldn't suggest that everything is ascending to heaven. Actually in this case what we have is a manifestation showing the form of the heavens to the gospel writer who is being inspired, the little winged dots, this is representative, coming down to deliver his material. How many times have you been staying up all night studying for an exam...or overdue for something, and you were supposed to have something in today, and {laughs} and all you had to do was look up to the heavens and here comes those little spirit figures delivering you your material, {laughs} it doesn't work I can guarantee you {laughter}. But I think you are right in one sense, the alteration of position and arrangement introduces the idea of something that is inspired, not to be thought of as literal. Notice the lions again, remember what happens with the idea of throwing things out of focus, look at the head on the figure. Wait a minute I threw it too far out, look at that ... just about there, look at the lion's head, notice how volumetric it becomes? You are supposed to say, yes, yes {laughter} Notice the hands, that is again the interest in the phenomenological effect of light...I was surprised when asked the question what is the difference between the definition by volume by plane and the definition of volume by light. As I said to you, multi-planal definition can include the principle of light because it stresses, forces the value changes, so that you seldom even by throwing something out of focus get a coalescent or a transitional relationship. Like blurring the vision. You always sense the edge of the plane because of the extreme contrast between them.

The phenomenological effects of light plucks out illuminated detail, ridges, upper convex forms, or the interior edge of a concave form, like a grooved channel and we see the light reflected there. Or the fully illumined part of what is exposed to light, the plane that is most manifestly exposed to the light, and showing a transitional change..as we get farther away...look at that he doesn't what he is talking while he is focusing this thing {laughs} Look at that picture, it is supposed to be out of focus. But elements like this... The idea of when we bring it into focus we suddenly observe that it really is about how the lineal type mark all through this...but the point is it is subject to the principle of... judiciously selected units that would hide light or reflect light...and notice the change of value contrast in the forms as we move to the back, that also we might suggest could be referred to as a certain degree of, in the goldish or copperish colors, as a kind of chromatic change. A definition by light includes chromatic alteration from close to far, and also includes lesser value contrast from close to far...and it is generally something that looks for what would naturally reflect the highest intensity of light. Ok, enough said on that. Here is another work of the Middle Ages that I will mention to you, it is the bronze doors of Saint Michael's Cathedral in Hildesheim. Most of the cathedral was destroyed. If you ever want to see these...you can certainly go there, they are still extant. But the main thing is we can see reproductions of these in the Busch-Reisinger Museum at Harvard University. These doors...were commissioned by Bishop Bernward, and they were done in the early eleventh century, Jansen says 1015 and the panel doors are about 23 by 43 inches...the doors are about eighteen feet high...will just see a few of them, but I love them because they are my favorite examples of medieval narration and what we are looking at here are basically themes from the story of Adam and Eve...you have that attendant angel, and it certainly would be an early representation of Adam and Eve. Now we talked about the theme of androgyny. Most myths begin with androgynous ideas...Most mythologies, and that includes religious backgrounds, types of religious beliefs about origins include the identity of an androgynous total, that is humankind is originally made up of male and female in one, and you might say they were quite realistic in fact because there is a point in development where that is exactly what you were once biogenetically. At an earlier stage you were hermaphroditic or you were androgynous, and I don't have to tell you any more than that you just turn to your...to establish those facts. And in time genetic triggering causes the differentiation factor to occur. It is equally true that we have, not only in certain ancient mythologies, this idea of either the male is contained within the female, or often the female is contained within the male. Now indeed if Eve was taken from Adam's rib...you will notice that not only do we have the process of taking out the extra rib, but we have Eve already formed watching the event of her own birth. That is Eve on the right with a double identity. But we must have this idea of the observation of the miraculous nature of my birth. And we have Yahweh and that is paradise. And that is a little attendant angel, that is rather typical of the early images of this nature...this is

early eleventh century. What we have is the identity of the original containing unit that says, and it is the same image, spirit and matter are locked into the same form. And that is the metaphor. Logos and Eros, spirit and matter, male and female, persists right through into certain examples of contemporary motifs... That is why we can say that at one point, we can say for sure that Adam was a hermaphrodite... and presented in that kind of bizarre form, and he was indeed, and from that bifurcation, from the rib being taken out before the woman was formed. Now you might recognize something here, this is a real paternalistic flip thing, and to exert the authority of the masculine psyche at the period of this time of mythology, we must have the woman submissive to the male. And therefore since male is really born out of the materiality of woman, we have to reverse the myth, so now she cannot get away with a prima-genetrix control over us as men, and as a result the mythology must bear witness to the fact oh you think you are smarter because you can have babies and represent the prototype of mother nature and so on but in reality you came from *us*. So it is a conceit, the mythology, in order to lead to a considerable number of centuries of repression of the feminine. At any rate, the other aspect is that we find it right there in Plato. How many of you know about Plato's earliest man and he writes about this with complete conviction, that the original man, and he calls it man, was an orb, a ball. Imagine this orb-like structure rolling to and fro as an ouroboric image, and that indeed the daemonic or divine force came in and bifurcated the ball and you had two halves like a grapefruit, and one was male and the other was female... and he writes about the original human complex... as being the male and female as one. I stress that because such images now will *excuse* the mythology, if you understand what I mean, and excuse the double repetition of a form that couldn't possibly be there such as Eve observing the taking of the rib because it is at the service of a kind of a belief that things must be credible according to natural everyday cognition at the same time that it is at the service of the magical. So in other words, we can't really believe that Eve emerged from the rib of Adam, we must have Eve observe... and God says to Adam come and meet your wife, and these wonderful plant-like trees with these marvelous little piles, they are all seed-like. And actually, they are quite descriptive of certain types of vegetative forms, even though they have a singularly decorative approach... like the one above, because it shows the intertwining, a *conjunctio* image of the two figures. And then we have here behind the Tree of Life, we have Adam and Eve observing the tree and of course, again, blame. Because this image that I am going to show you now is one of the most extraordinary examples of the introduction of the blame image. Here is an example: who ate that apple off of that tree?!? {laughter} And there we have Adam coming in and saying, how dare you, and Adam says, already covering up his guilt, he says I didn't do it, she did. And then notice what she does: I didn't do it, IT did it. The serpent. And we all know that little story and its little euphemism for the idea that they became evil because they betrayed this primordial, ouroboric paradise. In reality what they did, they became aware. This is a

mythology about the dawn of consciousness. And their sin was they couldn't live under the aegis of God's wisdom, and as a result that their knowing the serpent was knowledge. The serpent was the positive aspect that emerged from, let's call it the cortical response that began to emerge from chthonic conditions. As a result, once having gained consciousness they no longer were in the ouroboric, undifferentiated stage of happy, blissful intermixing with all things. I and the tree are no longer one, therefore distinctions are being made... The shame is not a...but the fact that they have to be ashamed that they can differentiate. So this is a very powerful philosophical system when you are talking about the mythology of Adam and Eve. Where it excuses certain things. Though it denies the rightful being of certain human types, like male denying female as a force of theology and philosophy. It also shows us things such as transfer of responsibility or blame, it shows the idea of the differentiation between types, and it shows the idea of their expulsion. I really showed it to you because their gestures are extraordinarily mimetic. The forms are indeed somewhat elongated, but this idea of bending over to hold...I am trying to point out that I know the difference...it is the idea of the gesture, it is like someone wanting to flee the scene and pointing their arm out and saying, don't let her know I told you but she did it, you see, that kind of thing. These gestures really can be observed in human life. The sort of sneak/thief idea. And also the fact that, look at the plaintive nature of her pleading...she has all these leaves against her genitalia, it is like saying, I didn't mean to, the palms open. But this serpent tempted me, and my husband ate it first, that sort of thing. The gestures are so tellingly real in terms of the body language that is described, even on the idea of the hesitancy of Adam and I want to return to this for just a moment. This is a mimesis of human gesture. If all the other elements are somewhat stylized and distorted, how can we understand why our response to the anecdote, and I will even suggest to you at the later development of photography, once movement can be accommodated with conviction, even though... I don't think it was a requirement, let's put it that way, initially, but when...that our perception of the synchronicital event of compressed time that will allow us to see viewpoints of every conceivable sort, has already been prepared for by images of this nature such as the hesitancy in this leaning image...I am sorry, reverse that...the idea of the hesitancy of the leaning is being declared by the idea of...have you ever noticed a child, starting to walk along with Mommy and Daddy holding their hand, and finally there is that point in which you say, now you are on your own. And those are very telling mimetic portrayals of the types of gestures that we just don't have quite as remarkably defined as we do in these Bernward doors.

Student: Is there any relationship between the snake and any phallic situation in the history?

Not at all...and that is a later projection...Sometimes I wish that people, not you {laughter} I just wish somehow that we could eliminate this whole idea of reductive interpretation because there are no, let's say, when a phallic symbol as it is called, or when a phallic sign appears, you are always going to know it. There are no secret hidden phalluses or vulvas in anything. This idea of reductive psychology is the tragedy of a person looking for a singular drive, libido and Eros, but the tragic mistake is then the entire world is subject to...your psyche, or...is thought of as nothing more than that dirty little dustbin of trauma from mother's slap, or that little boy voyeurism looking into Aunt Bessie's door, or what have you...it is just a grand and terrible mistake in human consciousness, that reductive aspect. And did I say Freud is a grand mistake, not at all. But he or she who is psychologitizing better be careful about the transfer of projected identities. And Freudianism, and one of the most enlightened systems was utterly distorted not only by the man's egomania...self with regard to his work, in which the interpretive aspect was aborted. It doesn't take anything away, it just simply says that also by the extension of his influence on people who found justifiable reasons for letting their own needs for catharsis be transferred to others. And a Jungian says...even so Jung has been considered to be a mad man, Paul Stern's recent book *The Haunted Prophet*, he believed in a psychology for people over thirty-five, he believed the...it could only be originally transferred through women, because he thought women were the only possible link to human consciousness remaining of any great sanity. And he also wanted the Eros principle to reemerge. So his system is not reductive, it is teleological. That is, you have an image, and someone may say, oh I see you have some kind of erotic compulsion. Jung might say it is only natural to have an erotic compulsion because you are human, however, let's see what this image is leading toward. A total disinterest...the interest I have in Jungian analysis is you realize that they take care of the reductive aspect of your background with a good old fashioned couple of days. And what you do, they don't do a thing about it, you just write it. Do you remember in *Portnoy's Complaint*? The reason that you know that is a Jungian analyst at the conclusion of Philip Roth, I know him, and literally he would not object to my saying this, obviously he was in Jungian analysis and he confessed it right in *Portnoy's Complaint*. What is the last line of *Portnoy's Complaint*? "Well now, shall we begin?" That is the confessing, it is the reaction of a man who would be typically because of certain family postulates associated with Jewish Freudianism, who makes the mistake of thinking that he has to confess all of these issues, remember the liver in the ice box (laughter) and that stuff like that. And then at the end, all the doctor says, completely unimpressed, that is all besides the point, now shall we begin. And that is how you know he was a Jungian. Well in the case of an image like this, when we speak of phallic motifs...the image of phallism will always be attached to the motif, never covert. The other aspect is, the serpent in the original sense of this is referential to prime matter. And it not only extends into Judeo-Christian thought through Eastern cultures... The turtle image is an

example of prime and even despicable matter. In Egypt... raised to importance and given credence, like the turtle palace and so on. It is given attention as a value...the darkness, the prime material, and the serpent is the one who betrays spirit is matter. The devil is originally earth. After all, the spirit gets nervous when something very substantial hits it in the face. There is a peculiar year called the year 1200. And I use that term because...a group of European scholars presented an exhibition at the Metropolitan called, *The Year 1200*. Most of you are familiar with the idea of succession of Romanesque and Gothic...the year 1200 is a period which was defined by a number of issues, particularly starting with cathedral sculpture. Jamb statuary... and other forms, where the presentation of both idealism with images of naturalism begin to coalesce. We have a form that not only has details and is utterly natural and we forms that tend to suggest the perfected and the refined. And particularly in the Gothic Chartres Cathedral on the north and south sides of the cathedral we have this kind of identification becoming apparent. Now I can't stress enough that there is an entire catalog, a book on the year 1200... Now I am going to go through these forms rather rapidly and not dwell on them. But particularly the way robes are related to the figures' anatomy. Or the way hands or fingers are now becoming very naturalistic, where they clutch things, grasp things, hold things, they are very convincing in their identification. Even the grotesque, the forces of evil and the animal world which the figures stand upon are represented as ethnic types such as the black pygmy figure on the right, and the horse figure on the left...and even individual types, there may be a kind of constancy of the still solemn identity but the head will slightly tilt differently. Hands will hold scrolls or clutch at forms in a very natural way...scholars insist that they think the reemergence in western art of human naturalism or mimetic portrayal is dated at the year 1200. They literally say the year 1200. And literally...that leads throughout all Europe...I think that is fine, I would say it is the culmination, and he also states that it is the perfect synthesis between the ideal forms of Greco-Roman art and the new direction that foretells the forthcoming Renaissance in every territory of Europe, not just in the Northern countries. Here is Saint here holding the child, always completely identifiable...

Student: ...these become interesting in dealing with LeSecq's work, the French Primitive work...

Exactly...I show these typically, the subject itself, looking at the LeSecq work, and others, to show how the photographer might develop certain ideas by virtue of, it is not just simple documentation. Actually they were drawn much better. And there were plates and engravings and drawings that were much more informed than anything printed... so make no mistake about that folks.

Student: Say that again please.

It was much more satisfactorily engraved and drawn, the evidence of these forms, the photograph could never satisfy as well. The issue was that it...and it can now be made available to all human beings. By principle the photograph can then be in libraries and places where all can share and witness this material. Notice the conversation that takes place. They don't open their mouths, but they turn to one another. Notice how the figure on the right tends to look down. The naturalist position of the feet. There is even the introduction, the reintroduction, of contrapposto. This is preeminently Gothic. And we say the year 1200 is Gothic, but there is now considered a style, it is inappropriate to refer to Romanesque and Gothic and how this might be representative of the culmination of the Gothic, we have to say this is the style of the year 1200. At least in every book I know of, Jansen puts emphasis on that as well. Gestures, facial expressions, types, the widest variety of types. Different heights: we have already noticed where some people's height is not because of hierarchical order and their importance, it is just a tall man and a shorter man. One is five feet nine the other is six foot two. And they are all struck by this rather solemn definition, and the...seem to almost suggest, in their clothing, suggest the possibility of hanging open. Look at the figure with the... in the center, notice that thumb held to the index finger and the curl of the other fingers held back...you get that kind of gesture when things are seeming to be observed. How the hand naturally holds the book and the nature of the book cover, it is carefully defined in terms of its relief. Even the architectonic forms and all the vegetative motifs on these extended reflections of the Corinthian order, which obviously have their own Gothic equivalence, but this is not stylized in any way, these are actual plant forms. Just as we found in earlier developments of...and finials, which reflect, which become a virtual textbook for the environment in which the cathedral appears. I can promise you, if you make a cathedral sojourn, you will discover that you virtually get a whole vocabulary of the surrounding environment. If you are in Florence, the Duomo will have innumerable decorative motifs, and including the Giotto bell tower, of these plethora of, you get the complete history of the daily life of the period in which that cathedral was erected. How they tilled the soil, how they made bread...how astrologers behaved, what kind of instrumentation did they accrue, and the plant life. Virtually the ecology of the environment is defined by virtue of the even the types of architecture of these canopies that overhang some of the figures, representing their association with the church. And their engraved forms, or cast forms, or carved forms, all tend to testify to the environment in which they appear. And if you are under any illusion that there was a suddenly fervent spirit, and that massive numbers of people struck by the numinous, dragged stones across vast areas because of some fervor of the spirit, you are just simply making a mistake. One man, Abbot Suger, who started the whole development of Gothic cathedrals. For example, even notice the different types, these have been studied by botanists who show the different types of leaves...and they are all

identifiable. There are thorough studies on this. The way, for example, even though there is a certain degree of bilateral symmetry, notice things like the brow ridges, or the naturalism of the nostrils, or the way the hair, even though they look somewhat alike the hair is different from side to side. There is a change from the curling or the definition or the way the hair is separating, or the weight of certain curls compared to others. Again, we have to rediscover, go through the whole process of that which had already been exhaustively defined in earlier periods. Notice the animation of these little figures beneath the feet. The repressed figures or often the attendant figures, like the figure on the left holding the fish in the basket. Or the scrolls held by the scribe figure in the center. See they represent gestures and types. See this figure is bored with this pressure upon his back he is trying to see what is going on so he leans out and looks up, a natural curiosity. This is so absolutely, it is almost what we might say a wondrous sensitivity to the issues of the time, what was happening comparable to this in another culture at the same time. Most of you know these Nigerian heads, and this is exactly at the same point in time in Africa. And you can try to explain this away by some kind of transfer of the idea of the influx of trading activity in the year 1200 into Africa and so on, it is all very true, but these forms spontaneously occurred, because African art has had its own progressional development. And now what you see as these striated lines, that is the way the face is marked, that is considered beautiful. But the same degree of, the synthesis between the mimetic and the natural combined in the same form, all of these drill holes which were to place hair in, so these forms originally were extremely naturalistic. They had actual human hair...Here is one, and here is another one. Isn't that extraordinary?...that is Colonialism...as far as...Western culture. The other most telling feature in the development of our theme, is the occurrence in the late thirteenth century, about 1290, of the work of a man in Rome, named Cavallini. And most of you will start the development of the late-Gothic period or the Proto-Renaissance with Duccio and Giotto, and it is absolutely inappropriate, because it is Cavallini who continues the Roman tradition that we have been talking about. This man working in a kind of isolated sense, these are terrible slides, we only have some very damaged fragments left of Cavallini's work, and a number of things in mosaic that record what he originally did. Remember we started this unit with our Byzantine Madonna, and now we look at it in relationship to the attendant figures... we have Christ in the mandorla orb, and we have the announcement of the attendant saints and evangelists that are being preceded by the figure of Mary and we have below the elect entering into the precinct of God...and although it is inconceivable to imagine Giotto would have ever emerged without his having gone to Rome and seeing the work of Cavallini. This is Saint Thomas in this form...notice the rendering of the head, the definition of light on the fingers, and on the robes. This is the Pompeian complex carried forward, and as I said to you, in terms of the highest point where we see the light being reflected. Despite the issue of nimbuses and so on, even they are given a certain degree of three-dimensionality. This

is Saint Peter. Just notice the hand, that is enough, that is all we have left to know there was an unbroken line of our tradition. Saint James the Younger...Saint James the Older. Extraordinary image, look at the...of his eyes. Cavallini had a tendency on occasion to somewhat stylize the...of the hair, but he never will never commit it to happen as typical of the canonic rules that he would have inherited from Byzantium. Notice what he does with the beard: those are individual follicles of hair being defined and that soft transition from the cheek into the definition of the hair. The concession is made in the...of the head, which is that which is most immediately seen, but the way the light falls on the nose and on the philtrum of the upper lip...Notice the reflection in the eye...and the inner body...around the neck and the highlight that appears to our right just before the over-cloak goes over the shoulder. Remember our *Charioteer of Delphi* and...of that. Even these animals, these extraordinarily multi-colored ferrets. The heads begin to compress. It is not an elongation of the nose or even of fingers, they are not so extended as we find not only in the works we would associate with our early fourteenth century Madonna, or even the works we would associate with Sienese work before the beginnings of the Renaissance in Florence. Here is a group of them together. Notice the thrones upon which they sit. Notice the difference in the shadow structure as they move toward the figure on the right, his chair compared to the figure which is...perspective...indicated more to the front and receives the light more consistently so that you have depth through the principle of the gradual development of chromatic change as well as value change. The subject is defined by the phenomenological effects of light. It is in Siena that we start to find in the twelfth through the fifteenth century the developments of a type of mimetic portrayal which cannot excuse itself, or cannot relieve itself of its eastern influence, the iconic influences, the need to alter perspective in order to define figures as being associated with the heavenly sphere. This is the *Madonna, Her Majesty*, or the *Madonna the Maesta*, by Duccio di Buoninsegna, A Sienese, and a major figure of Sienese painting. He makes an interesting contribution which we need to understand the mimesis of Giotto. And what we discover in these forms...is that hidden within the complexes of the extraordinarily brilliant pattern is an equally extraordinary definition of the same kind of Cavallini-esque modeling of the face. Although, in essence, Duccio tends to force the issue of, let's say the elongation of the nose and the fingers. And the overlapping principle, the fact that Duccio still insists on doing several things: he uses the principle of vertical location. That is these attendant angels, they are not subject to the principle of haloes overlapping, watch what Giotto does with it, things overlapping cancel out other things. I cannot see a portion of Lee because Ray's shoulders are blocking her. And then indeed, as I read anywhere in this room, something blocks something else, and often it cancels things....But here Duccio insists upon the early medieval schema of saying that every figure must rise above sufficiently so that they are all in tiers...and that they must not deny each other in terms of the accuracy of the definition. Occasionally he slips, for

example you will notice here there is a highly animated identity in the little baby. Little? I should say gigantic (laughter)...a child, and yet there are certain issues like a slip of consciousness that he wants to define a kind of, fat cheeks and baby tissue. And even the angels...casual as they observe the Madonna holding her child. Even the gold-shod drapery has disappeared. Now we find...so that these slits in the sense of obeying the iconic role of earlier painting because the gold-shod drapery appears under the undergarment, and the typical example of this is subject to the rendering of light falling upon the clothes. So Duccio knows what is going on, he just happens that the Sienese were far more inspired by their God than the Florentines. And so he adjusts his paintings to the wishes of the community. In the...*Madonna*, by Duccio, we have a remarkable image similar to the one that I began with. In the...twelfth and thirteenth century you had this introduction of forms that obey the disturbed perspective but at the same time, notice the curtain that is draped from the back...of the throne itself. How utterly believable those folds are, not so much whether they are rendered in the direction of the folds and gatherings and so on. And keep in mind that these paintings...they are not...light...to stay floating... What they are doing is carrying... because it is a manifestation of an epiphany of the Madonna who reveals the sacred son and it is also after the fact so that it will then be reengaged in terms of the proper precincts of the heavens...all things must be revealed, nothing blocks out anything else. We have to wait until the Florentine Cimabue appears to start to find certain subtle changes, particularly in the architectonics of his images. For example, that figures do indeed, as saints and evangelists occupy niches...and they peek out from windows in the arcaded forms of the throne. Or that the perspective, although not completely rendered with utter accuracy, this internal curve of concave forms or the padding of the silver form that begin to become convincing...more so than even Duccio as far as still continuing the iconic tradition of the gold-shod drapery, his faces soften, and even the Madonna's nose is elongated, the axial direction of the neck is appropriate as it is with the angels, and they are also introducing, delivering this heavenly vision of the Madonna and child to our eyes...so it is more like a dream, a vision, an utter illusion. It takes us to that grand moment in Giotto de Bondone who will introduce a *Madonna and Child* which is undoubtedly the most radical innovations in the history of visual consciousness because he sums it all up. He brings us back to the world that we witness. For example, I want you to notice the treatment of that face, the cleft of the chin, the re-introduction of the philtrum with emphatic definition. The lobing of the lips, the accuracy of light and shade. Only the eyes, and only the architecture: he will reverse the issue. The human must be variably mimetic. The architecture and so on can be either overly gigantic or can be reduced in scale almost as though it is a stage prop behind a human event that is taking place. Volume, mass, light and shade, the phenomenological effects of light. Anatomical disposition. Notice how she clutches the robe...against the child, with the little gown, the child and it tends to pull against it, just

as the child's weight is...because it pulls her gown away from her breast, in that rather subtle unwieldy way. If we look at the entire form, the radical change, all it takes is for one human being to see what happens when they observe the world, and he mimics the overlapping of the heads. No longer this vertical location which justifies that all forms must be given visibility, but sorry, you just lost your head because of my halo {laughter} I didn't mean to get in your way. The idea of the cancellation and the natural obliteration of forms in spatial progression by a truly believable disposition of form in space and subject to even aspects of time which we will discover momentarily. The utter individualational...no angel looks the same as another. Suddenly we have attention given to the fact that the world is indeed different...and what is the meaning of all this, suddenly someone is seeing what is there again. This is indeed an enthroned Madonna. And in terms of the text that would accompany this grand altar, meaning by that all the commissioned documentation and so on, she is supposed to be the queen of heaven. In a kind of... or repetitive hierarchical manifestation of the holy or the divine as a kind of visionary experience. It is no wonder that people were struck with wonder because this is a Madonna that belonged to the earth, not to the heavens itself. This is the Eros feature becoming back into view...let's look at one of the supreme achievements. This is Duccio di Buoninsegna, the Sienese painter. Now he shows Christ and the entry into Jerusalem. Again with this kind of, and he knew better, he did, there are a number of references show that he...it isn't that he didn't know, but he still follows conventions...in order to show the entrance into Jerusalem he uses a plane in which there is this idea of plenitudinous development, and if you have been to the Duomo museum in Siena, you have not only the central panel I showed you earlier of Duccio's work, you have the side panels, and then you have on the back, small panels that are representative of the life of Christ. The only one we have in America is in the Frick collection in New York, please go see it because it is a most wonderful image, and if you can go to Siena, don't miss that, it is one of the rare moments again in the history of visual consciousness at least insofar as Duccio deals with what we might call the instinct toward decorative painting and patterning. I would say this leads toward Colorfield painting while Giotto leads to Philip Pearlstein. The figures come in... you see that only one of the figures is blocked. And even the little figures that begin to, you see the palm fronds and other...and the branches thrown on the pathway. And you see how...the figure climbing on the upper left...the scale differentiation is absurd. Notice some of these heads, is this a race of giants in the background...and little...in the foreground? But that is the way to make the background come forward so you can still say it is planal and iconic. You have a lot of foreground figures being reduced in scale so they show a tendency to be of lesser importance than the Christ figure who rides the donkey in. But this absurd... totally devoid of any kind of perspective consciousness. Look at the open door, the door opening into the entryway, and that we can't adjust our eye to *this* scale compared to the scale of the wall in the back and to the architectural forms above. Those people are

coming out of the city gates and rushing out to greet this figure. There are figures that are waving and there are people who are paying no attention. The other night we were looking at... Notice the Lincoln assassination photographs. And those figures in the middle, the militia, that stand on the wall, some pay no attention, they sit there chatting with one another. We were looking at a book about the removal of the obelisk from various sites in Egypt, to various centers, from Alexandria to London, or to Central Park...and it is amazing when something so dramatic is taking place, a whole boat has had its frontal area removed and there is this obelisk poking out of it. And in other places, people are standing and chatting and discussing things with one another without paying attention to what is going on. Or the obelisk is turned on its side. They are looking at the obelisk, looking in the other direction, some are turning toward the camera and smiling...it is the same thing that is recorded here, because people have observed what happens when people make different gestures, are attentive to the event, or unattentive, or what have you. But look what Giotto does to it: the same feature. Now you'll say well what in the world is the great accomplishment? Because that architecture looks absolutely ridiculous, it is a doll's house...but indeed there is something incredible. The fact that this human being could permit us to see the world as it is. Notice the following attendants...You only get the opportunity to see those which were appropriate to be seen. Notice the fact that the figures are again, and they are in essence preparing the palm fronds for Palm Sunday in order to be thrown in the pathway. And this one is in the process of raking the fronds, and this just won't do his work because he has to see what is going on so he holds them apart and looks. And then we have, well there are a number of things to mention here, but the thing that absolutely is the most extraordinary development in sequential narrative, that thank God for the Arena Chapel frescoes of Padua. Thank god that Enrico Scrovegni had so suffered because of his father, a usurer, a money-lender, a loan shark, a mafia type, you don't mind my saying that, had appeared in Dante's *Divine Comedy* as among the elect of Hell. So Enrico said we cannot have this skeleton in the closet, let's quickly get the family together and let's build a basilica. And let's have the most renowned painter of the early Renaissance, or the late Gothic, decorate it. Call up Giotto. I am sure I would...a man with this much money. And he did. And in doing this work, and it had a profound influence. The interconnections of this form are not accidental. It is no longer isolated. This became as world famous as Zeuxis...and the tentacles which spread from that small basilica into the remaining periods of western consciousness are just impossible, this is a paradigm of the first order. Some of the paradigm occurred when, how do you show how to remove a garment to throw it in the pathway of a god, or at least a person to be respected? So he does this by saying if I can't show the filmic representation, or the progressional kinetic effect of taking off a shirt, or a cloak in one moment, I will get three people, and the first one tugs at the sleeves. The second one throws the shirt over the head, and the third one is putting the cloak in the presence of

the god. Now that is genius. It is a simple observation of the progressional stages of removal and transferring of a form from one state to another. I was beginning to undress, I apologize {laughter} for my enthusiasm. This is just incredible! And then you, in the remainder of your life, may find that some simple gesture that brings us back to the reality of what we see, and the matrix in which we exist on such simple terms, *you* will also change the world. You see, today, that little class of mimetic portrayal, tomorrow the world! {laughter and applause} We'll stop there.

...The material that I asked you to read this morning, it is in the appendix, the Gernsheim material, that is the fourth entry, and I just thought that a lot of times those appendixes are never used. And I think it is very good for people who have not worked with journals, that is in the first decades of the development of photography, because in our literature discussion we will be reading quite a bit of material from this period because this whole issue of the phenomenology of light that we have been speaking of is such a constant obsession in the very first decades after photography is announced and established and certainly the journals become actively read. And I mention this appendix because not only the idea of exposure times and approximate periods, photographic processes invented before 1914, but in particular this first decade of photographic societies and photographic journals, the annuals, and that is page 582 to 588, I think are really a must for you to read and someday get over and start looking at them, because I found that, granted there are copious entries relative to optics and photochemistry and so on but read the marginalia and notice what the public response to light was all about. I spent a summer over here, after coming for a particular purpose I found myself falling into another trap, and it proves that the magical effect of light as well as the mimetic, the phenomenological effect of light, these were things commented upon in very entertaining ways, and I will read you some of them tomorrow. I know also that, it will be a fragment, but the camera obscura thing will have to happen tomorrow morning. I can't cut out some things that I have to show you {laughs} but we will get it and I will tie the reading material into it. But that is the reason I called your attention to this and I just thought for someone who might not, you might use someone like...or someone else, but I think when a student knows nothing about photography I put the Time/Life thing, the camera, the light, the film, and those little sections are rather interesting for introductory levels, but my main interest is to draw your attention to the Gernsheim appendix. I know you all know it is there, how many of you actually looked at it? You have, you rascal, I know it. {laughter} But it will help you, it is right there. The other thing I wanted to call your attention to on the second one...For the first one had to do with ontological and philosophical aspects, and perceptual concerns. The reason I gave you the second one, I update them all the time, so there are addendums, and a lot of the addendums I haven't given to you, and don't pay attention to all these letters on the fronts, that has to do with our library and our books, just simply know that you can at

least get a hint of how I divide it up...and I still use the Newhall text. It is really problematic as we all know but nonetheless for beginning students it works best for me. Under primary, these are texts that students are required to read every bit of the material there when we are dealing with that particular unit. And then of special significance, it is assumed that they for paragraphs, commentary, short reports, and research, I choose things like the... series and you can follow for yourself but my selections are obviously period selections and not all of them have to do with issues that deal with scientific aspects and processes, things of that nature...There are...two things are indicated in this second bibliography. I don't think there are any real surprises on this for most of you who have done any kind of research, but...on the bibliography two, and let me see what page it is, it is the third page, under Petterick, {?} Gene Petterick, *Nineteenth Century Architectural Photographs* and also Petterick, *Photography, the Great Exhibition of 1851*. There are some interesting commentaries in there relative to the influence of certain...in the great crystal palace exposition of foreign cultures including Egyptian, Assyrian, a wide variety, and painting of other cultures... and he gives you a wonderful bibliography so if you want to trace some of the things we were mentioning, like Pompeian painting, you would be able to find it in that little essay. So that is a lot of material to give you just for that one entry. (laughs)...On the second one, I've got Holis Frampton in here when he says from here painting is dead, the beginnings of photography. That is the *Art Forum* issue {Nov. 1972}, I guess it was his first called *Digressions on the Photographic Agony*...

Student: That is listed, the source note for her research on the calotype is in the bibliography of *The French Primitives* done by Sobieszek.

Student: Yes number three.

...Very confusing to me. {laughs} Does everyone have a copy of the bibliography two addendum?...Yes the spirit/master unit. I'm known as the ditco king of Uconn. {laughs} The three essays that some of you will be familiar with, others won't be familiar with. I mentioned to you all Walter Benjamin, this is not the best source because this book is problematic...but now we have...Walter Benjamin...appears in Hannah Arendt's *Illuminations*, so that you can read essays by Benjamin in that series of works selected and edited by Hannah Arendt as well as in the international yearbook in...*Art Forum*...

Student: Just this last December, January.

But the three on this addendum are the Charles Seymour and Heinrich Schwartz articles...and the Time/Life library. There is a nice little section in there on the camera

obscura. Do you see those three on this one? On the spirit/master page? I am just curious, how many of you read the Charles Seymour material?

Student: There are many things you can pick from but a rather interesting article...is *The Hundred Years of Photography*...compares the Plate number six from the *Pencil of Nature*...He quotes these sources but he also gives you a bibliography...

That is in the tribute to Beaumont Newhall. That is an excellent essay. I always have that on reserve in excerpt form as well. It is, it is superb. What is the title of that, *Seventeenth Century Painting and Light*? Do you remember his essay title? Would you get it for me because I would like to call it for their attention...The Heinrich Schwartz, *Vermeer and the Camera Obscura* is a must. And that is among several early commentaries, and the Charles Seymour, and I think the evidence is indisputable. And in the popularized version, because I like things like the Time/Life book on mathematics, on the history of mathematics...The reason I gave you this one is that it is a definite must that you read...look on bibliography three...and please look at number four and six. William Lake Price, *On Composition and Chiaroscuro* in the Photographic News, February 17-May 25, 1860, some very interesting commentaries concerning the whole principle of light and shade. And William Lake Price had a great influence upon those high art photographers, and himself has postulated the importance of the photograph as important to alteration and transformation. And the other one is, a must, is to read the Lady Elizabeth Eastlake, and that comes in Newhall, *On Photography: a Sourcebook of Photo History in Facsimile*, you might remember the photograph as neither....read that...written in 1857, because it is absolutely sensational in terms of her commentary concerning the attitude towards phenomenological effects of light and nature, and then how camerawork identified those concerns, and then her trying to establish that this really is different from any other form of pictorialization. And there are others in that little group that I have selected for my students to read when we get into this kind of thing. And then you see the French Primitive photography beginning...these are not exhaustive but...are things that I think students should be aware of and they are required to do a bibliographic study. Well you might say well you've done it, but this isn't bibliographical, this is just a list of books that I think are prime sources, so what they do is go through and make cards. And they are required to touch the books. That means they are all set up in the reserve room and they are supposed to look through like Mad Magazine, or at least turn the pages and look at the pictures. So they have no reason to doubt when they say they are interested in something that they know to touch the book. Touch is very important in our day. (laughs) I mean that, I am serious.

Student: Where is Lady Eastlake, I don't see her on number three.

In bibliographic entry number three, look up Newhall, *On Photography: a Sourcebook of Photo History in Facsimile*. And then look down there and you will see Lady Elizabeth Eastlake. She was the wife of the first director of the National Gallery in London. A very interesting woman. Has anyone ever done anything on her? That is a natural for a doctoral dissertation, and on one of the most important contributions imaginable, I'd love to know what she read all the time because that thing is just a mind-blowing essay. Just read it. It is extremely complex but very readable. Start, go out into the sunshine, observe what she says about natural phenomena and then notice how she talks about...keep using the terms "gives it and then takes it away" and then finally arrives at the conclusion that we can't name it, we don't know how it behaves, although she has told you how it does all the way through... And this is the essay in *One Hundred Years of Photographic History, Essays in Honor of Beaumont Newhall...Notes on Aesthetic Relationships Between 17th Century Dutch Painting and 19th Century Photography*, starting on page 19. And then if you look, Carl Chiarenza, he has taught here and is the head of the Art History department at Boston University. And he goes through the whole issue as I was explaining to you yesterday, about *The Open Door*, and Henry Coleen is the one who advises the composition of this and he deals with the influences of seventeenth century Dutch painting, and then how it evolves toward effects in late nineteenth century photography, even early twentieth century photography. He also did another one, of master drawings, no I won't bring that one up, shut your mouth Parker. My students say, why do my students...that just reminded me of that...did you ever see...she is that marvelous British actress and she played the Prime of Miss Jean Brodie.

Student: Maggie Smith?

Yes, Maggie Smith. "Little girls! My students" {laughter}..."I am sorry my dear you are incorrect, it was Giotto de Bondone." {laughter}... Before we can look at these slides, I have a few more Giotto, I've brought the entire Arena Chapel series...you must go there sometime, I'll show you a few more... I wanted to mention one thing that has become apparent, in successive terms, and it will have a profound effect upon the issue of what happens with the development of the camera obscura as an idea, and at one time I just knew this was the case, and now I can confirm it, but that has to do with that theme of the great chain of being that I mentioned...I have already suggested what this means, but there is a marvelous book, it is not on your bibliography, or is it, I can't recall, but it will be on the art history bibliography that I will give you on Saturday morning. A book by Arthur Lovejoy, and the title of it is, *The Great Chain of Being: A History of an Idea*. This again is a thrilling adventure...I like this thing I heard Michael Lesy say the other day, I don't know why I keep repeating people's conversations, but when I hear something I find admirable I just enjoy it. He said, I read seventeen books this year, and I thought to

myself, phew, I read forty-two {laughs}...who did the most... obviously he read things as well, but this is a book you can spend a long time with. You might even read one book in a year and if I were to recommend one, I think this is really a remarkable book. Particularly for people who might be interested in photography and photo-criticism because it deals with an idea that really begins in Pre-Socratic philosophy and continues...unbroken, I don't mean its manifestation becomes specific and even let's say there is no identification of it as an idea that will appear in Egypt or Ancient Near Eastern art as such, but there are hints of the preludes that will develop into this idea...remember we were looking at those Ottonian..the two pages...right out of the Jansen text, and as I said I'll often use somethings that you wouldn't have immediately accessible and others I would so you could go back and refer to them. But remember the image of Saint Luke, and he is in that series of interrelationships from the two deer drinking from the water...mandorla then to the earth/mound, and then to the mandorla and then his touching the formation of the angelic host, and then that link to the Christ figure. You have a successive order from matter all the way up to more spiritual identifications. And that is definitely the Ottonian awareness of the idea of the great chain of being. Things are never seen as separate, unique units. They are all related to a kind of series of linkages so that in terms of heaven and earth, it is not that one is above and the other is below, *always* there is the principle of linkage, that there has to be a kind of hierarchical order, sometimes from below to above, and other times from above to below, in which there is a reason for the manifestation of the above *to* the below, or there is a reason for the ascendancy or the development of the below to the above. Like earth becoming spirit or spirit becoming matter. And I think in the simplism of Minor's whole thesis of the *Octave of Prayer* and so on you have the great chain of being postulated in one its most recent identifications in contemporary photography, more on that later. But, and if you are going to deal with Minor you have to go to Evelyn Underhill because that is the prime moving influence upon his life, and then you would have a reason for understanding his need to insist that spirit invades camera, the camera being...to the print. But the Lovejoy book is the exhaustive study of this idea and it is really a magnificent book, a very enjoyable read. For those who want a more accessible {laughs} joy of an idea, this little book by, it is only a first little bibliography by EMW Tillyard, *The Elizabethan World Picture*, you see some things I review ten years later...there is a chapter in here...he literally interprets the Elizabethan period as being basically mid-sixteenth through mid-seventeenth century AD, and he states, "I sometimes use the word Elizabethan with great laxity, meaning anything within the compass of the English Renaissance, anything between the ages of Henry the 8th and Charles the 1st, akin to the main trends of Elizabethan thought." And I like that last phrase because meaning akin to, it is the possibility of other cultures are affecting the Elizabethan world view, and that this is an idea which is *not* postulated in any single culture, but it certainly is an idea that is postulated in Western culture. In other words

not in England or France or what have you, it is virtually a world view, a weltanschauung. And he has two chapters in here that are so wonderfully, in fact I'll read you a couple of passages in a moment or two of a few things he says here. One is titled, I like the way it starts, 'order' is the first subject, the third chapter is on 'sin,' and the fourth chapter is on the chain of being. And then he defines the links in the chain, he tells you about the angels and ether, the stars and fortune, the elements, man, animals, plants, and metals. And he has got the theme of the corresponding planes, and keep in mind, I wrote about this, tonight, when we go over the little thing about what we do with photographs in classes, I'll tell you what I do, but have a favorite thing about trying to prove to my students, well here is the perfect example...somebody...hands Dan Meinwald {?} an announcement, and someone, I can't remember the name, had written on the announcement, 'clouds,'...and Dan says, "Oh, golly, clouds, hooray, we get to see clouds again." Well all I am trying to suggest is that when we read, and it is constantly stated, Stieglitz, who articulates the concept of equivalence, this is just simply sheer nonsense. There was nothing unique in his, I said a few words about that yesterday, but the whole theme of correspondence and the sympathy between planes of order or experience or of psychic activity, the concept of equivalence, even the etymology of the word equivalence has centuries of development. And Stieglitz, through German Symbolic painting, is immediately immersed in the whole principle of equivalence. That he didn't have to read a word about it, it was just what was hanging on the walls of his home...if you read...symbolism, it happens to be Swift's, {?} but there are some elements, I have asked Peter about this, he doesn't know but he thinks so, Ferdinand Hodler. There is a whole thread of development that was long prior to Stieglitz's articulation of the equivalence in which the theory of parallelism, now this is...

End reel 7A