

5-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 5-B: Hellenism, Roman art, Fayum portraits, Pliny on Zeuxis and mimesis, conducting historical research, differences between schema, model, and paradigm.

...The *Laocoon* image...Laocoon the high priest, who informs about the invasion of Troy, and Poseidon, who favors the invaders, becomes very angry and sends these sea serpents to destroy him and his sons...the snakes, like some sort of intestinal form, wrap around the figures and bite into their flesh, and they exert their pressures against it, again, another kind of mimicking of the forces of something in tension with something else, and the variation of, notice the serpent as he pushes against the head and bites at the hip of the figure. This idea of understanding, it is less the event that is being described than the tremendous interest in mimicking what happens in tension. It is like isometrics...against the arm in the back...someone wishes to mimic those types of stresses and tensions, what happens when one figure is succumbing to supplication, or another is struggling to try to free himself...and the musculature is so amplified, so heroic, and although we might say that each unit is absolutely, almost scientifically defined, save for the fact that, as was pointed out very early in physiognomy studies of photography...in particular a strange muscle appears in the work of ...where a little muscle appears right here, in the temple region, that does not exist in human anatomy. It is done to...make the mimicking of anguish and pain even more expressive. You will get a hint of it when I show you this detail...the whole sense of anguish, torment, the knitting of the brow, and all of that musculature is quite accurate. The furrowing of the upper brow, the differentiated directional movement of the hair and the stresses and tensions throughout the entire construct. It is not surprising that Talbot in 1839 was interested in photographing the *Laocoon*...and this is the negative, and there is a positive as well...if we see it in silhouette in the Talbot calotype negative, we have a rather remarkable example of the kind of stress in tension and force I was speaking of. It is less the subject than this extreme sense of diagonality, countermovement against countermovement in a more or less random order. There is no schema here that prevails to make coherent the event that is taking place. There is no controlling gestalt. It is as though each part behaves, it is a type of what I will call, of unit structures, certainly not atomism...that is particle structure, it is unit structure. And each unit that

behaves according to the stresses and tensions that are exerted either within it or upon it by other forms. And just to show you the popularity of this form, it constantly reappeared...here we have in a magazine illustration a kind of unconscious Heineken... where the outline of the drawing is in essence revealing...the automobiles and...view of the cityscape and the environment inside its territory...

Student: That is Robert Moses.

Is it Robert Moses? And certainly you will recognize this, because I think it is the last use of this image of recent date...{laughter} to me it is as if certain archetypes...and notice the issue here: what again confirms everything outside? In essence the tape itself is the problematic situation, but it is the struggle and the sense of definition of their...facial caricature...that seems to define the concern...in Greek portrait sculptures we find the ideal in this portrait of a Young Alexander, the smoky effect, the suppression of anatomical definition, the softening, feminizing of the face, and many of these forms will gradually into...very literal...naturalistic...mimetic expressionism...fourth century BC, another image of Alexander the Great, and notice how different in effect. Another Alexander image..notice that most of these are life-sized, they are distinctly identifiable, being able to point out the fact how commissioned portrait work, commanded portrait work, even vernacular portrait work , individuals, have their busts made. Here is one where the expressive aspect becomes apparent. And the idea of ponderation as suggestive of movement. You don't know that Plato was right {?} these portraits are very trustworthy {?} Again this is fourth century...the head of a boxer, 340 BC...notice that extraordinary detail. The matted hair, the broken nose, the scarification of the upper forehead on the right. The swollen lip. Or in this case, of the opposite--boxer/athlete--head of a philosopher. Similar in identification of the obsessive sense of rendering of parts, of the way the eyes can slightly cast up as one turns inward. Now moving to the third century: remember that drunken woman? This is her sister...highly expressive...of mimetic expressionism. Or the *Old Market Woman* in the Metropolitan Museum of the second century BC. The genre scene... Notice her basket, and the bag she carries, the net bag she carries. We see the pressure of the...and the way she was originally reaching out... notice again some things like the pressure of that toe in her sandaled feet, and how the drapery falls, the pressure of the legs against the drapery. The sagging down of the gown to reveal the breast, falling out of the form: this is 'of the spot' kind of portrayal, and I mean it in that sense. This could not have been, in essence, posed: it had to be seen as a kind of daily activity that would be observed, and then..finding a model to pose. Nonetheless it has the image of...a sense of immediacy, or develop a sense of immediacy...Here is a portrait of *Homer*, an imaginary portrait of Homer, now we have not only an historical subject as such, the figure who is contemporaneous with the sculptor, but we also have the reflexive possibilities of

mimicking what a person might look like, now this is the second century BC...some of these forms combine the ideal, some combine the natural with the ideal, others seem to be at the service of expressionism. Certainly this last group of 90 BC, where these lengthy expressive eyes, and rather poignant sets of mouths, of these portrait heads that were found in the sea near Delos...of the first century BC. We don't know what these figures felt...but we do have that tendency,, just as we saw with the Amarna plaster casts and some of the examples of the expressive portraiture Sesostris III... to want to sense an emotive state, although we are not able to name it, it seems to be expressed by virtue of the set of the musculature and the tilt of the head and the definition of the....notice this rather plaintiff expression, one wonders, almost as though this person is not supremely intelligent. And now where does that become more manifest, this sense of being able to record what it is that one sees than in the *Boxer* of Apollonius. And keep in mind that we are talking about the form that expresses the complete synthesis of all these dimensions that I mentioned were apparent in Hellenism. Now only is it expressive of mimetic naturalism...not only does it express a narrational aspect associated with mimetic anecdotalism, it is the postlude to the fight. This is the exhausted boxer looking up in battered bewilderment, pondering his head to the left, he is nursing his broken thumb, and it is broken, his nose is utterly cauliflowered, he has been cut on his cheek where Cassius Clay or anyone can have that happen, where the cheek is split open. He shows a sense of heroic power in the sense of just the monumentalism of his physique. He is life size, basically...cast in bronze...although certain aspects of the hair are stylized...they do not follow a formal pattern. The ear is pinched and virtually crushed and the mouth hangs open in stubborn and stuporous bewilderment...he must perform his acts because he is in bondage...notice the...in the front: we are talking about a work of the first century BC and a completely synthesizing work. Looking up, what does he hear? And I use that because we tend to want to think of his response, and I mentioned it one other time, that jutting forward of the heads in the Amarna period, Nefertiti, or the others..that show attention to somewhere else, the from that not only the environmental definition because of the interpenetration of space within and around it, but also the figure shows, is attentive to things that are not within its milieu, its encapsulated space. As in here, does he hear the roar of the crowd, is the exhaustion or the look above a sense of bewilderment, or is he trying to get a crick out of his neck, we don't know. The point is it certainly shows the figure is attentive to something beyond its own dimension...if you ever get a chance notice this work in the Terme Museum which by the way should be the first museum you go to if you go to Rome...notice how hunched is that back...the pathetic nature, the pathos, is more pathetic than that face that seems to show no emotion in than that *Dying Niobid* of the 5th century BC. This sculptured man shows the sense of not only a vast heroic physique, it shows the typical posture of exhaustion. And all you have to do the next you go hiking in the mountains, or do a little too much jogging, watch a person who sits on a

bench...their head hangs down...the back hunches, the lungs are trying to... get air...here is what I meant about the head...see the cut on his cheek, and that is exactly what it is, it is not scarification afterwards. The strange twist of the eyebrows, as though the eyelids...the way the eyebrows protrude over and the eyes would have originally been inlaid. Again, as in the cut on the lip...and the nose which is twisted and battered, and ear which is mashed...by constant combative gladiatorial involvement. By necessity, not by choice. An extreme example that will present the identity of examples that obviously influence even this state, Roman art, but still show something of the Greek interest in perfection of a type...you might even speak of this as an ideal image of a defeated or exhausted or the plaintiff look of a person who is has been forced to suffer extreme physical exertion. With the Etruscans we find...this portrait of a *Young Boy*, there is a great deal of stylization in the hair but there is still that detailed interest in individualized...and there is a planality to the head, a reductivity that occurs. We can say that there is a certain idealization in the structure. However, in the gesture...what we spoke of as the uninspired aspect of Roman art, or Etruscan art...in the...gesture of greeting, salute, as well as command...it is often mentioned how neatly defined, even down to the shoelaces and the way they are tied. And the form may have certain reductions taking place...but nevertheless it doesn't seem to be subject to any grander emotive gesture...and this is the prelude to what will become the same definition within Roman art...the heroic mode of commanded or commissioned work as in the *Augustus of Prima Porta*, about 20 BC, where costuming, attending figures, the same kind of...drapery, the excessive definition of...increasing the breadth of the trunk and a great deal of idealization in the facial structure...the head, while idealized, is still quite an accurate portrayal. Here is a first century bronze...in this case you can see the Greek influence, in all three of these, upon the forms. Gradually, this moves toward an obsessive...here is a work of 90 AD, now we have a Mars figure done in marble, in the Capitoline Museum, and you have virtually the introduction of, now you have seen this before, the historicity of the Dying Gaul, for example. But now we have figures that have been dressed as gods and recorded in sculptural form...the first impulse toward invented tableaux where the artist will decide what the figures shall be. And multiple figures can appear in invented, fictive, environments. And yet they are sculpted heroically or naturally to declare the premises of either mimetic idealism or mimetic naturalism, or ultimately...into mimetic expressionism. For example, this work from the first century AD, here we return to *Aristotle*. This is not the same form, remember the earlier one. Now we have a much more severe definition of this figure and notice the head seems to display certain aspects that we associate with Appolonius's *Boxer*. Or like this figure of *Sophocles*. We start moving much more towards distinct, individual, types. A definite definition of identity that is associated with 'A' person, and obviously in this case, remembered. And then finally emerging toward works that identify one of the reasons for Rome's utterly slavish mimetic portrayal. Now most of the works from this

earlier period...we have very telling signals to the meaning of Rome's mimetic portrayals. This is a figure who is worshipping his ancestors, his grandfather and his father. He carries in his hands casts that were made from original wax impressions of his father and grandfather. It just so happens that we have a providence for this work because in reality, this figure on the right that he holds is different from that figure in terms of stylistic device. This meant that the original would have had both figures treated in the same manner and during the same period. However, since it is a reproduction, a contemporary sculpture, this...altered the style of portrait busts thirty or forty years later, and that interests us because that is a way we can determine, in the reproduction, often alterations made in part or in toto, in this case there is definitely, in the reproduction there is...these two figures are exactly of the same period and the face is achieved by suppression of certain anatomical details in the sense of naturalism, so it is somewhat idealized. I want to point that out because of a few things I mentioned: the use of the direct impression of a face of a living being, in various stages of life, by wax. Retaining those to serve virtually as spirit traps, by casting them, and then in commemorative celebrations and rituals, these portrait heads were carried by sons or daughters, or I should say by fathers, and often including those of sons and daughters if indeed they had died. A typical measure, to have the record of one's face made while living, not mimicking in the posthumous sense, made while living, and to be revered, and that is not much different from any period in which individual paintings or art...commemorate the existence of another human being. And it has become so commonplace that even I can whip out my wallet and show you my family, so I am carrying on the same tradition as the portrait bust. The impulse to retain the identity of either the living or the deceased, in this case the deceased, and show ancestry, lineage, genealogy, by virtue of a pictorial form, a sculpture or a graphic, it nowhere has its greater expression than in Roman art, until the nineteenth century. And the sense of naturalism is extremely apparent, and it will become increasingly so in the second and first century BC in Roman art. Notice this often referred to *Portrait of a Patrician* of the first half of the first century BC. This is where the warts on the nose become of interest, there is no idealization. If there is a wart on the nose, or a furrowed brow, or sagging flesh, or other exactitudes. These were not polychromed; they were indeed in marble. But the effect is increasingly strong by virtue of the fact that they note the physiognomy in toto. Notice the way the hair, the way it follows a series of cross contour-isms... in relation to the skull. That hawk, beak-like nose, the pressing in and the closed fissures of the wrinkled flesh. Side by side with this, in the second quarter of the first century you will find hints of the obsessive interest, continuing through, and not only in showing what we might start speaking of as subliminal detail. That which is not visible from a few feet away. And moving closer, notice the striated lines that show the age and the identity of the upper lip, the creases in the flesh. The sagging of the musculature, the extent of the sagging that occurs here, vein-like forms, protuberances of the cranial orbs. The

sagging of the flesh as it moves down into the neck region under the chin. It is obsessively naturalistic. I might add that it doesn't mean that idealism is forgotten...you have to deal with various developments of style in Roman portrait busts, but some have the tendency to be virtually replicants of the human being. Not always made from plaster casts and wax impressions, cast forms, quite often observed and developed by artisans. Here there is a hint, although damaged, a hint of a certain degree of idealization combined with the mimetic naturalism. Most of these that I am showing you are first century BC. As you will note, these are completely individuated types...at the end of the first century BC, there begins to show an interest in mimetic expressionism. Now most of these figures, despite how heroic they appear, this figure is somewhat idealized, begin to show states of, what I will call cosmetic states, that has to do with, let's say hasn't shaved in several days, so a stubbled-beard will appear. Or where someone will have been crying, or preparing to smile: those states of change of identity...and also states of mind associated with worry, or tranquility, or anxiety...or calmness, become extremely apparent...is illustrated through this, which shows a stern and very determined young man. And then looking at this portrait of a man from the Museum at...it is about 40 to 32 BC. Or, if we wish to see Julius Caesar in a marble copy of a bronze original, we will recognize him from this, from 45 BC, that is a rather idealized form. But again, the spitting image. Or let's see Seneca, 50 to 60 AD, this bust also in the...very often naming can appear...but in this case...just the difference in physical type. And I might say, cynical Seneca...another Seneca...

Student: He looks a little like Oscar Wilde.

He does, doesn't he. This is 37 to 41, Caligula. Do you know a little about Caligula...I have a whole series of him...they have the look of either madness or power mad...so different states of character seem to be set into the structure of the face's physiognomy...69 AD, haven't you seen him? Don't you get a sense of déjà vu...how carefully articulated and defined is that surface...even when Herm figures appear...anywhere in the first century and early second century AD...a Herm figure is a fertility figure that includes the erect phallus...as an extension...you see that little drill hole and that is where the erect phallus would protrude from the Herm, showing its virility and power as a figure, and the testicles are apparent as well...as I said, as an extension of the same kind of ithyphallus...right through Marino Marini's *Horse and Rider* that he made with an erect phallus...for Peggy Guggenheim, it is in her palazzo... I remember one day taking a boat to see the...I wanted to see the Marino Marini sculpture. She has the gate to her palazzo...metal rods and they cluster around huge mineral gemstones, gigantic hunks of different transparent rocks...and when you look through that you see the very monumental Marino Marini *Horse and Rider*. You know Marini's work, it is very simplified, stylized. This rider has an erect phallus, and what he did, he accommodated

her wishes because she did not want to offend the nuns that pass by her gate, you can see it very directly, so he made a phallus that could be screwed into the surface, and then of course every morning she had her servants promptly remove it as the nuns passed by...{laughter}...the typical Herms, are very much viewed as part of extensions, the portrait bust appears as a type of this extended...with the genitalia and what is ironic is the fact, notice the retrained the irony, or paradox...a kind of twisting and warping of our attention, when suddenly we see the head appear with such liberalism. And the severe sense of abstraction of the totemic identity figure. That you might call a composite of a very unusual order. It occurs in the sense of, even the attention to equestrian statuary...in any kind of survey...the *Marcus Aurelius Capitoline* figure. An extraordinary sense of understanding of the animal form as well as the gestural aspects of the human form. And I want to show you one thing from this work of 166 AD, how consistently apparent a portrait type is. Now this is a very...monument. There is a marvelous definition of...and remember it obviously has some patina...now let's look at this and then look at this portrait of somewhere between 160 and 9 AD, nonetheless, anytime in that period...developed the equestrian monument, this is in marble, and notice the similarity: one can trust, in Roman art, even if idealized, already heraldized, heroic, you can trust the identity of the persons. That is why we often refer to Picasso's cubist portraits, we say they are still at the service of mimicry, and if you don't believe it, look at the cubist portraits of...and others, the shadows and planes, there is hardly more than a few little sketches, then look at a photograph of the person next to Picasso's analytical cubist portrait: it is the spitting image, you can see that...man anywhere, sitting down having a cup of tea at a sidewalk cafe...here again we can trust the constancy of the observed attention given to, even if it has been somewhat idealized, types of individuals...Septimus Severus, again a marble statue 193-203 AD...see something idealized in that but still very individuated types. From the third century AD, Caracalla: tough guy, boy, mean as anyone...(gap in recording)...simply by looking at the work it reveals a set in the face {?} stubbled beard. And finally a culminating form, very similar to Sesotroses III, this tragic individual who tries to out...himself. The portrait bust appears as a commemorative form. And if we look closer, the head itself is also the epitome of anxiety {?}...that stubbled beard, that mended brow, that sucking in of the lower lip, that nervous, a man that obviously is succumbing to the pressures of assassination, and coercion, and betrayal, and power hungry egoism, he himself was involved with a number of these dimensions. And he is beginning to show the signs of mental collapse. He will later be killed in a coup against him. He will serve for a period as one of the emperors...the emperors located in service of Rome, and one thing this man suffered, not only the one who promoted him, as a kill or be killed...was the emperor ...and indeed they had to suffer the fate sometime between 216 and 217 AD to being subjected to the most demeaning acts imaginable for a Roman: to have to kneel before a Caesarean emperor, and finally lower their bodies to the ground, you can see

Valerian still standing...and eventually shows their humility before him. And to kneel for a Roman, and particularly, anyone associated with royalty or imperial rule, to have to kneel before anyone is assumed to be the height of degradation. It is the same thing that to be crucified was reserved for the lowest level of criminality, it is that kind of demeanment. Maybe there is nothing in our culture that you could say would humiliate us, but this is not simply just subjection...of the meanest form of humiliation imaginable... this man is constantly subjected to...the constant problem of anxiety, plots against him as well as his engagement in plots against others...if you read the history of the man, he was subjected to virtually internal anxiety of the highest order. I think he makes Sesotroses III look somewhat gentle. Sesotroses felt the pressures from...but he himself was an extremely honorable man. Philip the Arab with his stubbled beard, indented brow, with that sucking in lower lip...a degree of cowardice combined with heroism, seemed to indicate a person who was terribly unsure of what he got himself involved in. Plaintive, poignant expression. Searching, bewildered expressions. An expression which does not idealize. There are several images, including coinage of Philip, and this again is exactly what he looked like. And that impulse in Roman art...even in the head and foot of Constantine, or where gigantism, excessive scale, but utterly credible identification of form will occur...or that mimetic expressionism will extend into the spiritualism of the sculptural forms of the late third century AD, particularly in this head of, probably, Plotinus, the Neo-Platonist, in which attenuation, distortion, elongation, distortion: still referential, still carrying the identity of natural type, but this sort of flame-like axis, the pulling out and stretching of form, so then we enter into something that is anything but mimetic, because the form is not to be thought of as natural, but as something that is transfigured. Only in the continuation, for example, in the Fayum portraits that I showed you yesterday, and his portraits in wax...those remarkable portraits of Romans, do we find a continuation of mimetic naturalism, and including I might add in combination with the mimetic expressive style. And you will see the first examples in which light is apparent, for example even here, you can see the cast shadows, with the source of light, the greater light eye-left and on the right of the figure...by the same token you can find that we saw that apparent in those Fayum portraits which are contemporaneous, and this is exactly what you are looking at, these mummy case portraits. And only in Pompeian art do we have the absolute first record of phenomenological behavior of forms being subjected to variable light sources. And this is the first period in which we can say now we are no longer concerned with whether form is in the service of unit mimetic portrayal, anecdotal mimetic portrayal, mimetic idealism, mimetic naturalism, or mimetic expressionism, but whether we can talk about the phenomenological effect of forms being mimetic by virtue of the fact that they seem to be recorded by forces that independent of human intention, or human fictions, or human projections. And on the other hand seem to imply a sense of detachment.

There was a text...when was it...the first one I will refer to is called Quintilian, 35-95 AD, he is listed as a prominent Roman theoretician, but he wrote a history of Greek art...that is the prime source, and actually all the comments that Quintilian develops relative to the painting is approximately four paragraphs, and it is amazing that when we talk about ancient texts, people expect multi-volumes, normally what you are dealing with are several few limited pages, and some of it is quite exciting.

Student: What was the book again?

This is the J.J. Pollack, the document series...he introduces things but he doesn't interpret, it is just the pure text themselves, in translation, a very good translation. And Quintilian mentions "the first artist who should be respected not only for the sake of their antiquity, but also for their artistic merit, is said to have been the famous painters Polygnotos and Aglaophon whose simplicity of color instill such zealous advocates of these almost primitive works which are like a primordial beginnings of the great art of the future." Now I want you to notice his references, I am not going to amplify, you should get the issue we've been talking about, "are preferred to the works of artists who came after them, a judgment prompted in my opinion by the urge to appear as a connoisseur... Zeuxis and Parrhasius were not very far removed from one another in time for they were both active in and around the time of the Peloponnesian Wars, since a conversation of Socrates with Parrhasius is to be found in Xenophon," etc., etc. So in other words, if you want to know, let's say in the broader sense of who is respected and admired, you would read Quintilian. And then Roman authors reflecting upon Greek art. However the Zeuxis passages appear in the section on painting that begins on page 154 of JJ Pollack. And I am going to read this because...Christiana had that photograph, where is that photograph, show us the grapes...she said do mention, do talk about Zeuxis, because he is the first example of mimetic portrayal and she is quite right...

Student: But if you notice there are no flies in there.

I know it...{laughter} but she saw me come up and try to take one...whether the illustration is apocryphal or not...gravitate towards people like Andrew Wyeth. This is again from Pliny...

Student: The secret of it was that he used grape juice in his coloring.

Student: Or peanut butter.

Student: But then you won't get the right color.

Student: Did they have peanut butter in those days?

This is Pliny the Elder, often referred in the index as Gaius Plinius Secundus...23 to 79 AD, a Roman encyclopedist born near Lake Como...have you seen the recent commentary on, did certain geographic locations cause confluences of events, like why Florence? Because we just thought economically, politically, the Medici and so on, but on the other hand it is just too peculiar. Because too many people are...in a continuous sense...Lake Como keeps having people gravitate around it, those with a concern with mimetic portrayal. Anyway, from Pliny to Talbot...this is from his 35th book, unit #61, in his New History, "After the portals of the art of painting were opened by him, Parrhasius, Zeuxis of Heraclea entered then...in the fourth year of the 95th Olympiad, which happened in 97 BC, and he led the paint brush, which now would dare to undertake anything, (you notice the way this is written? He led the paintbrush, the human will exerts control over the instrument. Notice how often photographic dialogue, even in the early journals, tends to imply this idea of non-control, it doesn't say the person led the camera, it tends to talk constantly about the camera did this, the film does, or the light-sensitive medium does) "And he led the paintbrush, which now would dare to undertake anything onward to great glory. His pride is placed falsely by some writers in the 89th Olympiad, that is 424 BC, since he was a disciple of either Demophilus of Himera or Neseus of Thasos, it is uncertain of which. Who it is certainly flourished at that time. (Now this is typical of ancient writers, if they don't know and are not sure, they're just going to give you everyone. They say it is not certain who, but who it is, certainly was active at this time...it happens all the time...it drives you mad but then you realize that you don't have to worry about it, that is what's so beautiful). "Apollodorus (who was the teacher of Zeuxis) who was discussed above, wrote this verse about him, 'Zeuxis stole the art from his very teacher, and carried it off with him.' (And he is now identified with Promethean courage, that he steals the thunder from his teacher, he takes what they have and carries it off with him) "He also acquired such great wealth that he showed it off at Olympia by exhibiting his name woven into the chest of his cloaks in gold letters...afterwards he decided to give away his works as gifts, since he said that no price could be equal to their value. Works such as the *Alcmena*, which he gave to Agrigentum, and the *Pan* to Archelaus. He also did a *Penelope*" (and none of these things are extant, we don't have any clue, that is all the reference we have, we don't know what they really are except the name) "in which he seems to have painted morality itself and an athlete. In the case of the last mentioned work, he was so pleased with himself that he wrote beneath it the verse which as a result became famous: 'one could criticize it more easily than one could imitate it.' (That is just the supreme mimetic egotism). A magnificent work of his Zeus on a Throne With a God Standing By, and also his *Heracles* strangling the snakes in the presence of his mother, Alcmena, who is quaking with fear and *Amphitryon*. He is criticized for having made the head and the

limbs too large, although in other respects he was so attentive to precisions of detail that when he was about to make a picture for the people of Agrigentum which they were going to dedicate in the temple of Hera Lacinian, at the public's expense he made an inspection of the virgins of the city who were nude and selected five in order that he might represent in the picture that which was the most laudable feature of each." (Now you know we have talked about composite and unit structures that are recombined...we talked about this issue that there may be alterations or distortions but nonetheless faithfulness to the unit defined. I am not making all of this up, {laughs} I just wanted to let you know that, {laughs} and then it goes on to say, "he also painted monochromes in white (now this would be, the footnote says, perhaps line drawings on a white ground similar to the examples at Hernaculeum, now in Naples...or it could perhaps be paintings done in light paint on a dark ground, or as newly interpreted, they could have been first examples of what is known as grisaille...painting in shades...and the sense of whether it was dark on a white ground...or white on a black background, since we don't know other...because of the reference to the paintings that have such extraordinary mimetic identity that they could have been preceded by, in essence, an underground value structured painting. For example, most Renaissance painting, from the very late Gothic period...typically Northern painters like Van Eyck and others, Robert Campin...but we talk about the preliminary drawing on a panel or a, it wasn't through fresco, Zeuxis...with dry pigment, and that is why they are not extant, they eventually flaked away...and then from the preliminary drawing, developing the painting basically all in terms of value structure: whites, blacks, grays, or any other neutral; it could be sepia or what have you. So value structure as a way of perceiving things prior to color has its own tradition...people wonder, were people disturbed originally by value structure works in photography of any period, daguerreotypes: was the polychroming and the dusting on of color or the stenciling of color necessary to justify the existence of the image? Not so. Not so at all, because quite frankly...nineteenth century people were very much persistently bombarded with value structured images in other media, and I think Estelle Jussim does a pretty good job indicating that...it seems to be the earliest reference we have to a form which is literally described but we don't know what it is...whether it is white outline on black ground, black line on white ground, or a painting in grays, it is value structured, and it is the earliest reference to that..."His contemporaries and rivals were Timanthes, Androcydes, Eupomus, and Parrhasius. The last is reputed to have entered into a contest with Zeuxis and when the latter, Zeuxis, depicted some grapes with such success that birds flew up to the scene, he, Parrhasius depicted a linen curtain with such verisimilitude that Zeuxis, puffed up with pride by the verdict of the birds eventually requested that the curtain be removed and his picture shown, and when he understood his error conceded defeat with sincere modesty." (in other words the fame went to Zeuxis even though he thought a drape was covering Parrhasius's painting, it was mimicked, isn't that marvelous?...an obsessive interest

context. It reminds you of those Renaissance early door contests...) "He conceded defeat," (and notice that, "with sincere modesty, that is finding his humility before what, not the world, but the illusion of the world. Because he himself had only deceived birds, but Parrhasius had deceived him as well as the judges, artists, and critics.) "It is said that afterwards Zeuxis painted a picture of a boy carrying grapes, and when the birds flew up to them, he approached the work and in irritation, it is said, 'I have painted the grapes better than the boy, for had I rendered him perfectly the birds would have been afraid.'" (Isn't that marvelous? It shows us his interest in mimetic portrayal). "He also made statues in clay which were the only works left behind in Ambracia when Fulvius Nobilior transferred the statues of the muses from there to Rome in 189 BC. There is also in Rome a *Helen* by the hand of Zeuxis which is in the Porticoes of Philippis"...it doesn't mean the original context, but now in the Porticoes of Philippis. "And a *Marsyas Tied Up* in the Temple of Concord. {Footnote} The picture of Helen which Pliny mentions appears to have been the same as the pictures...And I want to read a couple of things from these other two entries: there are many of them but I'll just read you these two: there is this city commission approach, the council on the arts, and the people of Croton. "When they were at the height of their resources and were counted among the first cities in Italy of wealth, wanted to enrich the temple of Hera which they cared for with the utmost conscientiousness with outstanding pictures. Therefore they hired for a large fee, Zeuxis of Heraclea, who at that time was thought to excel by far all other painters. He also painted many other pictures of which a portion had been preserved from his time down to our own owing to the sanctity of the shrine. In order that his mute image would contain within itself the preeminent beauty of the feminine form, he said that he wanted to paint a Helen. This statement, to the people of Croton who had often been informed that he surpassed all others in painting the female body, heard with pleasure. For they thought, that if he should apply his utmost efforts to that genre in which he is most capable, an outstanding work would be left behind for them in that sanctuary. Nor did their opinion prove to be an exception, for Zeuxis immediately questioned them as to which were the most beautiful virgins in the city" {laughs}...(the proof is in the pudding is being used over and over again, and obviously adopted from the first writer). "They immediately took him to the palaestra, the wrestling board, and showed him many youths, and when he marveled greatly at the forms and bodies of these boys they exclaimed their sisters are all virgins," (so you can guess what their quality is from these youths). "I beg you to provide me, he said, with the most beautiful of these virgins while I paint the picture which I promise you in order for the truth to be transferred to the mute image from the physical model." (Now isn't that interesting. So the truth may be transferred to mute image, meaning that in marble statuary, or in this case painting, from the physical model: so that the medium in essence may indeed mimic what the actual physical human being looks like). "There upon the citizens of Croton by resolution from the public council gathered the virgins into one place and

gave the painter the power to choose whichever ones he wanted, and so he chose five whose names many poets have handed down to posterity because they were approved by the judgment of him who is supposed to have had the most reliable judgment about beauty.” (It is a much better rendition of the story. But I would notice how that is amplified. Because even these poets, they thought the virgins were renowned, and they continued to praise them. But there is no evidence for that). “For he did not believe it was possible to find in one body all the things he looked for in beauty, since nature is not refined to perfection any single object in all its parts. Consequently Zeuxis the best features of each of the virgins whom he had chosen to serve as models for his paintings.” (Now, again, it is a retelling of a story that takes place in a different place but nevertheless it still records and amplifies and inflates the same issue. And I think if we read underneath the...we will find ourselves realizing here is the perfect example of idealization as well. You see he doesn’t look for a type, he looks for the perfecting of a type, and therefore he must choose the most perfect and refined forms from a multiple group and then bring them into coalescence). “The painting by Zeuxis which is most clearly described is his picture of a Centaur. In an essay on Zeuxis and Antiochus, Lucian, a new writer, pretends to be worried about the fact that his speeches are being praised only for their novelty and not for their technique. He then draws a parallel to the Centaur family of Zeuxis. He chooses to let an example of mimetic portrayal in painting tend to be a confirmation of his concerns as an orator. Lucian says, “Zeuxis, that best of painters, did not paint popular and common subjects, or at least as few as he could, that is subject such as heroes, or gods, or wars...but rather he always tried to do something new, and whenever he conceived of something unusual and strange he demonstrated his precision in representing it.” (And not only did Zeuxis do the radical by painting everyday life, genre scenes, but he would choose the most unusual god or mythological being...to try to bring to public consciousness something that they had not witnessed before, instead of the popular icons and images of the day). “Among these daring innovations, Zeuxis represented a female centaur who in turn was feeding twin centaur children, mere infants....a copy of this picture now exists in Athens which duplicates the original precision of line” (it doesn’t but that was at that time) “The Roman general Sulla is said to have sent the original to Italy along with other things but I think that everything including the painting was destroyed when the cargo ship sank while rounding Cape Malea. Be that as it may I have seen the picture of the picture” (this idea of now making reference to the reproduction of the form) “and to the degree that I am capable I will give you a verbal description of it. Although by Zeuxis, I am not a connoisseur of the graphic arts, however I remember it quite well” (he is a beautiful subjectivist, he tells you he is going to give you his personal description but he is not going to attach judgments to it. You notice he has valued it but he says, ‘I can only tell you about it,’ he has not said it is the best) “I am not a connoisseur of the graphic arts however I remember it quite well since it was not long ago that I saw it in the house of

one of the painters in Athens. And the great admiration for which I had for this artist may now be of help to me, not to you, in describing it more clearly. The centaur herself is represented as lying in rich grass with the horse part of her on the ground and her feet stretched out behind. The human, womanly part of her is raised up slightly and is supported by her bent arm. Her forelegs are not placed in front of her and stretched out at length as would be normal with one lying on her side, but one foot is bent like one who is kneeling with the hoof tucked underneath while the other foot on the contrary is stretched forward and takes hold of the ground just as horses do when they are trying to get up." (You remember my stressing upon those toes against the marble, this is the kind of thing we've noticed, and I might add, often I have my students, both in studio classes, attempt to describe either what they have done or what another painter has done, and often I don't say describe the whole thing, but accurately describe sometimes a square inch of a surface...you would be amazed at how difficult, and I say look, you can write it in telescoped fragments, in any way, I am not interested in your writing skill, your language usages, your vocabulary: I am interested in what you see. And you will find they see, in some cases with incredible accuracy, and other times they absolutely cannot see beyond a general kind of schema. And if you keep them at that, they build up an acuity of perception and this is a beautiful example, I think all of you can get the picture...we almost don't need the picture, because these people were accurately defining every aspect of it. And particularly that reference to comparative analysis. I say don't use metaphors that are forcing a kind of projected idea but try to say...it reminds me of how I observe the support of the post and lintel system. You can do that, but that is not a metaphor, that is trying to get the point across). And so when he says, "And takes hold of the ground just as horses do when they try to get up." (Which is part of the image of a centaur. But nonetheless it is a comparative reference). "She holds up one of the two newborn children in her cradled arms and nurses it in the human manner by holding it up to her woman's breasts." (Now we would assume since she has woman fore parts, that we realize that he will not permit us to leave the comparative reference, he must say and as a woman...obviously holding a child to her breast). "The other child she suckles from her horse's teat, in the manner of a foal. In the upper part of the picture, as if placed on some kind of lookout post," (isn't that a marvelous comparative reference?) "is a male centaur, obviously the husband of her who is nursing the infants in two ways, and showing her deference to her animal and human nature, he leans over laughing and it is not completely visible, but can be seen only up to a point, in the middle of his horse's body, he holds up in his right hand a lion's whelp and waves it above his head as if he were frightening the children with this gesture. As for the other aspects of the painting, those which are not wholly apparent to amateurs like us, but which nevertheless contains the whole power of the art such as drawing the lines with the utmost exactitude, making a precise picture of the colors, and an apt application of them employing shading where necessary, a rationale for the size of figures, that is

perspective, an equality and harmony of the parts to the whole. Let painters' people whose jobs it is to know about such things praise them. As for me, I particularly praise Zeuxis for this achievement, namely that in one and the same design he has demonstrated the greatness of his artistic skill in a variety of ways. For on the one hand he has made the husband completely terrifying and quite wild, with impressively frightful hair, and shaggy all over, not just in the horse part of his body, but also on his human chest and most of all on his shoulders and the look on his face, even though he is laughing, is thoroughly bestial, with a wildness belonging to the hills." (Isn't that extraordinary, I love that, isn't that wonderful? Now I am serious, that is just magnificent). "He had been as I have described, the horse part of the female on the other hand is extremely beautiful, just like the Phisalian fillies when they are as yet untamed and chaste. The upper part of her is that of a very beautiful woman except for the ears, these among her features are centaur like. The combinations, the junction of the bodies by which the horse part is connected with and bound to the womanly part changes softly without any harshness and makes the transition so gradually that it escapes notice and deceives the eyes as it goes from one part to the other." The use of the sfumato transition of the suppressional juncture, and by the way, when I talk of the suppressional juncture, you will hear that at the very last comments of tomorrow when we will be facing the paintings in combination with the whole development of the camera obscura. But when we reach into those rudest measures of early daguerreotypian photography, there is one thing we can say with certainty, despite syntactical interferences, and flash, and inverted image before prisms correct...in the daguerreotype, the remarkable identity of fidelity had as much to do with that soft transitional that literally did even fall below the threshold of the marks that were made by light. It is an extension, there was already a sign of transition. Atomism permits the continuation even beyond the edge of the plane by implication, as I said on the first day, which I declare as the principle of plenitude. And I noticed that Max Kozloff declared it in *Art Forum* more recently. "As for the young ones, there is a certain wildness in them in spite of their infancy, and there is already something frightening even in their tenderness. Yes, this too struck me as something marvelous and how in their babyish way they looked up at the lion's whelp, while each of them clutches the nipple and presses close to the body of their mother." (Think of those children...disregard the camera as they push into the mother in Dorothea Lange. Now what is the matter with my mind, where she looks out, and they press in, or watch a child when it is nurses, and they observe something, they press in but still observe things intently...only one last paragraph): "Now Zeuxis put all these things on exhibition and he felt the viewers would be astonished at his artistry, and they too be sure shouted their approval, for what else could they say when they came upon so beautiful a sight, but they praised all the things which those people have lately praised in me, such as the strangeness of the conception, and how the subject of the painting was new and previously unknown to

them. The result was that Zeuxis, when he perceived that the newness of the subject they were engaging was drawing their attention away from its artistic quality, that the precision of its details was being treated as a by-product, said to his pupil, 'come Nicheon, cover up the picture and the rest of you pick it up and take it home, for they are praising only the clay of my work, but as to the lighting effects, and whether these are beautifully executed and of artistic merit, these questions they treat as if they were not of much importance rather the new fangled quality of the subjects surpasses in renown the precision of its workmanship." And what do people begin to praise in the photograph? Basically, not the uniqueness of the selection, or even a praising of the medium. It became so commonplace that basically they wanted the illusion and nothing more and could give a damn who made it.

Student: What was that phrase, they praised the clay but not the...?

He said take it home, Nicheon, for they are praising only the clay of my work, the medium you see. When they say, the subject, he means the medium now in the original sense...it would include the materiality because they knew as we know, they thought it was remarkable that the media could be manipulated in that manner by a human being. But they are not thinking about the way he did it, they are thinking of the fact that dumb substances became father centaur with the lion's welp entertaining the children at both the animal and human breast. But he is saying the medium in another sense, the medium of he who manipulated, he who made, he who gave it *arete*. And in essence what he is saying is, in that sense, they look at only the miracle of the subject and the newness of the subject. The fact that it was not in the conventions of their expectancies. And as a result he says, "Come Nicheon, cover up the picture and the rest of you pick it up and take it home, for they are praising only the clay of my work," what I have manipulated, they are praising that. "But as to the lighting effects, and whether these are beautifully executed and of artistic merit, these questions they treat as if they were not of much importance rather the new fangled quality of the subjects surpasses in renown the precision of its workmanship." And I might add, the Zeuxian influence does pass into Roman wall painting, and enters into the last great culmination, I mean the first great culmination of light affecting form, and that is in later painting. Now you have to ask yourself the question, you see we are listening to, I'll give you Lucian's dates, this is 120 to 200 AD, Greek Rhetorician and Satirist from Samosata on the Euphrates. And when I mention this...you are just going to have to trust me on this, Lucian describes something by being influenced by it...He is trying to make a comparison also to say, you people think it is the way I am giving the speech, instead of what I am putting together as ideas...and he says he uses this comparison because he...continues to be worried about the fact that his speeches are being praised only for their novelty and not for their technique, meaning his ability to see the relationships between things. But the whole

description is based upon his having seen a picture of the picture. And he is describing it in rather an objective manner, and he is letting his own description be led by what is in the work. So he basically lets his rhetoric mimic the accomplishment of the work. In other writing he is never that exhaustive. So you can say there is an example of the painting forcing the observer, even in his language, to mimic its style. Do you see the idea? What is the matter, do you not agree with that?

Student: I guess I am still not clear on the difference between the clay of the work and the elements that he felt should rightly be praised.

They are praising the clay, pardon me, they are looking at an idea, a new theme, with which they were unfamiliar. He doesn't mean clay in the sense of--medium applies to this, it has got to be distinguished in both ways--when he refers to the clay... he is referring to the fact that they are enjoying the novelty of his subject. To him that idea and that new theme is merely the clay of out which builds a remarkable form. They are also praising, they shouted their approval, by virtue of the fact that they know what dumb substances are, they know that paint, or clay, a plastic medium as when we say the plastic arts, my students would often say, when are we ever going to use plastic like it says in the catalog, "an introduction to the plastic medium of painting." {Laughs} Meaning the malleability of matter...despite what type, whether it is marble or paint...and they are amazed at the accomplishment of this novel subject, which he again would only think of as the clay of his work. Now let's take it on his side, again on another level: the medium, accomplishment on his part would be the way I have drawn lines, the exactitude with which I have made the juncture...the horse part of the woman and her human part blend imperceptibly, in transition.

Student: He wants them to perceive those...

He wants them to see that in reality, you fools, look, he is angered. He can't feel a sense of pride. In other words, they would inevitably respond to the wonder of the clay of his work that he says, those are no more than things I manipulate: theme and material. But they are so convinced that they bypass technique and process, and accomplishment of a man who has gloriously manipulated that plastic medium of that clay by the use of line and shape and texture and color and mass and space orientation, because there is considerable amount of space, only by reference we have no examples, by what is described by the Zeuxis material. Lucian is saying, and he is using this to really get to Zeuxis, he is giving this little commentary to his audiences, as an orator, saying, please don't praise me for the novelty of my ideas, notice how I put them together. That is the uniqueness of them. And what he is really ultimately saying is, as this is put together, you will recognize one thing, it doesn't mean that I am unique, it is

just that, he says so in another text, most of you just lack the courage to bring two ideas together that belong together. And that is really his argument. And it is true, we are all victims of that. I remember Michael Lesy was talking...he began to recognize at a certain point that sometimes it is good to do your research, I know there are variable opinions, and you know you are aiming...I know there are variable opinions, sometimes it is good to do your research, and you know you are aiming toward accuracy, get all the ballast for the ship that you are on settled, because you can't start out spinning a bottle, or pointing in a direction and hoping that is it, but then don't be afraid to mesh two ideas that may seem disparate or unrelated, and I think that is very good advice. That is where I despise what I call comparative analysis in which there is no affinity whatsoever. I adore, and I mean that literally, and I worship and admire people who can take two separate, disparate ideas and find that they do have an extraordinary connection. Now a student of mine did a remarkable thing, she is now working for the State Historical Society in Hartford, and she took my history class. On occasion, like if I got thermo-plastic cases, and it just occurred to me, I was sure there had been a hell of a lot written on them but I had not done any research (laughs) you know you transfer it to someone else, and I was talking about how you people are so fortunate because you can run down to Waterbury, one of the great Daguerrean production centers for after all, that is where, there was the beginnings of what eventually became Agfa...a major center for Daguerrean products and one of the finest things we have in Mattituck, the museums, if you haven't been there they have an extraordinary collection of early material...in this small little village museum in Mattituck...and did you know the Pecks and who they were, working in New Haven, and I'd say there are things that you can explore there, I give them all these little centers so they'll think they are in the center of the photographic industry {laughs}. I'll pull out Reese Jenkins, let them read that, go and read about your milieu, and what I'll do is I'll generally say something about a medium or a material and ask them, as opposed to papers, I'll give out one paragraph or one page commentaries as an assignment. But one thing this girl did on her own, she became interested in why did the shellac, saw dust, thermo-plastic development occur, and she asked what was its usage in other areas. She keeps sending me material and it is fascinating. I don't know what anyone wants to do with it. But did you know that the first underwater cable used the same material for insulation, and then she proves that it is in the trans-Atlantic cables, and it is still used. She shows the use of asphaltum in other areas, and in the most extraordinary dimensions, she is trying to trace to see which proceeded which. I don't know if it has much to do with photography but as a materials science person...I don't know if it has anything to do with... ultimately. But it is an interesting thing how spinoffs can occur and you can start finding relationships between things, and I think it is because she had a curiosity to wonder whether this was simply something that had been discovered that could be used for encasing images in metal and glass, or whether it was something also that would have other applications,

and I think that is fascinating. Now to me, that is putting two ideas together. And this is exactly what he is saying, it is not the novelty of my ideas but maybe the things that we are trying to put together to prove truth...I think what is even more fascinating, you just have to read other examples, and there are many in here, by Lucian. Notice the detachment with which he describes other things. I think that is marvelously descriptive, but you see he is letting the painting lead him in his description of it, the painting of the painting, the reproduction...you have to keep in mind that many works of art that became famous were constantly replicated, and particularly in other media. The only example in Jansen...is *The Alexander in Battle*, often in mosaic during the Roman period. They didn't really care about the... they wanted the schema, they wanted the suggestion of what was there so everyone could look, it is like a diagram or you could say like a poor reproduction, it still gives us the schema but we lose the original. Thus Zeuxis. {laughs}

Student: Could you give the definition between schema, model, and parody?

Yes, I will try in the sense that I think will apply to this type of construct that we are dealing with. A model, I would define in relation to mimesis as never a study: a model is after the fact of the original. And I mean it deliberately in that sense. Even if we use the term...in the transitive...the model is not predetermining, like a sketch or a structure that you then work from, like architects will often build a model before they even complete their drawings, that is rather late. A model is the replication of something that is already in existence, in the sense of mimesis. A schema is more appropriately referred to as an underlying structural diagram. We speak of the cartoon for a Renaissance painting, the preliminary cartoon, often they are very schematic...In advertising, design, or painting, or in other fields, they do a schematic before they get to the final thing. They are working out their structural order. And a schema then invades the final work. If we talk about the triangulated composition of Raphael, it is there as well as the tondo constructions that appear not only in the tondo shapes of the canvas but in the internal structured figures. And that is one thing you can trust, you can talk about the triangulated structure of DaVinci. Now those schemas have long histories, it that comes right out of Pythagoras. And those people are also witnessing mathematics as they use a model, a schema, that may have even been in the preliminary cartoon, virtually drawn in some Raphael cartoons; there are the geometric schemas upon which the structure of the figures are imposed. And it is a plan of action, and also something that you are, as an observer, expected to perceive. Once the painting in all its complexities is developed, you are to in essence see through the manifest subject and to find that ordered schema as it were serving as a foundation for the relationship of the forms within that. So we have got model as a replica, certainly in mimetic portrayal, it is never a preliminary study. And schema is an organization of structural principle that is made

manifest visibly within the definition of the form. Please read Linda Nochlin's whole discussion on schema, it is in those first several pages, it is an excellent continuation of this definition and it is a little more complex. She talks about how, let me see if I remember the first illustration she gave: she talks about how we may talk about Courbet as a realist, and he does belong to that period defined as Realism. She carefully defines realism in terms of the nature of the subject matter, not the way it is painted....there are definite schematic principles underlying, and she calls attention to...including the influences of the Assyrian works that were first brought to Paris and his observations of early diagrammatic drawings, and rubbings, they were actually models that were made by people who were early archeologists...she says we cannot talk about his work as being realist in terms of observation, basically they are built upon a variation upon a form...whereas in *Stonebreakers*, that was a subject that people just simply weren't commonly used to... in those days if you go to the Salons you would see all this sappy, sentimental, some of them are wonderful, I love them, and they are a very important influence upon 19th century photography. Salon painting: tear jerkers, I mean they were the world's first soap operas, the prodigal son in contemporary dress...the death of the master, the dog is moaning (actually moans). They are reeking with the attempt to transfer even sound or tragedy or even frolic and happiness. You know the Pre-Raphaelite images, is it Burne Jones, what is the title? You see I have to be in my office at school where I have my little cards...I used to remember everything, {laughs} sure is failing now. It is the woman who is preparing to sit on the lap of the gentleman, he is a gentleman caller, you have seen it...and he is grabbing her at the waist...he is the suitor and she is the young virgin and the parents aren't home...and she is prepared to sit and suddenly her conscience prevails and you see her in that moment where you know she is going to rise out of his arms, and the title says something like, struck by honor...I don't know it is a cornball thing, but people would look at this and marvel at the capturing of the moral integrity of this young woman. And it is true, it is like...Henry James. Now I don't know if you have ever read Henry James...you hate him?

Student: No, I love him.

God I adore him. Let's have a James conference (laughs) there is the most magnificent image, and he was extremely interested in photography and most people don't deal with that, and also I think many of his images are extremely photographic. But he can write with such patrician {?} tedium, you have to get through it to really get it the meaning, you have to let it grow on you. And I would start with something like the *Beast in the Jungle* which is very popular, I tell students to start with Kafka's *Metamorphosis* but they can't fail believing Gregor in the first few sentences with that roach lying on its back. But the reason I mention the *Beast in the Jungle* is because it is so preeminently dealing with vignette images and little slices of life that read as if they were recorded by a

detached instrument, and I think James was a brilliant 'I am a camera' type. But at any rate, there is a point where May Marcher, [the two protagonists are John Marcher and May Bartram] well let me say this, how many of you have read the *Beast in the Jungle*, OK well this is a simple story...it is about, love not responding, love lost, that is the basic theme, where a man loves a woman and cannot bring himself to admit his love.

Robinson, of course is pre-James, dealt with the same theme, he could not state his love, it is a grand theme in the nineteenth century and in the early twentieth. But he cannot state his love for this woman and yet she virtually, in a very controlled way, is offering herself to him. And after all, a properly behaved woman would not say, 'let's get together you fool, don't you know I like you?'...and the image of the beast in the jungle is a powerful image...and I won't make a difference if I give you the punchline, he is standing at a gravesite, and suddenly that animal instinct, that beast in the jungle, that dark Africa within that McLewin mentioned, emerges, and he feels himself overwhelmed by useless instinct, he has been devoured by an instinct that he had avoided. It is a powerful image, it is a beautiful image of James' fully understanding that to dismiss matter, do not respect it, and it will get you. May Marcher, there is a scene that reminds us of this...it is so subtle, it is so exquisitely subtle in the way...what is his name, see if you can find out why his name is what it is, it is not a cryptogram, it is not an anagram but it is very important to an issue...she is sitting in a chair and he is having a very formal conversation, and she arises from the chair, and read the way he discusses this Knidean Aphrodite stepping forth and it is all done with light describing her form. It could not have been without having seen some kind of photograph. It just couldn't be. I don't know any other example in what we might call lay literature that quite describes an image of her projection upon him except as an image that is described in complete relationship to light and shade, and it ain't chiaroscuro, you know, a Renaissance description. You've got to read this, it is a must. {laughs}... We've got a club...we have a group of James enthusiasts...where am I, how did I get off on that?...

Student: Paradigms, you haven't talked about paradigms yet.

No, he said parody, didn't he? Or did you say paradigm?

Student: What is the difference?

A paradigm is a master pattern.

Student: Ok but that is in relation to schema and model...

A paradigm, it is not the same as schema.

Student: But it is in relation to it.

Yes, a paradigm is a prime, you know we talked about the archetype in the Jungian sense, a first imprint that causes others to develop. If we talk about a prime unit out of which others develop...give me some other words that are related to a paradigm, a master pattern. The die that can be cast over and over again, those are paradigms. When I say something is paradigmatic, that means that even if it is not the first of its kind it is the most influential of a type that then extends and has its influence upon all successive types. You see the principle of sublation {spells the word} that we began with, did any of you read those things, the Erroll book and so on, did you read that little passage? Rats, that would have taken about five seconds because I had it marked in pencil {laughs}. I did that. The Erroll commentary about a discussion of where mind is in relation to nature and of course I said very simply, they are interchangeable, all of us know that, but he states something about how every process is basically, starts with a prime determining factor, these are not his words but he says the same thing, and that every later level is not a separation from it but a sublation of that para-principle, or pattern, or structure, or organization, or theme. It sublates it: the new principle, it grows out of it, it cancels, eliminates the earlier paradigm but keeps it tact because it is still the prime influence upon the successive strain of development. Now that is exactly the thesis of George Kubler. If you are reading *The Shape of Time* and wondering whether it has anything to do with photography, it doesn't have a damn thing to do with photography, but it sure does have an idea that you can apply to it and it is very ancient ideas he is dealing with, let's stop...call this diagram valuable, let's start looking at the distinctions between this is a more unique form of organization than this, let's talk about basically the ordering of things from prime matter, through sticks and stones, as being just different occasions in a series of linkages developing toward a higher order of either complexity or simplicity: sublation, the old is canceled but absorbed into the new that evolves from it. And I think it is the same thing that we always knew, when I said before, that we grew out of a juncture of sperm and egg, and that we all have the same principle of an acorn growing into a tree. It is amazing how many of these ideas are so simple and right here in front of us {laughs} But nonetheless, there are nice sublations as a way to see them. {?} I always used to read the word 'sublate' and think I was...

End of reel 5-B