

### 3-A William E. Parker, Lecture at Visual Studies Workshop, 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 3-A: Egypt Continuation/Jericho Skulls/the Archetype of "Mooning"

If you saw this in color, and I suggest you look at the issue...the Jericho Skulls...in the 30s or 40s when they were first recovered, but they are remarkably tinted, and that does not look like stone, these are original human skulls that have been overlaid with plaster and have been tinted, and the tinting is extraordinarily flesh-like. So there is an effort to reconstitute the deceased by mimetically defining the features, and obviously there are banded {?}, you can still see the teeth, and there are inlaid, in many cases, quartzite material for the eyes, and are painted. But the important thing is that the extraordinary sense of the lifelike, this idea of a continuance, they are like a spirit-trap as we find in certain Primitive cultures, even today, certainly in Africa. This interest in reconstituting, this is the type of mimesis that attempts to reconstitute a form by embellishing it with earth materials. And then making the earth materials imply reality as one would experience, these were buried in hearths within the home, beneath the family precinct as it were, and they become related to a projected religious viewpoint, but the main idea I want to point out is the fact there is a parallelism: this instinct to take something that is like a form that no longer is animated and then trying to alter it, or change it, or embellish it, or form it so that it becomes reflective of the original state of being of the form. Now I see a parallelism here in certain types of photographic manipulations, even today, it has nothing to do with how mimetic traditions enter into the 19th century, but certainly today I feel there is a new type of animism occurring, where certain people enhance, am not talking about color photographs, I am talking about this idea of applying or making the photograph look material by introducing different tactile sensations, or even taking...Tom Barrow's *Cancellation Series*. I grant you there is an entirely different conceptual foundations, but this idea of taking the medium and canceling it, marking it, is in essence-- it can have within the construct a number of contents, one would be the idea of destroying the sense of past-tenseness that appears in the photograph, to force it into the present, so there may be a different principle operative here, of kinship, that kind of idea. Photographers who have tried to embellish or add material, to give a sense of tactility, or even deny the atomistic detail in the photograph by painting out areas, flattening the ground. You see, while there is the same instinct to take something that already pre-exists, we might say dead nature, or bring it, animate it, by polychroming, coloring, or adding other materials, whatever, to give it a tactile sense. Here in this case it is taking the skull and embellishing it and trying to reconstitute the original ancestor or parent or whatever. And as I said that impulse has been rather collective...I'll simply indicate a group who will be quite familiar to you...a second group in New Guinea, we have a similar type of approach where the

skull is reconstituted by the addition of clay, and granted, it may represent tattooing, it is inlaid with cowrie shells, the eyes...if the Jericho Skulls are a rather advanced form of reconstitution, for mimetic purposes...In both cases, the Jericho Skulls and the Santa Cruz skulls are very individual, that is we might say the physiognomy is not of a type, it is of a definite human being. That is why I say it is better to see the five or six, the Jericho, there are three full heads... they are obviously individuated in their identity, and that is equally true of the Santa Cruz heads. And so we have this idea of reconstitution again apparent and whether or not we have added factors such as hemp or other types of fibrous materials for hair or cowrie shells for eyes, the intention is the same: it is the attempt to try to mimic the ancestral figure, or the deceased, and to assume, again, that it serves as a type of spirit trap. Now this is very important because here we have, this nineteenth century, these would not survive...in the arid environment such as the Jericho Skulls... a simple illustration of investing forms with an identity of what I'll call viability, or spirit. Like the whole complex of the Ka, the spirit inhabiting the statue. One of the most extraordinary rituals that occurs starting in early Old Kingdom sculpture and flowers in wonderful wall paintings in the rituals of the dead, the Osiran cult rituals, the mummy often appears before Osiris, the heart is being weighed, and under the wadjet eye, (eye of Horus) vision and the eye is associated with truth and the objectivity of truth, so the eye with wings is often seen as an omniscient prevailing proof of reality. However it is the heart that is weighed before Osiris, in the Egyptian Book of the Dead, you always win as long as you go through the sequence of the ritual, and so no one's heart is ever weighed against them. It is a rather positive religious viewpoint concerning death. So the medievalists will have that dualism of, if you can't go up you go down. At any rate, one of the rituals of reanimating the mummy's form, is to have the heart weighed and approved by Ma'at, or truth, and then to enter into the relationship with Horace, and to basically return to the sun deity, is the opening of the mouth. And quite often, if you look at any number of Egyptian wall paintings in the Old Kingdom, particularly, and extending into the New Kingdom, what looks very much like a, you know that unit that you pick up the lid of a wood-burning stove with, a little handle? It looks like some kind of...crowbar, and the opening of the mouth is to permit pneuma, or wind, or air, or the vitalizing fluid to be re-ingested and activated. Now that same issue we saw with the hand in front of the nostrils of the bull at Lascaux, we have the same issue of associating pneuma, it is like pneumonia, wind-sickness: wind, air is associated with an important aspect of being alive, being animated. And we will find that the opening of the mouth, this idea of being able to not talk or speak or to be able to receive air is another way in reality to reconstitute the reality of a human being, that is as a breathing human being. Here is the reconstitution as a physical, corporeal, three dimensional and very individuated identity of the human head. The seat of consciousness, and I am not being over dramatic or projecting upon this when I state, we will discover, for example, when we deal with the fifteenth and sixteenth centuries, the whole principle of the great chain of being will emerge as a very vital issue. It began with Plato and was referred to by Aristotle and has a very long history. And I will try to distinguish it more than I do in general terms, but the issue there is that there is a link between all things, from the deity into the smallest particle of matter. To an extreme, everything is in successive order, a hierarchical order, but all things are invested with a degree of power, are invested with a degree of import, and you see that influence

become very apparent in the painting of the period. By the same token, we say that the head, of the hierarchical order of the great chain of the body, the head was considered to be the most important center, and the eyes were more important than the ears and the mouth. It was a later development, it was an earlier representation that the head, which is basically the seat for re-animation. We have no evidence in these early Neolithic forms of any reconstitution of body that certainly will become a major issue in Egyptian art...I want to point out certain aspects. I mentioned a moment ago that in the late predynastic...the King Narmer Palette...the point at which Narmer unites the two kingdoms under one rule in Egypt. And the Narmer Palette is a very famed form...what we have here, the very aspects that I mentioned to you: if we were to try to define the difference between the semiotic and the symbolic, we have a good illustration of it here. For example, this palette is a cosmetic palette, on the opposite side is a circular depression, that indeed, color was put in it, so it is literally an art palette. This would be carried in rituals...by two people...it is rather heavy... and on the opposite side, color was put into this cupule and the eyes...were painted. There were rituals in which they were reanimated by adding color. This again is another reconstitution aspect of mimesis, the idea of a cosmetic coloring where certain forms were reinvested with life... so this is not just a commemorative or ritual palette...it was actually used. It was actually used in the process of reanimating certain Predynastic forms, and there are many more palettes, there are celebratory palettes, there are a wide variety of types. This ritual palette reads from bottom to top, the typical theme that occurs, the earth image, and I what we speak about that in Greek terms, I am going to skip ahead to the Greeks, they would associate Eros with earth. Don't think of it as sexuality or the erotic. The whole idea of using a later extension, the idea that above is more important than below, we speak of this as a kind of hierarchical order, we speak of things as being banded in terms of registers, we also talk about even later in western painting. We talk about vertical location: that is where what is below is closer to me, therefore I identify with it more directly in terms of my involvement with the earth or the landscape, or the person or what have you, of the things below. As I move up I move toward the middle ground and background. And I associate background with the idea of recession and atmosphere, and with that which is not immediately accessible to my awareness or affirmation. The same thing occurs here, the lower part represents the lesser figures who have been, figures from Upper Egypt who have been conquered. They are running at this point, and on the other side you find them neatly stacked in rows with their decapitated heads tucked between their legs. The issue is that we have on several levels, the vicious world in which for example the turtle becomes the most representative example of prime matter, the *negredo* as the alchemists called it, they are very much influenced by late Ptolemaic Egyptian art. The Egyptians spoke of as the green earth tone of Akhenaten, not the swan, not the bird, and then as we move up we in the central register, we have the major event, and we have hierarchical order in terms of size and scale, it mimics nothing that we would necessarily agree with in reality, and then on the upper part we have what we might call the spiritual, what the Greeks will later call the logos center or precinct. And logos meaning word, principle. Generally Greek mythology... associates a masculine approach to this, the feminine being associated with more earthly dimensions and the masculine being associated with the more spiritual dimensions. In Egyptian iconography the spiritual dimension is either

seen in the presentation of a god or a goddess which inhabits the upper register. For example, here...is Hathor, and then in the center you have...she is semiotic, she is in essence the witness to this important event that was occurring. And in the center you have this cartouche, and what do you have, the name on the hieroglyph, this is in essence early writing, the black (plaque) dish and the chisel right below it...and then you have the temple, the column structure and the enclosing structure so that you have Narmer, the flat dish, plus the chisel, and you have basically a semiotic motif that is traceable back to the name of this early figure. And in the palette itself we have Narmer, and in this case it is ritual, although certainly the fights among...or small city, town units were constant before the tying together of the kingdoms and we have a number of images of figures who appear in hierarchical scale as quite large, very important, wearing wolf's tails showing their virility and their association with the animal world, the archetype will extend through innumerable early cultures associated with the royal figure, the lion skin across the breast, and the tilt effect, and then holding the ritual mace. Now the mace originally was used, and this is a transfer of the Neolithic use of stone clubs, and the crushing of the skull to destroy a person, whether dead or not, really extended right into our own time, where the idea of mutilation, what do we call it, when people kill unnecessarily in battle, and then they maim people, castrate them, cut off their heads, what is that called? Well anyway I think the picture is clear but I can't remember the word. At any rate, the ritual club was used, but in this case, it is, the King would not have been involved in crushing the skulls of his enemies. But he holds the figure by the hair on the head and he, in essence, to ritually destroy the consciousness of this figure. That is basically the decapitation of the head and putting it between the legs on the opposite side of the palette is a direct witnessing... the idea of the removal of awareness, spirituality, consciousness and reducing it to a disordered location. Even the Horace figure, this represents the delta region, you have the papyrus plants, semiotically reducible to the delta region, and notice the head leading the eyes... at the front of the plot of land and he has a hook in the nose and the...or the early prototype of the Horace will appear leading this, or commanding the enemy. You see the idea of the bird is comparable to the king, they are both interchangeable. There are no symbolic levels here, except if we started talking about how size and scale, and including his crown, because on the opposite side he wears the double crown, both the crown with the feather and the backboard, representing, and the bowling pin crown, and the two in combination represent both upper and lower Egypt...if we started on the size or the specific identity of the composite motif of the delta region as being conquered by the falcon or hawk, we are dealing now with specifically reducible images, so we can say they are semiotic. If we start talking about them in relationship to the idea of power, or the idea of having control of the spirit of a figure, or the idea of fear and fleeing compared to submission, these are archetypes that will persist constantly not only through ancient and early art but also extend into later periods. What I really want to call your attention to is this little figure over here, because that is an incredibly important image in the history of human visual consciousness: because what we discover here, is what actually was the case. These are obviously types, so the barbarian, as the Greeks would have spoken of, or the enemy was often seen as a different type, bearded, generally shown naked or with no more than a loin cloth, vulnerable, all leading to an attempt at a definition. But the mimetic aspect that even appears in early Egyptian art is

right here: all of the figures have a baseline. Now this figure is obviously standing on the baseline as well, his plot of ground, and he is the servant to the royal figure, and what does he hold, the sandals. Now that injunction to Moses, reportedly by Yahweh, to remove his sandals because he was standing on holy ground before the burning bush, was an important one because in reality certain precincts, certain territories were associated with ritual of a high numinous order, an awesome order, so therefore one of the signs of respect was not to not demean the earth by being separate from it, even sandals would separate one from materiality, from matter. So the removal of the sandals or the shoes...is a way of connecting with the earth...you will notice with Narmer...show a typical characteristic he has two...as if both on the same side, and he glides along as opposed to walks...but the other figure, he is also barefooted, not for any ritual purposes, but because he is a servant, and he holds the sacred sandals. Now in ritual procession from the very earliest period in Egyptian theology and ritual practice, this idea of an attendant figure, usually a boy, or often the daughter of the pharaonic couple, would carry the sandals as the king entering into some kind of ritual precinct or ceremony. And there also is the issue of carrying objects that relate to ritual, urns, maybe for ritual fluids...the scribe...which would contain the writing instruments with the ink pot. All of these factors, this is a very clear definition of an attendant figure that would be very much evident in the daily life of the pharaoh, whereas the rest of the form is highly semiotic, and the symbolic ritual will occur only if we amplify the principle of power or control over others or what have you. But that whole unit, even though it is still stylized, it has none of the mimetic...in terms of figuration, but you can see that same little figure on the opposite side of the palette, you see the figure reappears, and here again you can see the flat...of the chisel...the crown of lower Egypt, and carrying the mace and he now has the emblems of...associated with vegetative life...but here is this little figure again, carrying these instruments serve the king, carrying the sandals, which are quite evident. And this shows a moment in time in which we have a kind of synthesizing of the semiotic and the naturalistic, or the syncretic approach, we can speak of that though references are made not only by the actuality of events but also to their importance in relation to the spiritual dimensions. Now I am not concentrating on this early period, but I couldn't miss this. This is Early Dynastic, some scholars put it back to the Predynastic period...But Aldrich tends to define this to the First Dynasty... But the point is we have here a typical example of semiotic presentation, and in the center part of this stele, now in this case it is commemorative. It is an upright slab, it is not part of architecture, it would stand independent, and we have the cartouche of King Wadj, or King Serpent as he was called...and where does the serpent appear? Hierarchically, this controlling creature motif appears above the...columns and inside that enclosure, so there we have semiotically, that is the name of the figure. And above that obviously the falcon god associated with the sun surmounts it. Now the astounding thing about this form, and I personally have never read about one, if you know one I'd love to hear about it, and I know that it is...considered one of those golden nuggets in the history of human visual consciousness, simply because of the fact that it includes one of the first efforts to mimic kinetic action among historical groups or societies. We saw action taking place in Paleolithic cave painting, remember the pawing of that somewhat stylized-looking horse. Or the activity of the legs of those...pregnant Lascaux images. Or the turning of the heads in Altamira, or even the idea of motion and

sequential order of those dot patterns, and things of that nature. Yes we have seen it, but here this appears to be an extremely deliberate attempt to try to express transition, change, to mimic that aspect that appears in the order of the vertical...descending into the underworld. Now we have here a very subtle presentation of that issue. There is nothing that I am going to say that mimics reality as we know it or as we see it, but this is a beautiful example of the mimesis of an idea. What do you notice, we have to account for the fact that this is a constant edge and that is thinner, right? You see the width of this all the way up, you notice here that this is broken, you see the width of the right side of the form. Now what do you notice about the form? I mentioned to you the basic forms that are present here, but what do you notice about those two bands and also the placement of the entire central forms at the top and in the cartouche, what do you notice about them?...One is wider than the other, right? And what else do you notice? Forget that they are arcaded and curved at the top, what do you notice about the left? Just let your eye look right very carefully. Isn't the point of intersection of the arc to its vertical lower on our left than it is on the right? Can you see it that way? Please say yes or no...that wasn't a gratuitous question, I really want to know if you saw it. {Laughs}...It is measurably so. There is a greater elevation, including on the top of the stele, there is a greater elevation on our right. And what does that mean? Why is this displaced from the central axis? You notice the space here and the space that would be...has been displaced.

Student: So that the light and the shadows would be part of them?

Well that would be marvelous to think that that might be the case, but in reality it has to do with a simple issue: if indeed the hawk, falcon, the sun god Horace, literally is born, I am not going to go through the complex mythology, it would take me 20 minutes. But the idea is, if he is born out of earth, that is what the lower part of this stele represents, it is associated with...with the earth. Born, obviously in the morning, it ascends, and it is in a rite of passage of continuous time, a transformation of time over a period, it is like we say, got up this morning, had lunch, supper, these postings of periods during the day, and then sleep. And obviously this figure is shown as being born, and then descends again into the underworld, once light is no longer evident. This is a very important issue. Once seen, the sun and when it is extinguished, when it passes below the horizon line we say that light is dismissed...In Egyptian theology, this idea of the sun being consumed, devoured, by earth, and in essence this is showing that passage: movement, sequence, the event of birth to death is implied by the definition of the...cartouche shows, moving, being displaced, showing progress, sequence. The very nature of the ascendent line, the line that is thicker immediately causes our attention visually to a more apparent recognition of this as the vertical, it is very emphatic. It also represents where light...the thinner dimension of the unit on the right as being representative of where light will tend to shatter substance and make it less apparent. For example, it reveals but at the same time it also fractures the identity of things: with less light, and the band over here is wider to show gravitational pull or weight. Or the idea that something is spreading or losing its concrete outlines...And the most important thing, and I think we do have a tendency, and even Arnheim speaks of the idea of a line that is thin immediately postulates a directional signal. A line that starts spreading to the

point of shape begins to lose its directional signal. We tend to think of it as having weight, and we tend to think of the idea of verticality or ascendancy of a thin line, or direction up...and when we start seeing the shape we tend to think of the weight of the line, as if it had weight to drop toward the gravitational pull and we also have the idea of a descending identity. The shape itself implies the weight so therefore we begin, and the lowering of the arcade at the top, again that transition, the ascendent function causes the curvature to push up and the lower lines, by a quarter of an inch...shows the outer progression down, so that we really read as much the weight of the line-- the thickness here and the thickness on the opposite side of the wall so the interior... and we get the idea of something moving up and then moving down. Now this is one of the earliest prototypes of the idea of continuous narration. Or the narration of continuity, if you want to reverse it. And this issue of showing things progressively from a point of origin, a gradual progression through time and space as it were by implication, semiotically, and then the idea of being denied by virtue of being obliterated by, of Horace being obliterated by the absence of light is implied in this stele before us. And we will find it continuing absolutely from King Wadj to Duane Michael, that may be a little forced, or we can say from King Wadj to the Vatican virginal illustration for continuous narration is an important part of the Middle Ages. I could say from King Wadj to Masaccio and *The Tribute Money*, where we have St. Peter taking the gold from the mouth of the fish, and then we have the paying of the money over here, and we have even people appearing multiple times, in many early Renaissance and even later Renaissance paintings... we could say from King Wadj to pictures where there is not only a compositing instinct, where figures greet one another, or have conversations with one another...it is that impulse to try to mimic transition, to mimic change, to mimic progression, from the point of origin to the point of...completion...In this case the idea of mimetic portrayal is not at the service of things, although the bird is rather stylized, even though it is convincing on the semiotic level, but they are utilized to mimic progression, and again, as I said yesterday, as any fool can plainly see there was a progression in terms of the consciousness of entering into a cubic kind of world. Most of you who have been to Egypt would be aware of the fact that certainly as one moves up the Nile, that the cliffs...on both sides have a...cubic structure, and the Nile itself reflected it... in *The Fourth Philosophy*, Frankfurt has a beautiful definition of this whole issue of the type of concerns that had to do with the idea of things following a progressive pattern, whether circular or rectilinear, in terms of this below represents the earth, and the ascendancy to light, extinguishing of light, the gradual extinction of light...an eternal round concerned with origin, progression, and completion, and recession and completion. This is something we will find so apparent in later art...become more specific concerning the use of things like the camera obscura and other elements. This is the panel of Hesy-Ra, the head you have seen quite often, we have two examples of Hesy...the pictographs and early hieroglyphics in which the image here he is seen...here is another example of a mimicking of an action. Now in rituals, the offering to the deceased, as if reanimated on the banquet table, or even figures carrying banquet tables. What I want to call attention to is this hand reaching out. Now despite the fact the thumb is distorted...its characteristic features, the frontal eye and the profile face...or whether it has to do with the turning of the upper...in a twisted perspective...the upper shoulder, clavicle, and chest...starting with the breast and the chest moving into the profile view, and then

finally down into the legs including the two big toes that are visible, there is a tendency in part to want to mimic the most characteristic feature of the anatomical unit, whether it is eye, or chest, or feet, or legs...but the important thing here is this reaching hand. Now this is a figure preparing to take, to partake, at the ritual offering. And in reality such enactments that presume to take place after death in the transition to...and leading to transformation images of the Osiris ritual, this idea of being reanimated, reconstituted, as literally like the Elysian Field where people lived ever after...and the idea of...such rituals were enacted at different periods of the year, the banquet table was set up, or the important attendants to the pharaoh such as the scribe...or the vizier...or one of his important figures, so the idea of reaching, so there again is the implication as we saw in the genre image of the young man holding the sandals, the attendant figure, or we talk about the transition of movement in the Wadj Stele, now we have the idea of the suggestion of an action being associated with a real event. The idea of a baseline upon which Hesy walks would be inappropriate for me to speak of him as walking because he really is gliding, he is in a state of identity that has no longer anything to do with natural activity...the baseline the figures tends to slide along without having to exert great effort. However he does carry not only his staff, showing his authority, as a scribe, as an attendant to the royal figure, and then we have his ball-stick. It is a stick used to balance the arm, and we have his palette, ink, brushes, and the other elements such as the measuring sticks and so on, are clutched in his hand. So there we have another telling image of the actual instruments with which he was associated and identified. Now I am not saying, because of this, therefore something else happened later. But the same instinct in early Daguerreian portraiture to identify figures with the objects of their occupation, or figures in their costume, or dress, or even their gesture of clothes, again, even as Rudisill has pointed out, that in some of the most unsatisfactory likenesses we often find a satisfactory identification of occupation. Or certain gestures, remember how he includes that marvelous image of that first child from...Kentucky or Illinois...where the child is moving its head, so it is blurred while the Mother is quite constant. This issue that, we need not, in other words, no apologetic system is necessary in order to confirm the idea of the persistent interest in trying to associate mimetic portrayal with some gestural act, some daily life activity, some interest in occupation or what have you. And I particularly point to this because that is not a symbolic gesture, we are in the semiotic mode. It is part of ritual, it is a part of the celebratory banquet, and it is part of the idea of one preparing to lift for those loaves of bread that you see stacked on top of the table. As you know, conspicuous consumption is a hallmark of this kind of art. In later New Kingdom reliefs, the banquet table will be stacked so high it looks like the world is really like an elaborate sandwich, you've got sides of beef, legs of creatures, and the stacking and reaching still occurs. It is beautifully articulated, very natural I might add.

Student: Can you explain a little further why his outreached hand isn't semiotic?

It is. It is semiotic when we reduce that to the idea that he is preparing the table for the ritual...but as I said it is still a gesture that we associate with the idea of reaching, to take, to obtain. And it was occurring in rituals prior to. Celebratory rituals is the idea of preparation for the banquet, and the first reach was always from one of the primary figures, or a royal accompaniment. And it is semiotic but nonetheless the interest in the



gesture could be as commonplace as an ordinary person reaching for food. Whereas the other gesture, and I might add the holding of the instruments of his occupation is natural...however the carrying of the standard, or the ritual chair with the animal...it is a throne-like structure with the wolves forming the legs, these are all associated...there are hundreds of paintings, including hieroglyphs...

Student: He is really focusing his view camera.

He is doing what?

Student: Focusing his view camera.

That is marvelous! He is focusing his view camera!...I do want to show you one element, though, one that I mentioned in part. If you notice the head of Hesy, you see he has a nice Clark Gable mustache, (laughter) and what do you notice? You notice the eyes, full front. What is it that you notice about that face that is most naturalistic or mimetic? Which part? Is it the eyes?

Student: The nose.

The nose, exactly. This is extraordinary. From the First Dynasty and continuing into the Amarna period the nose is never without careful delineation. Now tie that together and again you will have to accept the fact, and I will have to refer you to the text where this is discussed so that you can have proof for yourself from the scholars who deal only the development of cosmetic lines in the eyes of Egyptian sculpture: there are issues that the nose is the seat for the intake of pneuma, or air. And the nose is never... there is not a single example that I know of. In the Amarna period, in many cases it is quite enlarged or amplified, but nonetheless it seems to have a great naturalism. It is mimicked more naturally than any other feature of the pharaoh. You see there is stylization involved, look at the mouth, look at the mustache, look at the eye. The eye shows its tendency that it wants to imitate the tear duct region which shows nothing of the sausage of the extended eye... so it is more or less again like another sort of hieroglyph developed in relief. But the nose is beautifully articulated, the definition is surprisingly mimetic. And it is because of the most important issue at the center of... I might have some...the eye is the center of omniscience of god...you know the image of ... a typical early Old Kingdom sculpture in which we are dealing with the identity of figures who are not royalty...they are not presented in the sense of figures who are pharaonic, with... headdress or royal accompaniments. And we have several differentiations that occur here, the fact that there is an attempt to try to present mimicry, to reconstitute the...on the left and...means the beautiful one, Nefertiti means the beautiful one has come...and they deal with any number of semiotic definitions, such as her vegetational and sunburst of her necklace, and even the idea of a distinct color where the halo is now seen as terra cotta color. The sign of masculinity is red-ish, and the feminine is more or less a cream or yellowish color. It doesn't always prove true but predominantly it does. And the identification of her wig, it is not her hair it is a wig indeed, the fan includes the vegetative and sunburst motifs...they are typical,

associated with the earth, it has all the hallmarks of those more dramatic and amplified images of Khafre... There is the identity of these forms having been brought out by the cubic form of the their... blocks, however, the way that they are treated, even the encapsulated nature of her gown tend to articulate the features of her breasts and so on with considerable accuracy. Let's just look for a moment at some of the identities that occur in relationship to the form, and I will give you the color shots of these. Notice how the heads are slightly projected forward, that is an extremely mimetic concern. The consciousness, see again, not that the total form must be at the service of what one might observe as fact, but that certain principles of axis, of tension... you see attention given, a thrusting... that is raised almost to the height of almost Greta Garbo's swan's neck in Nefertiti. But that is to show the principle of attention, a subtle mimicking of movement that is associated with the idea of a psychic interest. The hands are held, the closed fist of the male as he holds the knot, the loop. My students often say, what is the male holding, is that a phallus, and I say don't be Freudian, what it is is a little... a material like a little loop, it is the loop of authority or truth. And she holds her hand over her heart. So both of these are gestures semiotically linked to the idea of truth and in essence, feeling... the heart as the center of feeling... Mustache again, and what is astounding, how many of you have ever seen these forms in reality, in Egypt?... When you do get around to looking at them, notice very carefully... many of these sculptures... there are these little extraordinary glass eyes that are held in by these tiny little clips, little metal clips, and they hold the eye, and the eyes are uncannily naturalistic. And this idea of being able to read the pupil and the iris and the white, this is no longer like the Jericho Skulls, painted and inlaid with shells, now we have the literal attempt to deal with glass, to manufacture something that mimics the human eye with exactitude. Thus, we are more convinced that they do not observe *this* world, but they stare beyond this world, they are looking toward Abydos, which is beyond the Nile, where they will be tried when they return for judgment... again I want you to notice the noses compared to the lips, and the cosmetic outline around the eye. Where the nose ridges, the definition of philtrum below the nose, you know the cleft above the lip, the extension of the nostrils are given with utter exactitude. Because they are again... this is the source, through their mouth, through their nose, they will breathe the Ka or spirit, and its... form is ankh, or the light. So the nose must be given... the staring, the frontality, the en face nature of the eyes, she will hypnotize you, you better be careful, she will... These eyes, will have your attention... you almost have that extraordinary possibility... again, notice the nose compared to the eyes and mouth. There is a strong planality, a formalization of the head, that is a wig, so don't think of it as being stylized, those wigs are cropped and cut that way, and the same is true of... Now this kind of attention, this again it is in the... philosophy, you can read the issue concerned with the eyes at least insofar as the ultimate direction of one's vision or seeing or awareness beyond the veil of this life in order to continue into the next, the secret in essence of awareness or consciousness of direction. So therefore they must be mimicked with exactitude. In the hieroglyphic forms, the Wadj eye, the flying eye as we speak of it... is omniscient, is the seeing eye of the sun-god. But in this case it is the eye of a human...

Student: Is there an explanation why Nefertiti's other hand is underneath her robes?

...Is not known, because it is not a funeral shroud, it is not a mummy shroud, it is the preliminary shroud that they wear, and I don't know any other reason except for the fact, and I never heard it commented upon, except that we will find that shroud reappears in the Middle Kingdom as an important psychological image. And generally the female is seen, but not always...and the other hand is over her heart, it is a ...a gesture of proof of a good heart, Ma'at works within the heart. 5032 The micro-Venus images, and certainly if you want to see some of the most exquisite examples of micro-Venus, you should go to Boston, to the Boston Museum of Fine Arts... and even though these figures are presented very frontally...and in reality in relief, not sculpture in the round...we see in reference to the semiotic motif from the Narmer palette persisting into the Fourth Dynasty, she appears above this little standard behind her head, that is not a headdress...and yet the articulation of the gown that presses against the figure is highly stylized particularly in the area of the breast...a very attractive goddess...and in the definition of micro-venus, it is again in the face where I want you to be aware of the fact that, beginning by the Fourth Dynasty not only will the nose be mimetic but also the lips will have a little bit more distinct definition, particularly the lower lip. And there is a tendency to mimic in part, you can see it in the local goddess, seen here, with the ram's antlers, that is a local ...or city state...Most priests have all body hair plucked out so that they are completely bald, there is no pubic hair or in the upper chest area...and this was equally true of pharaonic figures...not having body or facial hair, so that when they wore the ritual beard, it was attached, it is not an actual beard, it is attached, and we will even find the later identification of Hapsetshut, in order to prove that she was a woman, and for those of you interested in Women's Liberation, it did not occur in the 20th century, Hapsetshut is one of the most famous women in all of history for asserting her right to be identified with the lineage of the pharaonic powers, so she wore the headdress and also wore the beard that was strapped to her chin, in most of the sculptures. I point that out because again in the faces, you see the noses...toward the lower lip, so there is a progression toward the idea of mimicking a more animated face, a face that is also very identifiable and individuated. Micro-Venus is like an early Charleton Heston, you take your choice, but this is a very handsome man... and his wife, she looks exactly like, this is the case, this is the consort, his wife, and he is very individual, and we will find by this point, even in pharaonic sculptures there is not a typology that is persistent. For example...the Middle Kingdoms, Sesostri III, you could recognize him, you could pick him out of a crowd, he is so individuated... Notice how she bears the same stylization as the goddesses, but the nose and the lips are rendered very naturalistically, and that is equally true of his nose and mouth. And with the eyes, they do have now more of an orb-like, the occipital orbit is defined more clearly, and the orb of the eye projects more clearly...And they step forward because they are preparing to enter into the stages of transformation. And what does she do? You know the old jokes that appear when a man retires, and he says, thank you for the gold watch but it is the little woman behind me, and people talk about their spiritual, their anima, she who has been responsible for my life, and so on...Because *she* is the presenting figure. Notice that the hand goes around his waist, and she holds his arm, and she is saying, in essence, to the afterworld, this is my husband in whom you shall be well pleased. And this presentational gesture was again ritually enacted and what does it mean? Again, it might be, it is mimetic in the sense, it is definitely a ritual gesture...into the hieratic sculpture, the ritual sculpture, but

it also is a definition that indicates a philosophical concept...tracing the idea that the feminine again being associated with the, like Isis...these are indeed goddesses, that may not appear in hierarchical order as the overseers of the logos realm, but they are still associated with the earth. And after all, Osiris, once having been dismembered, is in the underworld. He is the vegetative god, that is why Osiris's face and arms are often painted green or black, it is associated with verdancy, dirt, vegetation. And he is in essence the male consort of the feminine association with the realm of matter. Originally this was not true: Geb, with his...lies as an image of the earth, Nut is the sky god, a celestial...just as Hathor was an early manifestation, but eventually there was the idea of the gradual reversal of these two conventions: woman was associated with earth, men with spirit, and as a result, she is in essence, the prima materia presenting the corporeal body of her husband to the afterworld. And this kind of presentational gesture is associated with, again, the masculine at certain points is extremely powerful, he may move, but where do we see him? What we really want to know is how he is subjugated to the forces of the feminine, sitting on the lap of Isis, often diminutive in scale compared to the woman. The chair he sits in, that chair is a late development, originally an earth pillow, mountain top, sitting on the earth and so on, is a sign of the male having to obtain the earth. That archetype persists into the present day... as sitting on something or a chair... I have a tendency to want to say that things aren't ever what they obviously are, and I have spent a great number of years in my life, I am not as inclined to do that now, searching out the meanings behind things. Now I didn't start with a more elegant series of events or issues, because I was finding things happening around me in my own environment which would just make me wonder just what in the world is going on. Well my wife taught English in a high school in Florida, this goes back 17 or 18 years, and she came home one afternoon and said, "Bill, there is the strangest thing going on." You know how kids will write on the board in chalk in reverse lettering, help, let me out, I am caught behind the board, all that kind of stuff. These words kept appearing on the blackboard, red eye, now it is a very crude term because it refers to the anal sphincter, but nonetheless, it was quite apparent and I will prove to you this is the case, and it was all over school, red eye, red eye. And also, kids would be walking in the halls and they would say, "gotcha." G-O-T-C-H-A, got you, gotcha. And then the word mooning would appear, and you all know what mooning is, say if you don't, mooning is when a male, and I have never heard of the opposite of the female, exposes the buttocks to a female. And for example, if you don't think this is was popular in our culture, I am talking about the 50s, but mooning was a very major sport, people seemed compelled to do this, and it still persists to the present day, it has a great number of examples in contemporary art including photography, Paul Diamond has the best mooning series I have ever seen. (laughter) Ask anybody. At any rate, mooning appeared and there was an article in Look Magazine I don't remember the exact date, I think it was 62 or 63, it was called *The Anxious Generation*. And it opens with a commentary on the ritual of mooning. It began, purportedly, in California, passed down into Florida and that is where Billy Parker was sitting there {laughs}...then moved up the east coast to New York, and finally disseminated into New England. I am certain in small communities up in Maine we might find someone who thinks they discovered mooning, but it was then replaced by, what do you call that?

Students: Streaking.

Streaking. But at any rate, all symptomatic, some of the most powerful images of our desperate need to return to nature are apparent in these little absurd things, they are sort of generational archetypal urgencies. But my wife was telling me about this, and I really became interested...the *Look* magazine... literally, synchronistically, you get interested in something, something will always come along... and produce something appropriate: the *Look* magazine came out two years later, but I went to work on it earlier. We went to a little Homecoming, you know how each high school has a little homecoming...so I went with my wife, I was escorting her, she was on the faculty, and we were sitting up in the bleachers and there was a little play that came up at half-time, you know how they always have little plays and so on and in this one skit, all of the women, the girls, were lined up, and they were singing some jazzy song, like, hey buddy won't you love me, it was an early rock kind of song, Elvis Presley type {laughs} and the men were there shaking their heads and it ends with, "Gotcha, gotcha, gotcha, I'm going to get you now," That is the way the song went, I can't remember, it was an Elvis Presley song. The women all stood straight up like this and all the boys turned around and went like that, at the end. And everyone in that entire stadium, anyone, you know this idea of below the age of 30 was screaming, laughing, clapping, yelling, shouting, and the rest of us were sitting there saying what's going on, and I am going {claps loudly, laughter} because I knew then, it had to be, a ritual. It just had to be. And I knew one thing, that when I picked up the paper, and *The Ocean Beach Reporter* about two weeks later, indicated, and you know how in some of these regional newspapers will tell everyone about who got arrested no matter what, whether they were...but it apparently two young men were arrested for driving and forcing their posteriors through a window...and *Look* Magazine has the issue... the same illustration, that was one of the typical prototypes, except that someone would obscenely add a cigar, lit, you know things like that (laughter) And they mention that. There were also deaths that were caused by mooning. In Arizona, a lady had, I've got a file that thick called mooning, national mooning problems, (laughter) a woman died when she was taking her daughter...to Tempe to get a wedding dress and they were driving home on the highway, literally, and a car passed her, and in front of her she sees these two orb like figures, someone was "getting" her through the back window, and this mother who was a very conservative type and it shocked her out of her senses and she drove off the highway...and was killed, it was a terrible thing. I can add to you that at least eight men on the Yale football team were arrested in Grand Central Station, sticking their fannies up against windows and getting all the girls. At Clemson College in South Carolina two boys were expelled for mooning a school bus that carried little girls...to a private girls' school because they were standing at the...Compulsion after compulsion, there are cases and records from Bellevue and other areas of people who have been arrested for indecent exposure, and somehow they didn't seem to be following the pattern of typical flashing, you know the raincoat approach, they were turning around and dropping their trousers. One man was arrested, who happened to be a very important member of society, at least according to the newspaper...because he went into the Waldorf Astoria drunk...in his tux, and proceeded to remove his trousers and "get" all of the women in the room. {laughter}. Now this may seem absurd to you, but sometimes evidence of a

cultural necessity is presented on very fundamental levels in which--I've talked to people who were involved with mooning, and someday I'll tell you about 'in the ear.' Maybe you have heard a group at school saying, "In the ear, Mac." You've heard that one? You never heard of it? Someday I'll tell you about it but this is more important. At any rate, it struck me, if this is the case, and I have taped and written documents, young man, why did you do this? "Why it was just a joke, it was fun." But why did you want to do this, because this is not considered appropriate behavior? "Well look man, everyone does it." And eventually, and a number of social workers became interested by this bizarre behavior, and they... it was compulsion or mimicking of other behavior, but no reason could be given as to why one chose to embrace this. So then one day I was reading an EA Wallace book, the eminent historian on Egyptian art, who talked about, and I was reading a passage and here it is dear! And she says can't you get on something else more important than the mooning syndrome (laughter)... in this essay about the Narmer conflict, and also extending up through the Third Dynasty, one ritual was extremely important: Narmer could have gone in and conquered his opposing forces, but one thing in order to have proved that you conquered that realm, two things happen, the conquering males would get on a barge on the Nile, they would wear tunics at that time... the women of the conquered group, remember all of the husbands and brothers...are sitting there decapitated with their heads tucked beneath them, so if you don't think the commemorative palette relates the history folks, that was fact, although the palette commemorates the ritual. There they are, all the men have been slaughtered, like in the...or wherever else, and the women have to stand, to prove their submission, they stand along the Nile, and the conquering men go by, and as they go by, they bend over and they lift their tunics. And why do Mesopotamian rulers, well after all, even in a Jansen text...he will have one of the ruling figures...the ritual of walking around the ziggurat, moving around, and what is at the top? A chair, the original celebration is basically one of ascending the mountain, arriving at the top, like in an Acadian image... and he would sit on the mountain cone, and that would show possession of that precinct. To sit upon something, to sit on the seat of Isis, to sit on the lap of the great mother of earth, is to possess the earth. You see, to possess is not to fecundate, but it is to obtain by... sitting...and if you even follow the word "gotcha," and I followed the etymology of this and it was so much fun. Into German... to get is to obtain, to possess. But to get is never to reach across the table and pick up the bread. To get magically is to force it into containment and for the male, it is to repress it or to dominate it. And you can't dominate by fecundation, you must dominate by sitting. The whole idea of the throne. The idea of the king sitting on a throne or Queen Elizabeth and her jubilee...the throne is an extension of the archetype of the mountain or the hillock or the terra firma upon one which sits in order to possess by pressure, obtainment. Have you ever seen people get into an argument or fight, and someone gets too frantic, and what do you do, you don't always try to hold the other, you sit on the person to possess them or contain them. And there are ample illustrations, and my favorite one is God "got" Moses. In Exodus, is it 13:3 or 33:13, {Exodus book 33} but do you remember that image? Here is Moses trying to lead these people to a new awareness, an informed cognition, constantly going up to that mountain top, getting the tablets, the Cecil B. DeMille figure comes out, Thou Shall Not, all the repressions are being inscribed on these tablets, and what happened, even Charlton Heston did this, he comes back down

and there of those people are hanky panky-ing around that bull, and fornicating, and he says 'there they go again they will not listen to me,' and so he goes back up again, finally, it works... he persists in time in saying that people are naughty and eventually they believe it, it is a tragedy ultimately, but nonetheless, he goes back up, and what does he do? He gets a terrible inflation. He comes back down, the people are...slowing down, they need a good night's rest {laughter} so now that can... dictums of morality for pleasure, and so it is like he is playing the early role of Anita...{Laughs}...at any rate, he decides, what? Read it for yourself folks, read it in the original Aramaic, not in the King James transfer: he gets inflated. He wants to see the face of God. Notice this now, he wants to see the face...he is so urgent, now that he has had this powerful effect upon these people, that he thinks of himself as the chosen one, he commits two very important errors, that is why he never got to go to the promised land. If you ever get too inflated and the ego goes too far and then you have offended the gods and they keep you away from getting the gold at the end of the yellow-brick road. But at any rate, he goes up, and he says, "Yahweh, I'd like to look at you! I'd like to see you face to face." And Yahweh says, "Oh, you can't do that, because if you did, you would be", in essence, the original says, "split asunder," fractionated, turned into particles." And Moses says, "But I have to, and I am prepared for this incredible vision that he is inflating himself to do. Finally, I guess god got sick and tired of this persistent complaining about wanting to see him face to face and so he says what: "Hide in the cleft of the rock, and at the first sign of light, I shall pass by." What do we read passes by? And the girded loins of god passed by. He hides in the cleft of the earth, the mother, the feminine. For the masculine, for the logos to possess the feminine that was still operative in Moses at that time, it was still extending into that period...god goes by and his girded loins meaning his buttocks, "And he saw the girded loins of god and his face became illumined, and thus he was one. Now what is it, God didn't sit on him (laughter) God "got em" as he passed by at the first light, that is an interesting thing, the first revealing light. Neapolitan sailors used to expose their buttocks to change the wind, there are hundreds of, and it finally appeared in a book by the way, and I give him credit, at least in the commentary on the book, there was a psychiatrist, a Jungian analyst who got very involved in this, but he used this: Edward C. Whitmont, you can read all about it in *The Symbolic Quest*, it is a thorough study of contemporary images interpreted by Jung...he has a chapter on this...fascinating images where people have used that kind of motif, to sit is to possess as a magical way to obtain, not to get, in that sense, and, how did I get on to this? {laughter}. Oh, yes, the woman, the feminine, the earth presenting her husband, the logos figure, and she is showing that she really does have control over him by that charming gesture, and I think the next time someone retires in this community you should all make sure that the good woman is not standing behind him but she should be standing...it is true folks, and you don't know... how much your world is possessed by rituals. We don't have much time before we go to lunch... why do human beings, is it a joke or is it a fundamental law of art {?}: When people get arrested...or finding themselves behaving in a...totally unimaginable, and they are performing a ritual gesture and they are asked the question of what does it mean, now if you follow the interpretation, evidently, in the ancient rituals, to possess the thing required the possessor to sit upon it. In our time, we can say that to possess, for a male, for all our concerns, in our world we have a very short sighted period, all you ladies...I

am going to get very nervous when I say this, were definitely in power I would say even up until the fifth and sixth centuries BC, then there was a kind of balancing out, and eventually we had to win our way by saying we can't belong to the earth, we can't procreate, we have to project a transcendent deity, and as a result the logos became more important and acknowledged as the god that is absent. And even those artists in the late nineteenth century and early twentieth...the whole issue of the femme fatale and how woman, after Darwin published in the 1850s his thesis on natural selection and evolution...was suddenly established that the woman, automatically, was a built in, creative, functioning condition, not a person, a condition, and the male could never compete with that and it became a real crisis in our own time... when woman suddenly becomes associated with the femme fatale, the destructive one to the creative life of the male. Well what do you read in the...Munch, and Nolde, and most of the German Expressionists...they differentiate between woman as their partner, wife, lover or what have you, but they saw the woman as something that was competitive with their creative spirit. And the whole extension of the logos, the extension of the idea that the spirit or mind must avoid matter, separate from it, and be very fearful of it. There was a considerable split, a sort of schizoid nature of consciousness. In our time, sometimes pre-rituals, obviously, I am going to word it this way, people who perform meaningless rituals, and expose the wrong part of themselves (laughs) it is as if, watch the 'as if,' they are desperate to obtain something feminine within themselves. And is it surprising that we had in the early twentieth century any number of issues about this, like Jung's anima thesis. Not a contrasexual drive but a contra-psychic drive, the leveling out of our consciousness by recognizing that there are no masculine and feminine polarities. And is it also not surprising that Jung postulated in the 20's the coming of...in his essay the woman as hero {?}. He posited the whole issue of women's liberation a quarter of a century or a half century before it emerged. And what is that theme about? The extreme is the contra-psychic drive of the feminine to be in essence, androgyne just as the male has become androgyne. Now to get that confused with sex is to make a big mistake. It means the understanding of the relationship that finally we have reached a plateau of history in which the masculine and feminine can balance in terms of psychic interest, and it is a very, very exciting period. Now those people who were "getting" women were performing a degenerated archetype that then could flower into other, and be sublated, remember that term? Preserved in a more elevated form which is called in some cases, fair play, like in jobs... or fair play in terms of issues that have to do with the respect of a person. So they were "getting" their anima is what they were doing..they were just performing a ritual they would never understand...I sure am wound up today, my soul is...{laughs/laughter}...I just want you to notice that gesture again is extremely emphatic... the clutching of the hand, and again the hand is given a considerable amount of articulation...it is very stylized...the fingernail, and again I draw attention to the nostrils and the mouth of the figures. Now not just the nostrils that are being mimicked but also the mouth itself. This has nothing to do with speech, it has to do with pneuma as I expressed before, and that will reappear in the, we have already seen examples of these identities of spirit traps in the head, these are so-called reserve heads and they introduce a certain degree of idealization...The most consistent definition of idealization that we have seen in that there is a simplifying of the structure of the head, often we see an ear like a dowel, into the head...here even the nose



although it is articulated becomes rather stylized. Units are reductively abstracted... and I am going to give you two types of abstraction, and this comes from Sigfried Giedion, *The Eternal Present*...and it is important to know the distinction between these two. The first principle is: 'abstract' means to reduce to a fundamental state, to be simplified. But if we are thinking in art of two types of abstraction, we have one that is known as apharesis, I find this applies to photographs as well as anything else, including thought processes or my dog. But at any rate, aphairetic abstraction... is a way of trying to find a universal characteristic of a type, for example if one were to think of drawing say, oval shape equals head: any head, all heads. The idea of stylization and simplification so that we end up with not a prototype but a type that can represent male or female. This means to try to divert the particular away from definition, or to remove definition and deal only with the typical characteristics of a form, and that is aphairetic abstraction. The principle of apharesis appears persistently in the history of visual consciousness, and it is almost bipolar to another type of abstraction, which is known under the principle of abstrahere...But that is when we deal with the particular identity, as if the part became the measure of the whole. Or as if the part were more important than the entirety of the structure, whether in form or idea. So the abstrahere principle is applied when we have the removal of something from its context, such as, imagine now instead of my head being an oval I simply remove the eyebrow ridge and the nostril, or the nose, as if the part would represent the head as opposed to the generalization of the oval representing all heads. And you will find that you can see these in combination...with for example naturalism, or other types of distortion...or impressionism. But before when I spoke of the nostril as being defined, now ironically although it was carefully, naturalistically, perceptually, accurately defined...that would be a form of abstrahere abstraction, it is not stylized, not simplified, not reduced to fundamental shapes or what have you, but that nose is indeed diverted away from the totality of the face which is treated more plainly. Here we have a more or less aphairetic definition because even the nose is given a considerable amount of stylization and simplification, and at this point we will find that idealization is not the mimetic ideal as much as it is essentially...becomes rather apparent in this period. And certainly in Old Kingdom art you can see it. Notice for example even the plane on the upper ridge of the nose in conjunction with the eyebrow, and even though the occipital orb is defined, the projection of the eye over it...even the cosmetic line and the tear duct area of the inner eye is given a considerable amount of what we will call popularly today, streamline. The philtrum of the lip has a wedge shape, is basically, fundamentally, a trapezoid. We geometricize: we find a point at which we are not permitted to see this reserve head, which is, if the mummy is destroyed or the major Ka spirit sculpture is destroyed, this Ka can inhabit the head, as it were, the seat of consciousness. And even the chin, or even notice the articulation of the... is considerably suggestive of the aphairetic principle. That is made more universal, not so much in terms of type. You will find that this will be totally avoided in that misunderstood period called the Amarna revolution, where the naturalism will be more prevalent...Let me show you a few others to show you the polarities of these two types: here is King Menkauhor, we are dealing with the 5th Dynasty here. I want you to notice how that principle, the nose of Menkauhor and the lower lip appear to be definitely, carefully defined according to the principles we have been trying to establish. But idealization becomes rather important. Here is an example of the head of Menkauhor where we

might say the naturalistic is more important than the idealistic... Notice the body itself: particularly the musculature of the inner arm, or rather the juncture from the inner elbow on the inner part of the arm. See, we begin to find the suggestion of marks made to represent a structural relationship. How the leg is defined through simple planes: notice the sort of flint-like nature of the feet, you see that is aphairctic abstraction. His head remains somewhat individuated as you notice from the previous slide,... but the arm, it is as though the volumetric, the cubic, or the cylindrical nature of it is moving toward the idea of a typology of something that is more universal as a representation of the powerful, heroic, royal figure. And the head is partially leaning in the direction of naturalism. What happens is that in time there will be a conflict between these two polarities, between naturalism and idealization. You can see that very apparent in the treatment of both bodies, notice that conflict is beautifully represented in the Menkauhor images. Obviously when you compare it to the one on the right, you can see on the left looks much more stylized, I should say subjected to reduction..and looks more ideal than the one on the right. Notice for example how the cleft of the chin on the right is more apparent than it is on the left..that idea of repressing certain particularizing details of the human physiognomy. But we will find there are almost isolated instances in the Old Kingdom in which that...is avoided. One of two rather singular types: most of you are aware of Prince Ankhhaf. This is a magnificent work that is in the Boston Museum of Fine Arts, and again I stress that it is one of the supreme examples of mimetic portrayal in the history of visual consciousness. It is a shame that we don't have the definition of the...but I think we can trust because there are other relief images as well as three dimensional images of the period that represent a very careful definition of the structure of the nose itself. What I call your attention to is something we have not seen in all of the images I have given to you in the Ankhhaf bust, 4th dynasty, and what is it? What do you notice about the eye cheek region, let's call it that.

Student: The bags under the eyes.

Yes, the lateral bags under the eyes. Well if you don't think this requires attention, every work I have shown you up to this point has a simple occipital orb and...then a falling off of a plane to the cheek. Now we have the articulation of concave and convex, the lateral bag, the sausage of the eye, and that is quite accurate, that is an anatomical term. The inner eye, the variation in the extension of the lid into the sausage area and the brow ridge, and also the overhang, the compounded...tissue in the corner of the eye. And by the same token, notice that after we start reading subtly the musculature in the cheek itself, and we see the musculature even around the mouth region which permits us to purse the lips and to smile. We have even in the philtrum...it is a little more gradated or gradual, and there are stripes appearing below the lobes of the lower lip become divided. This shows a concern for a very careful definition of what is observed and how it is mimicked within the natural periods. He still bears that terra cotta color that represents him as male. But originally this form was carved in stone and then covered with a slip of clay and carefully polished...read the clavicles, the pectoral muscles in the chest were indicated...the architectonic, skeletal structure of the upper juncture of the shoulder. All these elements are subtly pressing against this polished slip of clay as if skin. There is even an effect almost as though we are reading this as having a degree of

translucence. We might suggest that a form of this nature...where it was found there was absolutely no light available, that is entering into the form...so where the craftsman, we can't speak of the artist in the Old Kingdom Egypt, we speak of them as craftsmen, was aware of the effects of light falling on a form. Nothing other than the fact that the way this is articulated, it is no longer the urgency to find a volumetric, or being convinced of a volumetric form as such, but in this case, the...to be able to observe, as the light falls on the upper structure of the chest, tends to indicate that the observation was made of something in a state of chiaroscuro--repressed chiaroscuro--or something subject to the effects of light. And very likely did, because we have other examples of Ankhhaf in which it is an extremely literal portrait, so perhaps he posed himself...now it is a very isolated instance but it doesn't mean there weren't others. Notice what happens in the image that I'll show you now, it's rather late, it is from Dynasty 6, but you can see there is a tendency to preserve in his face, even though the eyes are kind of slanted cat eyes, notice the slight smile on the lips. The nose is natural by the flaring of the nostrils, you can tell by the way it is positioned that the head is jutting forward, the axis that indicates attention: visual attention being given to something. In this case the eyes are would have been polychromed and painted...most people think of Greek sculpture as being these white marble forms, and my students will ask, why would they make them without the arms, (laughs) and guess what kids, it just so happens Ankhhaf was made exactly as he appeared with the terminus at the lower torso and the arms. It was one of the rare ones. But just as in later Greek sculpture, they were polychromed, they were colored. Sculptures wore gowns, they were wigged, they had rouge painted on their cheeks, eye shadow, they were put on trial. They could stand in place of someone convicted, go to prison. The idea of animation of the form. The Parthenon was brilliantly polychromed. The pyramids were not a grayish or terra-cotta color, they were beautifully painted and polychromed. Animated, invested with life by virtue of color. And by the same token every image I show you at this point, save for those which...involved more in terms of commemorative, or this would have been exquisitely, literally, painted, polychromed with exactitude...and the other one...is the Nefertiti form. Well, having said all this, let me point out that Ankhhaf is remarkable, is a singular achievement in the history of visual consciousness, the other one is the Seated Scribe...the red scribe of the late Old Kingdom. Even though at first glance we have very little difference between this form and the image of...or other forms where we have that frontal staring and so on. Let's look for example at the image of the head turned in a profile or three quarter view, I want you to notice now this position of the neck. It is very stabilized. It does not show that jutting forward as we have seen before. Now that is the sacrifice. Because the one element in which this form obeys, or gives credence to the Old Kingdom is that vertical axis of the neck. We have already seen that in the neck projecting forward, and that is at the service of naturalism...you start seeing the transition to the Middle Kingdom by that gigantic ear. I told you and it never fails I will take you to that museum and I will give you five things to look for: when you see that gigantic ear, say Middle Kingdom. You know it is going to be somewhere between Dynasty 11 and Dynasty 12...and this is showing the transition. What is remarkable is not so much the head...or of the reductivity of the reserve heads we have seen, it is really the body. In fact there are some scholars who doubt...they feel as though it must have been done by two craftsmen, one with his loyalties still placed in the earlier dynastic intentions, and one

who is showing a prelude to the naturalism that will appear in the expressionism that will appear in the Middle Kingdom. It is in the body. I will give you a perfect example of this, and it is a shame that I can't refer to the same thing in my life as representative of wealth and education. I went to the store the other day with my wife, did you see that gorgeous...book that I shared yesterday?

End reel 3A