

2-B 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 2-B: The Paleolithic Period (continued) Review of bibliography/Egypt/Mesopotamia

...Comparative developments, and certainly those that appear to be in the midst of, even forms at a higher level, for example, above that you will see the suggestion of the technoform motifs. And so the earlier prototypes for the highly developed animal structures are fully polychromed in their tonality, particularly at Altamira. At Lascaux they are more spotted...legs, movement, galloping, curling, different states, sleeping animals, and so on. Here at the early stage...fundamentally the use of the...that defines the perimetral shape, which gives us in essence a silhouette of the animal. It is as though one uses their imagination to leave the silhouetted identity, the negative of the human hand, is also to begin to learn to read along a perimeteral edge or contour, and then it is not much of an act to transition from that to deliberately define a contoured edge. In other words, the hand itself appeared first and showed us the implication of shape or contour, and now these forms begin to define the idea of contour as a way of defining the form. An animal has left its impression, now the human being realizes the challenges of external contourism...and shapes to suggest presence. And I might add that this is another form of mimesis: to even imitate the mode of approach in order to develop a form. Look at this male bison at La Pasiega, what an exquisite animal indeed. It is a sublation of the earlier, cruder pictographic identity and finally developing a rather elegant definition, where there seems to be a willing intent to not only include contours to start suggesting the principle of twisted perspective and overlapping perspective... and allowing again aspects of the cave wall to contribute to the volumetric identity of the form. This is a mimesis of a very high order. So that impulse that emerges in early art, here a horse, a very simplified outline, definition, or again here at Lascaux the progression of the cow from its earlier prototypical form, here again the association... this is not a finished work but in time what we will have this, and it is at Lascaux, the famous black head of the bull becoming this, the interior filled in. Now we have the contrast of color or value against the surface. These forms often show certain changes being made in the planal surfaces, like the hand in the niche that was deliberately defined. A plane upon the...will appear...those are in small unit areas, more often than at Lascaux and Altamira we find no alteration as though this was a prepared mural surface. This combines the idea of the silhouetted contour line and the internal polychroming of many colors at Altamira into some of the most extraordinarily mimetic forms in the whole history of human consciousness. The crouching sleeping bison at Altamira and the telling signal...the twisted perspective of the horns, the differentiation of the body parts, the hindquarters, the hump, the suggestion of line, shading, contour

lines apparent in some areas and then tends to evolve toward modeling in others, in some cases...the raised tail, just like as a cat when its tail will increase in size when it fears something or is upset by something... showing the fear before unfolding... and arching its back. These frenetic states in which the keenness of observation of the states of change within an animal's behavior and the way the animal will appear...it is... predictive of a next stage of action. This is sequence carried to a majestic order. The next time this will occur in the history of human art, human consciousness, visual consciousness, will be Giotto di Bondone, in which it is done emphatically in the same manner as it appears at Lascaux and Altamira.

Student: What was that?

The next time that you will see this in the history of visual consciousness of such an emphatic nature will appear only in Giotto's work, in the Arena Chapel frescoes, which as I say are probably the earliest prototypes for filmmaking and early cinema...and I'll prove that to you when we reach that point. They don't mimic scale and size in all cases but they mimic aspects of sequence, the evolution of an act, or the state of physical alertness, or of lethargy, or whatever the identity might be. Notice this one: the bison with turned head, gives you a suggestion, the animal is curled, it is arising from the earth and the head is turned upward, do you see that, through the cooperation of the protuberance of the cave wall itself, following right here and here, the head is lifting off the ground, so the animal projects forward, and notice the perspective of the horns and the eye. Not only does the convexity, if I can use that as a term, the relief of the cave wall itself contribute to the volumetric identity of the animal, it contributes to its sense of motion. And again it is the animal rising from rest. The first lifting of the head from the earth itself...If you consider the period, the psychological possibilities that would develop with the mimetic portrayal...very few... certainly you will have a more direct and exacerbated identity of form but nothing quite so conscious. Here again we start with the area where the outcroppings of the wall begin to configure the volumetric identity quite emphatically. The raised tails, antlers drawn next to one another, in different states of alert, lethargy, curling, sleeping or rising from sleep: states of observed detail. At other sites, for example, back at La Fertel {?} notice the pawing of this horse. Suddenly we have introduced the idea of action, not those that are tentative, but at La Fertel and at Lascaux we literally have the idea of galloping. It is as if we could hear the sounds of the animal's hooves upon the wall. Now this idea of the gesture, that telling gesture, there is a great deal of stylization in this form, most scholars like Gideion do not deal with stylized form, it is not an invented form, but basically it is a kind of crude prototype that the attention is given to the act of pawing the frontal leg as we walk... the other elements are considerable reduced. At Lascaux, we have this idea of galloping. Yes indeed the body parts are given extreme weight, most of these animals are seen as ... they are present. At Altamira and Lascaux you will find often engraved within the structure of these horses or bison or other creatures like reindeer, you will find smaller units apparent, like x ray vision, inside of its...so most of these have an extreme morbidity, this blown up, swollen undergirth...The idea of pregnancy...and yet the activity, the articulations have an almost calligraphic effect of the lifting of the paws, or the horse in motion. You can see that early man understood something that Muybridge

would have to prove to the world that is highly differentiated, that indeed in certain states of movement, for me to say that two back legs are stationary and the others are off the ground. In many cases you will find the acute observation of all members having left the ground. Legs are up, front, rear and what have you... A measured proof that will take centuries later for people to recognize...like this one from Lascaux, a small galloping horse, that is absolutely accurate with the paws in the back are leaving the ground as it were. Incredible sense of mimetic attention. Look at this wild boar running, the thrust, the movement, the idea of the paws...that thrusts the legs into the back and the contribution of the outcropping of the wall itself. Animals pierced with arrows...the idea of scarification representing arrows. At Leone, in France, bison twice wounded by arrows. At Lascaux, bison with seven arrows. Again the mimicking of the hunt, the piercing of the creature that is defined on the wall mimicking a repetitive act, another type of sequentiality, what occurs in fact occurs in facsimile, it *is* the model as Bazin would say. The animal *is* killed, because after all, if you take the postulate, the animal as such, and an animal as drawn or painted, they are both one and the same, according to the principles of mysterious participation. One of the things that most people miss is the discussion of the Lascaux animals, are these prong-like hieroglyphic forms that represent human hands...where does the hand appear? In countless times it appears in the region of the nostrils. What does the animal do? It breathes, it snorts, its sign of life energy is associated with its breath. That would appear to be a constant right through Sumerian and early Mesopotamian art, it appears in Egyptian art, and even follows in certain examples of Greek art. With the association of the flaring of the nostrils or the wind region, the pneuma region, the life-force region, the hand appears as a signal, almost honoring, or showing awe, or suggesting the idea of respect or what have you. At least in later cultures that is emphatically what occurs. Why is the hand so often associated with figures like...or why is the hand so often associated with rituals of Isis in the same culture. Certainly in Egyptian pictographic forms and later....we find the definition of these motifs and their continuance. This hand motif, in the region of the nostrils, look at the horns, look at how they vary...straight...on the far side and the curvature on the right side in twisted perspective. The galloping/leaping effect, strong animation. Here again at Lascaux you have the same principle of the animal world: differentiated scale...deer, bulls, cows, horses. Implications of horses falling into crevices, being trapped. Those close, those far away, inter-penetrative of one another. Pregnant cows: it is very hard to differentiate, it is a small creature drawn in that belly region. Animals overlapping other animals...Spatial positions, things that would have been observed, and then astounding things that begin to occur, again, collectively, regardless of locale, it is not a question of being in one place only. Altamira, the full recognition of relief: in this case the horse's head configured out of the outcropping of the wall, the definition of the eye, and then the definition of the nostril regions. They are not only polychromal, in addition to linear elements, but accepting the three dimensions of the figuration itself as in itself mimicking the world that once involved the hunt or what have you. I'll run through these rather quickly, a bear in a cave in France, the contours of the bear I should say. These are natural outcroppings that have been gradually developed. Here again...show you a drawing from Giedion, it is an outcropping on the wall, it has not been altered in any way, The drawing below shows the addition of the...and red ochre has amplified the definition of the configuration of the beast that you

see as an implication of what it looks like if you were...that is the earth itself mimicking, as it were, the animal, so we have a reverse order...seems to be articulating that mimesis. These are ibises from a cave in France. We have one of the first examples of cylindralinic relief: now here there has been cooperation not only with the original protrusions or convexes of the wall itself, but we have the channeled relief that will become apparent in earlier Egyptian relief sculpture...a niche, if you want to configure something you would dig a trench around it to configure it, then you might build it up, like a sand castle or what have you. But that same impulse to try to define something by contour..and volume, because of what is naturally present. This is a boar in relief: now we have added factors such as starting out with the original outcropping and adding clay to fully articulate the volumetric structure of the beast...And this French cave example of the animal which has not only been...additively sculpted in the moist clay, but then has been engraved to show the structure of the hair and the ...of the back...a fishing...using a pre-drill, a bone drill, configuring a change in the surface of the wall so that they have a plane, this can literally be removed and can serve as the decoration of a wall...in later periods of time, but nonetheless the gradual removal, reduction, subtractive relief instead of additive relief by taking moist clay and compounding it. Now the impulse is not to find necessarily in the world but to virtually mimic world forms deliberately, removed from the realm of the discovered and into the realm of the intentional act...Most of these reliefs are from rock shelters, in France, look at the horse's head coming out of the, articulated out of the configuration of the rock itself and then in certain examples, the channeled relief of the upper one or the engraved factor on the nostrils and the mouth and the eyes of the lower one, although the original structure has remained untouched and unchanged. This impulse will carry into ritual objects, for example the Batons Des Commandants, batons of the commanders, they are called that, it is a later appellation. These are generally engravings on bone, the antlers of deer...they are also phallically shaped, the idea of piercing a phallus as a ritual gesture is a common practice even today in certain societies and groups. Most of these are definitely talismanic or fetish types of objects...ithyphallism, for example... in the singular example of the fully iconographic organizational image of the shaman figure in Lascaux. When we say ithyphallic we mean a figure in a state of erection. Now this does not represent a state of sexual excitation, it represents a state of awe. And Giedion introduces the issue of, there are evidences in states of great fear, that not only certain types of animals, but humans...there are innumerable images...even in this library here, from the Civil War: medical journals, and I was reading through one one day with Nathan when he had just arrived at the Visual Studies Workshop. There are reports of wounds that occurred where men in battle, where the erect state was because of the state of fear, it is one of these automatic reactions...Now the idea of the state of awe that early man had can only be associated if you have ever been scared out of your wits, and I am not talking about someone coming up behind you and mugging you or what have you. I am talking about a real awesome experience, the awe-full, not the ugly, the awful is something that {breathes in sharply}. When I first discovered the awesome, the awful, I am not talking about my first erection I am talking about my first state of the numinous, or the holy, or the awesome, was a little experience I had as a child, I was more of the domestic type, and I remember I was like this little angel, and I had this little carpenter's chest that I had made in class, I was in third or fourth grade, it

was a crude thing, and I had my dog collar and my little books and things like that. And my brother was very athletic, he was outside playing scrub football on the sandlot field next door filled with palmetto fronds...and he gotten all, what we call strawberries, bleeding from the knees, and he had sand all over his pair of cut off dungarees. And I was always playing Mr. Domestic, cleaning up, and taking care of...and it was just prior, that moment you know you fail to put the lights on, and I was cleaning up my room for the 80th time that day, it was always very clean, at any rate, my brother, as I remember, I heard this sound of these doors opening, {makes choking, gasping for breath sounds} and I looked around and saw this bleeding creature, hovering... from that moment from behind my sacred chest jumped out this gigantic...spider landed on my hand and was pulsating up and down on it, and by that point I was trying to dive out of a second floor window. I felt the sense of the awful, of the awesome. And that is the only way to describe early man's response to the idea, and certainly, as a lineage of ritual images that we can say there we can have any evidence of what early man felt. The idea of the numinous, the holy, is associated with the awful, the utterly fearful, and while there may be violence that was associated with a state, an unpredictable and not associated with sexuality, but associated with fear, the ithyphallus began one of the first symbols to the idea of the priestly state or the state of sacred talisman or motif. I suggest you might enjoy looking at the...edition on the shamanistic ritual practices, this whole issue is discussed in there as well, it appears in every culture... Here for example is where they get frankly sexual, the phallus is being engulfed by that...region on the left and confronts a bear, and the phallus emerges out of a vulva, as it is generally interpreted, you see the clamping vulva and the phallus emerges out of it and it is in the precinct of the bear's nostrils. Again the associations with the hand, these are sacred forms, they express awe, of the spirit of the animal. They do not attack, there is no association of conjunction, it is simply a state of two elements: the vitality of the animal and the type... of the animal and the association with the erect phallus emerging in this case from the vulva. In many of these engravings we have some extraordinary and descriptive identities that later evolve into...Egyptian art...in the channel relief and in the very descriptive aspects, notice the fish beneath the reindeer forms. And now a very refined articulation of mimesis, this sort of tentative raising of the leg and the turning of the head. And then these will evolve not only into this, particularly among animal forms but among human forms they are usually pictographic, this is like an early dental record, it is a female vulva, it is fully discussed in Giedion. And again I should ask you to associate with images of fertility or the mimicking of states that have to do with fruition and fecundity and the hope for generation, and so on. For example, these not only appear in endless profusion, they are not only found in the interior of caves but they also appear in precincts above ground. This happens to be in Bolivia in a precinct where ...Indians have conscribed around saltlicks. Now saltlicks are where animals move, and we know that even farmers put salt down...and there are salt deposits and the vulvas are scribed and ...including some sort of enthroned human figure, generally female. It is a later development, where the pictographic form is a representation of a respect for an amulet of a sacred precinct...These kinds of phallic and vulvic forms combine, here is just one example from the Giedion text, he has a number of examples of these, how the various symbols, and this just happens to be a small group of them., symbols seen in Spain, and in the France region, and finally the gradual development into the

Egyptian ankh motif. Now the absurd interpretation of these Egyptian ankhs being associated with...sandal, the shepherd's crook and so on is simply reductionist assurances that hold no merit whatsoever. If we know even in the hieroglyphic art we find that these are basically male and female elements in combination. And this might be an earlier prototype of exactly the same kind of conjunction or *conjunctio*... that define the Yin yang motif, those teardrop interconnective elements. Or the mandala structure. But originally providing a graphic phallic form being contained by the vulva. Here an abstraction with the pictoform being contained. We saw the penis emerging from the vulva and from the front of the nostril region of the bear. Here they interpenetrate. In many occasions it is just a combination where a closed circular form and a penial form, and then finally the sign of life itself or of spirit, imbuing light, is basically a conjunction of both the pendant and the containing form that reappears in the evolution of the form of the ankh. And so again, we don't speak of these as necessarily mimetic but we must speak of them as having association with the understanding of states in relationship to human...form. I want to show you, the Venus of Willendorf was approximately four and half inches high, more or less, it could be held in the palm of the hand. And originally those stump-like legs terminated to a point, and the best way to illustrate that is the Venus in the diagram on the upper right...Now this is an example of a composite form: and I would suggest to you that insofar as one wishes to mimic the idea of fecundity, this is brilliantly realistic, and I use that term in quotes...in the first place, the beehive head and its association with fertility. The little spiraling arms, you see those little arms, surmounting these gigantic breasts, and that extremely grave and extended belly, and the thighs, and even the clitoral region well defined and then of course where this would be placed into the earth itself coming to a point. So all of the attentions upon the body axis and the centrality, the circular axis of the child bearing region, or the fertile region. Now we all know what happens when fruits and other seed pods swell, and we also know that certain things associated in nature, tubers and gradual amplification of size and scale, and what we have here that may seem to us as utterly gross, some people try to define this as a figure subject to disease like some like scalpapexia, or variations on elephantiasis, it is absurd. It is a highly accurate portrayal, if you want abundance, then we mimic those things that appear like pomegranates that break open and spill forth seeds, tubers that send up shoots, it is a very active paradigmatic expression of growing things, and particularly tuberous forms. It is impossible to find a relationship with forms that also have an association with composite images...in France... show this one's side, or rather posterior region with the enlargement of the buttocks and the tendency of reducing the upper torso and enlarging the whole lower body region; the belly, the hips, the child bearing regions as a paradigmatic mimicking of those units which appear to be associated with fertility. This is one from Italy: Venus of the bowels of...You see again the protuberant belly, the extended buttocks, the gigantism of the breasts, the reduction of the arms, and even of the head, almost having an almost creature-like identity. Here is one that is considerably compressed, nevertheless, the Venus of...is Italian, combining an almost androgynous identity, many of these forms, for example in Giedion he has spoken of the Venus of... as having the same qualities: the idea of combining a phallic image with a female image in the body-bearing parts and the impregnating masculine parts, being seen in combination. And aphroditism as a semiotic motif, we can't say it was thought of as

reductive at this point, at least on our terms, we find the same kind of androgenous motif appearing during countless examples of later art. The major expression in Greek Hellenistic images. Here is another one expressing that same thing in Italy, I believe this is Savignano. Again the breasts, the belly region, the emphatic descriptions, the upper regions given the more phallic definitions. Sometimes the ithyphallic can appear to be born out of configurations in the wall itself. It is hard to read, that red-like figure head structure comes down the side and the phallic... is expressed here in this little protuberance, this is projecting from... Many mistakes that are associated with excitement or fear, but again, not associated with sexuality but with awe. Man incorporating the animal world in the famed Sorcerer image... this is in the cave of the three brothers... it is called *The Little Sorcerer* and *The Masked Shaman*, and notice that he has the antlers of a reindeer, paws of a bear, and the tail of a wolf, and other composite elements. You get a sense of the incorporating. For example, even here, you are incorporating human elements, or the human being inhabiting the animal ... particularly in the upper region... And where the articulation of the x-ray view of the limbs particularly the lower legs are distinctly human, so this is associated more with the idea of costume than it is with the masked shaman... presiding the spirit of the dead and so on. And again, the composited image, the humanoid face, the antlers, elements of human legs... mimicking parts of things to bring them together for a magical effect. Quite often many of those earlier forms that we observed will appear in collaboration or combination. For example what may look like to you a return to... this by the way is a tracing... This is from the ceiling of the hieroglyphs at Altamira, many examples both at Altamira and Lascaux represent a later development, a return to the engraved linear motif and there is the suggestion of the inter-penetration of the animal and the human figure. For example, here is a typical, you see the strong belly and the body like the Venus of Willendorf, the pendulant breasts, a bird-like head, you can see the suggestion by the negative area... of a large buttocks. The pendulant breasts on the figure of the woman on the top. If you read a number of these lines behind, what ... of the body, the head region in here. These have been carefully traced to define the identity of these forms, but they all inter-penetrate with one another. There is no better sign of the ouroboric state of consciousness than these forms in which human and hybrid, human-animal creatures combine with animal creatures and vegetative motifs to create what appear at first glance to be devoid of any kind of descriptive identity, but it is indeed a combination, an intermixing of these elements. A mimicking of the idea that all things are inter-penetrable. And at Lascaux, this is the Rhinoceros of the Pit that is just to the left of the major scene of the shamanistic figure, the ithyphallic figure, and the mammoth that has been disemboweled. Here again, mimesis. It is equally true... I hope you people will forgive me if this sounds crude or obscene, but I am saying this because it is the case, have you ever heard the expression, good heavens I just had the shit scared out of me. Crude as it may sound, but we talk about people being scared out of their wits, and also certain body functions occurring as the result of great fear and the awesome. It is a noted activity among people who are terrified: to spontaneously defecate or urinate. And what we have even in this partial descriptive form, in this case it is complete, it is very evident, but the tail lifts and has emitted fecal matter, and the whole nature of the lowering of the head and so on, and this has been studied very carefully by experts on animal behavior, even in the sense of the arching the back and the tension expressed in

the lower legs, is representative of this act of defecation. And those progression of dots are the result of...but the animal is an association with this form, and this is the image...in Lascaux, the scene in the pit, this is definitely providing a precinct, just like the hand in the niche at the cave of Gargas, and what you see is the creature is moving away from that wand-like element, its topped like a bird, and then we have the so called shaman figure, there is no reason to doubt it because this has all the attributes of even Eskimo shaman figures, with the bird's head becomes a feature of the animal and the theriomorphic identification in Egyptian art, where a creature appears in the form a human body. The state of awesomeness, and there is the state of ithyphallism, and then of course the creature to the right showing a number of the characteristics of being disemboweled, with the lowering of the antlers to gore and at the same time the raising of the hair on the back. Now if you do this a lot, and I can promise you this is the case because I have seen it, this is really seen this way, when you go down into the pit, you look across to the wall, this is the projection of a triangulated structure, so the creature to the left tends to run upward in a way and the man who is ithyphallic is definitely down into the center, a very direct frontal viewpoint looking into the ...itself, and then you have the creature to the right seen as descending on the axis of the angle. But most slides, they don't want to reproduce, the problem is you would see, and I promise if you ever go there, if it is still open, I have no idea whether it is, but this is a moment in human consciousness, and you can tell me of a single other identifiable form that includes the complexity, this is as complex and as of major importance to any discovery made in the Renaissance. It is as major and complex as any discovery in the history of *any* form of human consciousness because it includes multiple elements: it includes cause and effect, it includes the consciousness of states of mind and physiological response, physical response, it includes setting, it includes a tableau, it includes a relationship of multiple parts, it includes the narrative descriptive element, notice the breaking of the arrow, the descent of the intestinal units. The rising...the lowering of the head to gore, the nature of the hands held out, this kind of pose where the hands are held out like this...will persist all the way through to the Middle Ages as the ...gesture. Of people in awe or in a state of holy ecstasy, or whether it appears as a dictator today: Oh my friends, this kind of thing. It has been a gesture that is virtually primordial, as a state of either command or a state of acquiescence to the powers or forces that are behind it. Has the shaman shown fear? No, Giedion as well as others...say the figure is dominant, or both aspects of the creature were, he is now in awesomeness because he has conquered this creature and even though the creature shows...a passage ...to gore, and yet the stance is passive. And certainly at Lascaux...this creature leaves the scene, I will fear the shaman's power as has often been interpreted...The talisman topped with the bird, is it the actual bird? It is interesting that we find the signs in the...of the Narmer Palette, images posed, standards topped with creatures: lizards, jackals, birds. The direct continual lineage...where this is the recognition of now where the animal world has become emblematic, it can now be carried as standard, which will later become mace, later to become some crozier or what have you. And the conjunction of the animal, the creature world, the man imitating the bird, whether actual or the standard itself, shows again this necessary urgency of man wanting to relate to nature, to be associated with it, to be combined with it, and not have a state of differentiation in which mind and world are separate, or that there is a dualism, but mind and world are one.

And this is in essence the, the example of mimesis at another level: because what it does, it imitates the state of definition of form, which is the prelude to those more complex forms which indeed sublate the crudity of this, in essence, pictograph, but nonetheless do not deny its presence. Again, the idea of definition of unit detail such as the very nature of the rising of the hair on the back, even Little Orphan Annie when she screamed 'Ayeee,' shows her hair standing on end, you know that from the typical cartoon image over centuries, to show fear or a state of great anxiety, and the very nature of the emblematic world being defined as the mimicked world, the world as sign, in the standard of the bird atop. Even the costume of the bird headed, ithyphallic man, again, the introduction of the semiotic identity. We might speak of the awe-pose of the outstretched arms as suggestive of the symbolic, it is the power to the numinous: numinous means more than sacred or religious, it means utterly, awfully, holy or divine. But not associated with any...it is a state of physical excitation, an amplification of what we might call a reaction of the autonomic nervous system, it is like the pouring forth of adrenalin. it causes a state virtually of ecstasy to occur, transfixation, catatonic trance, rigidity of limbs: all the signs that define the way to the mental hospitals, where at this time they would be perceived to be, indeed...of an order that can only be expressed as extreme fear. And yet in that fear there is power, a power of respect for the forces of nature, and in essence we find ourselves amplifying it as a symbolic motif that goes well beyond the idea of reductive sacredism. In essence we find ourselves combining matter not only with the mimetic but also with the implications of that now becoming secularly semiotic and symbolic. And tomorrow when we start looking at examples from Egyptian art and other progressional developments, I will be very selective because we have to differentiate, we will not deal, from this point on, with the symbolic, I should say the semiotically reductive will not become an aspect of mimesis. Because here you see is mimicking an aspect, it is like building a vocabulary of that which is defined and reflects back to what is perceived in consciousness. And now we will define mimesis as much more emphatically concerned with threefold efforts: the mimetic natural: in which you might think realism is best defined. The mimetic ideal: that is where things are refined but yet still retain their basic fundamental association with the natural world, or things as they are. And then the mimetic expressionists: and we will see that in Egyptian and Greek, and Greco-Roman art tomorrow.

{Begin next session: July 12}

This is the first bibliography.

Student: There is going to be another?

{Laughs} This is what I call the twenty-year bibliography. If you mention something you'll want to put it down. So at any rate, most of these I just thought we would very quickly, because I want to point out to you their import and some other factors. And I wouldn't anticipate anyone being able to encompass this material over a brief period of time, obviously, but I thought that there may be things that might pop up here that will be important for some research that you are doing or what have you. Now let me stress, we all know we have a difference between primary sources and secondary sources,

many of you know that. But I told you yesterday and I am going to repeat it, that much of the material, certainly related to the theories of vision, and certainly in ancient texts, is in Latin or Greek, and if you are a Classicist, fine, you are alright. The best reference for the primary sources, In fact he divides his book bibliography into two, primary and secondary sources, and distinguishes between them quite beautifully...but that is the David C. Lindberg, *Theories of Vision from Al-Kindi to Kepler*, that I mentioned to you yesterday is a really important book...The other book, Marjorie Hope Nicholson, has a rather astounding bibliography and I have noted for you what areas you should be attentive to in that book. In other words, look under Nicholson, notice especially chapter four, *Optics and Vision*, pages such and such... and in that I gave you specific areas to read. Most of the others you choose where you wish to develop your own interest. The Bazin material that I referred to is in *What is Cinema*, pages nine to sixteen...I am going to go down this list rather rapidly: the John I. Beare book, *Greek Theories of Elementary Cognition from Alcmaeon to Aristotle* is remarkable. It was written in 1906, but it reappears in most studies concerning perception and vision, so I wouldn't be too concerned that material hasn't been updated. Obviously the person who has updated it is Lindberg, but he is very dependent on the Beare text. And as a rather popularizing approach to understanding the sequence of... the intellectual history, or epistemological concerns, of western man, the first one I would start with appears under Frankfort, it is number six on your bibliography, Frankfort, Wilson, and Jacobson, it is called *Before Philosophy, the Intellectual Adventure of Ancient Man*. Now obviously in the successive slides, as I told you, many of you have already seen this material, you have already had courses in art history. What I am trying to stress are some factors relative to how man became aware of his own identity or of the world, the identity of the world. And I have chosen primarily images that relate, except for the Paleolithic period, are primary either to the portrait, human figure, or animal, but that isn't true in all cases but I think it is extremely important that you recognize that I am trying to tie together certain ideas, even if I am presenting them rather generally or even in some cases, abstractly. Most of these ideas are based upon evidence, and this is a remarkable book... and I think it is still the best book for a broad introduction with textual evidence for basically the prehistory of the ancient world in terms of understanding what were the basic ideas. The last chapter, by the way, is a marvelous bridging chapter to later studies, because what it does, when it says, *The Emancipation of Thought From Myth*, it is a wonderful analysis of how man moved from... the stage of mysterious participation or analogous thought, parallel thought, to the realm of logical or analytical thought, and I think it might interest you. The next one is the Bronowski, that is three on your list, *The Western Intellectual Tradition from Leonardo to Hegel*, well you might say what happened to the Greco-Roman period, and that is in people like Lindberg and others...It is a very good study, again, they constantly refer to original texts in translation. They are fragments, yes, but for example, when we need to discuss John Locke and the first appearance of camera identity becoming important in relationship to human consciousness, because most people aren't aware that the whole reference to the idea of comparing the mind to a camera begins in the late sixteenth and seventeenth centuries and they even include material like this, which I think is important. And as you know it was Locke who spoke of, I can almost directly quote it, "Methinks the human understanding is very much like a darkened room, if we could but allow those images coming in to lie there, to become

orderly. In other words he was already articulating the quest that would emerge in the nineteenth century, if we could but *fix* those images, and later we would have to wait several hundred years before Talbot and others would finally have the same urgency. Quite often human ideas have a very early precedent and then they flower in a later period. And Lancelot Law Whyte in the essay he did on the history of ideas insists that even a fundamental idea takes at least fifty years before its effects are known, and for a major idea, it takes several centuries. For example, I would use as an illustration Whyte wrote an essay concerning the first visitation to the moon, what is his name? {laughs} One step for mankind? Yes, Neil Armstrong. With that name, it had to be. {laughter} But he stated that...he even commented on the fact that the NASA photographs that appeared in the Whole Earth Catalog, our view of our world, from photographs seen, whether it is the size of a quarter, or a half dollar, or a good round beach ball size, whatever, but that these photographs have been an incredible imprint concerning our consciousness of ourselves, because of the second, and he puts it in quotes, Copernican realization...that again we are having another stretch of our consciousness of ourselves, and perhaps we are also becoming reduced in our consciousness... and we all know that is rather obvious, but I think it is interesting the way he dealt with it photographically. The other areas that I thought might interest you, particularly under Nochlin, I already mentioned Realism, but this one under the Sources and Documents Series on the History of Art. Unfortunately I don't think these are being continued in print, however they are quite available from Strand and other areas. To me, the best sources and document series, and the issue there is that from nineteenth century concerns...It is 1848 to 1900, this gives you the broadest overview of original textual evidence, highly selective, but again, selected around the issues of not only mimetic realism but mimetic portrayal, realism as such, and therefore if you don't have time to go through hundreds and hundreds of different texts...to extensively concentrate in one area, this is a broad introduction which you gain by reading the documentary evidence, the textual evidence with her commentaries. The other book I'd like to mention...is Jacob Oppers, *Science and the Arts, A Study in Relationships from 1600 to 1900*. Now obviously this will link to that very basic essay called *The Early Concepts of The Senses and The Mind* which essentially concentrates on the seventeenth century... As far as ontological concerns, I have already mentioned the Bazin article, Stanley Cavell's *The World Viewed*, how many of you know that book or you've seen it? I should drag that out... As I said, we are not dealing with these issues in ontological concerns, but there are three prime texts that extensively deal with this: the first is the Bazin and another one that may surprise many of you in Art History is Erwin Panofsky, a major scholar... wrote an essay called *Style and Medium in the Motion Pictures*... and it is in John Stewart's *Perspective on the Study of Films*, an excellent book. How many of you know the Panofsky essay? It is really extraordinary. It is very short, but he says something very simple in the essay, and what he says is that all the other arts begin from top to bottom, that is just the way he says it...but photography begins with the bottom and eventually is projected upon more elevated concerns. Now what he is referring to is this issue that paintings tend to begin with idea, or a schema projected upon matter, he deals with this issue I was talking to yesterday beautifully, and in essence, the materiality of the art form is malleable, I mean this is a way to think of it, and it is constructed or altered or transformed to bear the imprint of ideas, or at least give a

system of signals that relate to the system of ideas. He says however that photography begins, in essence, from the bottom, he means from the earth, he talks about the materiality of the photograph. It begins with light...these are the terms of his concerns, and what happens is, because of the relationship of the world to the art form being bound together, they are coalesced, remember I used the word yesterday, *conjunctio*, they connect. We used the word synchronicity, even the time factor is so compressed that we no longer think in terms of the process of doing or building up, we simply think of it as a current, and in this case he states that thus we have the experience of something upon which we may project our concerns. We may invest those images, with the noted dimensions that we had, or we may project upon them certain types of images of an ideal dimension or a natural dimension, whatever it may be, but what Panofsky is trying to imply is almost like the Heisenberg principle: photographs are more affected by the measuring instrument, ourselves, the projecting instrument, than in other arts. Because we always have that tendency of that mediational agent, the artist in the other media, that define not only what we see but how, perhaps, the stages and the process of how we see. That is a must, that is the second most important, the Bazin and the Panofsky...the Panofsky is earlier. Both Bazin and Panofsky are very important to that issue. The other one is Cavell. This book created quite a sensation when it was first published and it appeared in excerpt form, the ontological issues that appear in this case, in chapter two called *Sights and Sounds*. And this was excerpted and appeared in *New American Review*. And I can remember, this was almost five years ago, that this passed around so rapidly, everyone... have you read it, have you read it? And I think we might say that Cavell is responsible for the hyper concentration upon ontological issues over the last five years, very much so. And even if I look through the last issue of *Afterimage* correctly I would say a number of people were struck by this star {laughs} haven't gotten over the light yet...and he mentions, by the way and I think this will interest you, he opens chapter two with a discussion of both Panofsky and Bazin.. I am not saying this for any other reason, my students had always read the Panofsky and Bazin and when this was published. I was really pleased to know that they could then have a third reference where these were the prime sources. At any rate, it is a very simple statement and he concludes his book with a rather extraordinary statement that relates to our commentary yesterday, he says, "A world complete without me, and which is present to me is the world of my own immortality." And what he is saying is that in photographs of any nature, whether still or kinetic, it is in essence, once accommodated by light and effected in relation to light-sensitive materials and thus appearing as a print through similar processes, he says that this is a world that is complete, stopped, fixed, past tense, still, whereas I am still subject to spatial temporality. And he says, that world is present to me but I am not really present to it, because it is the world, it is of us, it is the world of my own immortality. He doesn't mean he is immortal, he is saying this world is established, I must continue in the process from existence toward non-existence. He says this is the importance of film and a danger: it takes my light as a haunting of the world, even because I left it unloved, *The Flying Dutchman*, because I left unfinished business, Hamlet. So there is reason for me to want the camera to deny the coherence of the world. He makes a number of postulates about, it is interesting to me if we thought, not to bifurcate this into a simple issue, if we say photographers today who continue in the so-called, it is a misnomer, in the so-called straight tradition, {laughs}

right, we have all heard it and we accept it, and those that deal with the transformational tradition, or even including in that case, the more directorial instincts, like AD Coleman commented upon. The sense of polychroming photographs today, altering them, adding things to them, and on any level, whether it starts with collage, or whether it introduces a variety of media in conjunction with the light-sensitive media, we can say that it is a sort of paradox. Some photographers are very concerned with the issue of detachment, a kind of neutral relationship to the image, some of them so much so that even vantage-point becomes unapparent, and lenses accommodate the form. Others tend to think of the photograph as something to give attention to, as if it were a piece of reality which they can alter or transform. Many persons, for example I mentioned yesterday in terms of Photo Realism. If you read the comments that appeared in *Art in America*, there were interviews with thirteen photorealists, and the thing that interested me was not the process but their statements, almost to a person, concerned with the idea that they did not want to confront the world directly. They like the photograph, and it is on a feeling level, like or dislike, it is a feeling orientation. They like the photograph because it is neutral, because it did not move, because there were no human beings to deal with, because emotions didn't have to be involved. In other words, they accepted the Cavell thesis, although none of them refer to Cavell, that world being present to them which they can mimic through their airbrush techniques or painting techniques, but they did not have to get involved with it. And again the idea that the world as illusion is more important than the world as fact, as postulated by those people. And so he says there is reason for me to want the camera to deny the coherence of the world, its coherence has past, to deny that the world is complete without me insofar as it appears in a photographic form as a past tense image that appears present to me, he says but there is equal reason to want to confirm that the world is coherent without me. That the world, this follows if you read it correctly, Fred Sommers, *The Poetic Logic of Art and Aesthetics*, which I spent six months: why do I always break into these things, I am sorry but I want to tell you something very funny: Aaron Siskind once commented on the fact that he remembers Fred, when Fred used to play the saw, you know how people do on *The Gong Show*, bring out a saw and he said but now he has tried to become Aristotle, and they are very good friends...but when I first met him many years ago and he had been writing this, has everyone seen that *Poetic Logic of Art and Aesthetics* that he wrote? And he had been working on this thing for ages, and he had a sort of little Boswell...he used to bother me tremendously. He used to travel around with Fred, and if you tried to get to Fred you had to go through this young man. But anyway, he would take notes, and finally I guess something had happened to him and I couldn't seem to get in...order, and I was doing a lot of editing for *Aperture* and had returned to it recently, and so through that contact, and through Harold Jones, Fred came to see me. And I like most people found him a very difficult man. You know some people think I am difficult to understand, I am not really, it is the way I present it, but Fred can be extremely complex. And I finally, he took the original manuscripts of this little booklet, and in order to be able to understand them I made a sign system for every word and every grammatical construction. And so when he came back to see me to look at this, I handed him these pages, it was exhibited by the way last year (laughs) and each line of the commentary had a sign system, and I could say, because then I had him, because he couldn't escape through his way of subtly talking off into another planet, or here or

there, because I could say, I am sorry: 'cancel triangle does not relate to dot.' (laughs). He said, that is astounding... we would trade, we made little charts like children do with flashcards, and I would say, I am sorry, we would argue over these flashcards, I made them up on little 3 x 5 cards, I'd say that cannot go here, it is not logical. And if you want to deal with poetic or intuitive relationships, then you will have to put some other relationship in, but anyway it worked out. Although I might say he is an example of a person who deals with an argument against metaphysical idealism. He calls many, many photographs metaphysical, he even speaks about Harry Callahan as being a metaphysicist, and Aaron Siskind. And he thinks his work is absolutely, concretely grounded in reality. We could talk about that later, the point is it is a beautiful extension of certain ideas related to phenomenological concerns, yet I would have never thought of Fred Sommers's work, certainly of the chicken entrails and other periods, as being anything but metaphysical, or the Paracelsus images, things of that nature. But he has a very good argument for it, because it has to do with his defining a position in relationship, and once that is established, it is a choice that is invested in matter, and the relationships that occur are then concretely posited in intention-- that is part of phenomenism-- the intentional, deliberate act, and then the manifestation is a positional relationship that could not occur in any other manner according to his viewpoint. So therefore the object of the photograph retains the relationship of the forms in combination that have found their points in time and space in which they relate. And that is sort of like Cavell says, but there is equal reason to want the world affirmed, but the world is coherent without me. Fred is commenting, in that phrase I mentioned that we have all read when he said, people talk about a return to nature, I wonder where they or it could have been. That Cavell is saying, I have so invested the world with my own emotive concerns, my heart's desires, we have to lean on Descartes in this case, because it is based upon philosophical concerns, he says that I really enjoy what photographs or film present me, because it is a world no matter how absent from my time and space, it still appears very present to me, and it gives me a sense of the world that I can't interfere with, and thus it confirms its own identity, and then he says, it means that the present judgment upon me is not yet the last. And as I said, we are not discussing ontological issues but that is the third unit in the importance of that development we mentioned yesterday. And the fourth one would obviously be, it was published earlier, a very simplistic approach, but it does deal with certain issues that we find constantly mentioned in ontological concerns, and that is Szarkowski's *The Photographer's Eye*: the thing itself, the detail, the print, time, vantage point, and so on. As I said, very simplistic but nonetheless worthwhile. The other areas I mentioned to you, *The Boxman*, by Kobo Abe... let me just show you something in here, the way this thing is interspersed with, I almost wonder, this was published in, it was copyrighted in 1973. When was *Wisconsin Death Trip* published?

Student: 73 or 74.

Yes, because the strange thing, either we are dealing with something that might show, I don't think from Abe to Lesy, I now understand that Kobo Abe is very interested in photography, so it could be that he saw that, I am not presuming any of this, I am just saying it is interesting to me, or it could be that we have another example of simultaneity

occurring in various geographical locations, when people begin to want to synthesize varied issues: the news report, the photograph, fiction, objective commentary, documentary evidence, or what have you, because this book, although not aborted as in the way that Lesy did *Wisconsin Death Trip* by the alteration of the images and so on, still has something of that quality. You start off with this little tiny photograph on the hardback. They are much clearer...but you see this tiny little strip, almost as if it were a contact print from a 35 mm strip, and then he will have a clean sweep of hobos, checked this morning, 188 arrests, so he gives you a report that I personally believe, although there are fictive elements added to them, I am given to understand, and there is no review of this as a statement of fact, I am given to understand through a friend of mine who teaches contemporary Japanese literature, that these are, quite likely, reports from newspapers, because of the style of the writing. It is certainly not his writing, that is very evident. And then he starts into the personal, it is like a journal, my case, and this is basically a commentary on human beings who enter a box, and they cut a small aperture into it, as I said it is the latest extension of the whole camera obscura idea, and they become self-sufficient within this box, as a way to escape the reality of the world, they live within the illusion, in what we might call, he never states it, but of the illusion of the camera. And then climb within the structure we might say. But all throughout here are some very fascinating images, and you have to realize how they relate to the text. These are not illustrations, they are integral parts. It is like one of the most extraordinary visual books in the history of literature is...

Student: *Nicolas Nicholby*?

Is that the one by...?

Student: by Dickens?

No, no, no, is that by Dickens?

Student: Yes, *Nicolas Nicholby*.

Who wrote *Nicolas Nicholby*?

Student: Dickens.

But that is not the one I am talking about...It is the book where, and now Uncle Toby, he drew a line, and then you have on the next page, there is nothing but a line drawing. Now that is outrageous... It is an incredible book because it includes this idea of synthesizing text plus visual image and even it says, for the reader who wishes more problematic...

Student: It sounds like *Tristan Shandy*.

That's it! *Tristan Shandy*! Lawrence Sterne. That is it, *Tristan Shandy*. And he says, for the reader... who wishes more sophisticated things, he may turn to this next page, and

it is marble-ized, it is marble-ized paper, it is a fascinating book for the 18th century. Well at any rate, the Kobo Abe book has a lot of that quality to it. One last thing and then I'll quit, I mentioned to you the Vasco Ronchi book, *The Nature of Light, A Historical Survey*...I am not going to make a bibliography of periodicals, I do for my classes, but I think what I'll do is leave certain issues of *Art Forum*, and they are marked and you can go through them...there is too much material to deal with of considerable value.

(End bibliography discussion)

...We were talking about Egypt. I want to put up a few selective dates here, so that at least when I am talking about Old Kingdom, Middle Kingdom, New Kingdom, because that is where my concentration will be that you will at least know some approximate dates, and I am certainly going to refer to Dynasties, I am not going to get involved in particular dating. The prime scholar in relationship to Egyptian art is Cyril Aldred... still the most authoritative information, at least insofar as the art is concerned, and he has written another series of rather remarkable books on each period...and there are other major figures as you know in relation to this type of material. I am going to concentrate very little on Pre-Dynastic, which includes various periods, the Nagada, the...and others. We are going to deal very little with Dynasty 1 and 2, but I will be showing examples from the Old Kingdom, Middle Kingdom, and New Kingdom to point out how the transfer from what we might call the earlier, when we talked about mimetic portrayal in the Paleolithic period... and you might add, well what ever happened to the Mesolithic and Neolithic? And in reality a great deal happened, work became primarily semiotic or symbolic. There was a great deal of what we might call syncretism, and composite structuring, and that isn't to say there were no works that do obey what we might call what the eye sees, but even what the eye sees was invested more with what the mind projected upon it, not that the mind perceives with any kind of detachment. And it really is in Egyptian art that we start finding, in one remarkable period that has been totally confused in most art history surveys, unless you have a superior teacher, and I did, so I am not professing that I am the superior teacher but I had one at Columbia who convinced me that Egyptian art has been terribly confused on one period, and that is the period in the New Kingdom called the Amarna revolution period. After all, that remarkable person, Akhenaten, this is a brief 14 years. In a lifetime that is just a few minutes, but radically altered not only our consciousness of certain types of religious viewpoints, forming one of the earliest monotheisms, but he also radically altered our consciousness of how we might view the world. And particularly the self view, the idea of one's personal observation of oneself. And it has always been interpreted as a highly expressionistic definition of form and subject. However it has been revised. Aldred and Woldering...both have reestablished this concern with the Amarna period by saying that we have to look at it in an entirely new way, because it is basically one of the most extraordinary mimetic periods of the periods that we are talking about. If we could think for just a moment, if we think of the material from yesterday as being the interest in finding connections between matter, and the image invested in matter is not only locked by virtue of the media-usage but is also very strongly related to it by virtue of what we might speak of as intentionalist's observation, and this becomes increasingly true in Egyptian art. However we have to express one thing, in relation basically, except in the

Amarna period and the dynasty just prior to it, during the 18th dynasty...the golden age prior to it from about 1436 to 1365...the majority of work... in relation to the animal form, there is a literalism in terms of portrayal, and it is highly mimetic. In relation to the human form, because of not only a religion that identifies creature with human, theory of morphism, the animal in human form, and the opposite, animals invested with human dimension, anthropomorphism. The human is conceived to be subject to a variety of forces that do not permit the portrayal of what we might call a gestalt that is credible. Parts are only credible in Egyptian art in relationship to the human form, save for that one brief period. Only the parts are credible. We have two factors that are involved in the human form other than the Amarna revolution. One is a high degree of idealization and the other is a high degree of transformation or distortion, attenuation, enlargement. If you are really going to get involved in the period and you want to identify a sculpture of let's say between the Old Kingdom to the Middle Kingdom portrait heads, you really have to get involved with things like, in the Middle Kingdom, a sure sign is enlarged ears... And a drooping of the lateral bags under the eyes. Cosmetic lines will become an important issue in terms of identifying portrait types, whether they are close to the head in the Old Kingdom or extend out by the time of the New Kingdom. But by just saying those things, parts reveal the issue of whether something is subject to an idealizing, a perfecting of the human form, or an alteration of the human form for symbolic effect, or...the parts might be at the service of something quite naturalistic or mimetic. In the Amarna period we have a development, a concentration, although it looks to our eye to be radically, forms are radically attenuated, or aborted in their structure, they are really at the service of quite concrete perceptions, very observable and understandable perceptions, including the realm of ideas. Because remember our word mimesis: I would never want to restrict it to the idea of objective, if that makes any sense, vision, because it also has to do with the idea of mimicking certain ideas that give us a sense of a relationship to a world we inhabit. So with that in mind we will find in Egyptian Art that the human form tends to become very much involved with the semiotic and the symbolic, the animal form remains almost constantly mimetic. I am not saying there are no stylizations in creature forms, but I am saying basically it has more mimetic identity than the human form...in the Old Kingdom, particularly in Dynasties 3 to 6, particularly in Dynasty 5, there is a brief moment in which mimetic portrayal of the human figure occurs in toto: and Aldred as well as Woldering and many other scholars mention that, you will often see in your Jansen texts or your Helen Gardner, you will see that *Seated Scribe*, the *Red Scribe*. It is mentioned as though it is an example of mimetic art or of highly literal portrayal in the Old Kingdom, but in reality they say it is an island unto itself, it is quite unusual. Most of the forms by the late Middle period are quite idealized, you start with those cubic forms of Khafre and others, but they still only had parts that were mimetic. And in the scribe images, you have an extraordinary example of extremely credible identification of the human figure with absolute accuracy. But all of those elements including the abdominal tissue, the swelling of the stomach are at the service of a symbolic dimension. I might have said they are semiotic: they represent education, affluence, the good life, I will mention those things when I show you the work. So in other words we can say even though they are mimetic, many of these forms in the later Old Kingdom are in part, (mimetic) or as the *Red Scribe* is mimetic in toto, he is still in the service of certain dimensions... which are evocative of content levels more

than they are of a kind of detachment. By the time we reach the Amarna period, we will see that there is an incredible sense of detachment and those forms are literal despite the fact that semiotic or semiotic symbolic dimensions are involved...In genre sculpture of the human figure...all of the things I've said thus far apply to pharaonic or royal forms... Genre sculpture, or sculpture of everyday life, we find in Egypt that this is a period in which we have the first major concentration upon daily life activity. And it is a very important issue, because one of the dimensions of mimetic portrayal, and as Aeurbach concentrates on some of the ...choices he makes for his book, states that the sense of genre, the sense of the day to day activity in the environment was one of the hallmarks of mimetic portrayal. And we also know that is one of the hallmarks of what will happen in photography.

Student: But how can you say that if the cave paintings were concerned with the hunt, which was basically part of daily life, was it not?

It is, except that we don't really have a depiction of the hunt taking place with figures, we find that for example by the time we reach the sixth or seventh century BC, for example in the seventh century, in the Ashurbanipal reliefs of the lion hunt. Then we have not only the lions and their activity, but we also have the huntsmen, the people, including the royal figures. And I am not saying that in the Paleolithic period there is no reference to daily life, but it is still transferred into another precinct, and there is never any kind of literalism...remember in some of your basic texts, in certain Indian texts, or in Pakistan, many images of dancing figures but they seem to be removed from context, so the ritual gesture may be more in keeping with, we don't know again, the idea of a rhythmic ritual, as opposed to really seeing the precinct in which these figures are dancing, so that would be the distinction I would make with the caves. So at any rate, genre sculpture, or figures lesser than the royal household are quite often described with charming accuracy. For example, the telling signals in a genre image or a vernacular image of mother, father, and children, little boys always have their finger in their mouth, there will be signals about how they make a gesture, a finger up to their ear can tell you whether this is part of a hierarchical order in which these people associate household or...so we will see some of those because they are important, and then what I will do is at the conclusion of this session...I would not want to neglect Mesopotamian mimetic portrayal. I am not going to concentrate on it because many of you will want to debate whether or not certain animal figures of Sumerian or Accadian or other forms are original in their treatment. Now again, they are always invested with semiotic or symbolic dimensions. And I make the distinction, we have to start making it here, and yet on the other hand certainly animal forms in early Sumerian Art, whether they are at the service of ritual concerns or not, do have an extraordinarily perceptual accuracy, such as the long...eye of the bull under the aegis of rage. That is what happens, if you ever face a bull, watch its eyes. If you want to read about it, look what Flaubert wrote about it in *A Simple Heart*. It is a remarkable story concerning a woman...a servant in a household who ends her life with this remarkable apparitional vision of a parrot who comes to take her away. But in that story by Flaubert, they are chased by a bull, and with great action he talks about the various physical identities of the bull out of his concern with naturalism, and the effect upon us and our perceptions, and he mentions

the wandering eyes and so on. At any rate, I will deal with some examples of Minoan and Mycenaean art just to indicate the animal continuance and how that remains absolutely concretely mimetic while the figures associated with the animal are completely...they are highly invented. And then of course we will deal with Greek art.

End reel 2-B