

### **3-B William Parker at Visual Studies Workshop, July 1977**

Notes on the transcription: Comments made by Parker during the reading of texts are set in ( ) Additional information set in { } Inaudible or gaps in tape indicated by ... Parker laughing indicated by {laughs} Students laughing indicated by {laughter}

Transcription by Bob Martin

#### **Reel 3-B: Egyptian art, Middle Kingdom, parallels to nineteenth and twentieth century photography, Amarna period.**

...Issue of exercising...shirts that make me look like Charles Atlas... also the projection of the pot belly, this protuberance of the stomach area. These are signals and they are distinctly descriptive of what happens to a person in middle age, the head is not, too young...and the body is a sign of, not only the Egyptian literature....shows abundance, pot belly, heavier thighs, is a sign of, one, that you are in the educated class, you have been well fed, you do not engage in labor. It is also a sign if you are, your courtly identity, certainly in the Old Kingdom, it will reappear in the New Kingdom, the courtly identity of the figures of this identity...is a sign not only of the educated class, but one is abundant, in themselves, and one has been subjected to abundance by virtue of being protected, it is a sign of protection as well...of what is an advantage by serving the royal household. So it is definitely semiotic, but at the same time, this definition of the corpulence...particularly around the breast region...or of the stomach region, is a sign, not of overweight in this case but a symbol of affluence, a man who serves the royal figure, and of being considerably educated, and that is exactly what happens in this...sculpture as we see here. That finished...that this priest was actually that weight, had that pot belly and was overweight. It is an intentional definition of corpulence in order to describe success, and being a member of the royal household. This is the so-called Sheikh el-beled Ka- (light-spirit) Ankh...the work is 33 inches high, originally...highly polychromed, beautifully polychromed, and notice what happens here: you see under the chin...the double chin, the...tissue below the chin. The head itself with the careful articulation of the nose, eyes, and mouth, and even the ears. Even the limpness of the lobes of the ears is implied. You have got to account for the fact that polychroming is not evident...but again that issue of the...upper arms, the heavy breasts, the pot belly are mimicked. They are observed, even though they are at the service of the semiotic...the detail...you can still see the hint of...there is a fall off where the cheek projects, but the upper eye is...with the extension of the lid into the...that moves into the sausage area. The mouth is even slightly suggestive of a psychological need to want to smile. And even the back of this figure gives you an indication, notice the projection of the posterium. And the collecting of the rows of the spine as they hang

along the back...You can see the spine in those rows of...tissue....even when it is at the service of something that symbolizes, and here is another example of Niquian and his Wife, about 53 inches high, late 5th dynasty, it is another genre or vernacular sculpture, and they are made more or less at conflict with naturalism in their head features and the stylization that appears of aphairctic abstraction in the body. But here you see there is a young, vigorous person with his wife, his consort, she is smaller. But in the Red Scribe, and the Ka-Ah?...image, and in innumerable others, they are presented with excess adipose tissue that has been observed: it is inconceivable that one could have invented this as a kind of stylization of fatness, those obviously had models, and thus they were an extraordinary example of the period... that is a good breaking point because we will deal with...starting into the Middle Kingdom. {End session}

As I said very early, we find that in continuum, all creature images or portraits of animals, birds, whatever, are treated with an exactitude that is very apparent in continuum from the prehistoric arts right through to the ancient arts, and you are all familiar with the extended thesis, particularly east of Medum site...and even though there may be a somewhat formalized identity of their placement, they have the use of overlap, and the identity that not characteristic parts are identified because...the eyes and other features are given the identity that is associated with...perspective....and even the bird pecking into the ground. There may be repetitions that create a formal, stylized identity such as birds with different feather structures...and coloration. They repeat the overlapping of the tube structure here as well as the geese that are foraging. That is the only indication where the style...begins to become non-mimetic, that is repetitive in which...you have a certain design, a pattern is announced. However, even if you look very carefully, those feathers are not patterns, they do obey the principles of overlap, and they even show indications of reflected light, glint light as we often speak of it...the only thing that is not respected in these forms...of microscopic measure is the sense of atmospheric transition. For example you will find some of it...generally there is a high contour, you can almost see a sense of outline around the forms. But that has much more to do with the medium of wall painting with dry pigments....Because these are pigments that could not use translucency, or the idea of blending, so the point I am making is that nonetheless the forms obey, with considerable fidelity, naturalism, even in terms of fundamental structures. And that again appears, the crudity of Old Kingdom figuration, particularly genre scenes, the naturalistic images, those that occur in an everyday environment. This is one that is often published in many texts and it is a Eunuch from...the eunuch figures are in the misunderstood, although they will start to obey certain types of naturalism, the figures are trying to come out of the naturalistic profile that we see more in royal or pharaonic forms or those associated with the royal household. But then the...it is shame that this slide is not too clear, this figure is carrying a young calf on his back, because he is fording a river, we have the typical stylization

that shows the river as a series of zig-zag lines, and we are having an x-ray view as though as though we were visiting an aquarium looking through the porthole so that we get transparency, and that is a phenomenological effect. The mimetic tradition starts introducing the ability to see through elements, such as glassware. It won't flower until late Roman wall painting, in particular Pompeian painting where we have the first introduction...I have a sufficient amount of material to say that...the first legitimate emphasis on transparency, seeing through translucent or transparent substances appears in late Roman wall painting, and then it reappears in a number of medieval works, and of course it flowers in the Renaissance. But, we find preludes prophetic toward that end. For example, stylized patterns represent, even in hieroglyphic form, water, but we look through it and you see transparency on the robes and the legs and so on. The figures as I said are rather crude, they are misunderstood...but the animals and creatures are extraordinarily naturalistic. For example in the lifting of the head or the cow to moo, the mother, and the calf turns its head around and obviously answers the call. Just as the mother birds become frantic as their fledglings are tampered with. In this same way we have this very perceptive viewpoint of mimicking the call aspect, at least by implication. And even notice the bulls in the background and the treatment of the horns, or the treatment of the face, is generally articulated. Even the ears on these animals, and the way that they differentiate and stress the different muscle structures. I say this because to visual consciousness... let's take Erwin Panofsky, and in the popular sense, HW Jansen said, all art begins with naturalism, would precede reality as such...recalling something as simple as this text in the history of art, there is a passage concerning the Lakota Guardian {?} masks, and he points out that the earlier examples had grotesque faces...that still relate to making a face, as a human being expressing horror, fear, or anger...he then says these later stylized Lakota Guardian {?} pictures, funeral guardian figures become very abstract, stylized. In fact many have the apophatic principle where the oval represents the head, etc., And he says all art begins with the naturalistic and evolves toward increasing reduction or abstraction. And I think this has been pointed out over and over again. What we find though is that art began in the caves with indeed an attempt to define mimetically the identities of creature forms. The human form is not encompassed on the same level as the animal form until much, much later. We know that. And no one has ever offered a satisfactory explanation for this, because I think most people think about this rather simplistically. It is more difficult if one believes in a world that is providing, nourishing...obviously attention is given to not only creatures but the environmental forms themselves. And in terms of complexity, of the human being's consciousness of himself or herself *in* a world, they can both get nourished by but also threatened, it is far less likely that the human figure wants to be represented, wants to represent itself or oneself, in any other than somewhat naturalistic terms...and very few occasions will you find where the utterly naturalistic becomes apparent in the early arts of mankind. I say that it is not really until the

seventeenth century that we have a rather frank admission of what we would speak of on the broadest terms, humanity, physically or in terms of psychic characteristics. However, in Egyptian art, the animals...the animal world is an indication of a gathering emphasis of a perception of the creature world where the human world is stylized and remains more or less semiotically characteristic identity...typical of many of the wall reliefs, particularly those of stone, are the varieties of creature life, they have their own baseline as you see on the right in that fragment of the geese, or in the flying birds... that surround the figure in the center. They may have a...as we saw in the Palette of Narmer. Remember we are approaching the Middle Kingdom at this point, and virtually a thousand years have passed since those earlier stylistic devices of having a baseline, figures shared on multiple...or individual ones. But in the structure, and I particularly want to call attention to the flying birds, there is an articulation of something that has been observed, not invented, it is not a characteristic shorthand identification of flight. Even the fact of the idea of the bird with the open beak as if flies...and the articulation of the wings, and notice the position of the, what do you call these, feet on birds? {laughs}...these are all associated with the...when the bird hovers just before landing. And the other one is basically soaring...notice that the, what do you call a bird's...claws, talons, yes, they are curled, which has a very distinct differentiation between types associated with observed aspects of flight. After all, Leonardo spent countless hours observing the flight of birds and giving us our first...records on aeronautics. It isn't until later that we have a systematic approach to empirical observation. But the signs of that kind of portrayal under the principle of mimesis are already present in very early examples...the tendency to have greater faith in the importance of such an element. In the Middle Kingdom...nothing can more declare the advent of another type of mimetic portrayal than the art of this period, particularly the sculpture, and particularly the portraits of one man, Sesotris III. He is a preeminent figure in the Middle Kingdom. He is a man of, it is like our first age of anxiety. Keep in mind that this is a very intermediary period of development in Egyptian history. Now what does that mean, intermediary: it means that there was a breakdown...of pharaonic rule. And constantly Egypt is being invaded by neighboring tribes, in particular the Hyksos, who were basically of Hebraic origin. Sesotris III was a man that had considerable problems on his mind...now I don't mean this to be facetious, I am dead serious when I say this, if we think about the commentary upon Richard M. Nixon, both in his resignation, in the post-David Frost interviews, and you know this reference to the artificiality of his facial gestures, where in some cases they talk about the strange sense of tragedy that appears on his face...even today, a friend of mine talked about a loser's smile and how you can always spot one...very commonplace, represent the idea of observing indeterminateness, insecurity by some kind of body language. It doesn't have to be a facial gesture. How often photographic forms have been characterized by their uniqueness, whether we are dealing with photo-journalistic images, or Bresson, or Bob Frank, who ever it may

be...how often we talk about the capturing of that face or that moment in time of that face, and we wonder often is it the person that we are really experiencing or is it the interpretive selection of the photographer. This is a period in the Middle Kingdom in which... mimetic expressionism begins. And it is not to be confused with the idea of distortion, thinning out of figures, transformation of figures...mimetic expressionism is a legitimate form of mimetic portrayal in the sense that whereas an individual...figure in space and type of human being... is retained. And the attempt is to record certain internal attitudes toward life. Now as an example I am going to read you a poem that this man wrote, this is Sesotris III, and I might say that you can trust this as a characterization of the whole mood or *weltanschauung* of the Middle Kingdom period of Egyptian art. I won't call it a *zeitgeist* because it is too long a period. See how this sounds like a chronic complainer of the day..."To whom do I speak today? Brothers are evil, friends of today, they are not lovable. To whom do I speak today? Men are covetous, everyone seizes his neighbor's goods." (Please, this is a little moral lesson...) "To whom do I speak to today? Gentleness has perished. Insolence has come to all men. To whom do I speak today? He that hath the intended confidence {?} is bad, good is disregarded in every place. To whom do I speak today? Faces are invisible. Every man has his face downcast against his brethren. To whom do I speak today? Hearts are covetous. The man on whom men rely hath no heart. To whom do I speak today? There are none that are righteous. The earth is given over to workers of iniquity." (It is strangely prophetic, isn't it? Certain dictums that will occur in the Christian church). "To whom do I speak today? I am laden with misery and lack a trusting friend. To whom do I speak today? The sin that smited the land, it hath no end." And then Baldwin says, "Despair and skepticism with regard to a blissful existence in the world beyond also resulted in an increased emphasis laid upon this world, as to be seen in the following song of..." Therefore this whole period of political upheaval, constant invasion, attacks: will be the very same thing that we find causing the principle of *horror vacui*, fear of empty space, during Carolingian art. This need to compress and contain, with filigreed interlaces and so on. At this time, facial expression carries the..., suddenly there is this terribly anxiety-ridden face, the downward turning mouth, the drooping of the laugh lines. The tendency for figures to show a paranoiac enclosure within their environments. The idea of the enlarged ears, the almost obsessive need to make a super-human figure in order to withstand the dehumanizing forces they are exposed to. Here is the comment on the..."Bodies pass away and others remain. Since the time that men were before, the gods in their...rest within their pyramids. Well their habitations, their walls are now destroyed, and their habitations are no more, as if they had never been. None cometh from this that they may tell us how they fare, or tell us what they need, or he may set our heart at rest until we also go to the place where they have gone. So therefore spend the day happily, and worry not there on. Lo none can take his goods with him," (this is pre-Epicurea, as well as Hedonism) "Lo, none that have departed can

come again.” So it is eat, drink, make merry. Live it out kids, have a good looking corpse when you die. Same principle. And I stress this because these forms obey explicitly the physiognomy of a worried human being.

Student: Was this a period where people could not ferry their worldly goods with them, to take to the afterlife?

In fact, this is the period of the time of the pyramid structures, after all, there is no pyramid, not a single one, except Tutankhamun, and that is very late, that was not invaded by robbers, even during the period of its construction, or within a year. You can safely say within a year after the interment of the consort and attendant figures. So that these people were extremely cynical... All you have to do is look at this little book, you should read Albridge’s study on it, because he is a preeminent scholar. But if I showed you examples from the Old Kingdom, you would have to see enough to give a sufficient indication, the crudity of what happens in the Middle Kingdom, except for the psychological portraits, of these figures. Because of the unsettled nature...Egyptologists show hundreds of examples of the degeneration of any kind of interest in observing the world, the crudity of the figuration, the crudity of the architecture, or the excessive monumentalization of figures. Figures that look defined as if they were struck by some obsessive gigantism, monumentalism....it will reappear in the New Kingdom. The articulation of faces... certainly in the latter part, like the Lady Sennuwy in the Boston Museum...but even their thrones that they sit upon... become gigantic, they almost dwarf the figures. Implying that there is not an understanding of any kind of problem. Look at these, remember the Robin Wood sculptures? Look at this grotesque. Bizarre distortions...heads too large for bodies, notice this attempt to try to show a dancing dwarf...it ends up being ugly and grotesque because it is an attempt to show action and animation...If there is ever a testament to a period that shows what happens when a culture degenerates, what happens to its art, and its loss of any kind of relational harmony, this is it, save for these remarkable Sestina portraits. There has never been a record, never, this is a dogmatic take, if you can find me a single example that matches the character analysis that is cast in this stone...I’d love to see it....I would say that is the only thing that has been...no projected distortion, elongation, just simply the set of the face, is photography. Not until the nineteenth century do we have a return of this form of mimesis, with any degree of conviction. Anyway, let’s look at a sequence of Sesostri. Keep in mind that we are talking about, I want you to keep looking. All of these are differentiated. You saw the first one, the one that is constantly illustrated. And these are various stages of Sesostri as he had his portrait made countless number of times. They will show him as a young man, they will show him as an elder statesman. There is one that is characteristic of the sagging eyelid, the downward turned mouth. The expression of a man who is pouting, petulant...when a person is depressed, look at

their face. This is why Dr. Hugh Diamond made a remarkable contribution in his asylum portraits, of figures who suffered from various stages of insanity, that is what I mean, there is nothing like this appearing until photography. In some of these, the lobe of the ear seems to be weighted, the lobe, and the downward sign of the facial musculature is hinted at, but is clear enough to be convincing...with a headdress appearing as a sphinx, in a wide variety of...here he is as a younger figure...this is the first advent of interpretative mimesis in terms of letting the physical form, an accurate portrayal...it is not the way the photograph was taken, you remember my thing about the big ears in the Middle Kingdom?...it is a form of trying to identify the human, and to make certain parts that are characteristic more pressing {?} examples...

Student: Did he ever wear the beard?

He certainly did...the beard will be worn in either post-funerary images or in royal celebration. I might add the beard is less apparent in the Middle Kingdom than it was in the Old or New Kingdom. So if you ever prepare to discuss someone like Nadar, although I don't think it is a persistent characteristic, or if you want to talk about any interpretative photograph, you will want to deal with the tradition in terms of where human vision tried to incorporate this type of portrayal..the identity first. I might add there is a study on the ear type, in the Sesostri...in a large number of portraits, it is the same ear...the same physical structure, the lowering of the eyelids, the sagging of the facial muscles...areas that were originally polychromed...it would be really interesting to see how they appeared overall, in full color.

Student: There is one artist that comes to my mind is Kathe Kollwitz.

Exactly. Kathe Kollwitz, but she is in the sense of, there is a relationship there, the thing with her German Expressionism, being terribly influenced by a number of...that come from journalistic graphics, and socialism.

Student: I say that in relation to the expression on the face, especially in her self portraits.

That is true, there is that quality...I would say it is also post-photographic. Prior to the invention of photography, there is nothing that reaches this level.

Student: Leonardo's self portraits may come close to that.

No. Uh-Huh. That can't predate... how do you like that...

Student: Were you trying to draw a connection between this portrayal of facial expression and the generation of the art...?

No, I would say that the conditions of the culture, the society, the problems, particularly with this man, expressed, I might add most genre portraits do not show these kinds of characteristics...during this period. But certainly all of the royal lineage and counsel would show this sort of downcast...quality. And we can verily trust by virtue of documents, attitudes...politics of the period, I would say they are interlocking. I am pointing it out as saying there is no prototype for the issue of character being reflected in the face prior to this, or even problems, the problematic issues of life being reflected, prior to this. In other words, this is basically an archetype that will become manifest again, you see what I am trying to stress to you is that this is not interpreted. This is the physiognomy of Sesostris III. This is Sesostris the first, this is Sesostris the second. They don't show quite the same anxiety. It gathers toward him and a number of ones after, they are all individual types. What I am trying to stress is that if we start looking at a form of a later period, and I would say to you photography, photographic portraits, ...we have not the end, but the culmination of a medium that can then give us more of a credible insign of the original subject and characterize character not by virtue of just some particularized gesture or costume...but just by the physiognomy...we wouldn't talk about the way we observe, like I mentioned Richard Nixon, you may not agree with me, but I am saying I notice that too. We would not even look for those things had it not been for our having a sensitivity for what the body, of what the facial appearance expresses. Here he is...chose one with the beard, the head dress, and of course as the Sphinx, a typical representation that appears from the early dynasties forward. But the same face, of a type, is over now. Slightly heavier, same kind of downcast...which is simply to say that is your root...and on literary terms and that is the root where writing consciously expresses cynicism...think if you can find an earlier prototype...and the other type that suffers this gigantism, this is huge, about six feet high...sandstone sculpture of Mentuhotep, in the 11th dynasty, toward the end of the Middle Kingdom...this form shows a different kind of polychromy, he is associated as an Osirian figure with the dark black coloring, it is one of the most beautifully retained polychrome images. He has a funeral gown on, prior to being mummified. This is where you asked the question about the hand...most of them do have the hand behind. He has his hands held in preparation to receiving the...and the book, or even the knots, the noose of authority. And he wears, in this case, the crown of...what I want you to notice is the fact that the gigantic ears and these...feet. It is again a kind of obsessive interest to try to make this man look heroic, and distorting parts...to other parts, and it ends up being a grotesque. And the scribe with the block statue where the scribe will appear...and all has is a head projecting out of the block...there is almost a fear in this period to defining...the block statues will appear with a...as a block, as an occasion to being



inscribed. Here is one with the scribe, his consort is seen between his feet. Later, all you will have is the block with the head projecting out of it, as if the figure returns to its primal material source...there are many of them. But in this case, it is often remarked, and the literary documents, the textual documents, refer to this idea of fear of one's fellow man. Believe it or not, mugging was a constant fear: it is even referred to, the attack...robbery, rape: all these issues are mentioned. And I don't have much trouble talking about this and sharing ideas with someone sitting on the streets of New York where I used to live, they immediately see the connection, it has been around a long time...the art begins to reflect this almost obsessive sense of closing in around the figure. And the gigantisms and distortions of body parts represent an attempt to try to transcend that problem, and most of these forms of the later Middle Kingdom begin to draw within the individual material or their robes are wrapped around almost claustrophobically containing themselves. This is a man who was purportedly seen as the...Osirian figure, ready to receive the...

Student: That would indicate that art reflected the collective society rather than predictive...

In this case it is a reflection of the life of society...that is a very good way to put it....it expresses nothing more or nothing less than exactly what was happening. The only thing we have different there is the sense of trying to treat certain amplifications of the figures...look at the side of that mouth, that isn't a fissure in the marble...that white line is not like drool...it is a down-turned mouth. You can see the mouth is definitely downwardly turned...and I have only chosen one example, virtually there are folks, I can think of at least forty-two images that show...practically encasing the face., wrapped around as if to the original material for protection. In the 18th dynasty, obviously because of the reign of that very important woman, Hapsetshut, we have a golden age of Egyptian art, it is considered the 18th dynasty. There are several things that are rather important to keep in mind, that this is a period in which the problems of the nation were solved, the pharaonic line of Sesostris' rule was replaced...by a powerful woman pharaoh, Hapsetshut, who causes a complete reorganization, the political state, agrarian, agricultural life...ecological problems, she set her mind to virtually everything. And in the work of this period, figures are presented, this is the opposite, this is a highly idealized form, there is nothing mimetic about it save for parts, for example, the nose as you can see...is quite articulated. Have we an exquisite, youthful idealization, this young man and his sister who appear on a tomb relief, are being recorded, when in reality they are presented almost as a youthful young man and young maiden, when actually they were in middle age...there is an image, a drawing, many of you have seen this, there is one telling signal, there are several in the Old Kingdom, the one that is most apparent is the tomb of Nacht, which is 18th dynasty, it is already in the tomb of...where you have

the dancing figures, and the celebrative musicians, and there is one strange slip where it shows, not as the example in the Old Kingdom where the figure is shown full frontal eye, and also the figure articulated in perspective, and this is where Nombrook, in an essay settled an issue talking about the fact that...these {Old Kingdom artists and their stylized art} are all following conventions, a language of communication for visual terms. It did not show an inability of the sculptor, artist, craftsman to be able to articulate what is naturally seen. But these figures are extremely perfected and idealized. Even to the point where there is a transposition of age...they try to express the optimism and the eternality of the permanent continuum of such figures. This is from the tomb of Ramose in Thebes, and they are probably among the most stunning idealized forms that are comparable to let's say a fifth century classical golden age Periclean Greek sculptural form...again the nose is somewhat articulated whereas the mouth and the eyes have the characteristic almond shape, strong patterning seen in the breast, and the articulation and curve against the angle of the arm. Lavish attention was given to the very subtle detailing of the wig, most of the pharaohs wear it, but if you see those conical shapes, it doesn't have to be...Egyptian women did something that somehow seems on occasion exciting to a man and a woman doing, the women in banquets would wear wax cones on their heads...and they were heavily perfumed, as the heat of the environment gradually melted this would drip through their hair and of course they were highly perfumed so...it always amazes me because flies were quite happy to be... I wonder what they did to keep...covered...it is the same thing we saw with the...beehive hairdo of Elizabeth Taylor...it was typical of New Kingdom wall paintings, and fragments of wall paintings....the aquarium view...the x ray view..still the plant life, the...blossoms, the creatures, the fish, for example, ducks, fish and there are several marvelous images of cats in this same series accompanying the pharaonic figure who stands with, notice this...are gigantic...and here his son holds the blossom and holds the duck by the wing. His wife and daughters stand behind, she holds...and that is not a suggestion of holding, she is presenting him to the earth, just as we saw in the Micro-Venus image. And he harpoons, he is going to be the provider of all...things to his subjects...he is...all in one....so that this obsessive duplication of bird life and animal life and creature life, that articulation is not...flying out of a rush of papyrus reeds is an articulation exactly... of flight.birds...that we would expect to see them...recording...remarkable that someone had to carefully observe these Observe these states of flights almost...camera vision...in the New Kingdom...that when a figure bends, notice the folding of the shirt, or of the flesh, there are those little part signals that show that observation is taking place and could be mimicked...This by the way is ...almost hieroglyphically, zig zag board, and it is as though you are looking at it from an aerial view as opposed to seeing it in perspective...literally combined iconic with the naturalistic. That same idea of the folding of flesh...the image in the tomb of Nak where it is the wine harvest with the noble ladies. And only notice the wine harvest which may be a theme that appears not only the first

beginnings of that theme in literature: the seer, the poet within, a figure who has no sight but who sees from within...and even though these figures cannot...they have their own cones, you can see them on the tops of their heads...with their wigs, heavy with wax and this perfume melting down over their dresses. You can see in the blind harvest, it is shown again, is the folding of the flesh in the torso. And even the...of the springs is not...there are things like in the articulation of the figures an attempt, these are much more static. Holding is seen as just simply the hands coming flat down over. It actually shows an interest in kinetic movement. It could not be encompassed, it could never be encompassed in this little figure, but in part it is. And again I suggest it is a telling signal of a gathering interest in what the world looks like by direct observation, and will never be accomplished until the advent of photography. Notice the difference between the lower hand and the upper hand...musicians and harpists, it is quite an accurate portrayal, the type of tension that would be apparent in the hands of the upper and the lower...and notice it is quite an unusual foot, that is the reason I show you the second slide, the Temple Not, the admission now that naturalism is becoming as important and they are willing to forgive themselves from having stuck to those canons of proportions for centuries. And suddenly return to this idea of seeing the world in normal perspective...the dancer...the one who suddenly appears full front face and natural perspective to her feet.

Student: It is interesting, the eye is still in profile.

Yes that is true, yes in other words the...is still full face. The mouth is open to show the idea of song, and notice the folds of the flesh in the back of the neck, those are the telling signals that something is, that the world is let's say, at least insofar as this culture might be representative of human interest, in terms of early art, ancient art, we can say that now observation is slowly, gradually, unit by unit, making presence over what we call abstract signals, or pictographic signals. And nowhere is that, and again I suggest to you that the earliest examples of an explicit interest in genre subjects...but in no period does it become more apparent--there are examples from the Old and New Kingdom--no where does the idea of day-to-day or daily life activities begin to emerge than in the recording, in three-dimensional form, of the occupational life of fishermen, women carrying baskets with provisions on their heads, the interest in showing the different...orders...of who is the boat captain, funeral processions, guardsmen, mother and child: there is no...prior to this. And I stress once again...to connect this to something we talked about earlier, if I find a student who really is interested in photographing domestic life, mother and dad in an argument, mother and dad seated at the table, or children, brothers, sisters, some people immediately try put this person, and I see this as a persistent aim, particularly among the younger student with very little experience of photography, if it seems to be a kind of persistent sort of attention: often

they try to get these students to look for the unusual, or the abstract...Or still lives, they have just discovered Stieglitz, or more typically Weston, and they either want to do their strange bark close-up or dead seagull or whatever it may be. But what I find interesting, we were talking earlier, I mentioned finding the unit structure that identity {?} If I find a student with an interest in photographing things of his own personal life, I don't talk about their personal life, but I might be inclined to say, let's look at examples in which that kind of attention you are giving to the world in which you inhabit, has some perspective, and not only does it often become a signal to a person becoming interested in visual imagery of the past and seeing its direct connection to the imagery that they are involved with, particularly photographic, but it is also important because then you start thinking of, it is not just the attention to the boatsman, and even the passage where people were preparing to release the nets with the ropes, but also the nets themselves, and the laborious attempt to try to create a tableau, a three-dimensional tableau, including the weaving of the net. So that we have gestures of action, we have gestures of different types of attention where the field attention is no longer given to that enface frontal figure, or group of pharaonic figures, but now we have an environmental space scene included. The idea that the whole principle of peripatetic vision: these models are small in scale, in majority. In the new Met wing of Egyptian art you can see many many examples of these, some of them...whole environments set up. What is so unusual is that you can never encompass one viewpoint, and that has been typical of Egyptian sculpture up to this point, that the back of anything is seldom an issue...that it really is the frontal view, or if anything, the cubic view that I would say is important, but nonetheless, these require me to move about the forms, so we have the idea of an art form that requires the observer to become peripatetic. Why is so much made of very early, what is called primitive photography? Why even in the Bob Sobiesak commentary on French Primitive Photography that I have asked you to read, notice in there how much attention is given to the principle or the idea of the flaneur: he or she who travels about. It is taken as a form of dandy-ism and appears constantly in mid-century to later nineteenth century art, in which the artist is thought of as a traveling philosopher, in fact the man in the street. This is mentioned by Benjamin and others, the whole issue of the photographer as one who moves about, peripatetic, exploring the world, finding out through direct observation. The first photograph that I know of, and I don't believe anyone else has ever commented on this, there is a great deal of attention is given to this idea of a new attitude toward space, a new attitude toward vision, in the genre images, and the new attitude toward the way an artist must behave, he had to be observing these life activities. And there had to be, also for the observer, a way of moving about the form, and at this point one could basically remain as stationary as the object, standing in front of it but you've got the proper viewpoint. And that was equally true for the majority of Paleolithic art. There was no what we might call a...continuum of spatial compression, it is moving around and in and out of things. And I stress that

because when you read the introduction to French Primitive Photography you will notice how much attention is given to the image of the flaneur...the flaneur was originally a kind of dandy...is very important in the nineteenth century, and the idea of strolling in the park...finding out about life through direct observation of moving about. And then the art began to reflect this kind of ambulatory...states. Those earlier Manet garden images, Baudelaire sits by a tree and there are figures that are recognizable, you notice that there is this kind of field in which nothing is differentiated as particularly important, this is typical of the early work by the Impressionists, where it is particularly...photography and there are a number of reasons for that influence...early photography shows the interest in, let's say..., who is interested in the Organ Grinder, or later John Thompson, people moving about, the blind woman, people sitting in doorways...the peripatetic journalist photographer, who sometimes outside my window I glance, as Eugene Smith sitting on Sixth Avenue looking out the window and records the whole winter, summer, spring, girls rushing to the flower shop and so on...being...by remaining stationary and looking out that window. What I am trying to get across is that's an attitude that began here, and actually in terms of mimesis, it is an attempt to try to record an environment, so that it forces us to move back in space as someone receiving a fixed standpoint...This is the scribe carrying grain...now the scribe is recording the grain, you look down at this, notice all of this takes place within a little enclosure, not to be thought of as some kind of box...the walls of a building are being described, but it is like being accommodated by the removal of the roof. It is the making of the grain the scribe records the amount. Now if you don't see a connection there I can't make it any clearer. It is a prototype, and I can't understand how people can even refer to photography's concern with recording of daily events without finding out where that interest came from: this is where it begins. Butchering and beer-making, this is done in wood. Isn't that remarkable? It can not be seen, it must...

Student: Is this some kind of first occupational...

Exactly. As I pointed out this morning, the occupational image occurs as early as the first and second dynasty...those first prototypes, which show people...this is so remarkable because--it blows my mind--and I wouldn't think of showing any nineteenth century, when I teach a class and I talk about the peripatetic flaneur, the photographer who moves about, I definitely show these things. I say if you think this was new, forget it. The only thing is we don't deal with this basically except for four periods in the history of human consciousness prior to photography. Photography which makes it work...utterly identifiable. This is not in the service of any principle of making the culture survive, declaring the premises of occupations in the culture, it is not history, it is attention given to everyday life. You will see the other three periods.

Student: What was the function of the obvious? What function did the obvious serve?

Literally as units that could be put in funerary sites as an example of the continuance of daily life. You see deceased is not seen as transcending the world, it is actually a re-entering as it were, for all intents and purposes. So the daily activities must occur, most of these are...but that wouldn't make any difference, they are still recording the life of that figure around it. But they could surround, mostly in special chambers, where you would find every conceivable activity, from sex to beer-making.

Student: ...The prototype for this enclosure that you mentioned way before, there must have been other cultures that had to face the same type of dehumanization and breakdown, political upheaval...that you described in that one instance. Why is that the first prototype, is it the first one that we are aware of or were there other cultures that reached that type of...

Oh no, there were many other cultures that were virtually decimated. Why do we have no reflection, in for example, think of the Persians and how monumentally powerful and effective they were, and then also there is the degeneration you never see a hint of a breakdown. I can't answer that, I don't think anyone would be able to. The only thing we know is that in terms of the visual form, that is the first example of reflection through an individual and then later beyond his reign, spilling into successive forms, in which the idea that anxiety and turbulence, and his writings are as much evidence as the figurative forms. Who can explain it? It is one of those acts of consciousness that as I said this morning, I can convince you by giving you other constructs to read, but you will never find answers because Sesostri III was a very sensitive individual, he reflects his culture due to this, therefore we can say certain cultures who were active at the same time in Mesopotamia, were not. I wish you would look at the sense of pattern on the faces of the royal viziers, and scribes, that appear in Mesopotamian art...You know those little cupie-doll faces with blue cheeks, you know they all have that little smile? And some very...Sesostri issues were going on. Good heavens that culture had to literally put down reed mats and build the turf upon which they established their kingdoms. That was reclaimed land, but they never reflect that. There is cuneiform writing and records that reflect those issues and there is that marvelous Sumerian mythology...Samuel Noah Kramer, read the record books, the daily life of the Sumerian and you will find the juvenile delinquent, the young boy who is angry at his father, the alienation theme, don't trust anyone over thirty, that comes right...same issue, it says that, don't trust anyone beyond their...the period before middle age. And the idea of unrequited love, the offense against the woman, all these things are there but the art does not reflect it, it is mostly textual evidence. Here, it is more like the art and the text confirm it. I wish I could answer you, I don't know anyone who knows.

Student: But then is the idealization of art and other forms, they just basically avoid the confrontation with any type of...

Well I suspect it is the same thing that when somebody goes to a portrait photographer as they did in the 19th century, certainly when, James M. Reilly?...brings the gentleman from Germany, what was his name to the retoucher, and the idea of retouching in American portrait photography, basically late 70s, and today, even when a person has their wedding portrait or engagement portrait...very few people, and you know...weddings or first baby...but all one has to do is pass through *Notations in Passing* to see those idealized faces that have been retouched, polychrome, airbrush, even high schools... still do that in places. It reached a point when my daughter, when she graduated from high school, good heavens are they fancy today: each student chooses their setting, and she was in this silven blaze, and the flowing dress, I love the photograph by the way...a very good portrait by the way...but he has every lens and so on and I am telling you...my daughter is exquisitely beautiful, you know I am not prejudiced at all... she has all my best characteristics {laughs} I am kidding, poor child. But at any rate, the thing that happens is, it doesn't even have to be done half-applied, this retouching. This idea of idealizing even if it is not necessary. I think there are systems in terms of psychological necessity where even if one is, whether it is necessary or not. You remember how the issues in the early work of Hill and Adamson, it has never been resolved, but there are some evidences that figures from the back, wasn't that a radical positioning? Because that is rather remarkable, someone photograph the back of ...or some of the other figures. And then there were those who postulated the idea that maybe there was smallpox, after all the final one she was in an advanced stage than the early ones. Now wait a minute, it is not as fictional as it may seem...it has nothing to do with Hill and Adamson's images, but I will say that among the regional photographers, defects are often covered up by virtue of radical, if they can't airbrush it out or etch it out...in the Schofield... we have sixteen different examples of the facing full front, there is a man with a scar that reaches from here down to his shoulder, he is then photographed in profile, and as much of his face they tried to accommodate before the scar is visible. That is fascinating to me. There are figures that are marked and poxed with diseases, and then they have been retouched..

Student: Hill and Adamson, though, it is known for a fact that the back picture, she appears later in images where her front is seen.

I know. But not the last one, the very latest one she is seen in the back. I don't know, I don't accept that, I think it was very likely...maybe someone could correct me, what is

her name, Michelson? Her commentary on the work of Hill and Adamson... the sun pictures, or even some of the other studies...

Student: Would you not, changing the subject totally, but going back to something you were talking about earlier, would you not consider Dutch painting, where you see children at play, or a wedding feast, isn't that the same kind of attention to detail and real life?

It is, in fact.

Student: It may not be the first, the first would be the Egyptian paintings that you showed us.

Well no, that is going to be one of the other three.

Ok.

Van Ostade: all of the genre painters, both Flemish and Dutch. The impulse returns. I might add, if you know Emmet Gowin's *The Butchering Scene* and so on? When someone remarked, in fact...when he first started teaching at Princeton six or seven years ago, about how some of those Virginia scenes, butchering and so on, reminded him, I was going to show you some, I've got a lot of slides that people have made themselves, and Emmet's own slides, if we ever get to that...in which they mention that relationship. He steeped himself in van Ostade. And as a result, he is a pastiche artist of the first order. For example, you know the image in the last book of Edith where the head, the chin becomes a phallus? You know where that came from, right from Man Ray. The cover of the Photo Eye in the 20s, and he admits it. He states, Harry I am you now and then he gives his imagery into it.

Student: Do you have an explanation for why, what kinds of things, to take that kind of attention into daily life?

Yes, I don't have an explanation that could apply and fit all categories, as I said, in the New Kingdom, the whole issue of prosperity. And there are innumerable examples, even in literature, where the attention given to the vernacular or genre life around one, has to do a great deal with the value, that is to say, it is almost like in the seventeenth century, if the cosmos is purportedly understood, and is reflected in the grand landscapes of Ruisdael, or the grandeur or portraiture as we find in Rembrandt or others, often one is given the time to become attentive to things that they usually wouldn't think of as...



Student: ...It is a function of leisure.

It is, it really is a function of leisure. I think you are absolutely correct...in our time...I don't think I can pinpoint...have you noticed how much attention has been given, over the past decade to objects, things, features of the environment, that really aren't worth looking at, if we are walking about. But suddenly we see a bush, a rock, a stone, the side of a building--you can give it all sorts of names, new topographics, I don't think you need to weight it with that. Leisure has permitted us to look at Route 68 or whatever it is, or the Sunset Strip, or 46 gas stations... or even the new topographics, to suddenly find that it is rather remarkable now to look again from an upper vantage point, looking down. I can say from Ron Leighton, or Joe Deal, or now dozens of, it has almost become a vocabulary, Harold Jones has to take that airplane view so to speak. Or to deal with the phenomenology of simple things that really in themselves are not innately interesting. This young man...Dave Reed, he has had a lot of things published. I like some of his things very much, I was at one point writing something on his photography exhibit...He will have all those pine needles on the hood of a car, that appeared in *Exposure*. They like the idea of testifying and bearing witness to things that most people wouldn't give an attention span of spending two seconds on. In fact I call it peripheral vision in photography: because of those things that have escaped our attention, and yet the eye seems to be constantly seeing them on the periphery of their attention. And now someone has shifted to the periphery, that is why I use that dumb little metaphor. It's not so dumb, in fact I think it's downright brilliant. {laughter} ...our focus has been upon things and their purported significance...I love Dick Lebowitz's comment on Weston... I know it sounds crude..."But I get tickled every time I look at Edward Weston's...I think they are funny...you know, those forms exerting anatomical grotesque proportions, to arrive at these metaphorical comparable identities with vegetables and other forms, "they are kind of fuckable." No matter who it is, whether she is on a sand dune, it is usually a she...there is usually a kind of grotesque that you see before your eyes in terms of the physical identities that are involved. Now that doesn't deny or say a thing, it is just a personal opinion, but I'd say that it is obviously not at the service of naturalism. I'll give you another example...Carl Chiarenza said that after lecturing to his students on Paul Strand, year after year, with great respect and regard for the master...he got so damned bored, he decided he would deliberately offend sensibility, and he started talking about the eternal repetition... of Strand's *en face* composition, frontality, exertion of a single-minded attention and all these...linking of the light, he said nonsense! The man didn't have a creative idea in his head, or eye, and he started believing it, and he said the frightening thing was that I was really bored, and it is the same way I feel about Ansel's work. I mean I am saying nothing to you, but I am trying to give you an illustration of why. Certainly we all look at each one of these individual images, but you

know I have an opinion and I say very dramatically that Ansel Adams has done more to destroy the American landscape than any individual alive (laughs). Now these sort of smart ass testaments to nothing show that our attention may well be against the grain of a kind of ideal view either of place, person...type of time, a type of light. And that even we in our attitudes may be shown a failure occurred... in the face of that which is too perfect and too... I find myself...giving a great deal of attention to things because I have the vision to do so, and that I don't see anyone else looking at. So therefore I begin to enjoy certain, like John Williams sends me into a state of utter rapture, and that is a personal opinion. That is like saying it is beautiful and means nothing, or it is not relevant. I would say to you that I do believe in context, such as the genre painting or even it in terms of Egyptian, 18th dynasty, genre images. The leisure of that community, society, the world-view of that particular several hundred years, permitted the occasion to observe things because in reality there were no other pressures or attentions being forced. And as a result, leisure became an extremely important issue in terms of what could find themselves making pictures...When we speak of a golden age, we are talking about an age without crisis. In our own culture, let's say the difference in the art market of the freedom, and I use leisure in the grander sense than just free time, or avocation or hobby, it means the deliverance from necessity, often delivers us into the hands of, using a metaphor, exactly what our world *really* looks like. If it is not as we would have it, we tend to idealize, transform, seek the intrapsychic measure of its presence, such as through the use of distortion...alteration, transfiguration. And when we are free to be able to observe what is there, it may well be, in that sense of leisure, that permits us to observe that which has been discounted, or not considered significant in form or even in content to draw on our attention before, is also a sign of necessity: some begin to look at what is left, even because that which is Idealistic failed to move us, and photography has answered this need very strongly. Or it is reconfirming what in essence has been dismissed.

Student: Now I am going to press your argument in terms of leisure that our society has, but I think we are in a state of tremendous crisis which we don't acknowledge, so I have a hard time with your argument from that side of the coin.

Yes, but remember what I stated about photography may be the tragic medium of our time. And I don't care if you like the term or not, it sounds obviously romantic, but the issue is do I think it has now reached a point where sociology, the phrenology {?} of photography, confirming spirit... and so on, is obviously indicating to us, the fact that we do believe in that the world is an illusion, and Sontag has the most recent expression of that belief...and she has written on it very well, and she talks about an ecology of the image, and I was trying to express that that was a culminating point in the mimetic tradition where the crisis we are facing now has to do with the fact that it seemed very

evident that certain individuals are affirming or negating the world through camera work that indicates a kind of attention that is not just their individual issue or value, it becomes a testament to our concern. In other words, I might very well ask you, why must the photograph be the mode of documenting an earthwork? And you can stop at the point more or less and say that is the only way it can be identified, whether it is a trench in the desert, or a snowcap, or a man who uses light applying to a mound he has had built...the confirmation through the photographic form is a way of saying a number of things about not only the presence of an act, or the history of an act, but also its termination, as though we have to ...in order to record it, and so following the past tense issues in terms of increasing amplification to a point where it may well be...that we are in danger, there are forewarnings of it. I might add this, I'll pull up this for you: as in the year 1000 and don't think it didn't happen, in the old fear of chialism, the fear of the second coming, or the destruction of things, every period has that fearful dimension, a destructive aspect...and photography is presenting us with... a technological form of teleo-ism, that is the idea of the end of things...so Lee, I am not dismissing that... and I get very nervous when look at, who should I choose most recently. Do you know that man? It is remarkable, he graduated from this place, Freund?... Those are incredible images. And when I first saw his work on the little announcement, you know the one with the tree and the little...now there is a human being, it is my intuition...when I run to see a show...I was just truly moved, and I felt so enthusiastic about a new attitude toward the backyard, commonplace objects...I also felt a tremendous sense of anxiety. I went back to see the show again to see if I still felt that way. It is as though he has recorded, you remember the scene in the little village and the clothesline up in Maine? He can show us what we are forgetting, so exquisitely, and I'm not talking about exquisiteness of some compositional issue or design...the value structure, paper, whatever it may be, I am talking about the exquisiteness of what we miss, and to an extent it is like a song or a tragedy that is full of pathos, and it is like, good god I want to see that world. And some of these people are doing that work which indicates to me that they are not trying to be clever in the idea of approaching the banal, I mean you can dig that up with any...

Student: Who is this again Bill?

His name is Freund, David Freund....like the other guy who does the chalkboard, Paul Byrd. Did you see that?...this is really exciting... because, you see I ask the question, did he know the formulas were there?...out of the detritus of this purportedly rational culture, and he is not seeing it as covered in designs, he is seeing as a, where is the world in all of that? His photographs stand as a testament, Paul Byrd's images, it is like, that is one photograph I love to look at the...because there is no type of compositional preciousness, they are literally the detritus, the left over, the leavings of the physicist or

the chemist...grand worlds of the mind, and therefore you have this wife, oh honey, so glad to see you, the print, because it confirms, I really do feel that way, it is like a reconfirmation of the presence of something in which a phenomenological effect has occurred, light. It is not the subject. In Freund, as I said, in a sense it is just enough to make you cry it is so beautiful. You have to see that work, it is worth looking at. I'll share my tears. Ok, here is a woman, carrying dove in hand {?} the same issue of everyday activity, and look at this little royal guard. Isn't that wonderful? So again you cannot observe this, we have examples in many forms, graphic, three-dimensional, the form must be seen in the round for it is an environmental form, it deals with the idea of spatial movement of the observer and you might say even the constructs imply an interest in environmental forms, a mimicking of a spatial milieu. Now we get to the point I was talking about: with Queen Tiye...this pot of wood or metal, overlaid form introduces an entirely new theme in the 18th dynasty...now by the way Queen Tiye...Akenhaten was either her son or grandson, it has never been quite figured out. You will notice the facial expression, she was a...I am not exaggerating, you can read about Queen Tiye, but she was literally...her head...a schemer, look at the...of her face...what is interesting is the fact that it shows a prelude to the Amarna revolution period...a period of fourteen years, in which an individual who suffered a severe physical handicap called Froehlich's syndrome, (no longer believed to be the case) and there are still people who suffer from Froehlich's syndrome. This causes the individual to have an enlarged abdomen, reduced genitalia. In fact you can say that people who suffer from Froehlich's syndrome virtually are hermaphroditic figures. Hatchet jaws, enlargement of the...sagging lower lip, extreme excess tissue in the upper leg, and Queen Tiye...she bears a lot of witness to certain stylistic tendencies to the head and the extended neck that we associate with the Amarna period. This is Tiye just at the end of the 18th dynasty. And she shows also a very strong presence of expressionistic facial characteristics that we saw in Sesostri III. This time it is amplified. And what I want to point out to you is that this is a period in which something that predates the excessive interest in death masks, natural wax...becomes apparent. Here are the figures that see, these are artists or craftsmen...we shouldn't speak of artists, craftsmen's casts, in some cases they are death masks...but in other cases they are made by direct observation of the individual. This is Tuthmosis, and this is Akhenaten's father. You can see the definition certainly in the one we are seeing in profile, let me show you the effect of it if you see it from the front. There is a strong sense, they are all individual types, you can see how the eyes have all been inlaid...the eyes are somewhat stylized, and the eyebrow ridge. Notice for example the lineal elements in the upper forehead, that kind of naturalism becomes extremely important...This is the sculptor's model, it is not the original dead man's cast...I want to stress to you, just as we saw before in those genre scenes expressing a prototypical type that will emerge in several other periods and then become extremely important in the early beginnings of photography. We find here, and I'll just go through these rather

rapidly, where the characterization, this is the death mask, becomes literal, to the point of being the symbol for the Ka of the real person itself. How about this one coming up...these my friends, do not think of as if they were casual studies thrown into the corner of a casting studio: these became, or rather were used to give distinct physiognomic identity to, not only ones that might later develop into the idealized, but they start with the direct indication of the face of the figure. And this will extend to the point where the Akhenaten distortions are in essence, literal. Here is Akhenaten and one of his daughters. I might add that they have recently discovered...from the side. Even though you notice the eyes, and even the eyebrow ridge are somewhat stylized, even in partial polychrome, but the low...in the hypostyle...in the wall paintings, he transferred his own physical difficulties to his children. And only his wife seemed to escape it. There is still a suspicion as to whether he was the father of the children, but most people accept it. How many of you are familiar with these? I only selected about ten of these, of the death masks and the Amarna plastering sculptures. That's what surprises me, most people aren't, some are. This is the work that served as the basic foundation for the majority of art during that fourteen year period. It has been referred to as inventive art, as if it were distortions in the service of the divine, it is not, it is in the service of literalism. It is one of the first examples of utterly mimetic portrayal, that were accepted as such. The only forms that we might say compete, this again the direct impression of the figure, and keep in mind, wax or they made plaster casts...and casted these plaster forms in the original impressions or in some cases clay impressions. But I want to stress one thing...the only other period where we have this kind of direct, totally believable image of a human being is late Hellenistic art, or I should say examples of Hellenistic genre sculpture, *Old Woman in the Market* and so on. There is where this avenue has been carried to the point where the work is at the service of literalism on the one hand, the everyday activity, or on the other hand, a grand heroic definition, like The Laocoon, where even muscles are evident on the side of the head, and no wonder Talbot photographed Laocoon as well as other sculptures including the studies of...aren't these wonderful? You're supposed to say, "Yeah, yeah." {laughter}...Now here is Akhenaten...and keep in mind that the...after studio casts. And the gigantic necks, and swollen lips, the elongated ears, the ...chin, there is a problem in evidence in the lower part of this has been somewhat refined. But don't become confused by the cosmetic line that appears around the eyes, that is a later definition that would have been painted like the limestone portrait of Nefertiti, it just happens to be left in an incomplete state. Also the head, usually where the plaster is just the impression of the forehead below the hair. But we will see that this man actually had the distortions that we thought were so inventive...here is one that will really give you the direct witness: this has been refined on the lower part. Notice that...where it ends at the top, and notice that great jutting jaw, and the nose is obviously broken at the top, the strange slung eyelids, that means lowered...or sagging eyelids. Here is the frontal view of that. A strange asymmetry to

the face...please read Aldrich's *Akhenaten, A New Study*, because he includes photographs of people who suffer from this disease and he points out the fact of the lack of a vertical axis to the head. The qualities that we associate with the distortions... argument...is it art based on his stigmatisms or is it deliberate, or El Greco, or...Gericault and the mad, where he shifts the central axis of the head. Here this is... the fact that this is a physical handicap. The upper part... off the axis of the lower part, you get this virtually bizarre image of the human lips. That neck is natural, the jaw that juts out, and extends in almost a direct line from the ear forward, and that ear by the way is natural. And so it is no wonder then when that is extended into pharaonic sculpture that this virtual freak appears. I don't mean that to be cruel...because here is a man who could take his disadvantage of physiognomy, of physical bodily characteristics and turn it into a principle of uniqueness, therefore invest him with greater, not only ruling power but spiritual power than all others who preceded him, and those who would follow. It is not surprising...there is no reason not to believe that this is the first monotheism, he even changes the whole identity, instead of a kind of pantheistic panoply of various aspects of deities, both animal and celestial, it is now Atun, the sun, disc, you see the orb itself that becomes the god. The life emitting source of light. His hymns are extraordinary, I don't know how many of you have read them, I have chosen...read them, but written texts of the things that he was attentive to, what did he believe? He did not believe in a transfigured identity of the deity, he believed literally in the source itself. The sun is round so the sun is a disc, it is the Ba. He also believed in the sun's rays as imbuing all things. It is one of the first examples of the great chain of being, which we will find is very important in successive stages in the mimetic tradition. And I mean the literature related to the mimetic tradition, so I am not forcing the theme upon a philosophical issue. That those rays descend and they touch everything, they hold rocks {?} in little hands, they touch flowers, the plants, the nostrils of little children, the nostrils of the king, even the nostrils of chairs...the backs of chairs...that is a clever idea. At any rate, he appears in...he admits the new type of...with the swelling of the abdominal or belly area. He admits his femininity, and how many of you know that remarkable nude portrait of Akhenaten, in which he is seen completely, frontally naked and he has a pudendum instead of male genitalia, he is seen as a woman...he is seen as the grand androgyne, combining both the masculine identity as well as the feminine form. He admits his grotesqueness into the realm of becoming a sign of power. It may interest you to find the parallels I mentioned to you yesterday...read the Arts...issue on, what is it called, Sticks and Bones, on Shamans. Shaman figures are seldom chosen from those who are perfectly physical, structural forms...generally it is what we call schizoid personality who becomes the shaman. Generally it is the albino in Africa. Generally it is that strange anomalous figure, missing arms, or feet, or those who seem to have peculiar qualities of mind or even some talent that forces them to become the conscience of the community.

I love that Faulkner populates his novels where the village idiot becomes the conscience of the community. Or the black, or the slow-witted one...

End reel 3-B