

Counter-classicism

This paper concerns itself with prejudice. Prejudice is a forerunner of racism. Racism is one of the non-productive elements of the society in which we live. It is not only painful, but demoralizing, as well. We are going to talk about a particular Northern European smugness towards Southern Europe. More specifically we shall demonstrate some of the ways in which the Northern European belief in its own superiority over the South has influenced the writing of history, and in our case, the writing of art history. ①

The examples that I have selected from Southern European Art, which I hope will convince you of the basic fallacy in Northern European thinking as relates to its monopoly on "better art" are three paintings ~~inxxxix~~ by Escalante.

I have been looking at two of the three paintings for eight years~~xxx~~ now, and I would like to express my love for them. I ~~x~~ have, as a painter, been deeply influenced by these two paintings, an influence which I consciously encouraged by meditating on the paintings, when I did not have them in front of me, in my own studio. Well, what are these two canvases? Enjoying the works, visually, without access to information which might help me to understand them, was my entrance to their world, so that is how I will present them to you.

We have before us a large vertical painting, maybe two meters tall and wide enough to fill ample space between the frontier, vertical sides of the canvas and the single, large moving central and only figure in the painting. It is hanging in a museum room and we have been walking from one room to another through the years of history. We have seen flat forms become voluminous and local color transform itself into chiaroscuro, as we ambled through the rooms, twelfth century, thirteenth century, fourteenth century, fifteenth century Spanish paintings in Mallorca, sixteenth century, and suddenly an archangel at least as tall as I am (if I were to be looking at him from a short distance away) is running toward me, a crown of roses in his hair and an incense burner or disperser, in his hand. Who is this great angel, wings spread and feet sanded who runs over the landscape. And, yes, there is a landscape. A low horizon of minimum visibility at the feet of our figure.

What is there in this work of art that inspired me, ② and then, what is there in this work of art that convinces me that Northern ideas ~~far~~ of racial superiority are off base? Balance, space, volume, light and color, even in this painting's level of deterioration, can be seen as one entity. This reinforces the oneness of G-d, and his hand in our inspiration. It furthermore makes us believe that this archangel exists in physical reality and that if he looks like this or if he should actually look like pure energy is of no importance. It is through Escalante's representation of the invisible that we know of the tangible existence of the invisible. It is the consistently same amount of energy given to all the elements of artistic endeavor that allows for credibility.

Let us isolate these elements, one by one to prove our point. First of all we have a space. This space is a blank canvas, two meters and seven centimeters by one meter and forty-two centimeters. The artist has decided to hold the canvas vertically, a standing figure will be shown on a landscape, the world of man. Unlike his Italian contemporaries, this Spaniard, whom I dare say, must have been an intellectual as well as a painter, and must have understood the "non-rules" ③ of counter-classicism, has not measured, but has freely placed his figure on the canvas. A natural sense of proportion between the artist, his distance from the canvas as he steps back to observe what he has done, and with the figure being painted, is herein expressed. The arm of the angel is narrower, ~~xxx~~

smaller, i.e. further away than our own. It is also less round, or less voluminous than life. And to about the same degree of ~~the~~ absence. The length is toned down, somewhat, as well. We could have highlights from rays of sun all over the place, but instead we find ourselves with our angel at a time of day when the sun has been obscured a bit. There are no clouds, perhaps the angel himself has, figuratively speaking, of course dulled even the day with his own brilliance. We will have to leave color out of this because I do not know the extent of fading, if any that this painting has suffered. Personally, I like it the way it is, but having had first hand knowledge of the world of paint, I would venture to say that the original colors have greatly lost ~~their~~ their hue.

We must talk more about the figure of the angel. He is in motion. 9 More accurately speaking he is in that ~~enth~~ of a second between landing from the sky on one foot and contemplating placing his foot in the direction toward which he might continue. It probably is a new sensation, this landing on Earth experience, and for one small second the Archangel "turiferari" is enjoying it. His foot that has not yet touched the Earth is in great shadow. We don't even see it until we look for it under the flowing robes...but ~~xxx~~ then, there it is, sandled, and up to the calf, right in front of our eyes. There is also a weightlessness in both the landing (like we feel on the moon) and in the ~~large~~ relatively large incense burner that is held in the angel's right hand. There is a chain attached to the snifter that is held by our angel in his other hand. This balances the weight for us visually although angels don't need to do this. So, the elements that make up a painting are treated with modesty...no artistic bragging here, and decorum. Even the beauty of the face of our angel is not an exaggerated beauty. He could be someone we have seen. The greco-Roman, and Italian Renaissance ideals have not been measured out for Escalante to follow. Instead, the idealization is directed by imaginative freedom.

It is only when we begin to ask why, the roses, for example? or what is that object doing there? that we stray from the abstract elements of ~~art~~ painting and enter into the world of symbols. However, even there we discover a moderation on the same level as before. Let us look at the crown

of roses on the head of our angel. It is more correctly a garland of roses and their leaves. I am counting twelve flowers. After all since I know that the roses are a representation of some symbolic, hidden, or not so very hidden meaning, then probably their number is significant as well. Twelve, oh how wonderful, twelve. The biblical number for so many things. It pleases me to pretend that our painter was a secret Jew. I have no information as to the veracity of such a belief, but I am here going to expound upon it.

~~xxx~~ academic dream state of admiration:

Escalante! ola, te veo otra vez. Ud. me habla desde los tiempos pasados. "Ola Artista, compaÑera! Ola, Ellen. Que tal?"

Yo bajo la cabeza un poquito y Juan de Fonseca y Escalante me levante la (chin) mejilla, con su mano de pintor, su mano mas fino y fuerte a la vez. Sonrio. Estamos trasladados en el mundo de arte, nos dos.

Archangel turiferari - y que quiere decir "turiferari" - no sabemos - not a fiery angel - or is it? The fire is contained in the "spice box". ...and now we understand the time of day. It is "motze shabbat" - "Have a good week."

Perhaps the crown of twelve roses represents the twelve tribes of Israel & the roses is a symbol for the Jewish people because of its petals. Each one beautiful within itself, together making one community - one flower.

The aroma from the roses repeated in the spice box, to be scented at the end of shabbos.

Our artist is from Cordoba, a large center of Jewish learning and culture before the expulsion.

I am not saying that Escalante was Jewish. I am merely saying that these symbols do reflect Jewish influence on the culture of our artists time. In any case the paintings are attributed to his own hand but we are not certain if he actually painted them or not. No serious study has been done on this artist which of course fits into our understanding of Northern

Fonseca

Juan de Fonseca y Escalante
(Cordoba, 1633-1670)

Isaac Aboab da Fonseca
(p. 431 "Rembrandt's Eyes")

art historian's lack of interest in such ^{unimportant} material. (5) 5
So, we have been looking at:

Juan de Fonseca y Escalante (Cordoba, 1633-1670)
Atribuidi

Arcàngel turiferari

Oli sobre tela 2,07 x 1,42 m.

Atribució raonada al pintor. Depòsit del Museu del Prado a l'antic
Museu Provincial de Bellas Artes NIG M de M2.133

"Bota Fumiero"

Instead of comparing this painting to a painting of the North, let's journey ^{in the museum,} to the right hand side of the open and flatly geometric portal arch and relate the second Escalante painting to the first one. Here we find another Archangel. This is the archangel espargintflors. And who are the flowers that are being dispersed if not the Jewish people. In the former painting Shabbos itself is a symbol of the closing of the holiday. The symbolic meaning in this case could be that it had been a kind of fiesta to have spent several hundred years in beautiful Spain, and that beginning of the week is the symbolic beginning of the redemption of the land. The flowers, in the second painting, that are being strewn upon the land is also the blessing from heaven, ~~clearly~~. The flowers in their dispersment are the fertilizer, are the hope are the blessing for the land and the journey in getting there, as well as symbolically being the people themselves.

Juan de Fonseca y Escalante (Cordoba, 1633-1670)
Atribuidi

Arcàngel Espargintflors

Oli sobre tela 2,07 x 1,42 m.

Atribució raonada al pintor. Depòsit de Museu del Prado a l'antic
Museu Provincial de Bellas Artes NIG M de M 2.134

"Arcàngel Espargintflors" ~~Academy of the Arts~~

This painting, ^{figure 13} in its exactness of measurement with the first painting is probably meant to be seen as a right panel to the other left one, much as it is exhibited here in our museum. Like the first painting that we discussed the handling of form as well as space, light and movement are all in keeping with the modest, non-flamboyant approach to the canvas. This counter-classical style could be misunderstood to be a lack of technology or technological skill by a less mono-theistic culture in which objects and other things of this world are ~~xxxskippex~~ adored if not actually worshipped.

Before we go to the third Escalante painting, let's hop over to the Cathedral of Palma, to the paintings of the "Capilla de la Piedad".

el 24 de abril 2002

Estimada Profesora,

Que la tema siguiente sale de mi espíritu como una carta dirigida a ud., mi mas estimada y honrada guia en la teoria y la historia de arte. Arte, que es mi oficio, mi vida. La carta presente, un epistle de una alumna, artista y intelectual quien busca la verdad en el pasado y para describirla en el presente.

Sentada aquí en un banco, a las nueve de la mañana, y durante la semana, la misa continua. La voz del cura pronuncia y nos decimos "y con el espíritu tuo." La luz, mañana "pouring" like the water from a VerMeer pitcher, illuminates my paper, and I write. The voices call the Holy Spirit and the light brightens. Maimonides says there are no accidents, no co-incidences, "Everything is from G-d."

I look up and to my left and I see a beautiful arch below the organ pipes. The arch is bordered with six

paintings. Oils of the Seventeenth century. Each painting hold one figure. Angels, saints, students and guides to the heavenly world of non-materialism. The anti-classical Spanish tradition of representation permits the viewer to believe that the painting is for him and for him only. I look at the six canvases (lienzos) and I know that each angel is there for me - I ambrought within his world ~~by~~ through his gestures, his reaching out towards me or his embrace of the child, who is also me.

The landscape in each of the four corner paintings is, hallelujah, low (an advanced pictorial form). Three quarters of the painting is sky - as it well should be if we are describing the heavenly world.

The two center paintings of Saints, of human beings have a complete garden or wooded landscape behind the figures. Man is represented as living and working in the natural world, out-of-doors. No Dutch interior here!

Mass is ended and I rise to approach the paintings.

oh! It is archangel Michael in sandled foot, bestowing flowers on the earth - Roses, the symbol of Maria. And above him - St. Who? holding the infant? A cloth like a kind of diaper, a loin cloth too, for the baby, falls partially over the Saint's hand like tfillin, (phylacteri es)

Suddenly, I turn and the sun has cast the light on the far wall of the apse. I see blocks of Arco-iris. Glory be.

I turn back and the guards have illuminated my studies with electricity.

Inside the arch, below the organ are more saints, and the Virgin and four hemispheres of story or descriptive paintings.

The assumption.

The Nativity.

The three kings - El día de los Reyes.

and The Coronation of the Virgin...someone, a character in the painting without a shirt is enveloped in a red paint color that thrills me even though I realize later that it must be a restauration...or is it? Since I am merely a painter, the color speaks to me. I respond to it. The narrative becomes color. The vermillion as Frank Lloyd Wright says, is the color of life. I receive the message. It is one of blessing. It is life inall its beauty and power and positivism and hope.

This hope is effective. It takes me to my easel. It brings some new observer to see the modern canvas. Someone else is inspired.

"Timetex Deum et Date Illi Honorem ov..... venit Hora Iudicil eius.

Capilla de la Piedad Cathedral de Mallorca

Lets skip over to the museum again and look at the third Escalante, the one that is attributed to him.

Santa Catalina, "las Bodas Misticas de Santa Catalina" restored. I've been told that you have been restored, dear sweet oil painting, so I cannot expound upon your color. Is the hand that is reaching toward the child, so brown because of shadow...not even one tiny highlight...or is it actually a silent way of saying that our Santa Catalina could have been ^{morena}? Is the tremendous light upon her shoulder, her bare shoulder, a secret way of saying the profecy of Isiah, that the "government shall be upon his shoulder", the body of the church as already begun to grow in the corpus of our Saint

through this mystical marriage? ~~xxxxxxxanyxxx~~ Is there any symbolism expressed through color in this painting? I shall, unfortunately have to leave this subject, for now, because I discovered that the painting that is here presented has been retouched, restored by a later century. I don't dare go into this, loving color, and understanding its power as I do, without a lot more information. Information that I was told has not been researched.

So, let's talk, first, about composition and then about what has not been painted.

So, Mr. Escalante, you have seen the Italian compositions! Baroque gestures and facial expressions have invaded the mentality of your studio. So, Mr. Escalante, you have seen the inter-relationships of the characters in a painting expressed as if it were a ~~theater~~ theater. A great moment, a historic moment of historical change as acted out by the people in the painting. A very modern theater indeed, in which the actors themselves are not aware of their impact on the world (unlike the paintings of the later David). No, these actors and actresses are in a movie close-up. What music has the director chosen to have us hear? (Bob Dylan ~~was~~ received an honor from the Pope for his song about heaven.) As director, I would have the birds of the afternoon, before they return to their nests, the dissonant conversations of the birds before they sleep, as my music. And back to looking, we see, no it isn't "Carravagiesque". The perspective is too contained. No, it isn't "VerMeeresque", the subject matter is religious, and ~~xxxxxx~~ aside from the fact that the figures are almost life size their dominance over the space is unlike the sharing of space in Ver Meer's paintings. If only the infant would turn his head toward Santa Catalina as the lady of the Ver Meer piano painting, the lady in leopard fur, does, I would then, have some great point of reference, but, alas, ~~xxx~~ He doesn't.

Mr. Ver Meer, I know you from the Metropolitan and the Frick. I know you well, and for many years. You use a canvas number eighteen. Tiny white dots show through from the linen canvas. The colors are glazed so that they merge with the color below. The chemical cohesion of one coat with another gives us an a la prima illusion. I heard that you baked each coat like a ceramic. You never, ever see an alizarin brushstroke over a pale ^{tone} as you might in paintings from El Greco to Rosa Bonheur. Each new layer is fully integrated into the color before it. Titian didn't even fool us so well.

Titian is perhaps ~~xxxxxxxx~~ a lead into the lines ~~xxxxxxxx~~ connecting Escalante to the outside world. After all, Velazques had gone to Italy with the King, Had invited Rubens to Madrid. ⁽⁷⁾ Had bridged the gap between Spanish and Flemish painting. Let's remember that the House of Savoy, in those days, belonged to Spain. So, Mr Vermeer, the quality of the paint itself is something to stop me for a very long time. How did you do it? Years later I see the woman holding a pitcher, or reading a letter, and because I have lived on the Mediterranean I can see that the time, the hour, in the paintings might be evening. The sun sets so late in the summer. Our ladies are not dressed for morning. They are in their finery, perhaps for the evening of a holiday. There is a moment of solitude, of quiet. The letter arrives. She goes to the light of the window. The last light (symbolically as well as naturally). The letter is news from someone who will not be there in person. A little light fades in the heart as well as through the window.

Yes, there is a window in our Escalante. This window is a dynamic means of breaking the space. It declares distance as well. We do not, however, see through it. It is night. Yes, there is in the Escalante a group of detailed descriptive items lying on the table and placed near it. These are the attributes of Santa Catalina, the ruega, con sus pinchas, la espada y la palma. They could be words instead of images. They are there for descriptive purposes. They tell us that the person in the painting is, indeed, Sta. Catalina.

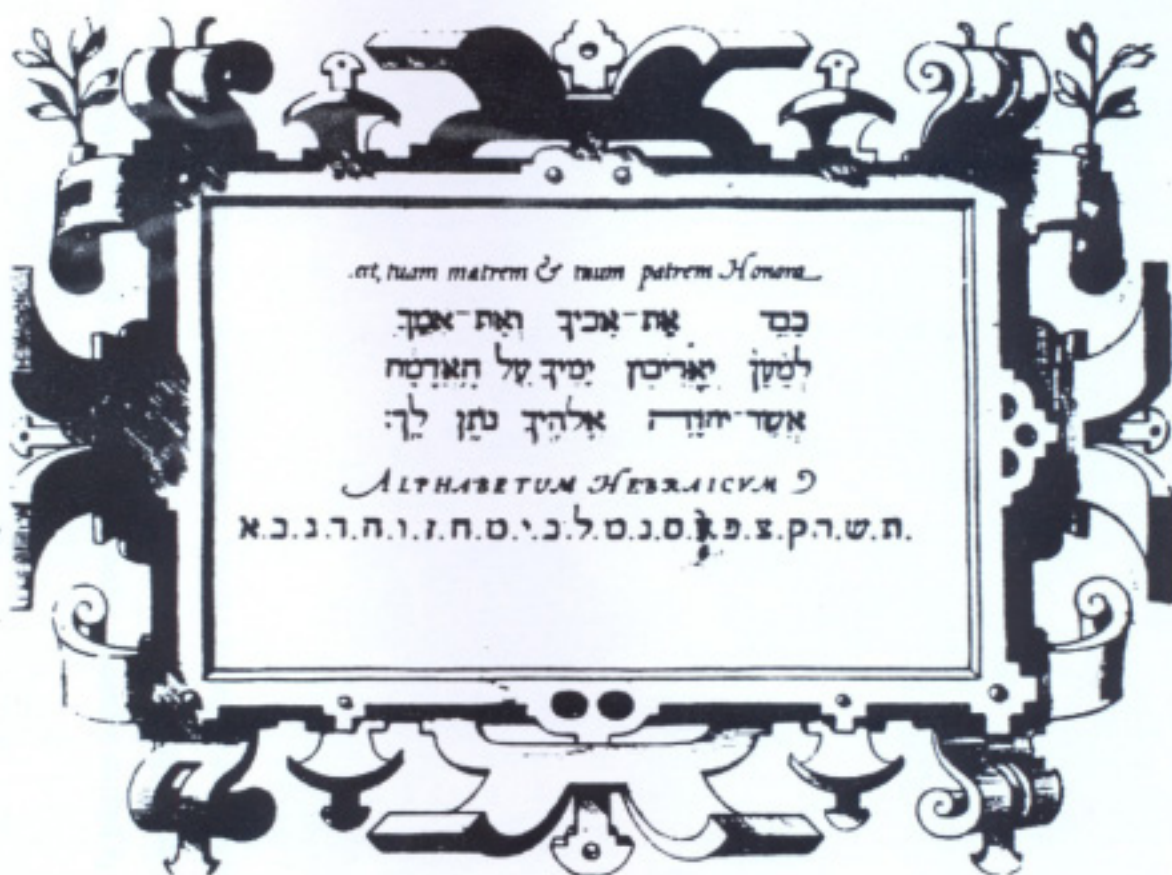
~~But the~~ Our Spanish painter says no to the world of things. Then he refuses to go further into what must have seemed to him to be "showing off". The somber, dark, semi-opaque wall behind our protagonists is ~~xx~~ what is referred to ~~xxx~~ as Spanish Anti-Classicism. This very name has perjorative connotations. If, after all something is "anti" it is against, counter, not in step.. Why not call the Northern Renaissance "Anti"? Anti-Church, Anti-Passionate, Anti-dedicated to the Invisible, Anti-devoted to the service of G-d. (42)

We have been talking about "the Bodas Misticas de Santa Catalina. A painting of one hundred and thirty-two by one hundred and four centimeters. It is painted in oil, on canvas, during the seventeenth century in Spain. Our painter, ~~xxxxxxxxxxxx~~ J/R/ Fonseca Escalante was born in ~~Talavera~~ Cordoba. It is canvas number NIG 12385 (numero inventario general).

The artist who restored the painting probably did so with a great deal of respect for the original canvas. The small but extremely beautiful highlight in pink, outlining the nostril of the Saint could not have ~~so~~ perfectly painted by any but a genius. The composition with the feet of the Child extended toward the viewer, ~~and his~~ ~~xxxxxxx~~ nudity if absolutely maternal in expression. This was a painting for women. It describes the story of the mystical marriage of St. Catherine in a quotidienne, genre, daily life manner, and we believe it. It is like a news paper article. We know it to be true. We know how she felt, ~~xxxxxxx~~ The painter has shown us happiness. We know how she loved the baby because of the way the people are positioned. We know that marriage, even mystical marriage is beautiful in its passion because of the nakedness of our Saint's back and shoulder. These elements are not analyzed or brought to consciousness by the viewer, but subliminally or subtly they are painted so that we understand the facts. They, the descriptive elements of the painting.

Who are the people in a Ver Meer? Who are the people in a Rembrandt? First let's go to the models. Who actually sat for the artist? Who posed? We know that Rembrandt took his models from the Jewish community. Ver Meer, if he did so, certainly expresses the beauty of a very different sort of community, a rich one. The expulsion of 1492. Lo que se llama en Hebreu, "Ha Geus", no fue muy lejos de el siglo 17^o, el siglo en que estamos metido por la tema de arte ~~xxx~~, aqui escrito. Como no lejos? Hay 200 años! Pues, diciendo que hay 20 años para que un refugio re-establezarse en un nuevo sitio, y que durante dos generaciones ~~en~~ la familia asimila a su nueva pais, entonces ~~xxxxxxxxxxx~~ ciento y pico años no son muchos. Vamos a decir que los artistas del norte son, en una cierta poblacion Judeos de España ja asimilados al Norte.

As a grandchild of immigrants from Western Europe, Jews from Poland and the Ukraine, I can say with certainty that a trace a rancor, of "getting even" through success is a personality trait that is deeply ingrained in 3rd generation immigrants. How did the artist of the North (particularly those of Spanish Jewish origen) differ from the artists of Spain during the early 1600's, and how did they protest, Artistic-ally speaking, the expulsion? Joy! success! detail! maps! journeys! and yes, market! The artists of the North, for the first time in modern history became members, associates of an art market. (43) Not only through guilds, but also by using the dispersment of the Jewish community, by having buyers in one country and sellers in another and artists in both. The art market from the north encouraged artists to paint for the purpose of selling, ~~if~~ No longer was art an exclusive instrument of the church. It was a means of earning a living. (44) A man who knew how to teach his son and his grandson how to draw, because he had been a silversmith in Spain, could teach his grandson a lucrative profession. Cousins in Italy could not oly see what was happening in the north, but could pay for it as well. (45) Van Mander relates that De Bles sometimes applied his owl so cunningly that it gave rise to elaborate games of hide-and-seek, and that people put bets on each



et tuam matrem & tuum patrem Honora

כבוד את-אביך ואת-אםך
למען יאריך ימך על הארץ
אשר יתן-אלהך נתן לך

ALPHABETUM HEBRAICUM

ח.ש.ה.ק.צ.פ.א.ס.ג.ס.ל.כ.י.ט.ח.ז.ו.ה.ד.ג.ב.א

other not finding it." I am here quoting from a book published by Schocken, written by Max J. Friedlander, called, "Landscape, Portrait, Still Life. Origen and Evolution *don't translate title* *don't translate title of book.* We know that the owl is a slang term for Jew in Spain. I dare say that Van Mander is telling us that De Bles painted the hidden owl in typical Jewish humor as an assimilated Jew might do even today. George Sand, in her book "A Winter in Mallorca", on page 48 in the English translation explains that the owl was a term for a Jew, "chueta".

I turn to the North, now to Jodocus Hondius, Jr., a Dutch painter who lived from 1563-1611. Perhaps you recall, dear Profesora, that I wrote about him last year *is* *comparing* to Zurburan.

below is a photocopy of an estampa in the Real Collection of a plate by Hondius....

below is a photostat of a hand colored engraving, 1629, 386x503mm (plate) by Willem Janszoon Blaeu, Dutch, 1571-1638 after Jodocus Hondius, Jr., Dutch, after Laicstain-Sgrooten map. title.. "Terra Sancta quae in Sacris Terra Promissionis olim Palestina"

Please note the way the incense burner is being held (in reverse as an *William Janszoon Blaeu, English 1571-1638*)
xx *William Janszoon Blaeu, English 1571-1638* *after Laicstain-Sgrooten map*
engraving would have it, *from* our Archangel from Cordoba, *in this engraving*

The dogs are a christian symbol of loyalty. However, in Jewish art the dog is a symbol *with* another meaning. Last summer in the conference of Jewish Art that I attended in Jerusalem I learned that the dog is painted in very early Jewish manuscripts and frescoes in the story of *Eliazar and Rebecca*. It seems that Eliazar saw Rebecca at the well and because the dog, his dog that he had brought with him on the journey from Jacob's house, did not bark at her, Eliazar understood that she was a woman of quiet and fine temperment who could be trusted. *The dog is representing intuitive thought, instinctual faith.* Moses is seen with the rays of intellectual light shining from his brain, something that in the bible was misread by Michelangelo and his patrons, as horns. A map that we usually see in the vertical, is here horizontally placed on the plate, with tribes of Judah and his brothers, Cities much as they are today and geological mountain ranges and plains to guide us on a journey of the mind that realistically compares to the Land of Israel. *AD AFEN*

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FOOTNOTES p. ✓

CLARK, Kenneth: "Civilization, a personal view", New York, 1969.

CLARK, Kenneth: "Landscape into art", London, 1949.

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op. cit., p. 269, 288

- ① ✓ Clark, "Civilization" p. 269, ²⁸⁸ "For almost a thousand years the chief creative force in western civilization was Christianity. Then in about the year 1725, it suddenly declined and in intellectual society practically disappeared. Of course it left a vacuum. the first stage of this new direction ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ ~~xxxxxxxx~~ of the human mind was very largely achieved in England - and perhaps it was no accident that England was the first country in which the Christian faith had collapsed. In about 1730 the French philosopher Montesquieu noted: 'There is no religion in England. If anyone mentions religion people begin to laugh.' (continue s on page 288) But the picturesque never took root in France. French ~~xx~~ painters preferred Constable, and echoed his saying, 'I never saw an ugly thing in my life.' It was a kind of egalitarianism, and Courbet, who was a communist by conviction, painted some of the most literal transcripts of nature ever offered as art."

ARNHEIM, Rudolf: "The Genesis of a painting: Picasso's Guernica", Berkeley, 1962

✓ Arnheim p.6 " Some kinds of process seem to change character when they become conscious. Some are unconscious by their very nature, and show up in awareness only through their effects. Interest has centered in particular on the primitive quality of certain ways of functioning which prosper below the level of awareness and which are variously described as beastly or wise. There is actually no

contradiction in what these two contradictory terms are meant to describe. They point to the animal-like freedom from moral restrictions, granted subterraneously to man's most elementary strivings - a freedom that, although presocial, may give the artist access to the unadulterated springs of human motivation. These terms also point to the crudity of the concepts on which the primitive view ~~ix~~ of the world is based and which can keep the artist in touch with the foundations of human experience. Furthermore, reference is made to the primitive form of reasoning in images rather than by intellectual concepts-that concreteness of thought which is at the basis of all artistic representation. Such primordial qualities are preserved more freshly in the cellars of the mind, and they are indispensable. To maintain, ~~xxxx~~ however, that these elementary stirrings and notions are the true content of art leads to a primitivistic aesthetics, which fails to do justice to the refinement of the human mind and its products."

③ LEONARDO da Vinci: " Treatise on painting", Princeton, 1956.
~~ND 1130 1515 vol. 1, vol. 2,~~

~~insert lesson here~~
Leonardo p.159 "Part three 429. 'How a good painting is to be recognised and what qualities it must have to be good.' The first thing to consider if you want to be able to recognize a good painting, is that the motion therein should be appropriate to the state of mind of him who moves. Second, that the greater or lesser relief of objects in shadow should be adjusted to the distances. Third, that the proportions of the parts of the body should correspond to the proportions of the whole. Fourth, that the appropriateness of the location should correspond to the decorum of the actions therein. Fifth, that the allocation of the parts of the body should be adjusted to the kind of men portrayed; that is, delicate limbs for the delicate, thick limbs for the thickset, and likewise fat for the fat."

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Page 3

Kagan, Donald: "The Western Heritage", New York, 1979

Kagan Western Heritage p. 272 " 'Thomas Aquinas and William of Ockham Differ on Universals' Thomas Aquinas, siding with Aristotle against Plato, rejected the Platonic belief that knowledge occurred independently of sensory experience, although Aquinas still believed that universals, abstracted from things and existing in the mind as so-called 'Intelligible species,' were essential to knowledge. Later, the more radical William of Ockham (ca. 1300-1349) rejected any hint of the extra-mental existence of human concepts. Universals were only contents of the mind and verbal conventions.' William of Ockham was the most famous nominalist. (my comment Jewish concept of Bina equals his 'razor'.)"
 concept = *has similarities with*

landscape for gaze from the town

5

Clark, "Landscape" p.21 " The notion of a distant view from a high terrace must owe something to Flemish influence, but the literal truth with which these artists depict their ~~native~~ native Val d'Arno suggests that their real motive was scientific naturalism."

6

ANDREWS? Malcolm: "Landscape and western art", Oxford, 1999.
~~ND 1340-493 (H.I.J.)~~

p.29,

ANDREWS p.30 "~~The distinction between proper work and parerga~~
~~implies~~ "Peacham associates landscape with 'parega'. By the time he is writing it seems that landscape can be 'drawne...for its own sake'. (1612) ~~xxxx~~.....The distinction between 'proper' works and 'parerga' implies an acceptance of a hierarchy of subjects in painting,.....Thomas Blount's * 'Glossographia' (1670): 'Landskip (Belg.) Parergon, Paisage or By-work, which is an expressing the Land, by Hills, Woods, Castles, valleys, Rivers, Cities etc. as far as may be shewed in our Horizon. All that which is in a Picture is not of the body or argument thereof is 'Landskip, Parergon, or ~~by-work~~'. As in the Table of our Saviors passion, the picture of Christ upon the Rood (which is the proper English word for Cross) the two thieves, the blessed Virgin Mary, and St. John, are the Argument: But the City, Jerusalem, the Country about, the clouds, and the like, are Landskip!"

(7)

- ✓ Jansen p.91 "While Rubens became the most ~~important~~ famous artist of his time in the Catholic half of Europe, the first great painters of the Protestant world appeared in Holland. As a wealthy nation of merchants and seafarers, proud of their hard-won freedom, the Dutch developed such an appetite for pictures of themselves and their way of life that their artists had quite enough to do without working for the Church. In fact, Holland probably had more painters, and more art collectors, than any other country during the seventeenth century. Pictures were as popular then as movies or sports are today, so that many Dutchmen were lured into becoming painters by hopes of success which all too often failed to come true. At times even the greatest artists of Holland found themselves suddenly out of favor with the public and hard-pressed for a living. Actually, this boom only lasted for about half a century, but these years are one of the most important chapters in the history of painting."

(6)

FUNKENSTEIN, Amos: "Theology and the Scientific Imagination from the Middle Ages to the 17th century", Princeton, 1986

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FUNKENSTEIN, Amos: "Theology and the Scientific Imagination from the Middle Ages to the seventeenth century", Princeton University Press, Princeton, New Jersey, 1986.

- ✓ p. cita introduction p.6 par.1

"The World turned into G-d's temple, and the layman into its priests.change from world as seen as a thing to reject (visually too) to a body to embrace ~~xxxxxxx~~..... The world, too, was not perceived as a transitory stage. It became in and of itself, as indeed attested to by the Scriptures, 'very good' (Gen. 1:31), if not outright sacred. The world turned into God's temple, and the layman into its priests."

- ✓ p.23 "Extension is as necessary a predicate to the divine as are perfection or...."

p.28 "Two forceful impulses determined the outlook of nature in early modern science;since the 17th c.No longer were natural phenomena to symbolize and reflect each other and that which is beyond them."

FOOTE, Timothy: "The world of Bruegel c.1525-1569", Time, Inc., 1968.

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✓ Foote p.70 "Happily, ~~xxxxxxxxxxxx~~ besides this handful of hard facts, there exists an intriguing 1,200-word account of Bruegel's life, published 35 years after his death. It appeared in 1604 in a volume entitled 'Het Schilder-Boeck (The Book of Painters) by Carel van Mander, dean of the Haarlem painters' guild.Van Mander proved a diverting chronicler and a character in his own right - as indeed any painter remembered mainly for his writing would have to be."

STONE, Irving; "I, Michelangelo, Sculptor", New York, 1962.

10

Stone p.163 ^(Michelangelo's copy) "Lionardo - I learn from your letters that you have not yet found a place to invest the money I sent you, because, according to what you write me, he who can manage his business alone, does not want the money of others. So that if someone accepts the money of others, this is an indication that he does not know how to handle his own: therefore he is a dangerous individual. For this reason I am happy that you are taking ~~time~~ your time in investing the money, as long as you do not mishandle it, for this would be your own loss."

11

/ Clark, "Landscape" p. 31 " We may also, I think, count landscape painting as a symptom of quietism.....The Dutch landscape painters, like Izaak Walton, make no very ambitious claims for their art. But at least it is 'the contemplative man's recreation'. And, after a period of wars, recreation, as we all know, is what mankind requires.Meanwhile, the old Netherlandish love of representing the thing seen had never been completely smothered and was there to reassert itself when the pressure of fashion was relaxed."

FRIEDLANDER, Max J.: "Landscape. Portrait. Still-Life, their origin and development", New York, 1963. *finished at a breath.*
ND 1140 F7 1963

(12)

✓ ibid p.50 "Earlier, the patron had said: 'I want it like this'; now the painter asked: 'Does this meet predilections which are sufficiently numerous?' Thus Patiner, conscious of his strength as well as of his weakness, could develop the type of the landscape-picture after having ascertained that there was a desire for an understanding appreciation of his novel talents in the much enlarged circle of art-lovers."

✓ ibid p.48,49 "The curious pronouncement of the Spaniard Felippo Guevara, who rates Jan van Eyck, Rogier van der Weyden and Patiner as the three greatest painters, corroborates the deep impression Patiner's work left behind it."

✓ ibid p.62 "We know of no signed picture by Herri met de Bles. Nevertheless it would be easy to bring his 'oeuvre' together, if Van Mander were correct in his assertion that this painter signed his pictures with an owl. Although this gives stylistic criticism and enquiry a welcome clue, it turns out in point of fact that Herri met de Bles was by no means regular with the insertion of his owl, and that there exist paintings by other artists in which that owl can be detected."
continued p.64

Van Mander relates that de Bles sometimes applied his owl so cunningly that it gave rise to elaborate games of hide-and-seek, and that people put bets on each other not finding it."

⑬
PUTTFARKEN, Thomas: "Roger de Piles' theory of art", New Haven, 1985.
ND 1130 P65 P8

✓ Puttfarken p.IX "This book is mainly concerned with three of these problems. First, the problem of liberating the theory of painting from the dominance of literary theory. This dominance characterized the official doctrine of the early academy under Lebrun...."

✓ ibid p.XI, p.XII "Returning to Venice in 1685, he was sent on a delicate secret mission to Germany and Austria where, under the pretext of visiting the main picture galleries, he was to gather intelligence about the German attitude and reaction to the aggressive policies of Louis XIV. In 1692 he again took on the rôle of secret agent and spy when the King sent him to Holland and Britain. Again he travelled as a picture ~~expert~~ expert, a connoisseur of the arts, advising the King of Poland on the acquisition of paintings. This time his mail to Paris was intercepted and he spent the four years before the peace of Ryswick in 1697 in prison in Holland, despite intensive efforts by Amelot to secure his release."

L'incidència del modal nòrdic a la pintura europea del segle XVII

(Curs 2001-2002)

Prof. Mercè Gambús

"Descriptive Painting in Seventeenth Century Spain
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by Ellen Lapidus