

Landscape painting can be about scenic imagery. Landscape painting can also be about the mysterious relationship between nature, that is, visible nature, and the invisible forces which lend beauty to an otherwise static scene. There is a category of landscape painting which although it is mundane in its mystic pretensions is quite lofty in its artistic ones. The opposite is also true. That is, there is landscape painting which is imaginatively oriented and uses visual perception as a mere springboard, is also true. In other words, "art" does not necessarily need to flee from objective reality to have substantial merit. The artist who paints a close representation of what he sees, out there, in the view or landscape, must think in terms off the rectangle which is his canvas, the colors which are his tubes of paint, and the skills that he has in his hands. The mental disciplines which form the artist's system of beliefs can be objectively rational or deliberately subjective, imaginative, and interpretive of what he sees. Art can develop out of each of these ways of approaching the work, or neither of them. The rules for beauty, order and form have long since left our critical evaluation of a work of art. Art in our present time is largely recognised for the degree of personal re-interpretation of the subject being painted, by the individual painter. Landscape painting, when it first began to be called such, was considered painting without subject matter. The mountains and trees of the countryside, without personages depicting some event or story, made the scene "subjectless". So, what was the artist doing? Well, one thing he was doing was earning a living. With the new market for landscapes and the opportunity for the artist to paint without a prior commission and sell his canvases to an intermediary art merchant, earning a living through one's beloved profession, became a reality. Needless to say there were artists who were actually only skilled craftsmen in the techniques of painting. "No toda pintura es arte." The fine hairline of separation between art and painting that isn't art, must have the addition of the "soul". It, if it is a painting of "nature", must include the artist's awareness, in visual terms, of the soul and its response to, and communion with, the world outside his own being. So, an artist must not only develop his skills as a draftsman, a colorist, a painter and an observer of the sensitive, silent world, he must also learn and become skilled in perceiving what he feels and what he thinks. This last addition to his knowledge may be instructed through religion or through the humanities. In either case it should elevate the painter to a cultural level similar to the educated musician or poet. It should encourage him to become a man who will use his abilities for the betterment of his fellow man, (as Alberti tells us). It should require him to use his artistic powers responsibly. And so we see, as we read the commentaries of the artists throughout the past several hundred years, to the present time, (Takes, for example), that the artist in his highest recognition, is admired first by his fellow artists and finally even by the state to which he gives his allegiance, (Piles even served as a spy, for example). When the artist left the status of artisan behind him, has been one of the basic researches of this course. The artist in his entrance to the world of enlightenment brought with him a new freedom of choice, as to representation of subject matter, as well as how he expressed this. The change from manual to mental conceptual categorization, socially and culturally speaking, permitted the artist to legally enter a social class, with all its benefits, in which imaginative freedom was valued as an attribute of notable acclaim. Even the guilds (St. Luke) recognised the artist's right to personal interpretation. How did this affect the paintings?



Is the creative research of Turner, for example, a development of a process over centuries in which the artist sees himself as a scientist, an inventor a researcher in visual communication, or is the artist practically disconnected to the theories of art and of art criticism and of the direct sources in works of art which have thus, little effect on him? That Gauguin felt compelled to go to Tahiti is, for me, an example of how deeply the artist is integrated and of how much he sometimes would like not to be. This paper touches upon many areas of concern relating to the art of landscape painting, especially with the artist's perception of himself with respect to other men of his own era. The more one learns, the fewer are the intellectual precepts that are of one's serious concern, as was pointed out to me by Dr. Merce Gambuz. This is the paper of a novice. Although I have been enthusiastically painting the landscape of the desert for the past twenty years, a landscape without verticals, without fading distance, without limits in depth or horizontal space, I remained ignorant of the concepts of landscape painting as a genre. Landscapes, which I began to paint because I lived there and had no other models who would sit for me (innocent as I was to the speed of light and its effect of form), was, for me, the same as figure painting, specifically action painting. Yes, I knew the "Orangerie" of the '60's. Yes, I knew Turner in the Tate. Ofcourse, Cezanne's original canvases were what my mind saw when I thought of him. Yes, the Poussin that I saw at the Fogg when I was 19 years old never lost its power in my memory...what color! what forbidden color! None of this helped me to compose the paintings. I finally gave up the attempt and painted with no order at all...continuous, immediate reactions to light or line that was alive or seemingly so, out there. Recently, quite recently, I have become a student of landscape not as a subject of my paintings, but as a genre in the history of art. It is too soon for me to narrow down my ideas. I just fell into the stream and I am suddenly, and delightfully drenched. Therefore, this paper is about, the bits and pieces of my meandering through books on the subject of art directly or otherwise as it relates to landscape ,but only those selected streams of thought which touch my soul. Those ideas that ring a chord of truth in me, that were I to have a more scientific as opposed to creative mind, I would certainly love to research.

THIS IS THE END OF THE FIRST PART THAT I LABEL; PROLOGUE.

Art, expression of the human spirit. The human spirit, a collective and personal element of human sensitivity and power that our western civilization and leisure culture has developed over the past five or six hundred years. Progress(1), the self-assertion, the conquest of an area in which the agent can freely develop and create by eliminating, (or absorbing), whatever obstructs it, both animate and inanimate. Expression, the painting (within a somewhat formal technique, (2), composed of symbols, (3), of the non-verbal need, "to say". The human spirit expresses itself through art because the mind, that guides our understanding of the world and ourselves is a learned mind, is an educated one, aware of the writings of our peers and of those philosophers, poets, musicians and other artists who went before us. Unthinkable, (4), amounts to undoable. A learned, open mind uplifts the human spirit and permits the man to act upon his creative thoughts. The first chapter of Kenneth Clark's book, "Landscape into Art" deals with medieval understanding and expression of "nature". As I understand his basic point, which is further developed throughout the book, it is that religion (5), was the guiding light of the culture of medieval man, it was anti-sensuous and therefore very limiting in its



permissive attitudes towards expression. In addition, the mental control which we were to have over our lives was not based upon personal conclusions from our learnings, but from an imposed dogma. I should like to dare to make a point of my own contrary to Kenneth Clark's position. Let us, instead, praise the specific aspect of medieval civilization in its repression of the senses. Perhaps, because of this, the mind, thought, the humanities rather than mere perception, became the line of progress for the renaissance artist. The first psalm of King David encourages man to be like a tree, (6). This reference is about the essence of a tree, not its visual appearance. It refers to the indomitable spirit of the tree which we can imitate because we have given our beliefs and therefore our lives, strong roots in learning. And again, Christ says that He is the tree and we are the branches, (7). The metaphor of nature is quite high in the order of things. Judeo-Christian thought says that man is God's highest creature, higher (meaning closer to God) than even the angels, and certainly than a tree. However, all of creation is wondrous and is valuable as a means toward human expression. Well, then why didn't landscape painting, and art form without "subject matter" (8), exist before it did, in the sixteenth century? END OF SECTION CALLED CHAPTER ONE...

Lluís Rigalt: One landscape painting, "Ruinas", by a Spanish painter of the nineteenth century, appears in the guidebook of the Museo de Arte Moderno, a museum of Catalan Art in Barcelona. The painting represents an ancient ruin, standing isolated in the countryside, beneath an afternoon sky of white billowy clouds. That's it! Let's read the picture together. I see that it is afternoon and not morning because the clouds are lit from afar and above, and because the light is absorbing itself into the stone with the heat of the day. A morning light with that same amount of shadow would sparkle in the freshness of the dewy, clean air. The afternoon is a symbolic representation of a period of time, either in man's life, or in the longevity of a civilization. In this case we could say that the time of day represented in the landscape is also representing the waning of Roman civilization whose great Corinthian columns rise before the medieval fortress castle, up to the clouds. The architecture is positioned at such an angle that we see it as the great protagonist of the landscape. On its ruined upper storey, above the frieze, along the horizontal where the pediment should be, we see a lovely foliage. The storks have made their nests over the preceding centuries. The green leafy branches touch the white paint of the clouds in actuality, but we see the illusion of foreground, of kilometers of mountains and valleys in the distance. The greenery is symbolic of life. The renewal is further emphasized by the representation of a nest, a place where life begins. Do I see a person in the foreground? And there in the middleground, another. They are the people who live there now. The people who use the land for their flocks. The ruin isn't painted with remorse. It in itself is a magnificent thing. Notice, by the way, the maturity of the artist in the positioning of the horizon low on the canvas(1). The ruin doesn't represent, as in Romantic poetry, the dissolution of all greatness. Quite the opposite, it represents the waiting period. The stone receives the light and heat of the nurturing sun and the period of gestation, long though it may be, will birth a new life, a new culture, what they now refer to, as the New Spain. Lluís Rigalt had time to learn his profession. Spain had time to re-emerge once again onto the European scene, not as it was, but as it has become. Aside from a casual acknowledgement to the greatness of Velázquez, and a bone thrown to the great Picasso, Kenneth Clark doesn't include Spanish Art in his book "Landscape into Art".



His book "Civilization" doesn't mention Lluís Rigalt. I must mention Kenneth Clark in this paper, but silence would be a more sincere and pertinent form of ostracism. The significance of visual post-war England, and its effect on teachers of the liberal arts, is of notable concern to this reader. I assume that the blitz made irreparable changes in the English landscape, so much so, that one's appreciation of landscape painting was re-evaluated. Where were the recorded images of England? Well, where were they? Kenneth Clark, in his book "Landscape into Art" asks this question and answers it. Nineteen-forty-nine, the year that "Landscape into Art" was published, was the beginning of a period of creative architectural reconstruction. Legislation in the United States, such as the Marshall Plan, permitted funds to be sent to Europe for "new horizons". War torn, bombed out England was going to get a new face, but this procedure would erase the old one forever. The British landscape in 1949 must have been quite a sorry sight. Even movies made a few years later, such as "Room at the Top", with Lawrence Harvey, succeed in portraying the depressing landscape of destruction. (Remember the scene where he goes back to Wembley, and his house is no longer there?) So many times have I seen England through the artistic vision of film directors, and so many songs about England's natural beauty were natural for me to sing, that when I saw the white cliffs of Dover for the first time, from Calais, as I moored into the Channel on the Queen Elizabeth, in 1959, from New York, I was able to realize that they were the things that Bing Crosby was singing about, but they had no relationship at all to anything that I had imagined. "The White Cliffs of Dover" of the song were a mere language indication of future peaceful times, whereas the vertical power of the rocks coming out of the sea was visually in tension with the land behind it, and gloriously connected to me, the human being who was looking and responding to nature. I remember the blast of visual experience on seeing that view from across the water as clearly as if it had been yesterday, although it must have been a very quick look since I had to go through French customs and get on the train to Paris, door to the universe. Kenneth Clark meanders throughout the paintings of European landscape devoting some minor part of the book to English Landscapes. He travels vicariously through the Sinai, emphasizing those rocky cliffs, rather than the British ones. Jerusalem, not London, is mentioned on numerous occasions in the book that was published only one year after England retired from the Middle East. The uniqueness of this landscape history has permitted it to become a kind of classic, not only for the loving concern for art that is expressed throughout the chapters, but for its selected chronology. We might ask, then, where is Spain in the history of art? because according to Clark's book, Spanish art is historically invisible.

The genius, the individual, man, breaks through. We see things his way. Of course, the time is ripe for him, but he sees that it is so. He doesn't fit into his time. He is an objective, emotionally objective, observer. He is born. He excels. He surpasses. He finds his own power. His own vision. Although he expresses himself within the confines of the limits of his world, he also says something new. He is not "in the scene of things". He is not the historic bla, bla. Even Plekhanov allowed for such a kind of man. History, as a forward, progress path, permits for the variant genius, even in Communist theory. History doesn't make a landscape into a work of art. An artist does. Our artist, the one that we care about in this paper is gifted. He is touched with the divine. He is followed. Other artists continue his work and call this a movement in art. All of the books that I have been reading point to "one way only".



The artist was, at one time, an artisan. Professions were segregated according to the materials that one used in one's work. 1) The birth of Leonardo da Vinci, and the path that his life took, changed history. 2) During the fifteenth century, and certainly in the sixteenth, the artist was understood, by the cultured people of his time, to be more than a mere technician. He was educated in the liberal arts, etc. etc. The best artists were chosen, says Vasari, 3) to paint the requirements of the patron. 4) Like the actor of the famous New York Stanislavsky School of Acting, the painter identified with the commissioned subject matter, and, thus, found the images that would best express the requirements of the patron. 5) The Church, the leading patron of art, even in the early Renaissance, had a few conflicting points of view about art. People died for ideas about whether or not angels influenced historic moments. These moments, represented in paintings were ideologically biased. In some cases, they were commissioned by a patron who also believed in "beauty" as a means of nourishment for the soul of man. The artist was, therefore, the expert in "beauty", not in "ideology". 7) The books continue to point, "one way only". Next, we see that the role of the patron underwent a serious cultural change. A market developed for which the painter could produce and hope to sell through the intermediary merchant. 8) An idea which personally strikes me as, loathsome, enters the written texts, at this point. 9) It seems to be an accepted point of view that the crafty, but uncouth North, was the recipient of ideas about art, specifically about landscape as an art form through which the artist, who could be a mentally free creative man like unto a poet or a musician, and therefore equated with the legally as citizens and professionally, from the cultured South, Italy. Were this true it would lay out the carpet for several assumption. For example we could say that this Southern superiority was due to the weather. Most probably we would attribute it to the educational success of the Catholic as opposed to the Protestant philosophies of the time. It certainly would not allow for room about thoughts relating to the influence of the Jewish artisans from Spain. Italy, thus being a point of continuation in the hierarchy of precedence. 9) At this point in my research I'm not saying that Italy isn't "better". I am simply responding to what strikes me as a historic bigotry. 10)

)(11) Friedlander) Nationalism, racism and historicity, replacing the origins of creative power, as art history and theory and criticism were taken from the pens of the artists and subsequently written by the objective intellectual, the scholar. 12) This idea of mine comes out of my observation that non-painters have their own way of minimizing the importance of creative, artistic activity. We all know about, "divide and conquer". Well, If we say that an idea from the South motivated the artists of the North we detract from the mysterious creative impulse that thinks, paints and feels, all at the same time, making what I have been calling, "artistic expression". We have to go back a century or so to the Academies. In France, the School of Beaux Arts which developed out of the Royal French Academy, was begun by the Sun King, Louis the Fourteenth. In Italy, the Garden School of the Medici, was the beginning of formal education in the humanities, as well as the art of drawing and the sciences for the talented novice, the painter. 13) In Spain, as Mozart said, "Ay, en España..." Pacheco's book upheld the standards of art, in his claim that drawing was the highest form of expression for the visual artist because it required the least amount of laborious preparation of materials permitting it to enter into the world of simplicity, the path to the spirit. And also, because drawing could combine scientific, perceptual observation with creative freedom. My intuitive and personal reaction to Pacheco's



writings, is a positive one. As an artist who loves to draw, and has been trained in the art of drawing, his words come to me as truth. His ideas continue into our own time, although as a sub-dominant chord, in the art school of New York, Madrid and around the world again. Speaking of "world", we must give some recognition to the appearance of Eastern art on the European scene. With the return of ships from the orient during the sixteenth century, as described in James Clavell's novel "Shogun", 14) and even earlier, Marco Polo and his caravans undoubtedly brought back the concept of nature as a means of expression for the visual artist. May God bless the memory of Hokusai. What about the influence of Jewish thought and Jewish culture on the art of western europe from the years prior to the expulsion of the Jews from Spain to the Napoleonic period of legal equality for the Jewish citizens of the West? Let me first say that the most important book for the Jewish people, "the Bible" is replete with references to nature. The stories of Jacob's sheep breeding, the details of the differences in natural landscape appearance, the skipping gazelles as a metaphor for human joy, all speak of nature as a wondrous thing not a forbidden and oppressive thing. So, the vacuum the Kenneth Clark thinks is the forerunner of landscape as an art form is not at all the way Gombrich describes the situation. 15) And even Alberti would disagree with Clarks opening statements about nature as an example of the sensual, forbidden world, 16), in his declaration that painting restores the soul, restores physical health. 17) And then, even Leonardo states that the painter can be a genius...like unto a musician. 18) Wow! even Pliny! 19) 20) In Gombrich's point of view that we see in nature what art has prepared us for us, an idea developed earlier by the Royal British Academy of Painters (21....(

" MAY WE NOT ASSUME THAT THE SIGHT OF THE CATASTROPHE HE WITNESSED WOULD NOT HAVE STRUCK HIM A "PICTORESQUE" IF HE HAD NOT BEEN ACQUAINTED WITH THIS CATEGORY OF PAINTING ".

Nature is not about God's world, if we chose not to see it that way. Nature does relate to us by means of our senses (not that senses are unholy). We see a tree. We taste it's fruit. We smell the grass and the flowers. We touch the warm rock along the paths in the countryside. We hear the wind and the birds singing. We want to paint what we experience through our senses. We want to paint the beautiful world. Does my soul grow in response to beauty or does it remain the same upon observing the repulsive and disgusting negative association with ugly things ? Does my physical well being come from within me, or from angels and stuff? and if so, then what about my art. The world that we do not see, or smell, or feel, or hear, or taste within the world of nature is the material for the landscape painting. We follow the forms, the colors, the distant horizons and the areas shaping before us as we paint so that we don't get stuck in our own thoughts. We do not lean on, or copy. Our energy comes from the scene out there as even Rodin, The sculptor knew. (22(

closing thoughts

Robert Motherwell paints "Elegy to the Spanish Republic No. 171, and it's not the last. 1)

Again, and again, Robert Motherwell paints his "elegy to the Spanish Republic". 1) And Constable paints his "Rainstorm off the Coast of Brighton", and I see

connections between the two paintings that I might let go of had I not noticed that Constable's "Stoke-by-Nayland" was purchased by Aureliano de Beruete and then sold to Dario de Regoyos.2) Spanish painters buying paintings! For what? For inspiration, only for inspiration, from the English landscapist. Does the Spanish Republic require such a dedicated eulogy? Is Motherwell's patron comissioning...hey wait a minute...what am I thinking? "...and Courbet, who was a communist by conviction, painted some of the most literal transcripts of nature ever offered as art..." 3) ..And where did I read that Cezanne was a great admirer of Courbet ? And so what?(4)

Communism. Nominalism. (5) Nicolas of Cusa. (6) Altimra . We are riding along the conveyor belt of history. The cry in the wilderness of the world of many young people of today, "I want to make a difference". Is it ripeness or difference, that is all?

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I just sent the general bibliography to you. Next week I'm going to send you the detailed bibliography. My phone number at home is 00-972-8-6588354 call me anytime I'll pay you back for the calls. Have a beautiful vacation.

The title page of the paper can be taken from the landscape paper that we did last may with the following changes:

Name of course, in Catalan (like before) COM GENRE

Professor: Francisco J. Falero Folgado

course number 8589

my name, Ellen Lapidus

your name, Ana Sancho (translator)

when I send you the rest of the bibliography remember that you aren't permitted to translate what I've taken from a book.

Thank you. I appreciate, and bless you and praise G-d, that it started raining that day in the student dining room and that we started talking...or I wouldn't have gotten to know you. Miracles happen all the time but we don't always notice them. Thank you, Ana. And thank G-d.

Abrazos,

Ellen Lapidus  
Post Office Box 209  
Mitzpe Ramon 80600  
Israel



(1) RALPH N. WORNUM† "Lectures on painting, by the Royal academicians",  
(Barry's Lectures) London, 1848. op.cit. p. 111. "The best and surest method which can be recommended to the student for acquiring the theory and practice of this good taste in the arts, is heartily to dissociate and estrange himself from all meanness and servility of pursuit; as this will best enable him to enter wholly and 'con amore' into the investigation of the grand, interesting, and perfect of nature, as well moral as physical, since art is equally concerned in both. Such an art, therefore, which has for its true object to advance the interests of mankind, by placing the cause of virtue and real heroism in the most forcible, efficacious, and amiable light - such an art does indeed require all the elevation and dignity of soul and disposition the student can possibly bring to it."

(2) RUDOLF ARNHEIM, "The genesis if a painting: Picasso's Guernica", Berkeley, 1962. op.cit., p. 6.

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 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, 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) AMOS FUNKENSTEIN, "Theology and the scientific imagination from the middle ages to the seventeenth century", Princeton, 1986, op.cit., p.28

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."

(4) LEON BATTISTA ALBERTI, "On painting", (translated by with introduction and notes by John R. Spencer), New Haven and London, 1966, op.cit., pp.89-90.

Alberti p.89,90. " Everyone knows how much more the goodness of a man is worth than all his industry or art in acquiring the benevolence of the citizens. No one doubts that the good will of many is a great help to the artist in acquiring both fame and wealth. It often happens that the rich, moved more by amiability than by love of the arts, reward first one who is modest and good, leaving behind another ~~xxx~~ painter perhaps better in art but not so good in his habits. Therefore the painter ought to acquire many good habits- - principally humanity and affability. He will thus have a firm aid against poverty in good will, the greatest aid in learning his art well."

(5) KENNETH CLARK, "Civilization, a personal view", New York, 1969, op.cit., pp.269,288.

Clark, "Civilization" p.269, <sup>250</sup> "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~~ ~~xxxxxxx~~ 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."



(6) ARIE BAR-LEV, "Desert poetry", Beersheva, 1955, op.cit., p.50

~~Bar-Lev~~ ~~1955~~ "Fueron una vez los arboles a elegir rey sobre sã"  
(Jueces 9,8)..

(7) YEHUDA FELIKS, "Nature and man in the bible-chapters in biblical ecology", Jerusalem, 1981, op.cit., p.220.

~~Feliks~~ ~~p.220~~ " There are several identifications which cannot be accepted. Thus, for example, one must reject the identification of the 'ar-ar' (tree) with the 'Calatropis procerax', commonly known as the apple of Sodom."

MALCOLM ANDREWS, "Landscape and western art", Oxford, 1999, op.cit., pp. 29,30.

- (8) ~~Andrews~~ ~~p.30~~ ~~"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 theeves, the blessed Virgin Mary, and St. John, are the Argument: But the City, Jerusalem, the Country about, the clouds, and the like, are Landskip!"~~



- (1) JOHN BARRELL, "The dark side of the landscape, the rural poor in English painting 1730-1840", Cambridge, 1983, op.cit., pp.16-17.

"The remark by Gainsborough which opens my first essay certainly lends authority to the objection: he conceived, he says, of his figures simply as 'a little business for the Eye to be drawn from the Trees in order to return them with more glee'; they simply 'fill a place'. Uvedale Price, in his 'Essays on the Picturesque' tells an anecdote of Richard Wilson that makes a similar point: "Sir Joshua Reynolds told me, that when he and Wilson the landscape painter were looking at a view from Richmond Terrace, Wilson was pointing out some particular part; and in order to direct his eye to it, 'There,' said he, 'near those houses-there! where the figures are.'- Though a painter, said Sir Joshua, I was puzzled: I thought he meant statues, and was looking upon the tops of the houses; for I did not at first conceive that the men and women we plainly saw walking about, were

by him thought of as figures in the landscape."

chapter III (three) (begins with the artist at one time was an artisan)

- (1) LEONARDO da VINCI, "Treatise on painting", ~~XXXXXX~~ Princeton, 1956, op.cit. p.159 and part three p.429.

~~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."

- (2) ~~XXX~~ E.H. GOMBRICH, "Norm and form, studies in the art of the renaissance", Edinburg, 1966, op.cit.p.39.

~~Gombrich "Norm and Form" p.39~~ ".....Magnificence such as Cosimo's is an excess of liberality and every excess is vicious. .... but Timoteo takes recourse to the distinctions of moral ~~xxxxxxxxxxxxxxxxxxxxxxxx~~ theology: there are only four conditions under which love of glory becomes a mortal sin, and Cosimo is guilty of none of them. .... Magnificence, however, is (by etymological definition) merely 'the making of large things'. 'Hence posterity will count a magnificent man among the manual laborers, that is among the menial craftsmen.'



(3) DONALD KAGAN, "The western heritage", New York, 1979, op.cit., p.272.

~~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)"

~~insert Janson here~~

(4) DAVID CARRIER, "High Art, Charles Beaudelaire and the origins of modernist painting", Pennsylvania, 1966, op.cit., p.4.

~~Carrier p.4~~ "Baudelaire would agree with Wittgenstein; he too is concerned with the status of art in the modernist world, to which logical positivism is a natural response. .... Formalists argue that when we see the world aesthetically, we suspend interest in its erotic qualities."

(5) CENNINO d'ANDREA CENNINI, "The craftman-s handbook", (translated by Donald v. Thompson, Jr.), Dover, 1960, op.cit., p.2.

Cennini p.2 "How Some Enter the Profession through Loftiness of Spirit, and Some, for Profit". ~~Chapter 11~~

(6) MAX J. FRIEDLANDER, "Landscape, portrait, still-life, their origin and development", New York, 1963, op.cit., ~~p.50, 64~~ p.50

~~FRIEDLANDER~~  
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 nove talents in the much enlarged circle of art-lovers."

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(8) KENNETH Clark, "Landscape into Art", London, 1949, op.cit., p.21.

~~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 ~~xxxx~~ native Val d'Arno suggests that their real motive was scientific naturalism."

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 ~~x~~ seen had never been completely smothered and was there to reassert itself when the pressure of fashion was relaxed."

~~x~~ (9) H.W. JANSON and Dora Jane, "The story of painting", l.c. 66-18590 , op.cit., p.91.

~~Janson p.91~~ "While Rubens became the most ~~xxxxxxxxxx~~ 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 Dutch~~men~~ 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."

(10) TIMOTHY FOOTE, "The world of ~~xxxxxxxxxx~~ Bruegel c.1525-1569", Time, inc., 1968, op.cit., p.70.

~~Foote p.70~~ "Happily, ~~xxxxxxxxxx~~ 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."



notas pagins VII (seven)  
continuation of chapter three

(11) (eleven) MAX J. FRIEDLANDER, "Landscape, Portrait, still-life, their origin and development", New York, 1963, op.cit.. pp.213,214.  
Friedlander p.213,214 "The Revolution, by putting an end to what was ethically objectionable, destroyed aesthetic values as well. The view from above of innocently contented country-folk, of a comely and sentimental populace, turned out to be a delusion, an hallucination now that a relentless foe was rising out of the depths. Nobody in France - although Goya did so in Spain - looked the hard and savage reality squarely in the eye, before which all amorous pleasantries, 'fêtes galantes' and rustic idylls vanished at a breath."

(12) THOMAS PUTTFARKEN, "Roger de Piles' theory of art", New haven, 1985 , op.cit., p  
Puttfarken p.lX "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...."

(13) AMOS FUNKENSTEIN, "Theology and the scientific imagination from the middle ages to the ~~the~~ seventeenth century", Princeton, 1986, op. cit., introduction p.6 ~~introduction~~.

Funkenstein

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

~~p. cite 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 ~~xxxxxxxxxxxxxxxxxxxx~~.....  
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."

(14) LEON BATTISTA ALBERTI, "On painting", (translated with introduction and notes by John R. Spencer), New Haven and London, 1966, op cit., p.lx.

Alberti repeated:

~~xxxxxxxxxxxxxxxxxxxx~~ "However, I would be delighted if the painter, in order to remember all these things well, should be a good man and learned in liberal arts. Everyone knows how much more the goodness of a man is worth than all his industry or art in acquiring the benevolence of the citizens. No one doubts that the good will of many is a great...."

(15) UMBERTO ECO, "Foucault's Pendulum", (translated by William Weaver), Florida, Harcourt Brace Jovanovich, 1990, op.cit. pp.421,422,425.

Eco p.421,422,423 "Hitler was searching the Jews for the clue that would allow him to determine, with the Pendulum, the exact point under the earth's concave vault where the telluric currents converged."



(16) MAX J. FRIEDLANDER, "Landscape, portrait, still-life, their origin and development", new york, 1963, op. cit., p.62.

~~ibid p.62~~ ~~FRIEDLANDER~~ 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."

(17) E.H. GOMBRICH, "Norm and form studies in the art of the renaissance" Edinburg, 1966, op.cit., p.77.

~~ibid p.77~~ "Now when we speak of problem-solving in art we must be careful to avoid the impression that art is a higher form of cross-word puzzle. It is not, and for the simple reason that the addict knows that there is a solution, if only he can find it. In art there can be no such guarantee. And yet, psychologically, the artist may have the feeling expressed by Schiller that somewhere, in a Platonic heaven, the solution he gropes for is already pre-figured - that once it is found it is inevitable and right."

GOMBRICH

(18) ZIRKA ZAREMBA FILIPCZAK, "Picturing art in Antwerp 1550-1700", Princeton, 1987, op.cit., pp. 198,199.

~~Filipczak p.199~~ ~~(The paintings of artists' studios from around 1700 shifted attention to the critical response of the viewer, but despite the influence of French classicist theories they did not associate criticism primarily with the application of reason.)~~ ~~theyxxxxxxxxxxxx~~ ~~xxxxxxxxxxxxxxxx~~ ~~The tendency to consider art in terms of the viewer even gave rise to a new ordering of the arts - the concept of the 'Fine arts' - which developed in Northern Europe, notably France, during the first half of the eighteenth century, and which quickly gained general acceptance. This new classification, as Paul Kristeller has pointed out, was based not on the artist but on the perceiver of the work.~~

(19) AMOS FUNKENSTEIN, "Theology and the scientific imagination from the middle ages to the seventeenth century", Princeton, 1986, op.cit.p.23.

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







CLOSING THOUGHTS

(1) JACK FLAM, "Motherwell", Barcelona, 1991, op.cit.p.14.

Flam p.14 "Possibly because his previous training had been in philosophy and he had not been exposed to the extensive art school background of most of his contemporaries. Motherwell was in a good position to confront the ideas of modernism 'per se', without agonizing a great deal over whether to keep or abandon the figure."

Ibid p.21 "The formal title of the series is 'elegies to the Spanish Republic', though as we have seen, Motherwell's intention in them has not been to evoke a specific political situation so much as to use the tragedy of the Spanish Republic as emblematic (my punctuation) of the idea of tragedy in our time."

(2) RAPHAEL SOYER, "Self-Revelment, a memoir", New York, 1962, op.cit., p82.

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~~Soyer~~ p.82 "The first issue of 'Reality' also contained a letter to the Museum of Modern Art requesting that 'non-abstract forms of art be given the same serious and scholarly consideration that the Museum has extended to abstract art recently,' and that a conference be called 'to help resolve some of the problems involved.' Such conferences were later held, but the directors denied they were giving undue attention to non-objectivism. We did not foresee the furious reaction our little publication would arouse on the part of the Museum of Modern Art, the critics, and other art publications. The Museum sent a letter by messenger to the members of our editorial board in which was implicit a warning against Communist influences. 'Art News' stooped low enough to editorialize: 'We prefer not to do a Voltaire to defend our attackers from the McCarthys or Donderos if and when the moment to do so arrives.'"

(3) GRAHAM Reynolds, "Constable's England", New York, 1983, op.cit. p.164, "Stoke-by-Nayland.....(provenance) coll. Sedelmayer; Aureliano de Beruete; Dario de Regoyos, 1926? bought, 1926. Lit. H.140 Boston, 1946 (146)."

(4) ROGER FRY, "Cezanne, a study of his development", New York, 1927, op.cit.pp.7 and 9.

"Courbet had already set the note of the artist's arrogance to the public and Cezanne who knew him and admired him, became subject to his influence."

"It is true that alongside of these attempts at imaginative invention, Cézanne was exercising himself in more purely pictorial genres, in portraits and still-life. And in these the influence of Courbet is predominant."



- (5) THOMAS PUTTFARKEN, "Roger de Piles' theory of art", New Haven, 1985, op.cit. p. XI, XII, 46.

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 ~~xxxx~~ 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."

ibid p.46 "What we mean is that by the consistency of his performance he enables us to suspend our disbelief."

- 7 (N) PAUL T. NAGANO, "Bak, paintings of the last decade", New York, 1978, op. cit. p. 65.

Nagano p. 65 "Before looking into the works, however, it should be established that the central fact about the artist is not that he is a twentieth century surrealist, but that he is a man (inescapably a painter of the 1970's) involved not so much in his temporal circumstance as in the fact that he is a particle of humanity in the vast structure of the universe. .... not simply as a kind of specialist who makes pictures, but as a thinker and philosopher who expresses his emotions and ideas in a creation called art, which exists within a continuous history of man's thoughts and ideas and which we understand as culture."

- (6) TAPIES magazine article in ESCRITURA PUBLICA 29, .

Tapiés magazine article in Escritura Pública 29, "No es posible un arte sin moral. Arte y moral van completamente unidos para todo el que quiera fomentar un conocimiento profundo."

- (6) ART SINCE 1945, an Abrams art publication, Washington Square Press, New York, 1962, op. cit., pp.116,117.

Art Since 1945 P.116,117 "In a survey of contemporary Spanish painting we cannot fail to pay homage first and foremost to Antonio Tápies (b.1923, figure 44), an artist of great richness and complexity. He came to the end of his Surrealist period about 1952, turning to essential forms and excluding references to natural objects or recognizable symbols. He soon arrived at a point where the medium itself determines the form after its poetic implications have been revealed. Tápies has in fact grasped the vital origin of the medium and brought it into an expressive order without having recourse to cultural quotation. His work is characterized by a graceful poetry, suggesting an ecstatic silence, almost entirely detached from any earthly harmony."



pagina Xll (twelve)  
end of CLOSING THOUGHTS

and (9) and 10] and 11 are for the next paper.....

(9) RAN SHECHORI, "Art in Israel", Tel-Aviv, 1974, op.cit., p.81.

Eliahu Gat in ~~internet~~ the internet of the Israel Museum:

~~XXXXXXXXXX~~

www.imj.org. artcent .....artists by name.....G.....Eliahu Gat.

(10) IRVING STONE, "I, Michelangelo, Sculptor", New York, 1962,  
op.cit., p.163 (letter from Michelangelo).

Stone p.163 "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."

WILLIAM MORRIS HUNT, "on painting and drawing", New York 1976,  
pp.cit.pp.110~~111~~, 111.

Hunt p. 110,111 "Just see how everything changes! Twenty years ago, no one with a fever was allowed to drink water. "

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