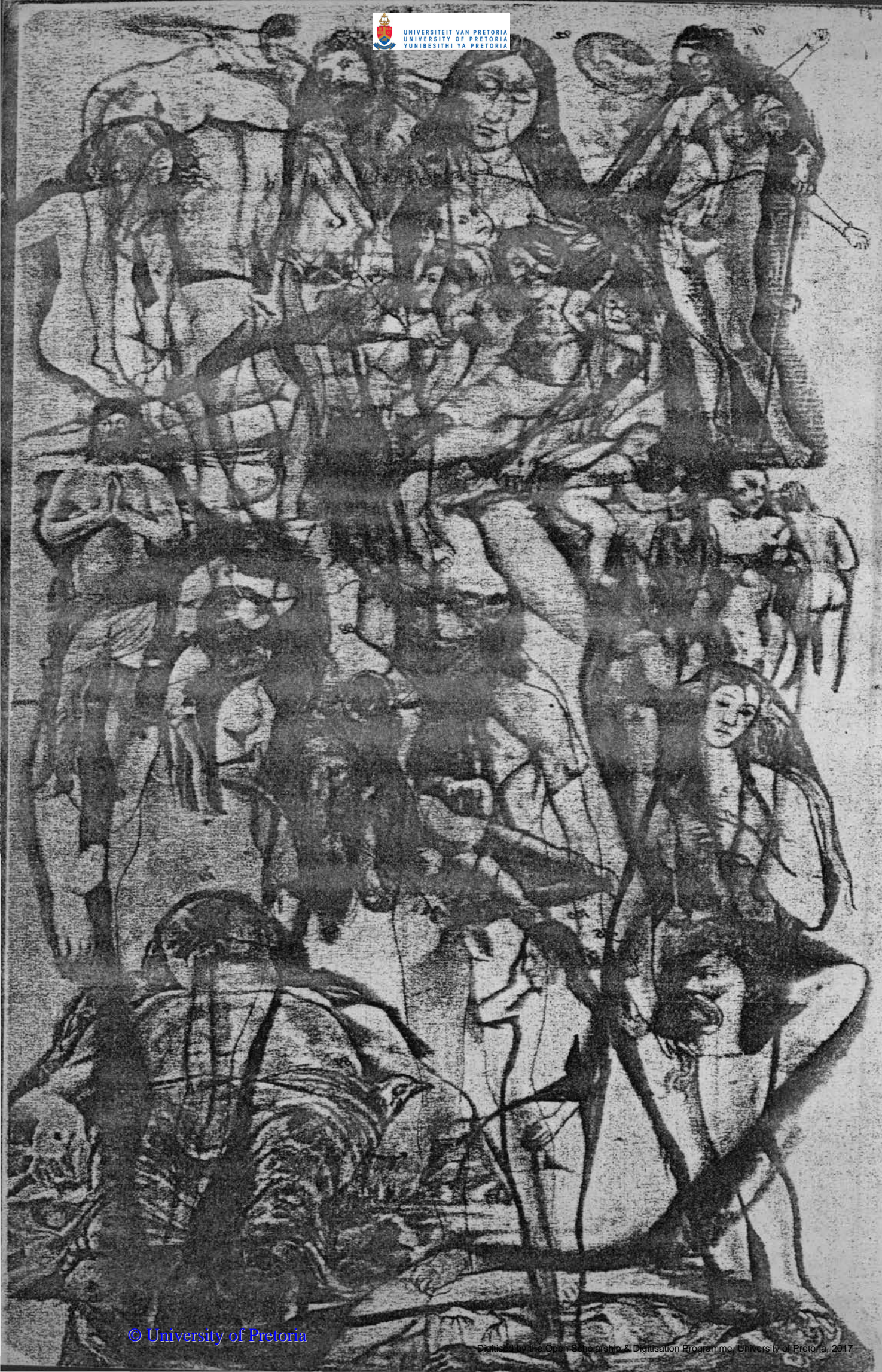


ASPECTS OF REALITY AS REFLECTED BY THE
HUMAN FORM IN PAINTING

Subject of dissertation for the degree of
Master of Fine Art, by F.T. FOURIE

NOVEMBER, 1965





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I

PRELUDE

- 1 7th July, 1940. Aesthetic values, the essence of morality, the light of truth, cannot be taught. Each man must create them within himself. They are absolute, outside of time and of society and therefore cannot be communicated. Words can convey only an outline of them.
("This Business of living" diary of the Italian writer, Cesare Pavese).

- 2 And as meditated by N.P. van Wyk Louw in no. II of his book of poems "Tristia" (1950-1957)

Ek sal niks sê nie
Alles wat gesê word is gesê
Lank voor ons vol was
kon iets nog maagdom hê.

Ons is die herhaling
eindelose desimaal
maling en desimaling.

Ek van die desimaal
ek wil die end haal.

- 3 with a reflection of the same
idea in poem V "Ex Unguine Leonem" of the same
collection

Ek kan nie opsom: nie 'n lewe, 'n gesprek
'n tydperk of 'n eeu.
Die klou dui al die dier aan, is gesê -
maar is nog nie die leeu.

Ek vind op hierdie aarde soms 'n volte...
my brein die kry die waan
dat ek, omdat ek altyd sirkel sien,
die sfeer-self kan verstaan.

Wat ek van mense of van God wil meen,
word in my dofheid dof.
Iets staan in sterre-en-helderte geskryf;
en ek skryf ná in stof.

Reality is the verbal term for an abstract idea of something which is real, through existence and acceptance. Something that is, something that was and something that will be. A truth, a value that made the existence of man possible. On which man with his free will, after the penetration of his existence through contemplation, experience of physical being and superior animal mind, (his soul) searched, to found his discoveries on.

4 What is the reality of what is, was and will be? The pattern reality of life as summarized by man. With man this idea in its whole is not applicable because man followed when "was" was already and the will be facet, again, to be beyond man's control. Therefore in this philosophic reality man is an entity reality. This entity reality is founded on facts of history. the knowledge of the present, and the logic of hope based on the previous experienced facets.

5 This idea in its reality founded through man and on existence below him, is something beyond the temporal existence of man and known matter. The infinity of the reality expressed by the idea of What is, was, and will be, is nestled in the conception of the God idea, which through acceptance, compiles the great reality of life and existence before and beyond the enquiring mind of man.

The circumference reality is thus God, without which no other realism can exist. If the reality of God, that was before, which is and will be after, is accepted we come to an investigation of his creation.

6 The creation in which man is the superior created entity. Shaped to be an image of the creator, man the self-portrait of God. Being only an image, man is less than the real. Man the interpreted reality, by the Creator of Itself. Being created, man cannot be greater than his Creator, because in which work of creation can there exist the claim that it is greater than the father thereof, although it might develop in its own rights beyond the boundaries of its initiator? The power of life beyond and in man with his free will is what makes the existence difference, between Creator and creation and Interpreter and interpretation manifestation. Life and death? Creator founder of life, momentary breath rotation, the Creation. Interpreter man, enfusing the Image entity with reflection energy of life, due to his being alive.

7 Man the artist, is bound to die, and as man cannot evoke life, human creation is thus dead and the only reality and life it has is when it becomes enfused by the reality of God, the creator, and not man the creation.

In the reality of God, which is, was and will be, what is man? Man subject to death. What is the purpose of man's struggle in the face of God's created world? Man with free will is servant to

divine will, man is thus only an instrument in the creation. As motivator to rotation reactions which kept the age old pattern of life's function through addition and the redemption of redundant entities. Man as human being in its supreme sense can only interpret. Man as created being act and react.

Man, the human, is thus the interpreter of God's creation, through the created means of the creation, as employed by man's free will. But the only real result of such interpretations executed through mentioned means, will be an interpretation of God's creation, a realization of God's creation. Man is servant and thus will always be in the shadow of God and the reality of his creation. Only in this shadow will man's interpretation cast another shadow enshrined by the reality of God to lend reality to the image. If the human interpretive creation loses track of this, the means and aims are formless dust, once the shadow of dust is cast. Whilst with the interpretation of a reality of existence within the reality of its creator, a shadow is cast through the reality portrayed in the image.

Creation adopts Universal proportions. Consciousness of existence and creation questions unconsciousness and unknowingness of death. The natural reality of death is extermination and end, nothingness, although reaction and life continue. Creation of life in itself is an unsolved reality if accepted beyond God. Being without been for the preceding existence of life, and death is seen as been without being as far as the existant world is concerned. Natural physical life is momentary, Spiritual life is beyond the boundaries of the moment.

Creation is infinite with throbbing rotation, time is infinite with determined progress to leave in the universe the two facets, that of progress and development to which time due to determination is the only entity which progresses, around it the development of entities of civilization and creations rotate

These questions asked by man lead him through his insecurity to the conception God the ultimate beginning and ∞ end of the creation. Man the only thinking animal, who can live beyond the realms of bodily awareness, because man is the only existing element of the creation which had to find his consolation through search outside himself. This is proved by the overpowering restlessness of man.

Man as searching animal endowed with mind to control matter becomes involved in creating himself. Man resembles through his abilities, a resemblance with God the creator of the universe and himself. Man in his attempt to become creator becomes artist. Man as an Artist does not succeed in creating new facets of the creation although he through the enquiry of nature, accumulates knowledge and succeeds in channelizing the latent powers of nature. Man the artist involves himself in material formation,

through the thought instinct, which is controlled by the Universe and Divine Infinity of God.

Man civilized animal. Owing to previous ideas, man, animal, reacting on awareness of instinct and consciousness of thought is allowed to formulate his civilization as the line of his interpretive mind plays caprices in lack of understanding, governing the animal and natural instincts beyond frustration. Man as a restless being does not succeed in improving or proceeding in his development along the stretch of time.

Every man lives life, and forms the pattern of his time according to the surroundings of his civilization and the heights of his brain power. A life to be always ended in death, and in search, by the barrier of infinity. Every life is a discovery of life and every mind is an infinity of comprehension. Lived and realized to the point of Divine control and revelation.

Owing to the reality of God, man the supreme entity created, was forced to worship in acknowledgement of that which was beyond him. The abstract reality of God which he made tangible through ritual of sacrifice to guide him through the portals of death. The modes of worship adapted by man was derived from nature in an abstract reality beyond the natural to the abstract symbolism of images from nature, always the search of God through nature which becomes symbolic in acceptance of man's search for salvation.

Owing to the conflict of naturalism and realism which are two terms easily misconceived through the interpretation given to it by man in his verbal system, let us search for a clarification.

Naturalism can exist without realization but through copying. Realism cannot exist without knowledge of nature, God and man. Naturalism in the pure essence of its term entails the copying of nature. Realism entails the interpretation of nature.

In a work of art or in the mind of man, it is impossible to isolate any of these two abstract verbal values because they cannot exist in the pure absolute form as suggested by its terminology.

In the appreciative philosophy of art there exists four modes or terms suggesting a line of thought or a mode of expression. That of naturalism, realism, romanticism and classicism. Three of these terms hold a material or emotional value, which is characteristic of the subject they represent and the means or form of their execution. Yet realism in verbal conflict with naturalism, isolates itself as the basic underlying value of the other three ideas and thus becomes the basic underlying life force of all art and of conscious human existence.

II

REALITY ANALYSED

1. Reality defined: Definition for reality: Reality is man and Universe harmony. Reality the conception of man for an abstract value beyond him because the quest of man as a human is the search of existence and an understanding of tangible and intangible matter. Reality the label for the interpretation of man, of the existent and for existence. Reality is thus the conception of man, of the fundamentals of creation and universal infinity.

2. Realism, Reality and real, terms applicable in the definition of reality. The realism of reality is the portrait of the real. (a) The real is the existence of matter and thought. (b) Man in the realization of the real comes in contact with the reality of the real which is the knowledge of the real evoked through the senses by the essence of the real. (c) Realism is the tangible image, an appearance of the real, which comprises the knowledge of the real, the reality, in a unity of image through which the appearance of the real is conveyed appealing to the senses of reception to realize the essence of the real original idea of form through and beyond matter.

3. Reality the abstract element which exists between the two poles of real and realism. The search for reality involves the experience and penetration of the real, the conclusion of knowledge is the reality of the real. These aspects of reality are the essence of the real. The manifestation of reality is in other words knowledge given in the image of realism. The manifested image portrays an appearance of the essence reality of the real and thus the establishment of knowledge and understanding. The image reality is termed as the realism of the real. Reality is the bridge between the appearance of the real and the realism of its resemblance.

4. Reality. Matter & Spirit: The real exists in matter as well as in Spirit. Without matter the tangible would be non-existent, therefore the matter of the tangible universe compiles the reality of its tangibility. Because matter is tangible, does not necessarily conclude that it is real or that it is only real because it is tangible?

If only tangible matter was real, what is spirit? Spirit or the idea thereof, does not appear as matter although in and through it, it can be stimulated and materialized. Thought and spirit are abstract, yet without thought, matter is inconceivable. Through thought reality of matter is manifested

Real can exist in the tangible as well as the intangible. The matter of the tangible is real. The form of the tangible matter in which it exists is real. A comprehension of matter in a form which as a form conveys the real, compiles the reality of the form.

Matter can be experienced through the senses of
visuality, touch and smell. Therefore the reality of
matter is mainly sensuous.

Spirit, intangible matter is the existence
beyond matter, the abstract reality which is real in
the emotions, the thought, the imaginative experience
of man. Although the intangible spirit finds
materialization in the image of matter, the reality of
spirit exists in the consciousness of man.

Spirit is the being of man, it is that element
which questions, which accepts, which demands, which forces,
which fears, which lends to matter existence beyond the
material boundaries set by the tangible.

5. Reality and experience: Experience is the
intangible yet floating reality which comes and goes to
have existence in memory, through at which an interpretive
memorable experience can be derived, although this experience
would be a spiritual one. The reality of experience is the
touch of sensuous involvement of being and matter.

Matter cannot experience although being can. Being
exists through and beyond matter. Owing to this duality of
existence in the character of being, spirit can experience
through the involvement which is momentary as well as the
disassociation which is infinite of memorable experience.
Although the recollection of the spiritual experience
becomes a momentary affair again due to the involvement of
mind, spirit, in recollection of sensuous matter involve-
ment of being. (Spiritual experience is the involvement
of sensuous being with spiritual contemplation, as physical
experience is being and matter involvement).

6. Reality and Existence: Existent and existing
faculties are the aspects of reality; are realities which
portray the validity of reality. Non-existing faculties
are unreal, and the non-existence thereof is the only
reality to prove existence,

If the existence of spirit and matter is an existing
value, the fundamentals of the reality of matter and spirit
are realized. That something is existent, proves the
reality of it and concludes that it is real.

Existing elements are existent realities, while
existing, but when their tangible reality becomes
non-existent, the reality of their existence is valid
through the memory of their former existence. The
existence of spirit becomes a memorable reality which exists
beyond matter.

7. Reality in appearance and resemblance:
Appearance is Matter, it is how the entity of existence
appears in the context of matter or mind conception.
The reality of appearance is the actuality as it appears
in nature. It portrays the facial or spiritual matter

in the context of its surroundings. Appearance is the tangible and sensuous experience of the reality of life and nature.

Resemblance is the tangible interpretation of the appearance of the actuality, whether the appearance is in matter or apparent in spirit. The resemblance portrays reality and possesses only reality in as far as the actuality of a resemblance in itself. Resemblance can only appear as the appearance of an appearance.

8. Reality of sense and Essence: Sense and essence, the productive and receptive elements, which makes the reality a vehicle of conductive influence.

Sense, the animal natural instinct inherent in man, which receives the impulse of the real to convey and experience a reality. Sense is instinctive, the value of its intensification is appropriate to the instinctive make-up of every individual.

Common sense, widely used term is the sense indoctrination of groups, societies of common nature formulating the sense of the community. The action of common sense is not necessarily that of sense. The sensual instinct of entities of sense is of common nature in common species, although the common reaction of senses is due to indoctrination. Sense operates through spontaneity of nature and if the spontaneous action and reaction to life are levelled to a common behaviour the sense of life is common and ceased. To do what is done and not to do what is wanted. To execute according to how it is supposed to be done, and not to execute what is wanted. Yet the barrier between these two existing values of sense and common sense is very precarious, due to the fact that they are interrelated and dependent on one another. Sense originates common sense and common sense conforms to sense. The experience and differentiation of sense and common sense conclude the validity of both entities towards realism.

Common realities adopt validity as realities, as common sense becomes sense, of and in, the communitive human animal.

Realization of sense is the instinct of man. Stimulated by the senses of instinctive reaction and recorded by the brain in mind contemplation. Sense is instinct and mind, and it is the addition of mind which differentiates between instinctive animal and sensible human beings.

Sense is the receptive entity and is inherent in the sensitive being, which stimulates an instinctive reaction, controlled and channelized in human beings and impulsively regulated in animals.

Essence: Essence is the entity of evaluation, the stimulus which is directed towards the sense of reception. Essence is the element inherent in the real which concludes the essential character of the real. The interpretation which occurs of the real happens through the senses, stimulated by the essence of characteristics. It is the portrait of the essence which produces

the realism of the interpretation.

9. Reality and symbolism: The reality of symbolism or symbolism the realism of reality. The realism of symbolism is the symbolic image of reality in an accepted material image. The symbolism of realism is the material form which conveys the essence of reality through the essence of the symbol.

Symbolism is secondary to realism. Realism is image exposition in the service of reality interpretation. Symbolism is a symbolic image of conveying an idea of accepted realities, by man or his society. Accepted realities, classic conceptions or ideas are symbolized by symbolic images in matter conveying the reality existing through or beyond matter.

The realism of symbolism is the reality of the idea, conveyed by the symbol.

The symbolism of realism is the image of the reality, conveyed by the abstract appearance of the accepted symbol.

A symbol carries universal or sectional meaning to the enlightened. The universal symbols of primary realities, Man and universe interpretation in the interpretive realities of images.

Interpretive images become symbols if applied in generalizations of understanding and knowledge. Such a classic image is a true symbol.

A Symbol is an image of classic abstract proportions. An image is not necessarily a symbol. A Symbolic image does not represent the real and convey reality only to the enlightened. Symbolic images possess reality and convey realism through its form. Images do not necessarily symbolize reality but convey the reality through resemblance.

10. Reality, Truth and Falseness:

Truth to and truth of. Falseness to and falseness of. Truth the opposition of falseness. Falseness the ego of truth. The voice of truth is real, therefore it possesses reality and the interpretation of truth conveys realism. The sound of ego is false to the voice, although it resembles the voice, yet the ego is real and possesses reality and the interpretation conveys reality. Yet the reality conveyed by both instances are of different natures, that of the reality of truth and the reality of falseness.

Truth and falseness possess reality. Reality absorbs both as aspects of the real. Truth is the aspect of reality which conveys the value of apparent existent essentials. Whilst falseness is the convener of resemblant existing essentials.

Can truth exist in falsities? Are falsities not truths in the same respect as truths are falsities. Both truths and falsities are realities.

In the conquest of art the idea and aim were to interpret truth, through knowledge and beauty. What is truth in Art, what is truth and its counterpart, falsity, in human and natural conduct? Can truth be greater than the real? Is reality not the greatest truth?

Is God truth or is God reality, what is God? According to the Bible, God, when Moses asked Him Who and What he was, to tell the people, the answer came:

8 "I am that I am" (Exodus 3:14 - And God said unto Moses, I am that I am, and he said Thus shall thou say unto the children of Israel, I am hath sent me unto you).

9 The truth of God was claimed by Christ the Son of God Who said: "I am the way, the truth, and the life; no man cometh unto the Father, but by me".

God is a reality, the interpretation the son of God is truth. Truths and falsities are the human counterpart of reality. Truth and falseness occur in human interpretation. Truth is the manifestation of the essence of reality and falsity is the inability which is portrayed like the shadow image of the reality. A falsity of the real, but a reality of the false.

Truth and falsities are the characteristics of interpreted realities. Truth is reality and falsity is reality because it is existent. Whilst reality is not necessarily truth or falsity, reality is, truth and falsity exist because of reality

SYNTHESIS OF THOUGHT

1. Thought aspect of reality: Thought is the realization of reality. If thought was absent reality would have no vehicle of interpretation, and reality would not have been realized and existed, only the real would. The real would have been the unconscious impulses which would have caused reflections and reactions.

2. Thought facet of human animal: Through thought the human being distinguishes himself from the animal. Thought is the soul of man, that floating communication vehicle which conceives of the whole as infinite; which wonders, which in solitude solves the situation. The growth of man's soul, like that of his body, grows through exercise, is cultivated through thoughtfulness.

Thought is through instinct and beyond instinct. Thought is the higher instinct which controls impulsive reaction.

3. Thought and Universal creation: In the sphere of thought the limits of infinity define the course of its escapade. Thought conceives of universal creation and classifies it according to philosophies.

The tangible universe appeals to the instinct and stimulates thought. The intangible and inconceivable of the universe appeal to thought which stimulates the instinct to provide a comprehension conceivable through instinctive measures.

4. Thought Stimulation: Three major factors are stimulant forces of thought. Sense, Imagination, and Mind, Memory. (1) Sense, the inherent driving factor of animal life. Through the sensual instincts thought questions. In animal life there seems to be no question, the answer is evident, but in the human element, the tree of knowledge uprooted the acceptance of the real. The fruit of knowledge is devoured and the pip of acceptance of the essential real of the fruit is discarded, to germinate into the fruit of the same knowledge. Which through the sensual experience of the new fruit arrives at the core of the same reality of embryo life. (2) Imagination, the external factor inherent in man, which approaches and appeals through thought to the senses. Again in animal life the dream evoked through the failure of acceptance is missing. Acceptance of the real is not the dream of the real. Man endowed with Imaginative dream again goes beyond animal acceptance to which the dream seemed declared and no need of the dream exists. Man must penetrate through the dream of thought into a search of the real. The dream to become real is to evoke and be experienced through the senses. (3) Mind and Memory, the stimuli of thought are those facets which originate out of the knowledge, accumulated through acceptance and experience to be then stored in mind to be recalled by impulsive motivation of mind. Knowledge of experience in its memorable state evokes thought at the recollection of the memory, to be re-digested in thought.

5. Thought and Consciousness: Thought is only evident through consciousness. The instinct of thought controls consciousness. Thought stimulated by impulsive methods can control through consciousness the impulsive reaction. Through consciousness mind stores knowledge of experience for thought to recall as memory. Thought is the vibrating energy wave lengths incomprehensible and intangible, yet evident in human atmospheric existence. If conscious contact with thought is disturbed, reality of human existence is diluted to real unconscious experience of impulsive action.

6. Thought and Faith. Faith is the conscious acceptance of thought through its finite encountering with infinity. Faith is acceptance, faith is knowledge of acceptance. Science is knowledge of proved acceptance. Thought of faith is the factual acceptance of thought based on imaginative experience.

7. Thought Interpretation. The interpretation of thought in all its facets is related to experience and experience is conceived of by the senses. The interpretive thought is therefore if of any valid interpretation related to the senses, so that the interpretation evokes experience. The impact of evocation experience evident in the interpretation estimates the value of the interpretation. Thought interpretation is the tangibility of thought.

8. Thought Manifestation: Productive recollective and expressive thought in manifestation results in scientific constructions of evocative establishments. In the recollective thought the image of the recalled experience is applied and the essence interpretation as manifested through the interpretation estimates the value of its manifestation.

Expressive thought manifestation is of similar nature as the recollective except that it enhances the establishment of thought manifestation beyond tangible memorable matter through tangible images to solve a comprehension of spirit and matter.

INTERPRETATION OF THOUGHT

Interpretation of thought is Art.

1. Art. Art is the only human activity. In human existence with its thought and imaginative dream, communitive contact of its experience through search, is searched. The subject of art became the convener of such experienced passion in relation to the context of existence.

Art is the realization of beauty through passion of animal human make-up to establish truth of which the highest form is reality.

The intangible passions are inherent in all human beings but it is granted to some to persist in the recording of the passions of beauty, knowledge and wisdom, not that this persistence should be a criterion of human conduct.

Art is the activity of accumulating knowledge through scientific search and the manifestation of such factual realities in applied-contrivances of scientific mechanical invention. Science in other words is a component part of art.

Art is also the activity of questioning and answering through the knowledge of scientific search and interpretative thought, in the establishment of a philosophy of life. An answer sought through the interpretation and relation of life's existence, resulting in a material manifestation of expression, through living a re-arrangement of natural forms and codes.

Art is thus the soul activity of man. Men of genius are responsible for the cristalization of the various forms in the human activity of man. Art is the revealing of human beings with the infinities of Beauty, Knowledge and Wisdom.

2. Art and thought. Thought the human instinct finds materialization in what generally is known as art. Art the human activity beyond his animal activities is the product of man. While thought, the instinct of man over his animal instincts, is the power of man.

Art and thought are respectively the product and power of man. The materialization of thought is a process of vitalizing dust with the vitality of thought, originating in the vital reality of life energy.

3. Art and Creation: To create is to invent something, to establish something that was not, but which is now, a new entity of life. The creation which is, the void of question, the acceptance of faith and knowledge as created by God and planned through the impulses of action which caused the rotation. Man the highest and most mobile faset, through the endowment of the power of productive thought is the greatest causer of created action in the universal creation.

God the creator, created man, which through created rotation like the rest of nature is reproductive and reproduces species of its own kind compiled of the elements of creation provided in its sphere of place and time.

Man the created, the part of God's creation, which can through knowledge conform to worship of faith, with which man replaces the natural instinct of fear, the worship and homage of animals: Man the supreme creation in resemblance with his creator, God, indulges in similar actions as his creator, that of an attempt at creating, but in man the exposition of his creation is better described as interpretation and the translation of the created universe in its essence of form and elements. Man apply the creation through the thought of his divinely controlled free will.

4. Art and Execution: Art finds its execution in the material provided by the creation and the execution therefore is limited by the limitations of the material used. Although the execution is controlled by the material, the exposition of the materialized thought is the apex of aim. The interpretive execution is controlled by the image and form according to the related parts of thought, productive recollective and expressive.

Execution is thus secondary to the primary creative exposition of interpretive and applied knowledge.

5. Art and Interpretation: Art is the interpreted materialization of reality. It is the expressive interpretation of the real, which is the truth of knowledge. Therefore in art the establishment of the image - Image of the real - or the production of the form of the real is the apex and criterion of good art. If the reality is not realized the image and exposition of art is poor. The interpretation of the essence of the real as produced and re-called by the instinct of thought compiles the sphere of art.

6. The interpretation of art: The established interpreted image becomes a reality in itself. A reality according to the nature of the form of art, through which the interpretation of thought was executed.

This newly compiled entity must possess characteristics of construction and nature of appearance as well as defined purpose. But if the article of art lacks the reality of its image, through materialized thought, the interpretation is of no value and the exposition becomes merely an arrangement of material faith in thought
 f non-existence and material actuality is its only reality.

AUZILIARIES OF THOUGHT

Form, Media and Painting:

1. Form and art: Form of art and form in art. With form of art the implication is directed to the course of thought display. It is here that the tangible appearance adopts the confusing resemblance of indifference. The form of art is directed by the human passions, needs and search. The conscious and unconscious motivating forces of existence overshadowed by the inevitable reality of departure through death.

The three great forms of art are the interpretation of Beauty, Knowledge and Wisdom. Each of these forms possesses a major characteristic which estimates the form of its exposition.

The form of Beauty is motivated by the passion of human emotions, and the reality of truth in the emotional appeal to life. Its material exposition occurs in the subject of the arts.

The form of knowledge is the question and answer in the application of the form of scientific research and the application of results to fulfil in human needs of imaginative desire resulting in luxuries which are unsatisfactory.

The form of wisdom is the search and question of life in the context of its existence and non-existence. This is the art of correlation resulting in speculative and social thought.

To manifest these three forms of art, the interrelation of all three forms occur, two in secondary capacity under the primacy of the form under exploitation. Form in art is the manifestation of natural created form, interpreted to convey the essence in a sensible translation adhering to the forms of beauty, knowledge and wisdom.

2. Media and Art: The existence of different media in the exposition of art is not necessarily the criterion and aim of medium exposition but more so the means. The medium is the providence of dust compound, re-arranged to suit the demands of man. Medium is servant to man.

3. Painting, medium of art: In the fine arts the interpretive, recollective and expressive arts adopt various forms directed to the interpretive senses. With the thought of knowledge and wisdom directed through passion it adopts various subjective forms, which motivated the interpretive human senses of touch, sight and communitive contact of sound.

The various channels of interpretive senses introduce various forms of interpretations which held thus the impact of one such sense in a primary authority with the other senses in a secondary interpretive appeal.

The media in the exposition of the arts of beauty, are that of the plastic visual, (painting and sculpture), that of sound, (music with the reliance on the visual essences of rhythm and movement in visual interpretations due to the appearance thereof), and then the communitive literature of symbols visual and sound evocative. The

latter two forms of media exposition are momentary, because their duration and impact are controlled by the time context factor. The plastic visual for that matter is infinite and finite in the material sense to be conceived of as a whole in a moment and yet retained for as long as the beholder wishes.

The form of painting is the two-dimensional counterpart of the plastic visual. The purpose of painting is the exploitation of thought related through image, enlivened with passion to manifest a reality of subject and object essence as related through thought. Painting applies objective rendering and subjective interpretation through the teaching of philosophic speculation of apparent appearances in a search to manifest truth of which reality is the greatest form.

MANIFESTATION OF THOUGHT VIA THE
HUMAN FORM IN PAINTING

Aspects of reality reflected by the human form.

1. Awareness of the senses of passion and thought: The human form interpreted and as a vehicle of interpretation is interpreted as a form of objective subject matter or becomes subjective material for the establishment of expressive thought.

The human form as an interpreted objective form must convey. Awareness of the senses of passion and thought. Passion, the feeling, the dream, the imaginative interwoven with the resemblance of blood in the image of man. Man through the image interpretation of man, conveys his passion and man's interpretation in return evokes passion: The interpreted human form through its sensuous resemblance of the essence of man, as an image must convey the basic realities to the onlooker. Basic realities of passion such as love, hate, satire indifference, fear, heurism, revulsion, attraction beauty as well as ugliness, all interpreted and conceived of as realities conveyed with potency of understanding knowledge and being alive.

Through the image interpretation of the senses of passion the human form becomes the emblem of instinctive interpretive thought. Arriving at the expressive summary of human philosophic endeavour through the visual plastic form of the human image. Man, seen by man, through himself, man.

The human form as a resemblance of interpreting the actual natural form must evoke the affinity of human awareness. Through the essence reality of the image the real must be sensed. The human form must bear the essential realities of image, of want to associate, the evocation of social and bodily affinity, stimulated through the form as represented by the essentials of its appearance. This reality of affinity evokes thus a sympathy with the form if the effectual sensations are realized.

2. The sensual realities of the bodily make-up: Flesh, blood, bone, hair, animation the natural constructing elements which make body a functioning entity with appearance, character and form. The interpreted image form which resembles the human being must reveal in its formal structure the elements of construction to reveal in the secondary form in the image, the interpretive essential realities.

Flesh, blood below and in skin, the surface elements which reveal the character of the bodily condition, the tangible element of body, reveals itself primary to the senses of observation and touch. Bone, forming the foundation make-up of structure, which constructs the former elements into the architectural design of characteristic form. This bodily construction is thus based on the pattern of anatomical precision of the muscle pattern of bulk applied to the bone construction of foundation. Enfused with life energy the functioning of this structure exploits the flex and reflex animation of body in movement and repose.

The reality of the form in the context of its surroundings, the effect of the elements of nature and spirit. The effect of the action and reaction of sensory organs and its behaviour on the formal appearance of the form, through interpreter into interpretation from interpretation on beholder governed by the external and internal influences of individualism.

The internal influences of individual make-up sensitive to affinity with the form of image as it appeals to the individual originating out of an individually created entity of the human animal. The external influences of individualism are the formation of society and the codes of such which shapes the individual to adopt a common appearance of being one, which channelizes individualism to give it foundation, and as such shapes his likes and dislikes. The external influences give man or societies of man a foundation for valid individualism which is constructive. (The hames of society through which energy is exploited into a conservative occupation).

3. Sexualism: The essence of the sex sense or instinct, the ultimate awareness of the overpowering instinct of animal relationship. The frustration of thought, the motivating instinct of thought, the animal instinct, humanly regulated by thought which grows through cultivation over the elements which conclude the herd and relation instinct through which intercourse and affinity amongst species are retained.

The human form in its interpretive image must convey this overriding aspect, generally concluded in the sensualism idea to express the essential male and female as it is revealed through the human interpreter.

Man interpreter, interprets man, man in search of man. Unification of man in harmony of sex leads to fruition. In the cultivation of imaginative passions which stimulate individual or communitive thought sex, the essential drive force of human existence provides the potence of life force and reality. The human form as a form in and out of context must convey the essential element of sex. The revelation of it through the character and interpretation of any part must through the sensualism of the partial essence convey the reality of the fruition. In the cultivation of imaginative passions which stimulate individual or communitive thought sex, the essential drive force of human existence, provides the potence of life force and reality. The human form as a form in and out of context must convey the essential element of sex. The revelation of it through the character and interpretation of any part must through the sensualism of the partial essence convey the reality of the formulating factor of sex. A hand image must be male or female.

4. Egoism and character: The human form besides the essentials of reality of latent essences also is an expression of the egoism of man a reality of idealization which perhaps obliterates the reality of the actual appearance, but which conveys an ideal of reality compiled out of the idealization of the form to obtain a reality of ideal essence. Also is the identification of character

through the characterization of the interpreter like the idealization, a phenomenon of man, in the manifestation of the interpretive image form. The interpretation of the character might also be devoid of actual appearance but it conveys through the characterization of the individual interpreter the reality of the essence of the character portrayed and the form which bears it in life.

The Human form in Art.

The image of man in the activity of man. Man in search through thought, establishes through thought the image of man.

In the western exposition of the interpretive arts the image of man plays a dominant part. In the philosophies of man, the image of man, in the relation of its existence, is in search of the tangible symbol around which man dreams and attempts to explain.

Man in search of man, because naturally drawn to his own speck, adopts thus the obvious image and best known by man, yet stranger to man because of his inability to central its complexity, completely, the image of man.

Man as the civilized animal applies the instinct of thought to govern him beyond the animal instincts of sense. Thought becomes controller of sense to extinguish life if misapplied of life. Man, the mind, as thought producer results in interpretation, through his civilization, conveys the image of himself reflecting the essence, sense and common sense of his search. Man beyond the natural pattern analyzes through scientific thought facts, developing the contraceptive of human luxuries to overcome the strains of human codes over the instinct laws. The instinct laws which are in the right perspective of divine creation. Thought was not bestowed to govern natural law but to comprehend and appreciate it in a Divine worship. Yet man through the progress of time controlled and abode to the natural law code through the divinity controlled free will of thought. Man was allowed through free will to deface the natural facade of the creation as part of the natural life rotation of the universe.

The civilizations of man and the essence reality of their philosophies reflected by the human form:

1. Prehistoric and primitive art: The magical ritualistic realistic interpretation of man's needs, fears and knowledge. Prehistoric and primitive man was hunter by occupation. He founded his existence on the survival through death, of species mobile and animated, man living in the reality of the creative destruction of death.

The animal form which was thus their main source of external interest to satisfy internal needs was the most studied and the image of man was portrayed in the action of hunting the activity of the man animal. The recording of the animal activity introduced man with the interpretation and exploitation of the social realism evident in the art of all men.

The human form if executed reveals the essential reality of character and was treated like the animal image with the realism of essential knowledge.

The most exciting exploitation of the human form occurred in the so-called fertility symbols which were executed perhaps with ritualistic significance. The female form is portrayed in the essential realities of producer and nourisher of human life and is related to male through the activity of sex. This balance of the activity of human life here exists in the most simple and correct proportions. Man the provider and woman the producer.

The male the restless external wanderer, the penetrator, symbolized by his external sexual make-up is portrayed with emphasis by primitive man. The male intercourse experience is external an involvement of entities around him. His Hunt is outside and his productive of creative exposition is the interpretation of external essential symbols of the universe which enter his spheres of activity.

Male interpret female as symbol of productivity and fertility. The female creation is internal and receptive not interpretive, because due to reception the producer and nourisher of life as result compiles the whole being of female.

Prehistoric and primitive man like all men portrays the existence of man in his search of needs, physical and spiritual, motivated through the internal reproductive sense. In their interpretation the actuality is conveyed by the underlying realities of existence as provider and producer.

2. Eastern Man: Man in Man, the subtlety of supreme poetry of a human Godlike tranquility. The human form with its essentials executed in the character of the channel exploited by its interpreter reveals the activity of its civilization in the spiritual elevation of the human conception in which man seems to be supreme controller of his Mission. This is what is revealed through the image of man with the essence of natural essentials in the interpretation of the east. The interpreted human form with its stylizations in essence convey the essential realities of man's being and existence in the actualities of nature, but yet portrayed in a passionate calmness which is almost overpowering in the infinity of its tranquility.

In the Indian exposition the fire of bodily passions the sex reality in the eroticism of conception vitalizes the absolute form of natural realities. Here man is revealed by man to be less elevated as in the Chinese counterpart. Man's image reveals here Man in his baroque turmoil of groping frustration in the conflict of spirit and passion.

3. The Egyptian, Image of man is the majesty of man. Man and servant of man through the human form portrays the activity of man. The stylization of profile emphasis reveals essential man and the workings of the eternal man like in all expositions of the human form of what nature should reveal the body actuality of man in his being physical and the channelization of its spiritual conception. The mannerisms of the decade in

the dynasties of Amephis IV and Nefertiti distort the power of the essence of reality of a former reality of conception to a secondary artificial appearance based on the interpreted reality of the natural essences.

4. The Greek exposition of the human form in painting reveals through the examples of decorative design survived through time the reality of the man God. The God through and beyond man the image of man became the image of the human God. The naturalism of the God man who rivals in his attempt of creating to convey the natural appearance of idealized proportions. The result reveals the dead image of an interpretation alive through the sensitivity of reality of essence reflected by the form portrayed. The Greek linear clarification of life in an image of sharp plastic appearances portrayed by the human form as interpreted on decorative vase paintings. Greek naturalistic reality became the credo of the renaissance art.

5. Out of the remnants of Pompeian painting the foundations of the Western technique of painting as exploited by the renaissance and following decades are to be found. The appearance of naturalism, the reality of flesh and softness introduced with the *chiaroscuro* technique which lend the sculptured effect of the two-dimensional exposition. The paganism of the Roman empire which led to the common acceptance of common standards devoured and destroyed the reality of naturalism which was built up through the western, Assian and Egyptian civilizations to culminate in the Greek exposition. The Romans did not search God in the creation of God, but searched the glory of man through the creations of the Greeks. (To them God, because of their interpretation of God, reflected the reality of God to such an extent that the glorification of God gives the impression of man as God). The Romans thus prayed to the image of God as reflected through the human interpretation of God, and adopted the conception of man God in the world empire politics.

6. Mediaeval and Christian: The teachings of Jesus Christ constitute a new regime to the civilizations of the Western man. Jesus Saviour, the Prophet, the Son of God, replaces the man Image of God by man, with the actuality of man; man as God the Son.

This vitality, this revival, this appearance of God as man whose glorification is in death, introduces the conflict of Western civilization as well as the conflict of the world as it is today. Where and when was God acknowledged through worship better and more widely spread as through His son, the Truth and actuality of God before and beyond human physical death.

Man in his new enlightenment enters the new faith which is acceptance beyond proof, with love the overall facet of ideology to replace the errors of fear and the levelling influences of equality and liberalism as dogmas, because love is convener of all these idolatries.

In the earliest beginnings of the new faith the interpreted form of the human was treated with abstract symbolism revealing the essential realities of thought

and worship with adoption of actual realities characteristic of the human being. The image of God in the the interpretation of man by the early Christians was in the form of an abstract symbol.

Yet through the progress of time the establishment and growth of the church introduced a new dogmatic ideology; that of the Church of Christ, the community of man in Christ.

This predominance of man the human entity of the creation which, due to the progress of time, lost the actual impact of Christ and man in the actual world, man again became the image of his salvation, through an adoption or confinement of a faith in the search of God. The ever present in the reality of divine infinity of acceptance.

The human form in the arts, the interpretations of man developed from the symbol of man to a revival of the pagan image of the naturalism of the creation. A repeat of the pattern of primitive acceptance and thus the clearly understood symbolic essential realities of the primitive conception which is actually a deeper understanding of the realities of life beyond appearance, with its development of naturalistic realism as man became predominant in the ego of self. The search of man in man losing the reality of God in the predominant essence of human existence.

7. The Renaissance: the arrival of man after the sleep of acceptance. Mediaeval man was primitive in innovation and dominant in conservative acceptance of the reality of God through man in Jesus Christ the saviour. With the re-awakening of man, man again through his instinctive thought began to meditate or reveal his meditations in the open after a development of successive generations each revealing the revelation of its sphere in the progress of time.

So in the art of interpretation the predominance of man in the form of man became more and more evident in the natural symbolic realism which slowly developed into the natural apparent realism; the epoch of the Greek exposition, to become known as the renaissance.

Symbolism became replaced by actuality in appearance. The renaissance in the interpreted exposition of art developed the sculptural solidity of the natural form. The human image as a form was executed in the naturalism of appearance and the realism of understanding the reality of essences of character and being. The epoch of the High renaissance introduced the first application of the human form as a form alone in painting to express through the natural essentials of idealized form an objective vehicle of subjective philosophies. This is to be found in the works of Michelangelo who employed the human form as subjective objective means.

8. The aftermath of this supreme culmination introduces the element of mannerism which is evident in all expositions once the reality of form beyond is conveyed in such an understanding that the image becomes the criterion of reality. Mannerism is the revelling with

the unreality of an interpretation and not the establishment of reality through interpreting the real. Not that the reality of human essence is completely absent in the interpretation of interpretations, because basically man remains man and the image of man stirs his being of essential man animal.

9. The Baroque: The exposition of the turmoil of the revival of profane man in opposition to sacred spiritual man. The baroque secularism of individualism leads to a summary of mediaeval darkness and renaissance lustre. Mediaeval darkness must not necessarily be considered as dead, because man was only concerned with acceptance and obedience. The baroque age shows the conflict of man in search of life and death. The establishment of reality and unreality, of man in search. It is then here that the human form in the interpretive arts is adopted as extreme convener of finding direction in the human turmoil. In the baroque the natural image of man becomes image of search for God through the realities of abundant flesh. Whereas the renaissance to a certain extent conveys the image of man in search of man away from God. In the renaissance image of man, the search of God, results in man whereas the Baroque man in search of man portrays the elevating reality of God.

10. The 18th century: Again due to the successive developments of hightened tempos introduce man in the pagan search of recording man in the image of human carnal essences. Due to revival and indulgence of human-flesh the God image of Christ is slowly replaced by the agnostic diety of God the Creator and the man God.

11. The 19th century: introduced after the indulgence of the Sun God Louis XIV of France the revolutionary nature of the free will of man, engaged in its exposition of the freedom of ideology, that it becomes burnening political laws to establish this horizontal of freedom which is suffocating due to its flat limitation. The Man God's governing pattern is horizontal, a reality portrayed by the exposition of man. The God governed man abides to the triangular vertical pattern of Gods controlled conduct. A pattern of strength, solidity and spiritual elevation.

12. With the 19th century and its developments into the 20th Century the governmental tendencies and spiritual liberalisms due to their variety of forms and numbers play caprices of individuality while the main output remains horizontal so-called liberating to common levels. From the renaissance the rise of the individual was instigated and it is the 19th century which became the established period of individual conduct. The human form of the 19th and 20th centuries' interpretation adopts thus the caprices of horizontal human unreality and vertical reality of divine recognition of natural creation which cannot be levelled to formulae but only to reality as interpreted from the real. The realization beyond man's recognition of nature and the admittance of God.

The source of reality for man's interpretation is to be found in the nature of God's creation through which the Creator is realized.

The individuals rise, and conflict, today is in the torrent of a new channelization of a mass ideology, devoid of natural reality, of communism sponsored by the God of scientific development. An attempt is made to commune and level (like with the church of the dark ages) through the cloister of the Kremlin, where through a different kind of pagan papacy advocate the aim of ideology of existence without conflict. The conflict of individualism is to be levelled and extinguished in a common community of standards and laws. But this is impossible seeing that man is alive in whatever sphere of circumstances or surroundings where he is experiencing the complete life of existence and his human mind remains an infinity of comprehension, the circumference which is determined by man through his individuality.

The reality of essence is portrayed by the interpretations of such men which found the existence beyond the laws of man but in the divine governing actuality of nature and its reality beyond appearance of Divine control, governing governments, to which man in his sphere conforms.

INTERLUDE : ILLUSTRATIVE

The form of the human in painting is executed by the individual man. The painter the interpreter of his image, man's image. The human form in painting, like all forms of interpretive exposition, is applied according to some urge, some search, some counterpart of human expression. The human form possesses the affinity with man to which man reacts as to the reality of a mirror image. Man sees man through man. The human form is thus man himself introducing himself knowing and not knowing, the best known as well as the least known, man the inherent of all the passions of the human animal to the image embodiment of such passions.

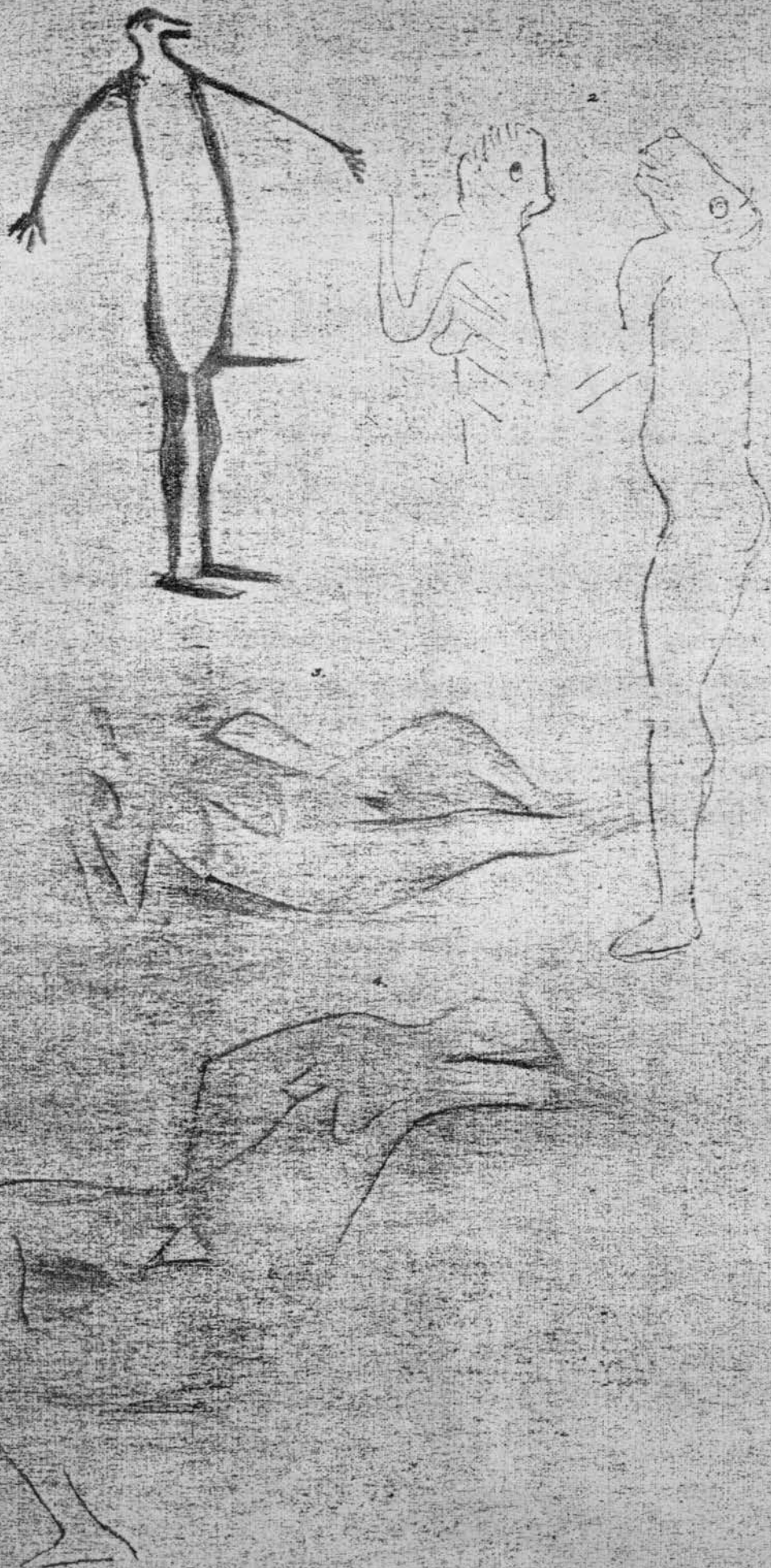
In the image of man all the desires of man, all the passions of the known, all the doubt, all the knowledge of experience are inherent. Is there any form or object in nature which conveys to man more man? The human form must convey the reality of man. The image of man, the appearance of man and the development of man.

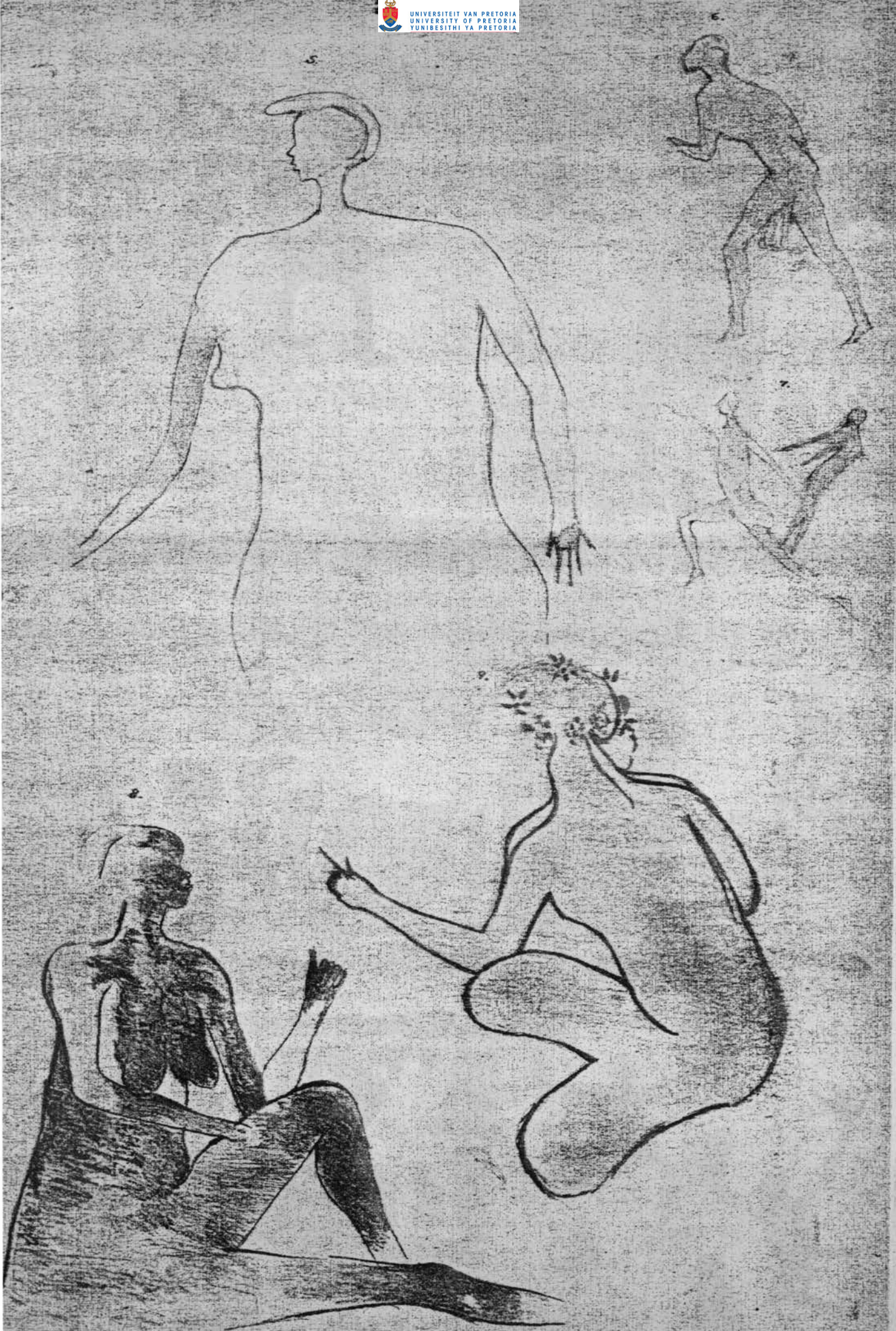
To conduct a survey of the interpreted plastic exposition of the human form through the medium of paint verges on the impossible, due to the human individual's inconceivability and vastness of the form in the interpretive recording of man.

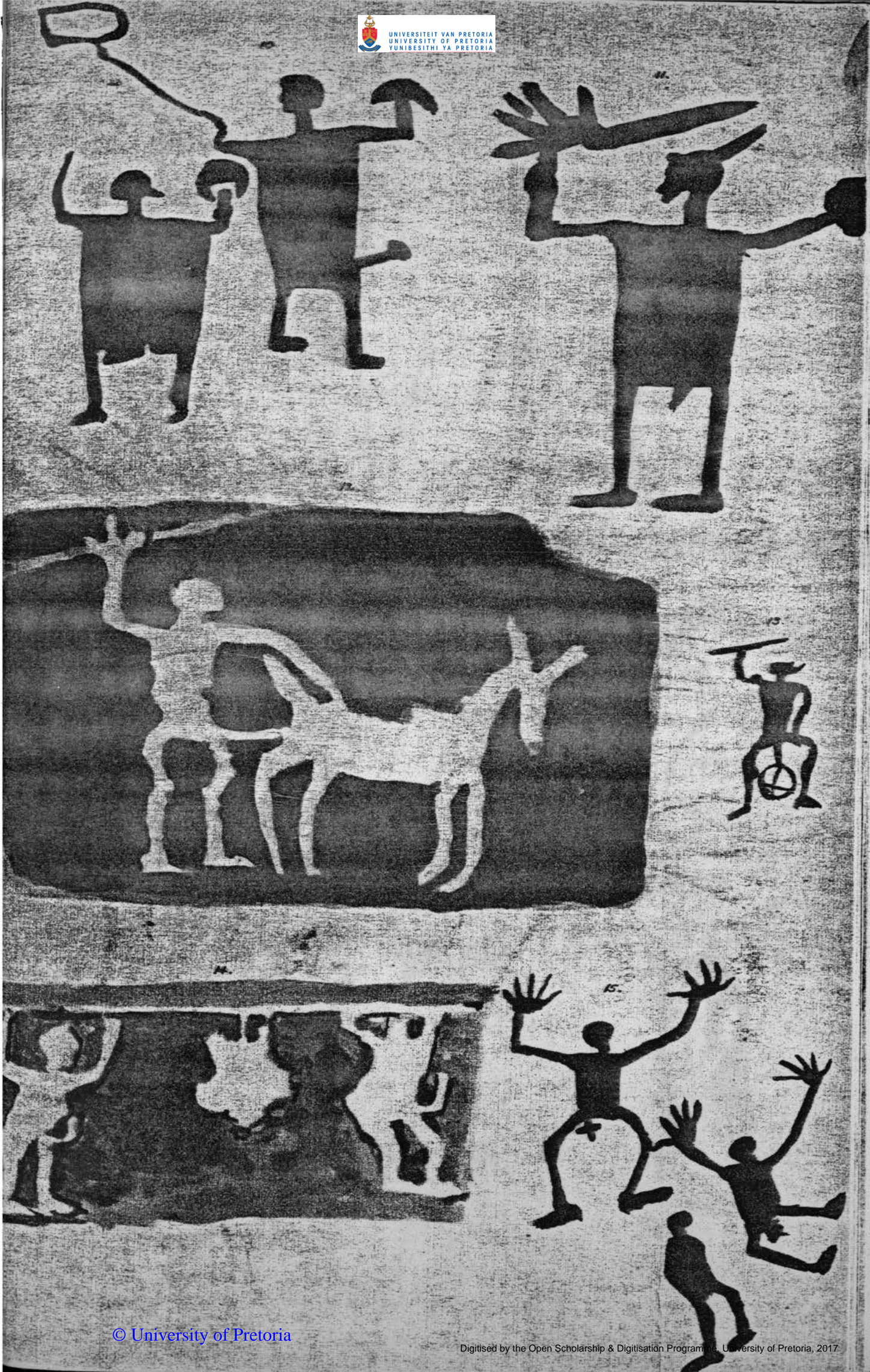
Yet the overall aspect in the philosophy of interpretive exploitation the reality of human natural essence is the criterion of the reality of the exposition, which not necessarily had to adopt the realism of natural appearance.

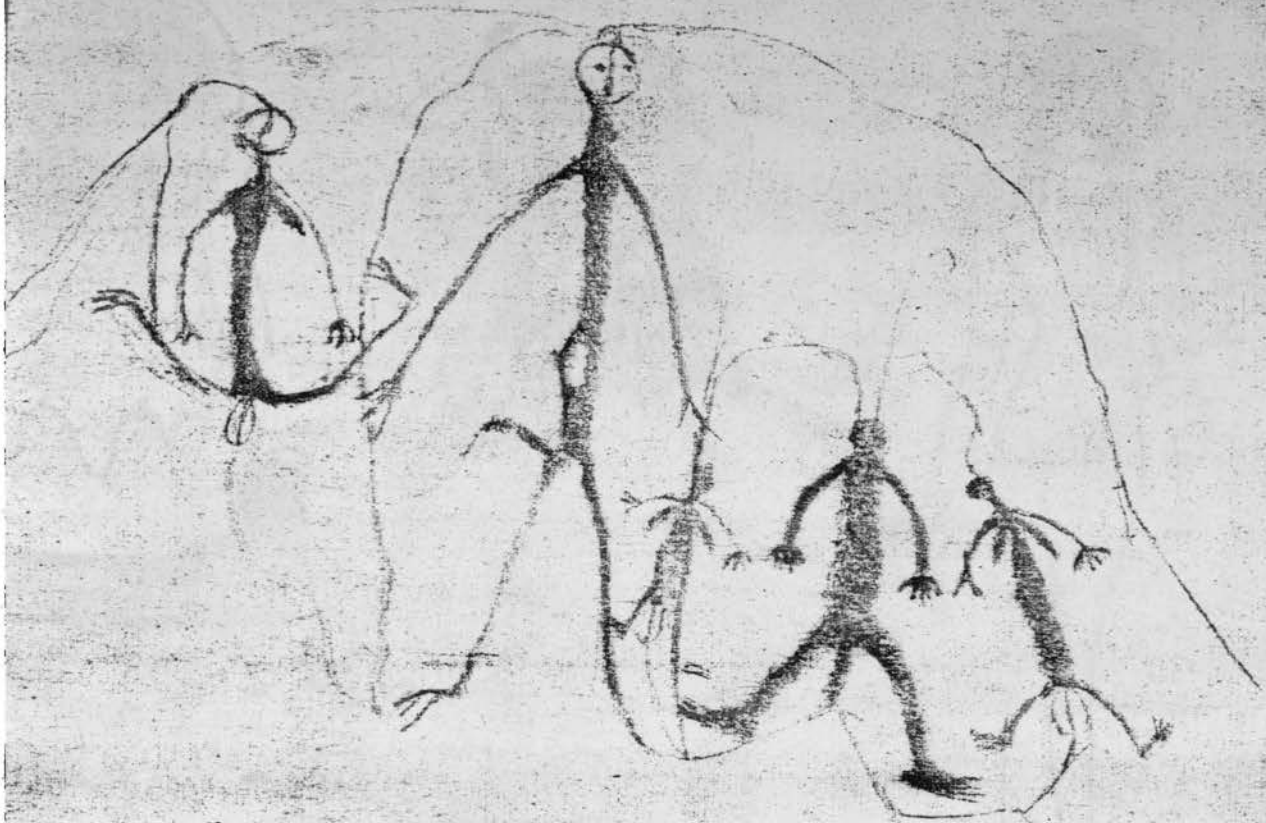
Paleolithic essential symbolism, Greek natural realism, revealing the essential reality of abstract instinctive stimulation. Mediaeval symbolism of religious dogmatic ritual realized in a symbolic exposition of the human image admitting the reality of essence due to natural essentialism of approach. Renaissance natural realism motivated by classic Greek exposition developing into the human enquiry through knowledge of fact culminating in the high Renaissance union of fact and faith. The actuality of fact and the acceptance of faith in a reality of life of instinct and thought. To be carried on by the man of reason and conservative liberalism as man always will in his sphere of time progress on the essences of the same basic reality of nature in an affinity of experience inherent and through involved knowledge. Incomplete man's search through and beyond man reflecting the image of realities which is tangible in experience and abstract in essence.

Out of the vast repertoire of natural forms, interpreted and analysed the human form possesses the priority over other natural objective forms that it resembles the interpreter and due to this internal knowledge of human passion reveals the reality of such intangible entities, through the image which resembles the embodiment of these motivating passions. Yet the revelation of such inherent actualities is due to man's vagueness seldomly realized, detached, clearly understood and interpreted. Only to the sensitive of dream and realization of passion a revelation through the interpreted image is portrayed within man self beyond words.









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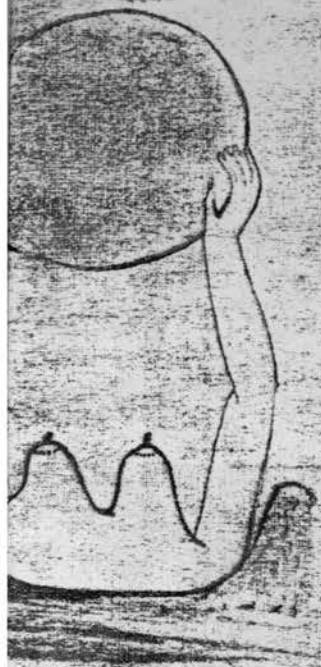
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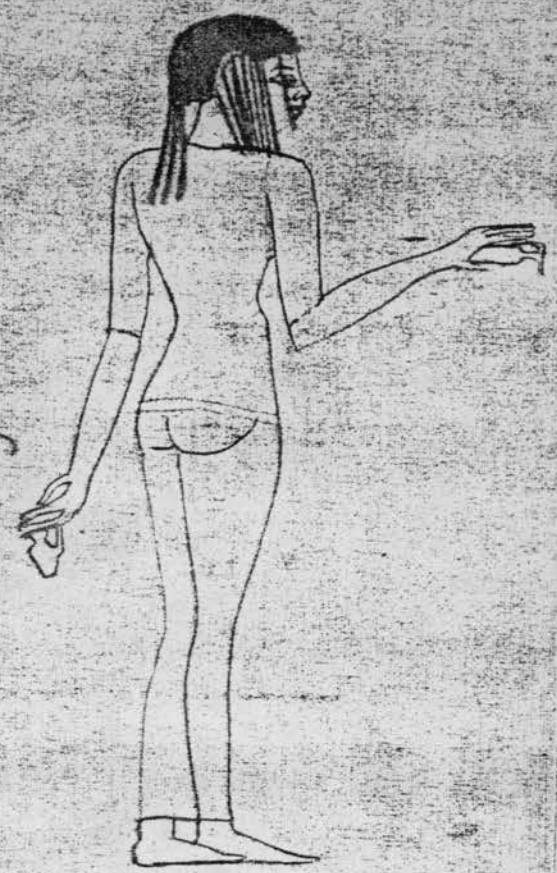
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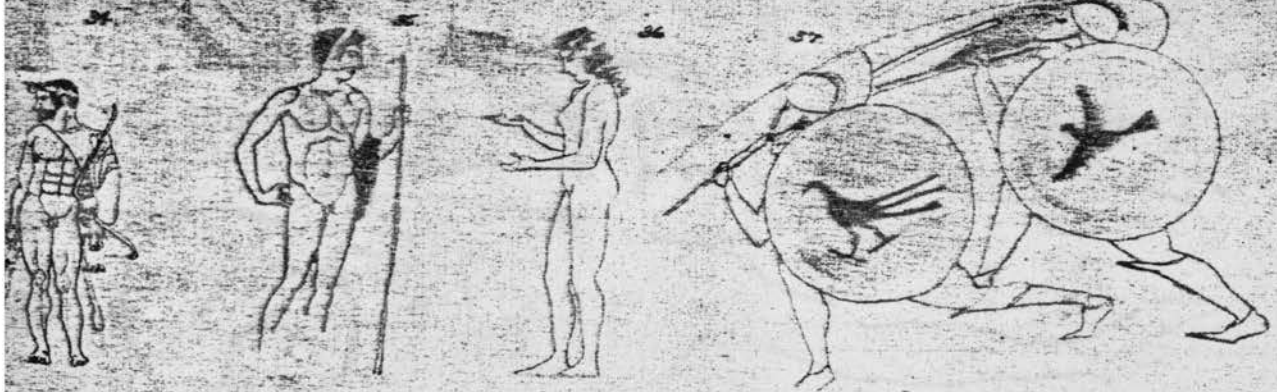


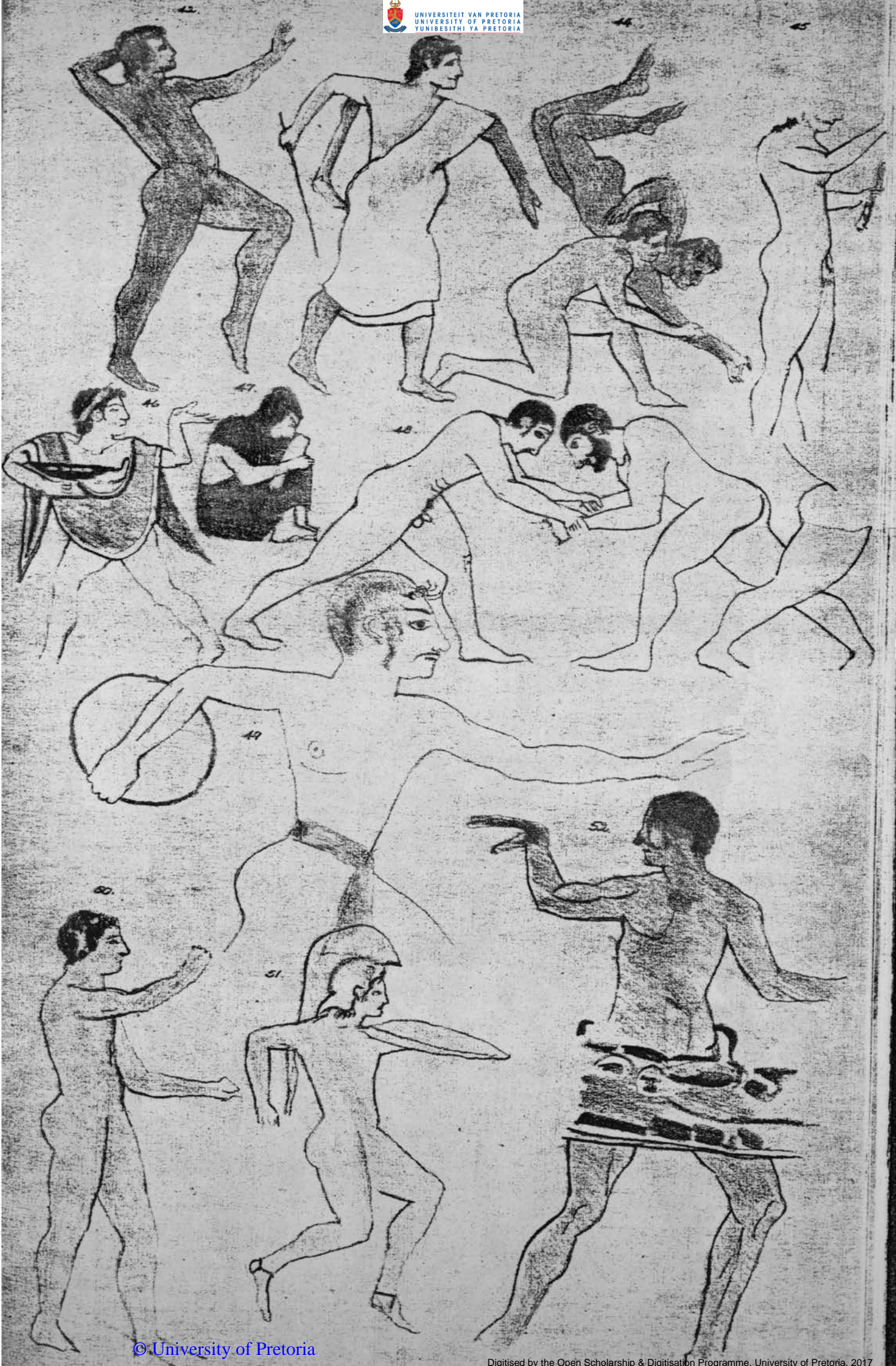
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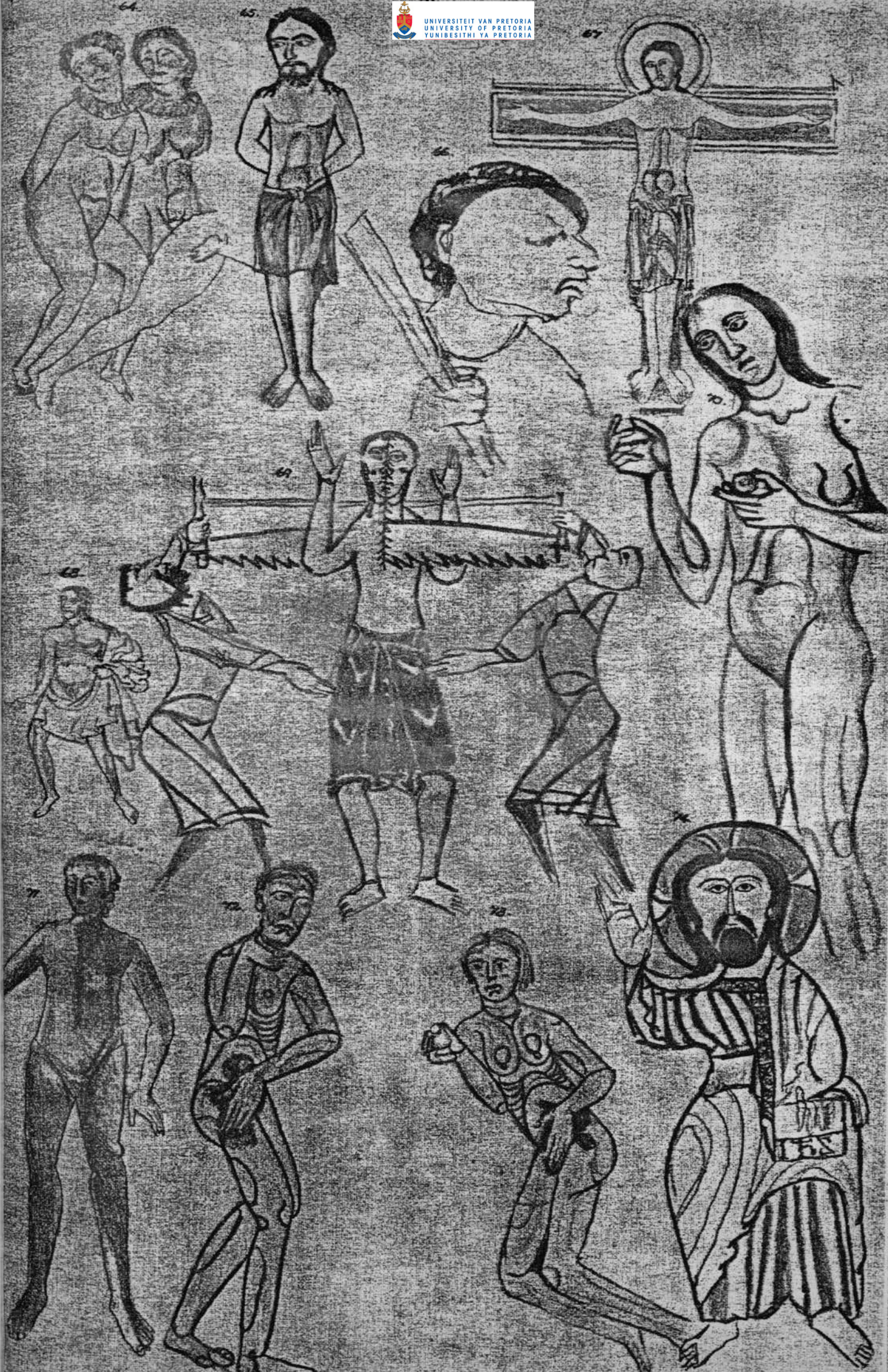
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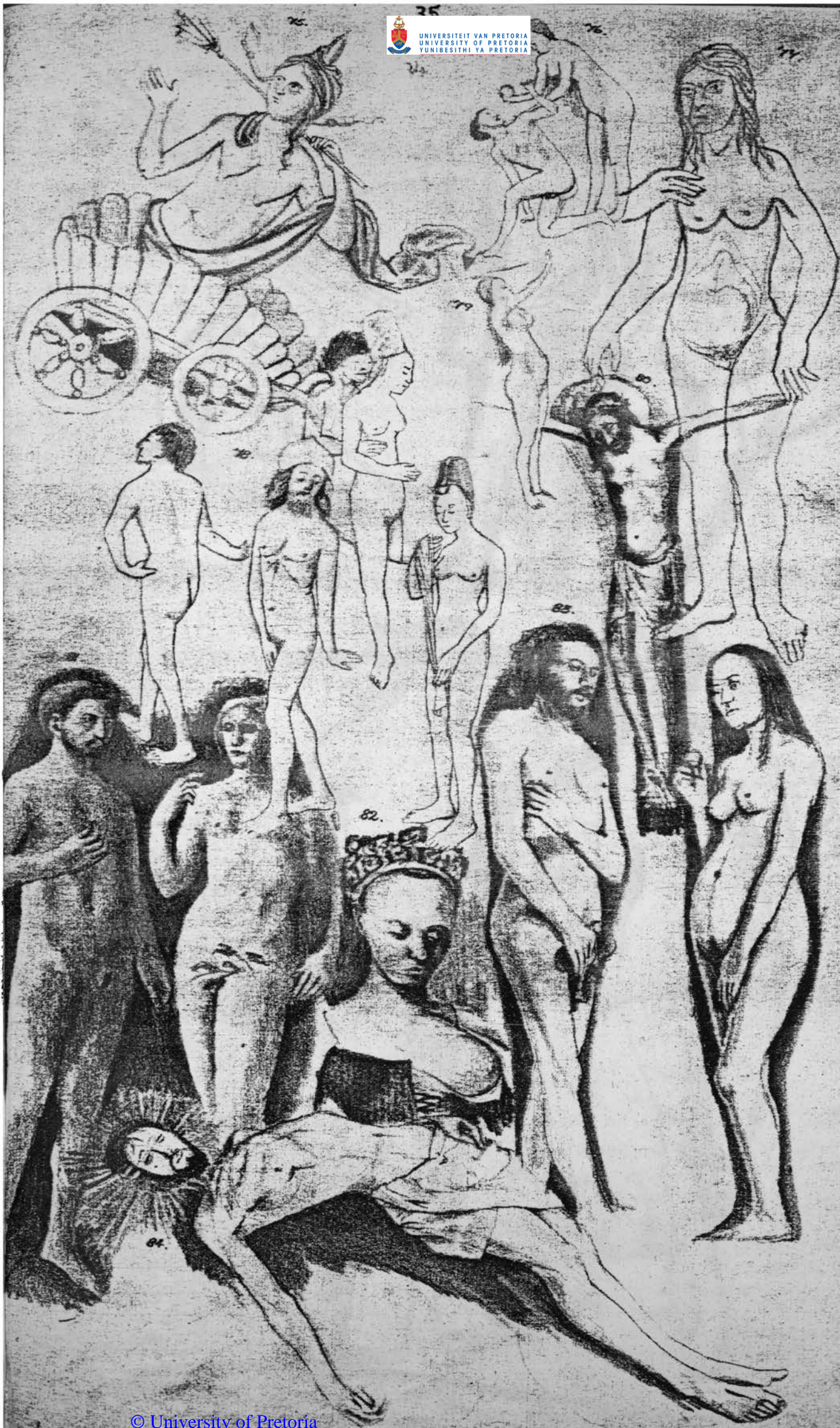


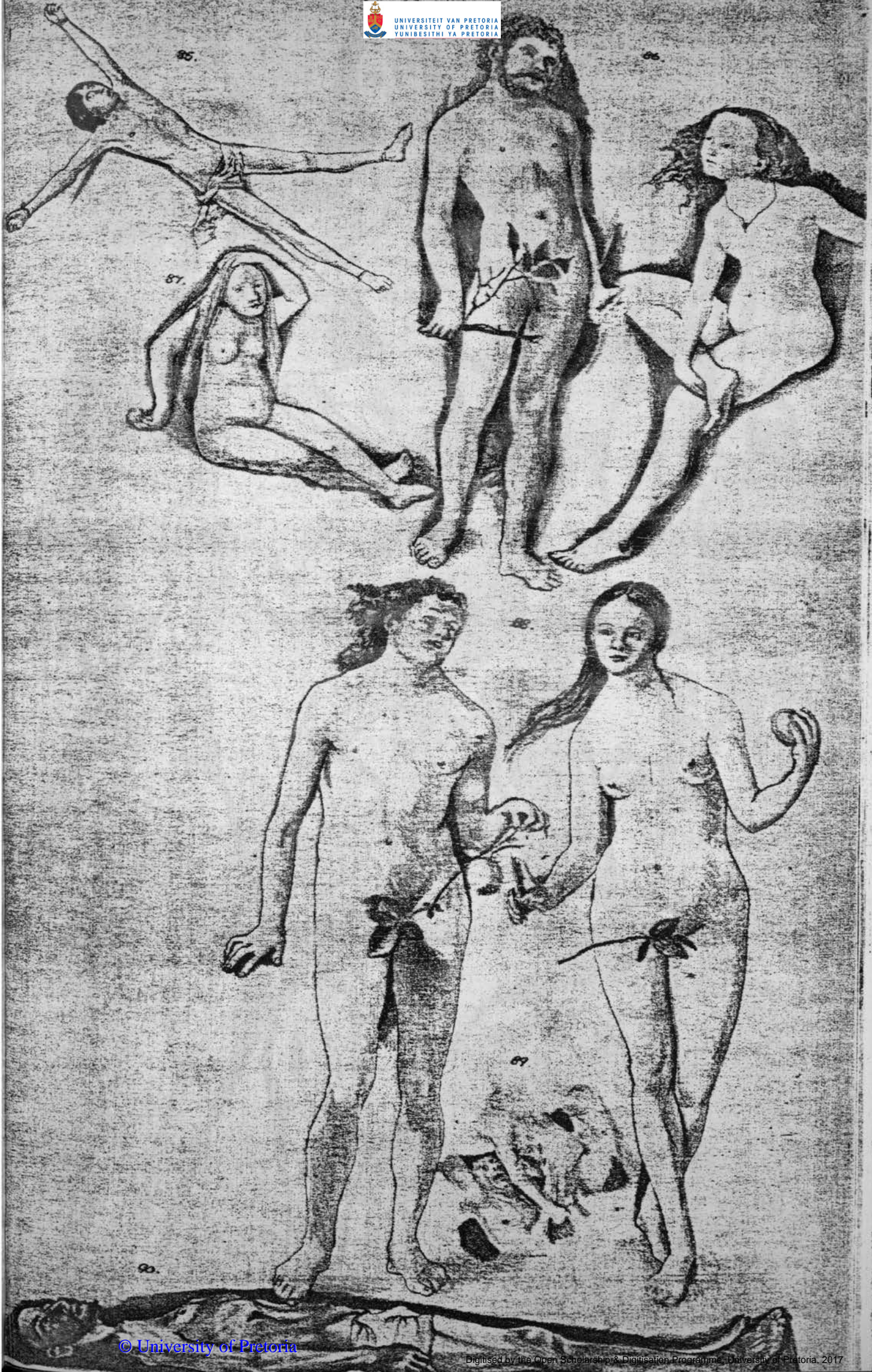


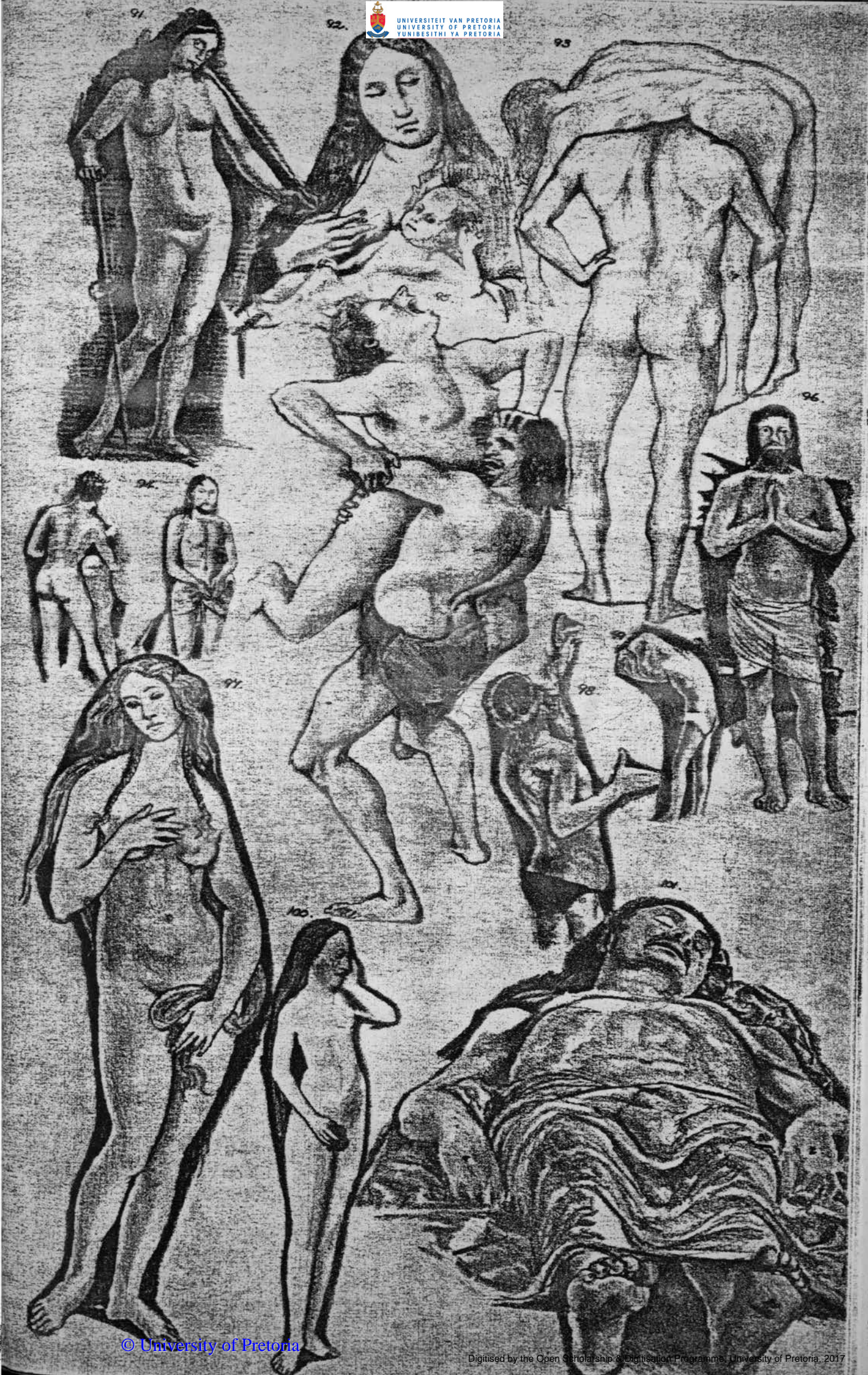


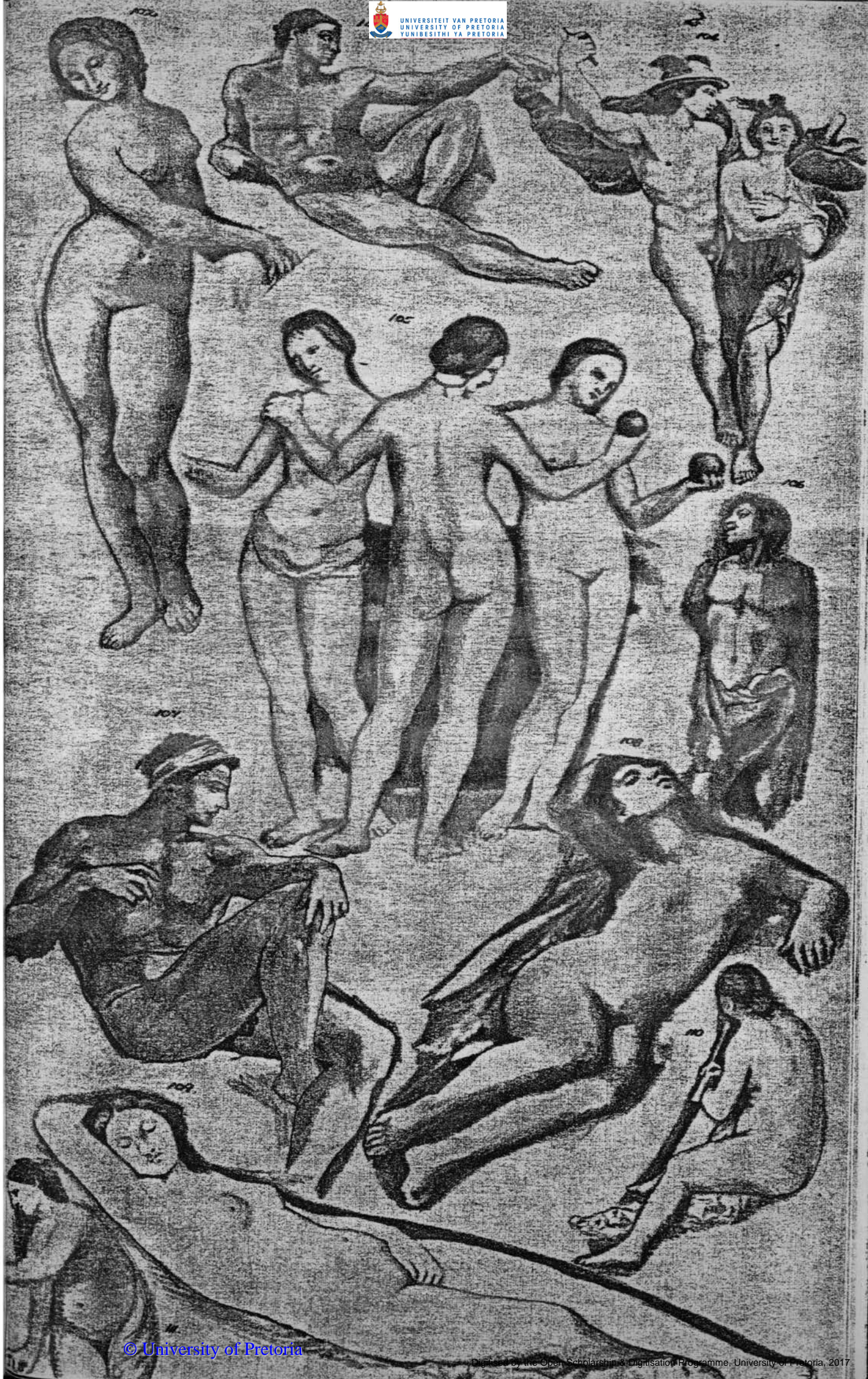


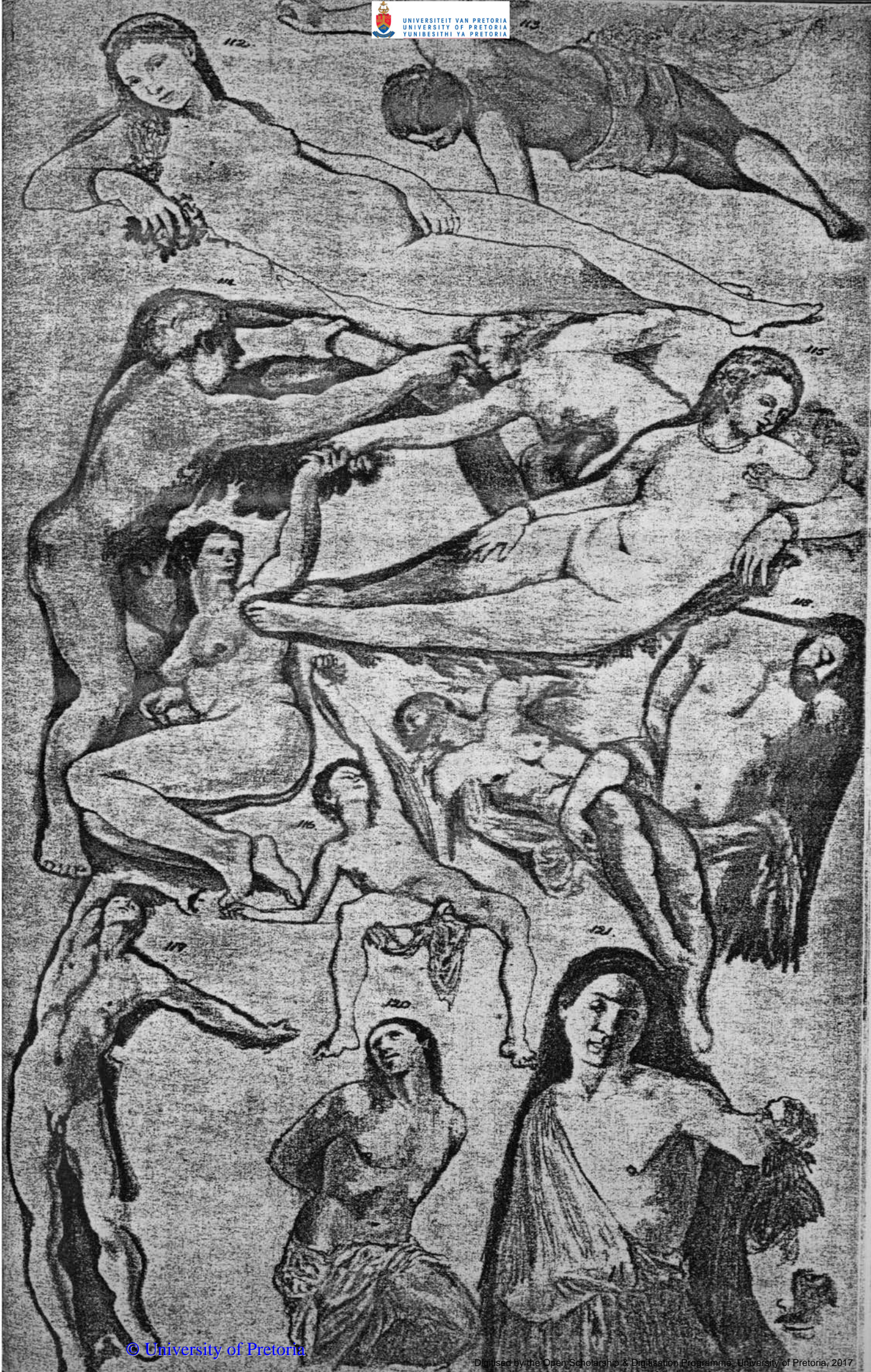






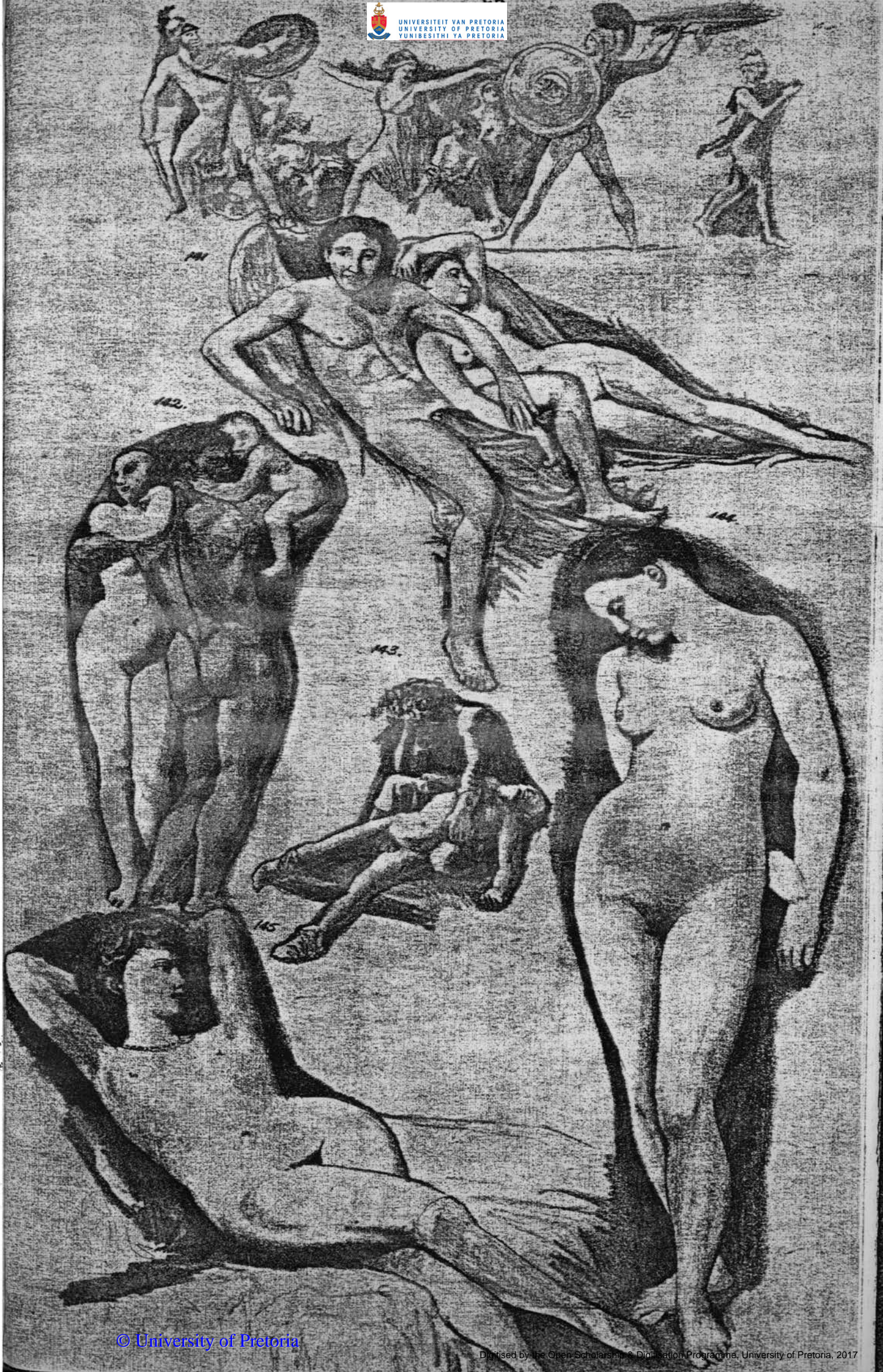








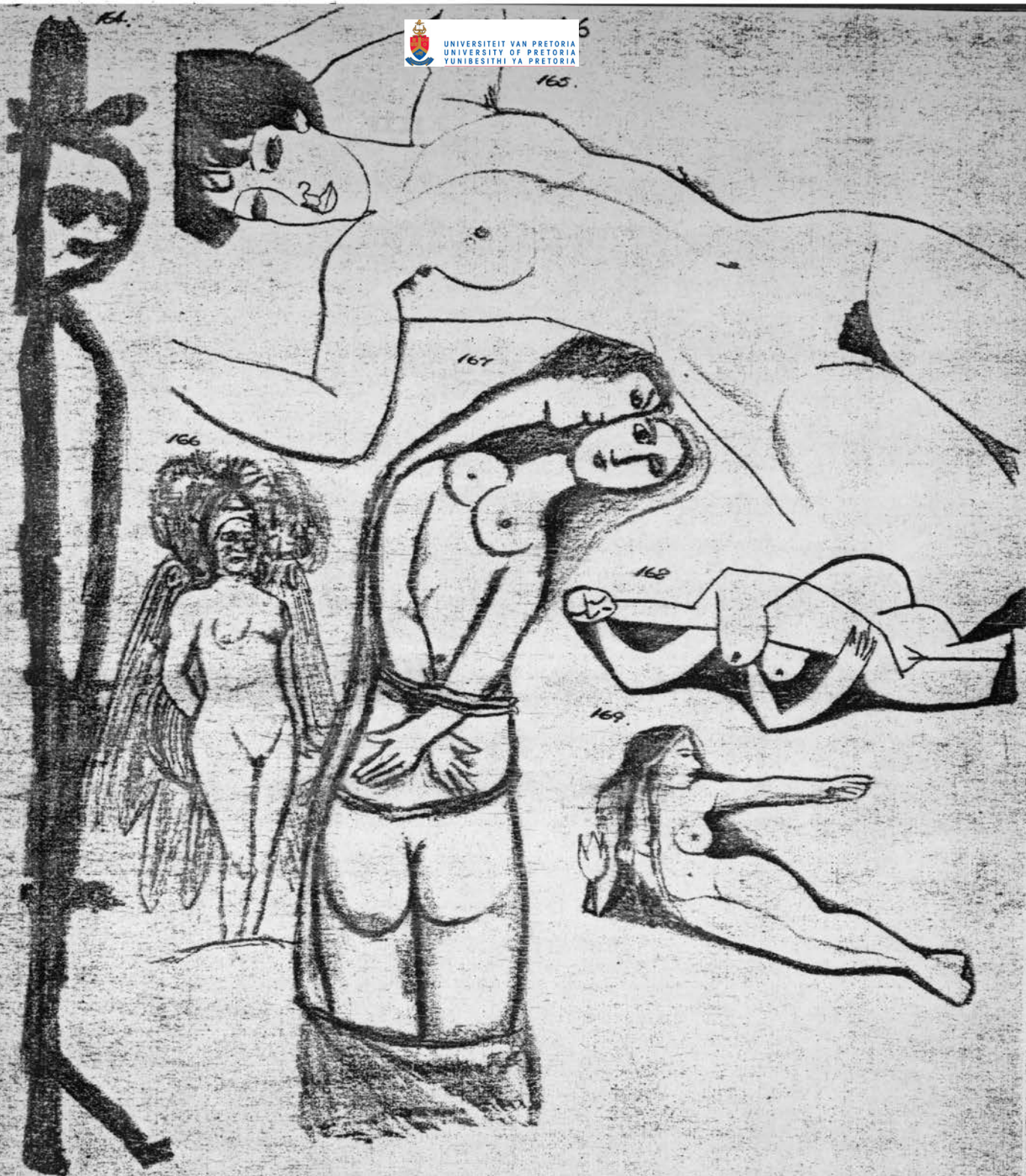












The image of man must convey the essence, sense and common sense of man, therefore the interpreted images executed through the painted form, as exploited by man of all times will reveal basically the essence and the sense as finite elements, with the variety of common sense through external resemblances.

To page through the Images of Man in painting is leading to a vastness and a void. Man can only glimpse and comprehend momentarily of such impulses.

My tracings are unwritten glimpses in the repertoire of the painted Human image.

VIII

FINALE

Finale:

To see circle to
To live straight
To exist spiral
To be an entity of dust
To abide by the day and night
To breathe

God

Infinite divine
God dot with centre and circle circumference
centre everywhere circumference nowhere
centre, centre and circumference
God everywhere.
Circle trademark of God and Master device of
constructional creation.
Infinitesimal electron vast Galaxy of vibrating
Planetary, reflecting energy, life, burning of Energy.

Creation energy.

Energy breath of God
Life is energy
Death is life and production of tangible mover
energy
Creation is centre and circumference
Energy is area.

Man. Energy and matter,
Man triangle in circle divinity.
Superman equal triangle
Balance in equal self and fellowman
with double equality in Divine control and Worship.
Superman exact half of God in area energy. God
double man.

Trinity God.

ther Son and Holy Ghost.
triangle superman
Man, fellowman - God.

Time

Line straight through centre God ending in
infinity of circumference.
Only-growing facet.
Beginning does not lead to beginning
End can never be beginning again
Two ends of a line straight can never mate
Man triangle in time with mate ends man and
self to God encircled by the circular divinity.
God beyond beginning end.

.../Existence

Existence

Spiral line around straight time.

Triangular reflection from unrepeated space line

spiral horizontal progress.

Development reaction action

culmination decline

growth peak disintegration

never again the same

Pattern infinite.

Light and darkness

Evil and Good

forces.

Motivator

Mover

One of energy

Positive negative

Energy.

• 10.

Life.

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- 4 Ecclesiastes I : 1-11. The words of the Preacher, the son of David, king in Jerusalem.
 - 2 Vanity of vanities, saith the Preacher, vanity of vanities; all is vanity.
 - 3 What profit hath a man of all his labour which he taketh under the sun?
 - 4 One generation passeth away, and another generation cometh; but the earth abideth for ever.
 - 5 The sun also ariseth, and the sun goeth down, and hasteth to his place where he arose.
 - 6 The wind goeth toward the south, and turneth about unto the north; it whirleth about continually, and the wind returneth again according to his circuits.
 - 7 All the rivers run into the sea; yet the sea is not full; unto the place from whence the rivers come, thither they return again.
 - 8 All things are full of labour; man cannot utter it; the eye is not satisfied with seeing, nor the ear filled with hearing.
 - 9 The thing that hath been, it is that which shall be; and that which is done is that which shall be done; and there is no new thing under the sun.
 - 10 Is there any thing whereof it may be said, See, this is new? it hath been already of old time, which was before us.
 - 11 There is not remembrance of former things; neither shall there be any remembrance of things that are to come with those that shall come after.
- 5 The Revelation of St. John the Divine I : 4. John to the seven churches which are in Asia: Grace be unto you, and peace, from him which is, and which was, and which is to come; and from the seven Spirits which are before his throne;
- 6 Genesis I : 26-27. And God said, Let us make man in our image, after our likeness; and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.
 - 27 So God created man in his own image, in the image of God created he him; male and female created he them.
- 7 Genesis III : 22. And the Lord God said, Behold, the man is become as one of us, to know good and evil; and now, lest he put forth his hand, and take also of the tree of life, and eat, and live for ever:

- 8 Exodus 3:14. And God said unto Moses, I AM THAT I AM; and he said, Thus shalt thou say unto the children of Israel, I AM hath sent me unto you.
- 9 St. John 14:6. Jesus saith unto him, I am the way, the truth, and the life: no man cometh unto the Father, but by me.
- 10 1 Corinthians 13:7-13.
 7 Beareth all things, believeth all things, hopeth all things, endureth all things.
 8 Charity never faileth; but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away.
 9 For we know in part, and we prophesy in part.
 10 But when that which is perfect is come, then that which is in part shall be done away.
 11 When I was a child, I spake as a child, I understood as a child, I thought as a child: but when I became a man, I put away childish things.
 12 For now we see through a glass, darkly; but then face to face: now I know in part; but then shall I know even as also I am known.
 13 And now abideth faith, hope, charity, these three; but the greatest of these is charity.
- 11 Cesare Pavese : "This business of Living"

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- Page 34. Illus. 64, 65 ... to 74. Early Middle Age Images.
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- Page 35. Illus. 75 ... Late Middle Age and Gothic Images.
 76 & 77 Limborg Brothers.
 78 & 79 15th Century French Miniature Painting
 80 ... German.
 81 ... Mosaccio.
 82 ... Clouet.
 83 ... Hugo van der Goes.
 84 ... School of Avignon.
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- Page 36. Illus. 85 ... Dirk Bouts.
 86 ... Lucas Cranach.
 87 ... Albrecht Altdörfer.
 88 ... Albrecht Dürer.
 89 ... Hieronimus Bosch.
 90 ... Hans Holbein.
 Sources: Mannerism, by Franzsepp Württenberger.
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 Niederlanden, Frankreich, etc., by
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- Page 37. Illus. 91 ... Luca Signorelli.
 92 ...
 93 ... Luca Signorelli.
 94 ... Gerard David.
 95 ... Antonio Pollajulo.
 96 ... Pierro della Francesca.
 97 ... Sandro Botticelli.
 98 ...
 99 ... Pierro della Francesca.
 100 ... Hieronimus Bosch.
 101 ... Andrea Mantegna.
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 Glück.
- Page 38. Illus. 102 ... Leonardo Da Vinci.
 103 ... Michelangelo.
 104 ... Raphael.
 105 ... Raphael.
 106 ... Andrea del Sarto.
 107 ... Michelangelo.
 108 ... Correggio.
 109 ... Giorgione.
 110 ... Giorgione.
 111 ... Giorgione.
 Sources: Die Kunst Der Hochrenaissance in Italien,
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- Page 39. Illus. 112 ... Titian.
 113 ... Tintoretto.
 114 ... Michelangelo.
 115 ... Titian.
 116 ... Jacopo Pontormo.
 117 ... Tintoretto.
 118 ... Carravaggio.
 119 ... El Greco.
 120 ... Guido Reni.
 121 ... Carravaggio.

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- Page 40. Illus. 122 ... Rembrandt.
 123 ... Annibali Carraci.
 124 ... Rubens.
 125 ... Rubens.
 126 ... Poussin.
 127 ... Velazquez.
 128 ... Rembrandt.
 129 ... Velazquez.
 130 ... Velazquez.
 131 ... Poussin.

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- Page 41. Illus. 132 ... Watteau.
 133 ... Blake.
 134 ... Goya.
 135 ... Goya.
 136 ... Goya.
 137 ... Boucher.
 138 ... Blake
 139 ... Blake

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- Page 42. Illus. 140 ... David.
 141 ... David.
 142 ... Ingres.
 143 ... Gericault.
 144 ... Ingres.
 145 ... Delacroix.

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- Page 43. Illus. 146 ... Corot.
147 ... Courbet.
148 ... Chasseriau.
149 ... Puvis de Chavannes.
150 ... Gustav Moreau.
151 ... Cabanel.
152 ... Millet.

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- Page 44. Illus. 153 ... Willian Bouguereau.
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- Page 45. Illus. 154 ... Lovis Corinth.
155 ... Arnold Böcklin.
156 ... Bonnard.
157 ... Renior.
158 ... Cezanne.
159 ... Degas.
160 ... Matisse.
161 ... Seurat.
162 ... Gauguin.
163 ... Münch.

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- Page 46. Illus. 164 ... Klee
165 ... Modigliani.
166 ... Ensor.
167 ... Chagall.
168 ... Picasso.
169 ... Rousseau.

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* 11 4th May, 1942. In the mental disturbance and effort
of writing, what sustains you is the certainty that
on every page there is something left unsaid.
(Cesare Pavese : This business of Living).



