

THE SHAMAN AND THE ARTIST:-

A personal enquiry.

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Shaman
Brujo
Magician
Sorcerer
Man of Knowledge

These are all terms descriptive of a man apart, men of knowledge and personal power who are capable of "seeing". There are differences in defining the qualities of each; my concern lies with the similarities in their way of life and thought. This is a personal enquiry into the corresponding qualities to be found in the artist and the shaman.

The man of knowledge is involved in a lifelong search for insight, and the adjectives, "hunter" and "warrior", applied to his type of inquiry, define his path. Therefore the descriptions "warrior" and "hunter" will be equated with the shaman and in turn with the artist, as indeed they can be likened to the perfect knowledge sought by the alchemist and the Grail quest of the medieval knight.

This inquiry incorporates anthropological surveys on the life and character of the shaman, some writings of the American Plains Indians, and artist's, whose life and work reflects the power/life force so integral to the beliefs of these so called primitive cultures. Since the artist cannot be separated from his environment, the actions and reactions of society have also been explored. The method of inquiry has been to establish, first, the way of the shaman, and then the way of the artist. Although each artist, reflects only certain aspects of the enquiry, there is a strong affinity in the life and works of them all.

The Brujo/Artist stands alone.

A sorcerer has no personal history, he cannot be categorized, he stands alone. He does not murder the inner man by analyzing "like fools who add to their folly by trying to understand it".¹

Search, quest, inquiry, hunt, all require an attitude, an involvement.

The warrior/artist takes full responsibility for existing in an unfathomable world. The artist/shaman is alienated from a mass produced, conformist society by his impeccable quest for knowledge. He eliminates irrelevancies from his life, because time is work. At the same time, by an act of will, he rejects a separation of parts and reconciles opposites in an intelligible whole. Therefore he engages with the totality of forces.

The neophyte shaman, realising his vocation, often from an early age, alienates himself from his tribe by his behavioural peculiarities. He seeks solitude, becomes a dreamer and communes with nature. Amongst the Altaians, a future shaman/Kam is recognised from infancy by displaying "solitary and contemplative inclinations".² To become fully operational he must undergo two-fold instruction. Firstly he must suffer a symbolic death to his profane existence and a re-emergence into an immaculate life, untainted by "Time".

Secondly he must be trained, either by a master shaman or ancestor shamans, in shamanic lore. A profound, psychic crisis, often revealing symptoms analogous to madness, is part of an, at times, lengthy and difficult initiation, in which the shaman emerges from a tunnel of madness, hallucinations and visions, as a whole, cosmological man.

"A man who has not passed through the inferno of his passions, has never overcome them".⁴

The shaman practises two types of separation, a voluntary physical exclusion, and a severance caused by the gaining of knowledge and power. To maintain his shamanistic powers, he displays the mood of the warrior which calls for a complete control over himself while at the same time abandoning himself.

An eskimo shaman describes the result of a lonely vigil.

"I could see and hear in a totally different way, I had gained the shaman's light of brain and body, and this in such a manner, that it was not only I who could see through the darkness of life, but the same bright light also shone out from me, imperceptible to human beings, but visible to all spirits of the earth, sky and sea, and these now come to me as my helping spirits".⁴

The artist, like the shaman, voluntarily becomes an outsider, acknowledging the requirements of his path, "where he seems most to recede from humanity, he will be found truest to it".⁵

Emil Nolde, lived his life, as an act of standing alone, remaining committed to his visions. His childhood memories reflect the life of the Altaic Kam. He wrote of his feelings at fifteen, as a boy who felt,

"abandoned in the wilderness ... in a grievous loneliness that was hardly to be borne"⁶

who escaped into a world of dreams, "In a field of tall corn where no-one could see me, I lay flat on



Emil Nolde : Evening Landscape, North Friesland



Emil Nolde : On the Shore

my back with my eyes closed and my arms outstretched ..."
"I long for a life as pure as nature"⁷

Throughout Nolde's life, he chose to live in lonely areas, strange, wild, coastlines, desolate marsh and fenlands on Germany's borders with Denmark. There he painted "seelenlandschaften", landscapes of soul, and religious figure compositions; the direct powerful visions of a mystic. His periods of real activity correspond to his times of complete isolation, when not even friends were allowed to intrude. He wrote :

"human beings are, nearly all of them the artist's enemies ... he is like a man shunning the light and they are like a policeman with his lantern".⁸

Nolde's commitment was to nature, not to society; nature remained the true source of his inspiration. He denied the conventions and habits of society and refused to compromise. Voluntarily cut off from the society of men he writes of the moment "When the spark begins to glow amid the darkness to become a blazing fire".⁹

Nolde's writings of his rapturous feelings when selving with the landscape recall the words of Sagdikikan, a Tungu-Orochon shaman. Sagdikikan speaks of a world where the sun scatters golden rain, where water is a temperamental being that weeps, laughs and shouts, and where each different piece of wood in a fire speaks a different language.

Nolde:

"All nature was alive, the sky and the clouds, everywhere, on every stone and between, the trunks of trees, there lived and moved quiet or wildly animated shapes that stirred me to ecstasy".¹⁰



Emil Nolde : The Last Supper

To take responsibility for his life involves avoiding the lies, the dishonesty. The shaman/artist penetrates the veneer of civilization/culture which men use to blind themselves to reality. He has the courage to reject the snare of comfortable order and organisation; the will to face his own inner reality, to search behind that veneer for the universal truths. Men like William Blake "that William Blake /who beat upon the wall/ Till truth obeyed his call",¹¹ Emil Nolde and Casper David Freidrich had a strength of purpose which kept them searching, probing for personal visions of life/truth/power. These can only be achieved by men who know the true power of solitude. Crowds/agglomerations of men, societies, all destroy power. Ohiyesa, a Sioux Indian, states in his writing what the great shaman/artists have always understood

"all who have lived much out of doors, know that there is a magnetic and nervous force that accumulates in solitude and that it¹² is quickly dissipated by life in a crowd".

This understanding was basic to the life/thought/creativity of Casper David Freidrich who wrote

"I must be alone and feel nature completely; I must give myself up to what surrounds me unite myself with my clouds and fields; in order to be what I am, I need loneliness for the dialogue with nature".¹³

It is this quality of solitude, communion, of instress, that the shaman/artist gives the spectator. For a moment he strips the viewer of his ordered complacency, his lies, deceits, and shows him life/reality/truth. Knowledge is painful and even momentary flashes hurt; this is why art is dangerous. The viewer senses what the shaman/artist knows: that there is no return from the first step towards knowledge. The civilized man prefers to remain safe.



Karel Appel : Angry Landscape



Asger Jorn : Dead Drunk Danes

The shaman deals with the forces and powers of nature alone.

Alone in the desert charrapal, the Yaqui brujo is constantly aware of forces that move, roll, assume light and dark shapes. His world is populated with beings, powers, spirits and allies; some are neutral, most are hostile, often fatal; the wind can seek a man out in visible waves and gargoyle-like whorls. The shaman seeks to control these forces to gain power.

It is this world of diemonic nature that the painters, Karl Henning Pederson, Asger Jorn and Karel Appel, conjure; capturing both the deep-seated and surface violence. Their paint flows spontaneously from the subconscious, linking the canvas, the primordial world as expressed by Sagdikikan, Nolde and the Yaqui brujo.

Their potent images force a break in the wall between the conscious and unconscious knowledge of the spectator. We (the spectators) are returned to the mythic memories of the collective unconscious, captured by mediumistic surface, alone with the forces of nature.

Pederson, Appel and Jorn precipitate an involuntary rupture with the world of conformity. They shamanize the spectator who for that instant stands alone with the artist, outside society and its trivial attitudes, no longer, enclosed by time.

The Shaman, in a state of alienation or trance, makes contact with other cosmological worlds, where he ascends and descends through many levels, wrestling with spirits, for a lost soul. It is through his concentration, that he recaptures the soul and returns it to its body.

The artist enters a similar state of alienation when he faces his canvas. He, too, may be said to travel, in

concentration, wrestling with problems imposed on him, and finally marshalling his forces and knowledge into a single unity.

The cult of personality, so avidly sponsored by society, is a delusion, an attack against the whole vision of the artist. Rene Magritte remains hidden, taking on the camouflage of conformity; Casper David Freidrich shows a complete disregard for material matters. Nolde regards public approval of his flower pieces with a deep suspicion; Jakob van Ruisdael guards his privacy so well that there is little documentation on his life. Only paintings like "the Jewish Cemetary at Oudekerk", remain to testify to his sombre, spiritual vision of nature.

Personality, fame, are assaults on the integrity of an artist's work - the man becomes more important than the vision. The civilized man needs an intermediary, whether in the Christian religion or in art, he cannot face life directly.

The attitude of society to the shaman/artist is depicted by Thomas Szasz, who describes the painted bird from Jerzy Kosinski's story (The Painted Bird), as symbolic of the 'other' in society. The bird is painted brilliant colours. When a flight of its own kind passes overhead it cries to join them, the voice is familiar to the flock and the rainbow coloured bird is set free to join the mass.

The flock, at first confounded by the colours, eventually rejects the bird, attacks and kills it.

"Its eyes had been pecked out and fresh blood streamed over its painted feathers. It made yet another attempt to flutter up from the sticky earth, but its strength was gone".¹⁴

This is an extreme example of the herd reaction against anyone who does not conform. The shaman is marked off from his tribe when he gains his supernatural knowledge and power. His power is feared and he courts danger his whole life.

The artist who remains true to his vision is often alienated by the society which bred him. Ezra Pound is pronounced mad, it invalidates his poetry, thus rendering it safe to the 'normal' man.¹⁵

Osip Mandelstam is transported to Siberia where he dies, his poetry is banned as dangerous to the state. Nahezda Mandelstam writes in, Hope against Hope : A Memoir

"perhaps people are angered by the poet's sense of his own rightness, by the categorical nature of his judgements, which in turn arrives from the wholeness of his vision. Every poet is a disturber of sense - that is instead of repeating, the ready-made opinions current in his time, he extracts new sense from his own understanding of the world. People who are content with generally received formulas are inevitably outraged by a new idea when it comes to them in its raw state. They accuse him of arrogance or desire to lay down the law".¹⁶

Nahezda Mandelstam's statement epitomizes art and the shaman/artist.

In the film short, "Flatland",¹⁷ the narrator, a bourgeois square, explains his world of two dimensional space. To extend a shape, the shape goes northward; there is no upward. He is thrown up into space by a proselytizing sphere who arrives to announce multi-dimensionality.



Jakob van Ruisdael : The Jewish Cemetery at Oudekerk



Kamps : Venus & Adonis - Officially
Approved Nazi Painting

As he looks down on his world, he cries that he is either mad or in hell. The visitor informs him that he is merely experiencing the action of knowledge. When he returns home he expounds the reality of the third dimension - not northward, but upward. The world trapped in their narrow way of seeing, immediately immures him in a state institution as a purveyor of sedition.

After 1933, Emile Nolde decided to take part in the German National Awakening, "to arouse the spectator to a full experience of life and humanity". However, before long he, amongst many others, was proscribed as an enemy of the people, a degenerate, bolshevik, disruptive. His works were removed from exhibitions and finally he was forbidden to paint.

The Nazi regime equated art with propoganda: The emotive force of Expressionist art was recognised by the Nazis, who, after eliminating competition, harnessed the Expressionist power in their Anti-Jew posters. Art was the play to be written, produced and directed by the state. Individuality became anathema, myth and legend were legalized and thus neutralised and art had to follow suit and become neuter.

In another century, Rembrandt, a successful society painter, wealthy from his commissions, found that he could not combine his search for truth with the superficial demands of society. Estranged from his contemporaries, he advanced into darkness where he discovered and painted the light of the soul.

The artist/alchemist/brujo regards the search for wealth and approval as a trap. He sees adherence to fashion, as an opposition to life, as a mediocrity, which culminates in mediocre art.

In Amedeé Ionesco describes the artist/collaborator:

"Amedeé: He's got geometrical progression.
Madeline: Geometrical progression?
Amedeé: Yes ... the incurable disease of the
dead".

As Albert Camus advised, an artist should make no effort to either court fame or to attain obscurity. He should accept either in silence.

Coupled with society's attempts to codify the artist into a filing system, stands the academy. The academy adopts style as subject and theory as life. Art becomes totally meaningless. There is little difference between the totalitarian prohibition and the academic stranglehold, both deny art.

The Twentieth Century critic boosts the academy by usurping the position of the artist. The public no longer needs, as Camus writes, the work of the artist. The opinion of the critic ("Trivial personalities decomposing in print"),¹⁶ are sufficient to allow the public to feel part of the cultural milieu. Thus society often seeks not only to alienate the artist but to eliminate him.

C.J. Jung's interpretation of the 'modern man' sums up the Artist/Shaman, the eternal outsider. He writes that the modern man rejects systematic history as he liberates himself from a world blinkered by narrow convictions. Isolation is a result of his development of a fuller consciousness of the present. He becomes completely modern only when 'he has come to the very edge of the world acknowledging that he stands before a void out of which all things may grow'.¹⁷

"Death stalks and stands at the left shoulder of the hunter. There is no time for doubt, regret or remorse".¹⁸

The brujo artist stands alone.

The Shaman/Psychology/Art.

Society cannot tolerate the outsider, the modern man, and therefore a means must be found to explain away the undesirable. The psychoanalyst becomes society's refuge.

Many early studies of the behaviour of the shaman were founded on the theory that all shamans were neuropaths. Artic hysteria was postulated as one cause of their mental aberration. Later, however, more detailed studies showed that the shaman owed his vocation and position to the fact that though different, he was sound in mind. His initiation took the form of a mental crisis from which the neophyte would emerge, as a fully-fledged shaman, a man cured.

The Tungu shaman and the Yaqui brujo both followed a path of control in which they actively courted states of hypersensitivity. To obtain mystic sensitivity, they used traditional methods of fasting, fatigue, dancing, chanting, drumming and ingestion of hallucinogenic plants. The use of the latter, was given only to the brujo, whose manipulation of power and knowledge enabled him to translate the visions. The peyote button was never used indiscriminately; its character and message was sacred.

The shaman and the brujo, therefore, through their excitation of the senses, evoked dimensions of reality not available to the uninitiated.

Black Elk, a Sioux shaman, speaks of the vision of the great Sioux Warrior Chieftain, Crazy Horse.

"Crazy Horse dreamed and went away into the world where there is nothing but the spirits of all things. That is the real world that

is behind this one and everything we see here is something like a shadow from that world".²

The image that Crazy Horse sees is an ally or Power, which protects him in battle, as long as he retains the power, by his exemplary actions. Thus, the shaman evokes situations/visions of power, the artist perpetuates the power in his images.

The artist, particularly in the Nineteenth and Twentieth Centuries, has generally been classed as unstable, neurotic or even, at times, mad. The Romantic period, in particular attested to the hypersensitivity of the artist. Psychology, has been at great pains to disclose through analysis, the roots of artistic power and the source of artistic genius. The case of 'Psychology versus Art' has many classic examples. Sigmund Freud and his disciple Ernest Jones reduced Hamlet to an example of the "Oedipus Complex". Jones went even further and theorised about Shakespeare's mental condition with the information he had accumulated on Hamlet's neurosis. Neither offered their theories as possibilities, both reduced Hamlet to fact. All is explained and the power and significance of the play, the character, plot, poetry are exterminated by the couch. Freud exults over the death of mystery:

"I have translated into the conscious what had to remain unconscious in the mind of the hero".³

It is a premature exultation, nothing is achieved. Hamlet, as a work of art, continues to baffle and elate, and therein lies its power.

The psychoanalyst, Ernst Kris, in a study of the work of Franz Xavier Messerschmidt, diagnoses the sculptors creative force, as an expression of latent homosexuality. The heads with tightly closed lips express a :

"defensive reaction against the aggressive spirits, who would force or seduce him into serving them in a female role".⁴

Those heads with open mouths attest to the "yielding to sexual importunities of demons".⁵ A sexual bias to the work of art is a great favourite of the psychoanalyst/critic. D.H. Lawrence's creative force in particular has been reduced to a Freudian sexual formula. Even Samuel Palmer is contaminated; his spires are classed as phallic; Geoffrey Griegson attacks James Sellar's book 'Samuel Palmer'.

"I do not know how Palmer's new public devotee can go on so about the phallic - yes, indeed - in Palmer's work, every Kentish Church in his designs raising towards the moon an unconsciously devised prick instead of a spire, every tree a metamorphosis of an erection".⁶

These examples of psychoanalytical art theory propound a solution to the question concerning the roots and source of artistic power. The source, obviously, from a psychiatric point of view, lies in neurosis. All three ignore the fact that though the artist may be as paranoid, schizophrenic, neurotic, as anyone else in society; his ability is not paranoid etc. What marks the artist is his power to shape the material of life. His ability can only be defined in terms of his faculties of perception, representation and realization.

The artist like the shaman is equated with the neuropath. But the artist like the brujo seeks a path of control and often deliberately courts states of nervous instability. The artist recognises the liberation factor inherent in madness.

Arthur Rimbaud writes to Paul Demency



James Ensor : The Entry of Christ into Brussels
in 1889



Edvard Munch : The Red Vine

"I say that one must be a seer, make oneself a seer. The poet makes himself a seer by a long, prodigious and rational disordering of all the senses. Every form of love, of suffering, of madness - he searches himself - he consumes all the poisons in him and keeps only their quintessences. This is an unspeakable torture, during which he needs all his faith and superhuman strength, during which he becomes the great patient, the great criminal, the great accursed, and the great - learned one - among men. For he arrives at the unknown. Because he has cultivated his own soul, which was rich to begin with more than any other man".⁷

What Rimbaud describes as the path of the poet, is an expression of an initiation of a shaman. The aim in both cases is the same.

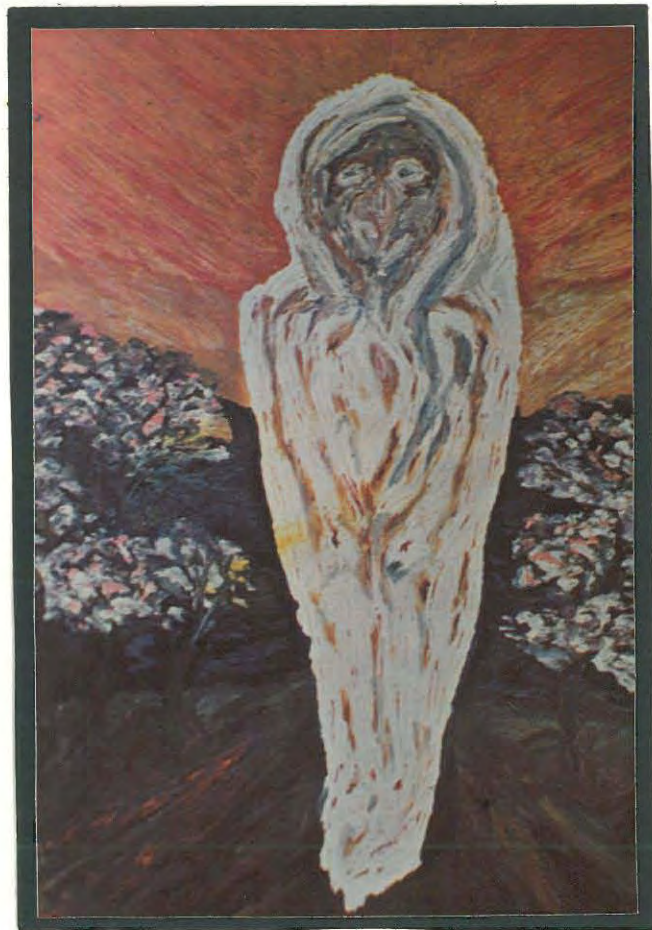
The works of James Ensor and Edvard Munch both illustrate the case of the Shaman/Artist against the verbal formulas of the psychologist.

James Ensor spoke of himself as one of the "slaves of vision who rebel against the positive rays and positive reason". He enjoyed "beauties closed to positive minds steeped in reason and in futile, cruel, crude, ridiculous science".⁸

Ensor's hellish, claustrophobic visions are not visual representations of the autistic reality of the schizophrenic, of casebook insanity; but devastating comments on the world around him. He attests to a madness that underlies and corrupts all society. No-one can avoid being riveted by his images of grasping hypocrisy and horror. Whatever Ensor's personal, emotional characteristics were, whatever means he used to excite his visions; he remained in control.



Mary Barnes : Section of a Triptych



Mary Barnes : Christ in the Garden of Gethsemane

Were one faced with a photograph of an Ostend street procession and an Ensor crowd scene, both would have an equal validity, both would portray a reality, one an exterior and the other an interior reality.

In the years before his nervous breakdown, Edvard Munch's exacerbation of his hypersensitive nature by drinking, permanent unrest and the use of stimulants, resulted in extreme emotional states, which he translated into his painting as an awareness of a deep psychic reality. "The Red Vine" and "The Scream" use the whole environment to express an inner vision of reality. Both transmit a powerful feeling of anxiety/panic which penetrates the individual mask of the viewer; setting in motion a reaction in the subconscious.

Both Ensor and Munch deal with areas which psychologists term psychosis. Both exhibited unstable and obsessive personalities, and both, like the shaman, used these traits as a strengthening of vision. The insane may paint and often do, as a therapy and release from their inner compulsions.

Mary Barnes in her book Two Accounts of a Journey through Madness verbalizes the experience of death and rebirth.

"Therein was held my past, my present, and my future. The nurse, the teacher fled, the child returned, crept back into the womb; emerged, grew as never before in body and soul".⁴

During her illness, she was encouraged to paint, after she took to drawing on her wall with faeces. Later she exhibited her work and became moderately fashionable, lauded mainly by the psychiatric fringe. A reward perhaps? continuing therapy? There is no power in her images, her works are an expulsion and not a realization.

The artist may court madness but madness is not a necessary criterion or qualification for art. The psychologist, too often views art as a charitable institution, after all Freud saw art as a substitute gratification, and art is therefore the obvious cure for those who have no substitutes.

The artist/shaman refutes the theories of the Psychoanalysts on a second level. If the psychoanalyst fails to explain the source of artistic power then his equating the imbuing of objects with mystery, with symptoms of cerebral disfunction, is obviously necessary.

The artist, the shaman, believes in a nature infused with power and deeply mysterious.

Chief Luther Standing Bear writes of the Lakota's world vision, of a life where everything in nature was meaningful.

"The Stone Dreamer sang a song about the night sun, or moon, and also one about the day sun, which was taught by the stones. The stones were possessed of extraordinary knowledge, for they were on the earth, in the earth, and in the sky visiting the sun and moon, so they taught song to the dreamer, that he might derive power from these heavenly bodies".¹⁰

The Yaqui brujo, momentarily changes the reality of the mundane sage bush; it becomes a disturbingly shaped dead creature, a mammal with a bird's beak, filling the viewer with dread.

In Graham Sutherland's work certain aspects of nature take on a mysterious presence, an atmosphere. He reveals a "hidden identity",¹¹ which is available to all who know how to look. He takes a thorn tree, a



Graham Sutherland : Blasted Oak



Giorgio Morandi : Still Life 1929

blasted oak, or a broken branch, and on the canvas changes its normality into an image filled with a Panic animistic force exuding menace.

This feeling is extended to machines and everyday objects by the "Scuola Metafisica", whose principles were to evoke "disquieting states of mind". They painted defined constructions and objects as paradoxically both objective and enigmatic. Giorgio de Chirico disturbs the viewer with his juxtapositions of classical buildings, shadows and hybrid figures. His paintings exude both a mystery and a menace.

Belonging to the same group, Giorgio Morandi's still lives vibrate with a life and mystery that evokes the magical world of otherness

"It is an axiomatic truth that madness is an inherent phenomenon in all profound artistic manifestations". de Chirico.¹³

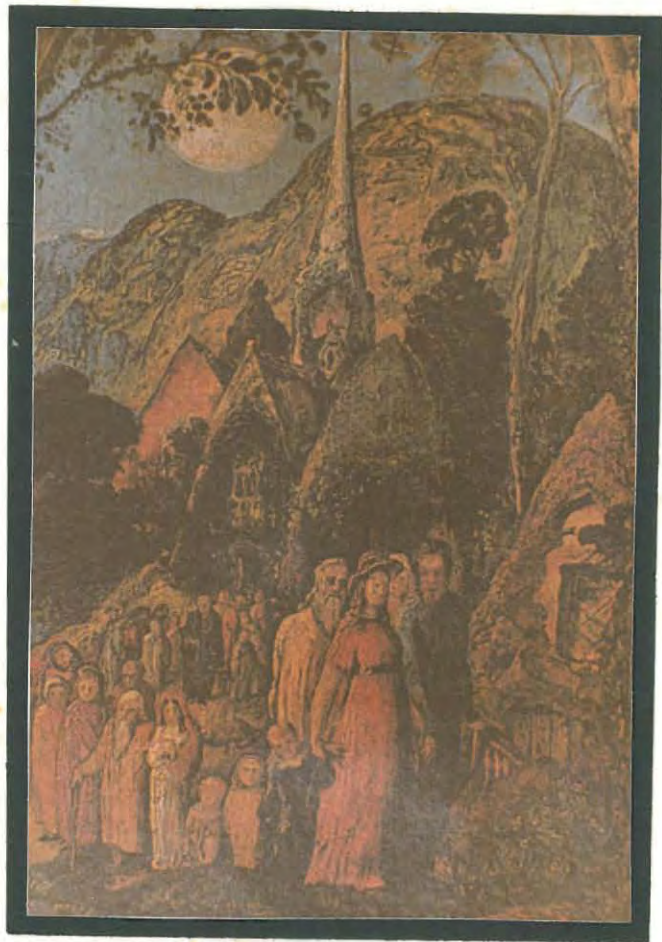
Again, the psychoanalyst is confounded by his own obsession with doctrinal formulas and linguistic preconceptions. The mystery, the other reality, the operation of Dionysiac abandon and Apollonian control, eludes his diagnosis. He cannot explain the images of power and therefore he cannot invalidate them. The psychoanalyst and the critic function in a similar way; both speak for society's requirements of conformity; both deal with art on an analytic, mental plane only - they are fragmented-detached.

The shaman/artist refutes fragmentation, and mental analysis. He rejects the ready psychoanalytical explanations and comfortable conclusions. The work of art must be felt with the whole being, it is a direct experience of life. The controlled abandon of the shaman and the artist links them with the universe.

We want a few mad people now.

See where the sane ones have lead us.

Poullengey: (Saint Joan - Bernard Shaw).¹⁴



Samuel Palmer : Coming from Evening Church



Samuel Palmer : Full Moon

Vision.

Now I a fourfold vision see
And a fourfold vision is given to me
Tis fourfold in my supreme delight
and threefold in soft Beulah's night
and twofold always may God keep
from single vision and Newton's sleep. ¹

vision : things seen in a dream or trance.
: things seen in the imagination.

The trance states of the shaman are accompanied by visions or hallucinations. He is a visionary who voyages in cosmic regions where he communicates with the spirits, re-enacting a time when man and the spirit world were integrated.

Amongst the Tungus, a pole is placed in the centre of the yurt (tent). On the pole are cleats or notches, up which the soul of the shaman will travel in his trance state. The adept, who climbs the Sepirot, frees himself from the physical sensations and his spirit explores the land of the spheres. He advances until he becomes one with the original thought.

The work of art echoes the way of the brujo/adept. It is also a path of control leading to wisdom and liberation. The artist uses the power gained in the act of creation. All mystics attest to a reality beyond appearances, an underlying reality which is one, undifferentiated and timeless.

The shaman through his ecstatic techniques rises above the corrupted condition of man, governed by time and history, and enters into "Illo Tempore" or paradise. The ecstasy reactualises for the shaman, the bliss and spontaneity of the original state of mankind.

Nostalgia for paradise has haunted amongst others, Virgil. William Blake's sketchings for the Pastorals of Virgil re-create an arcadia filled with an intense poetic vision. These etchings greatly influenced the visionary artist, Samuel Palmer, who infused a deeply personal and mystical quality in his inscapes of the Dulwich and Shoreham hills. Palmer draws the spectator into the cosmogenic moment, into a vision of the "Land of Beulah". His paintings express the magic of matter and selve completely with nature.

Palmer's vision was based on a direct observation of nature which he transformed in his work into a new transcendental reality. During his years at Shoreham, he ignored the advice of his mentor John Linnell, who declared that his "voluntary secession" from artists at Shoreham might end in the "withering of art"² in his mind. In fact his art only withered once he left the hills and valleys of Kent. Palmer's world is always seen in a transitional state of light, early morning or evening, times he imbued with an aura of mystery.

The Yaqui brujo speaks of twilight as the crack between the worlds, a time of the soul.

"Dusk, night, void, immobility, these are all required by the painters of soul".³

Glowing in the sky of many of Samuel Palmer's paintings is the moon, resplendant in its role as the symbol of the fertility of vegetation and the distribution of rain. Palmer often uses the phase of the crescent moon, which, in conjunction with a star, represents Paradise (a medieval belief). The crescent is then a summation of Palmer's world of vision. The luxuriant foliage and abundant growth of the fields of wheat, recall the myths of regeneration. An ancient, timeless moon links Shoreham to the cornfields of Eleusis where the immortal Demeter and Persephone (personifications of



Samuel Palmer : A Hilly Scene

corn) gave the secrets of the cycle of regeneration to men:

"The corn was orient and immortal wheat which never should be reaped or even was sown. I thought it had stood from everlasting to everlasting".

Thomas Traherne : 'Meditations'.⁴

The moon is also associated with the unconscious, the world of vision and imagination. Two ancient tarot cards feature the moon; one seeks to give instructions on the lunar way (intuition, imagination and magic); the other depicts the route followed by the shamans in their voyages. The cards also warn of the dangers inherent in the lunar path, including fantasy and insanity. Palmer, like Nolde, reminds one of the Altaic Kam. As a child he was sickly, later he talked of being "forced into the country by illness". Throughout his life, he was aware of his emotional instability. He wrote -

"I have whispered in your ears, I should not blaze to vulgar apprehensions; if my aspirations are very high, my depressions are very deep, yet my opinions never loved the middle air. Yea I will surrender to be shut up among the dead or in the prison of the deep, so that I may sometimes bound upwards, pierce the clouds and look over the doors of bliss".

Palmer's son, A.H. Palmer, destroyed many of his father's letters and drawings which he considered showed Palmer's unstable moods. Yet these 'moods' were integral to his father's creative power.

Quentin Bell, in his biography of Virginia Woolf, writes of a similar pattern in her creative life. When each of her books was completed, she suffered a nervous



Graham Sutherland : Entrance to a Lane. 1939

breakdown. In her darkened, silent room, she lay for weeks, during which a new creative idea was germinated. What Palmer saw in a flash, a blinding moment, Virginia Woolf felt in a state of non-being.⁵

A calm, breathless silence seems to emanate from Samuel Palmer's paintings; a full deep atmosphere and a glowing depth. Palmer's vision is hierophantic; his is a realization of something deeply interfused, inhabiting both the earth and the human interior with a sacred character, an intuition of depth only accessible to the sensitive mind.

Samuel Palmer and the shaman are one in their experience of cosmic samadhi.

An aside: Graham Sutherland in his "Entrance to a lane" paints a light which is an infusion of glowing verdant greens. Here too, the quality of the light functions mysteriously. The lane entrance exudes a forceful attraction that seems to draw the viewer towards the light, towards a void. Though the landscape elements are greatly simplified, they evoke a real feeling of viridescence, of the deep greens heard in Vaughan Williams haunting "Fantasia on a Theme" by Thomas Tallis. Graham Sutherland's feeling for Pembrokeshire links with Samuel Palmer's expression of Shoreham.

Paintings of visionary power are often imbued with a quality of stillness or silence, in which the onlooker communicates with the artist and shares his vision. The Indian brujo listens until he can detect the voids between the sounds of nature. It is through such voids that information or insight is given to him, by, in his case, an ally or power. The ability to find the power void is founded in an intense and continual observation of nature. The sound void is extended by the artist brujo to the spectator, who participates in the moment of power.

The work of Casper David Freidrich possesses a mystic, insoluable beauty, with a profound power to disturb. His paintings emit a dynamic stillness that speaks to the shaman void, in which the moment of power is preceeded and followed by events. The excluded elements in these paintings remain uncannily present. All these factors impinge themselves on the awareness of the viewer. In Freidrich's work the transitional states of light, dawn, sunset, mist and snow, create a trans-cendant dimension.

Tao Te Ching expounds the metaphysics of Tao, which is found completely diffused in all things. It is the aim of a spiritual man to contemplate nature/Tao and to become one with it. The Tao Te Ching, like the Japanese shinto religion, has its basis in the Asian shamanistic tradition. In both, spiritual methods are closely connected to a contemplation of nature, and a deep knowledge of all her forms.

In Indian Tantric yoga and the beliefs of medieval Christian alchemists there corresponds a "profound symbolic interpretation of nature closely associated with a spiritual way".⁶

Freidrich's Christian vision was a strong force linked not so much to a dogmatic protestantism, as to the revelations of the Eastern Cosmological traditions, whose links with early Christianity were still present in the middle ages, as can be seen from the writings of the mystic Saint Hildagaard of Bingen, who believed in the spirit manifesting itself in nature.

"I am that supreme and fiery force that sends
forth all the sparks of life. Death hath
no part in me, yet do I allot it, wherefore
I am girt about with wisdom as with wings.
I am that living and fiery essence of the
divine substance that flows in the beauty



Caspar David Freidrich : Abbey in the Oakwood



Caspar David Freidrich : Man and Woman Contemplating
the Moon

of the fields I shine in the water,
I burn in the sun and the moon and
the stars. Mine is that mysterious
force of the invisible wind. I
sustain the breath of all living.
I breathe in the verdure, and in the
flowers, and when the waters flow like
living things. It is I. I found
those columns that support the whole
earth. I am the force that lies hid
in the winds, from me, they take their
source and as a man may move because
he breathes, so doth a fire burn but
by my blast. All these live because I
am in them and am their life. I am
wisdom. Mine is the blast of the
thundered word by which all things were
made. I permeate all things that they
may not die. I am life".

This vision, like that of the shaman's, is a lyrical
expression of nature/Tao/God.

Freidrich spent a great deal of his time, not only
observing nature, but rejoicing in her forces and powers.
He would stand and watch a storm at sea, exulting in
its power, "soaked to the skin by spray or sudden
showers of rain simply gazing at it all with a passionate
expression on his face as if he would never get his fill".
Freidrich communicates his selving to us. The effect is
so powerful that we become totally drawn into his work,
there can be no indifference to the master shaman's
vision. The American Plains Indian, who saw in nature,
in the sky, forests, streams, in all flora and fauna,
direct symbols of the spiritual world, remind us of
Freidrich who saw the manifestation of God, even in a
grain of sand. In both, nature becomes a cathedral, a
place of worship. In Freidrich's paintings, both the
gothic edifice and nature, the cathedral of life, are
evoked.



Caspar David Freidrich : Monk by the Sea

In Professor Börsch-Supan's book Casper David Freidrich, he tries to explain the painters symbology; the poplar means death, the birch resurrection; for example, in "Woman at the Window", the straight poplars in the distance are an allusion to a longing for death. The Professor fails in his application of a symbolic key to Freidrich because it is impossible to merely explain the deep sense of mystery which emanates from paintings like "The Monk by the Sea", "Abbey in the Oakwood" or "Man and Woman contemplating the Moon". No kind of laboratory analysis can break the spell of the private magic of his paintings, it survives and transcends all attempts of A.B.C. rationalization, it cannot be reduced to a mathematical formula.

The artist/shaman David Freidrich has the power to 'stop the world' and not only to 'see' himself but through his psychic force he brings the spectator "to see" as well; his paintings truly depict the crack between the worlds, the time of the soul.

Robert Rosenblum in his essay The Abstract Sublime, compares Mark Rothko's Light, Earth and Blue with Casper David Freidrich's "Monk by the Sea". Rosenblum exhorts the viewers of Rothko's canvas to submit to "the infinite glowing voids" in an "act of faith", to let themselves "be absorbed into their radiant depths".⁵ To approach works of art in an act of faith implies that one approaches Samuel Palmer and Tretchikoff in the same way. An act of faith shows a lack of discernment. I reject Mr. Rosenblum's "act of faith" as a statement irrelevant to art.

The qualities of blue are defined by Kandinsky in his Concerning the Spiritual in art, as firstly a colour that retreats and secondly as a colour that evokes a "call to the infinity, a desire for purity and transcendence", a colour of rest. Rothko relies on the colour to evoke the above response and the size of his

canvas (huge) to draw the passerby.

"The fool separates his object from all surrounding ones; all abstraction is temporary folly".

Lavater. ¹⁷

Rothko relies; Freidrich creates. The response to Freidrich is immediate, "Light, Earth and Blue" does not have either the power or the dynamism of Freidrich; with Rothko it is the mind/intellect, a response on one plane only, an abstraction, with Freidrich it is an active selving with the whole being.

The shaman's powers are directed at healing a man fragmented by the loss of his soul, his curative strength comes from his knowledge of nature, his vision. Vision is acquired in solitude. Solitude incorporates, "the magnetic and nervous force" of Ohiyesa.

Samuel Palmer and Casper David Freidrich are thus true shaman/artists. Their visions are founded in solitude, stillness. Their power is curative. The shaman/artist captures the rational soul of the viewer and momentarily restores its links with nature, with the life force. Palmer and Freidrich's visions and Ohiyesa's beliefs offer a path of renewal. The choice lies with the viewer.

"If the doors of perception were cleansed everything would appear to man as, it is, infinite".

William Blake. ¹⁸

Society, Sight, Insight.

In a society which re-inforces, through its own educational process, the status of mindless conformity; faced with life as a package deal, a frozen T.V. dinner, accessible, easily assimilated, organized; the shaman/artist retains his integrity, never ceasing to probe and discover life anew.

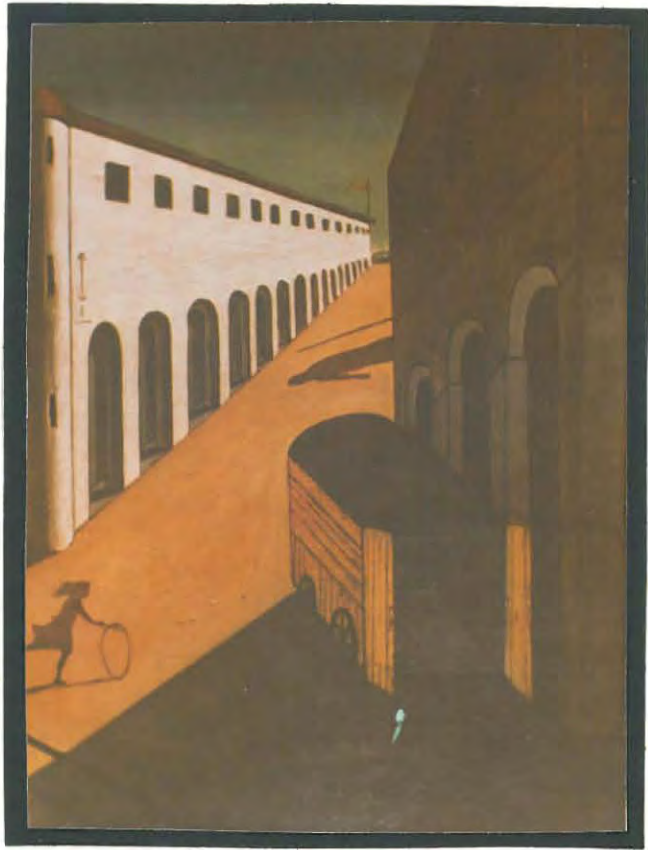
His stand against mediocrity takes many forms; an elimination of the rules of artistic complacency to shock the cultural Zombie; an undermining of the rational vision of society from within as an undercover agent, a saboteur; or the creation of a magical world of otherness which by enchanting the stereotyped mind, changes it momentarily. Whatever the method the shaman/artist employs, it involves a total attack against one dimensional vision/sight.

See as opposed to merely looking: the word see is related to vision/sight/insight. Don Juan Matus tells Casteneda to "stop the world" as a prelude to seeing. "Stopping the world" is a state of awareness in which the reality of everyday life is altered. Seeing is then, a perceptual response to a world outside of rational reality. To "stop the world" and "to see", a man must have personal power.

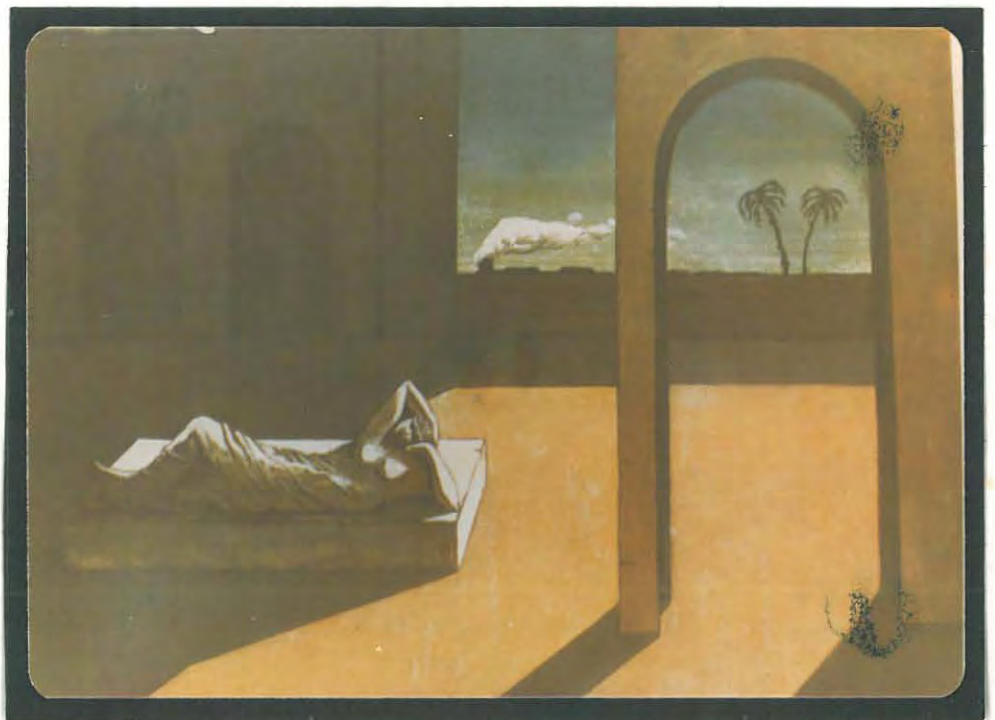
"Poetry lifts the veil from the hidden beauty of the world, and makes familiar objects be as if they were not familiar". '

Giorgio de Chirico "stops the world" by "not doing".

Don Juan speaks of "not doing". "Not doing" is related to 'dreaming' and 'seeing'. It is an exclusion of the rationalizing self, a reliance on instinct. 'Doing' is the perception of that which seems concrete, for example,



Giorgio de Chirico : The Melancholy and Mystery of a Street



Giorgio de Chirico : The Soothsayers Recompense

'doing' makes a rock, a rock. However 'to see' the rock is to feel its other reality, or mystery.

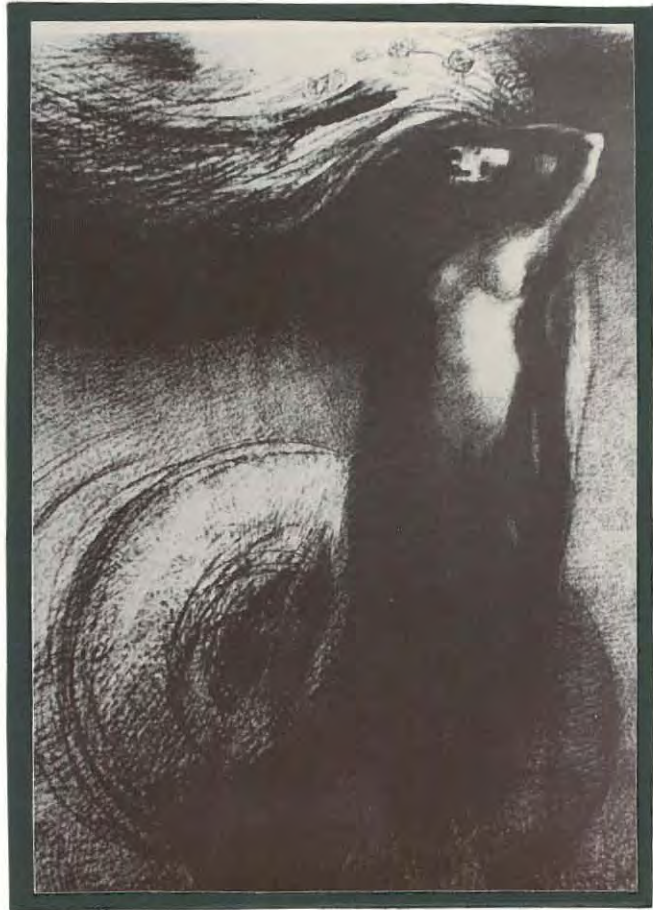
Giorgio de Chirico's piazzas, relate to those seen in everyday Italy, yet, when one looks at "The Melancholy and Mystery of a Street", the reality of the arched loggias changes. Instinctively one feels, the emanation of "otherness"; something inexplicable, menacing. De Chirico, like the shaman in his trance, eliminates time; the actions are frozen, a heavy silence reigns. There is a feeling of inevitability, of the action of fate. The shadows do not relate to architecture as much as to the underworld, the other world. Dream or nightmare; the spectator is filled with the anxiety of the unknown.

De Chirico's visions of deserted squares, where Renaissance perspective is changed from a descriptive device to an emotional force, have the quality of the power image of the void. They involve the spectator in the shedding of the causal chains of logic, and in seeing/feeling the depths of mystery in ordinary everyday objects.

"For a work of art to be truly immortal, it must completely go beyond the limits of the human; common sense and logic will fail. In this manner it will approach the dream and mentality of childhood".²

Odilon Redon creates a world of 'magical' otherness. Odilon Redon explores a world of magical objects; breathing life, releasing power into a spectator with crippled senses. Redon rejected "sterile explanations" and wrote :

"After attempting to copy minutely a pebble, a sprout of a plant, a human profile or any other example of living or organic life, I experience the onset of mental excitement :



Odilon Redon : My Irony surpasses all others.

(I) give myself over to the representation of the imaginary; this blended and infused nature becomes my source, my yeast my haven".³

Redon works like the shaman who sees power in all natural objects.

The Cheyenne, Wooden Leg, writes of a shaman

"He released from the stones, the vitality, put into them by the burning wood, that had got it from the sun ... The stones hissed their protests as the water compelled them to release into the air their spiritual curative forces".⁴

The shaman/artist Odilon Redon releases power, working with shadows, the doors of perception and "not doing".

"My drawings inspire and do not offer explanations"
Odilon Redon.⁵

Odilon Redon transforms with shadow: Pierre Bonnard transforms interiors and gardens with coruscations of light that shimmer and glow. The shaman speaks of a light that glows from natural objects, the Yaqui brujo talks of magical beings that are iridescent. Pierre Bonnard's paintings are imbued with a magical light that creates a completely unified surface, no one element is more important than another.

It is the perception of the "everyday", the familiar, transformed by light, shadow and the time of day used by de Chirico, Bonnard and Redon, which contains the mysteries of life.

The surface in their paintings is a gateway, not an obstacle, as it is in many of the works of the artists termed Symbolist or Decadent. These artists often looked for the exotic, the unfamiliar, to express the



Odilon Redon : A Strange Juggler



Pierre Bonnard : Dining Room on the Garden

mysterious or transcendental. Often they achieved neither. One is left with a sense of unease and not with a feeling of involvement. One can virtually hear the literary contortions of the artists, and the images produced remain merely on the surface.

If Nineteenth Century symbolism is ground down in literary analogy and allusion, then Twentieth Century painting suffers a similar fate. Having announced itself free of literary influence, it has in fact itself, become literature. See, the "Exhibition-as-art-book".

Harold Rosenberg writes

"With images of genre and fable eliminated, the painting as a whole has become a word: one wants to know what the work "says".⁶

The academy creates a method for seeing; Rene Magritte undermines and Jean Dubuffet shocks the academy.

The Viennese Paleontologist, Moritz Hoernes, maintains that prehistoric art encompassed an orderless and directionless multiplicity because it, "lacks the firm tradition and assuredness afforded by the strict observance of the principles of style". Moritz Hoernes represents the categorical, A.B.C. orientated view of Western culture. He states further that cave art lacks,

"all order and control and is without any talent for combination and composition".⁷

Jean Dubuffet reacted against the "principles of strict observance". He attacked the conventions surrounding 'seeing' by claiming total liberty, immunity, from all rules, aesthetic judgements and orthodox concepts of beauty. He sought to evoke "the irrational depths of the observer", dislocating his conscious perception of painting by various shock tactics.



Jean Dubuffet : Run, Grass, Jump, Pebbles



Jean Dubuffet : Strayed Traveller

Basic to his work is his rejection of "Western culture as a grotesque irrelevancy" (what Robert Hughes calls his 'Mc Tarzan' : you Raphael syndrome); his stated beliefs in pre-logical thought and his interest in Art Brut. Dubuffet by forcing the spectator to participate in a new way of 'seeing', denuded of the traditional crutches, also forces him to communicate with a world where man is a commonplace item in a vast universe. In his work human beings merge and re-merge in their fusion with the medium; inseparable from their environment.

Dubuffet communicates directly in his paintings with the subconscious, completely by-passing the methods of the academy.

"Creative invention has surely no greater enemy than social order with all the appeals to adapt, to conform, to mimic, which social relationships imply"

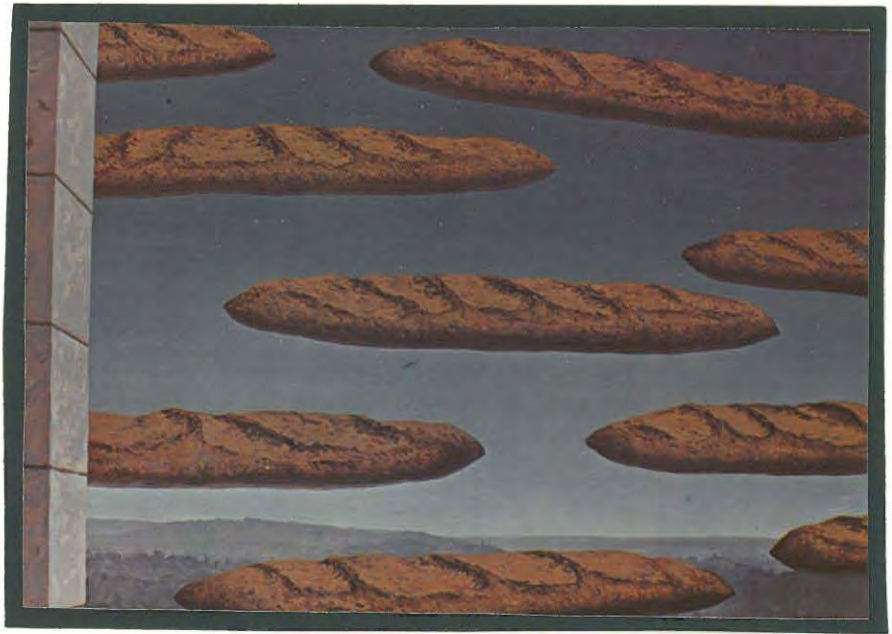
Dubuffet. ⁹

The brujo/artist rejects any group methods for 'seeing', each individual follows a unique path.

The group methods rejected by the shaman cannot be equated with true artistic movements (movement implies flux not stability) such as Surrealism, Dadaism etc. The function of these movements was creative rather than destructive. They served as catalysts of artistic thought and espoused attitudes which could be, and indeed were, reflected in totally personal ways by individual artists. Thus Surrealism fostered such diverse artists as Magritte and Miro.

Like Jean Dubuffet, Rene Magritte attacked traditional methods of 'seeing'. Where Dubuffet sought to shock by elimination of basic rules governing space, composition etc; Magritte assaults normality by re-organising accepted





René Magritte : The Golden Legend



René Magritte : The Tomb of the Wrestlers

spatial perception. He destroys the world of reality by explicitly using reality. He wished to create -

"a systematic disarrangement of all the senses" ¹⁰

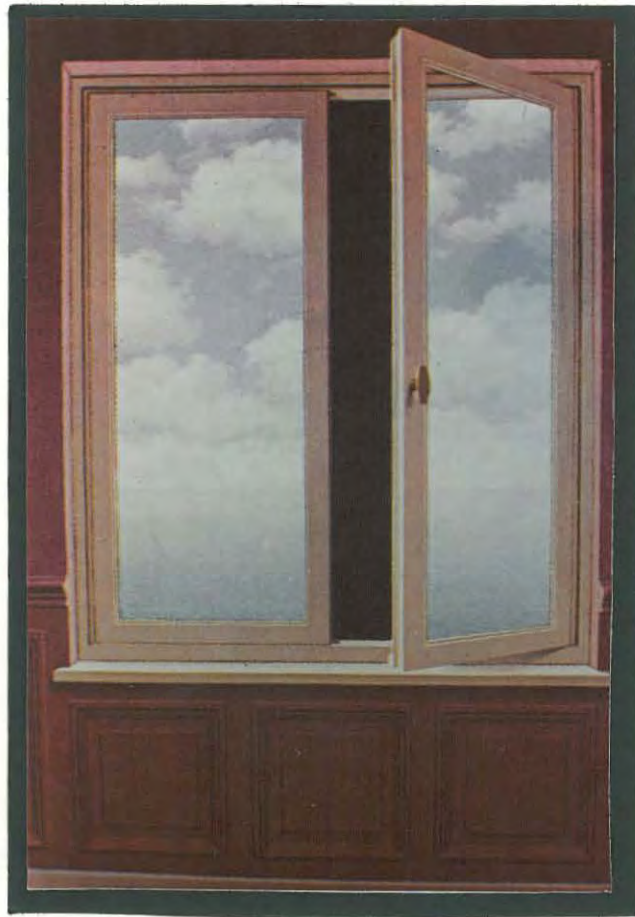
The shaman claims amongst his abilities, the mastery of flight, of fire and of the visible world. The Yaqui brujo, Genaro, displays the sorcerer's power over reality, by establishing that distance, time, weight and visibility are meaningless illusions which the powerful sorcerer can control by interrupting the perceptions of the spectator.

Genaro displays this power by transporting himself in a matter of seconds from one spot to another many miles distant. Casteneda 'sees' him/at one moment next to him, at the next on a mountain top, and finds his logical world order shattered.

"We forget how to see things and substitute words and formulas for the things themselves - manipulating facts so that we see only what conveniently fits our prejudices". ¹¹

The brujo/artist Rene Magritte interrupts our logical world order and cuts away our convenient prejudices. Reality is re-structured by the juxtaposition of colours and incongruous forms; which are linked by poetic thought ... "The Golden Legend"; by the metamorphosis of familiar objects "The Collective Invention". Weight is denied in "Castle of the Pyrenees" and size or mass relationships are totally altered proportionally in the "Tomb of the Wrestlers".

One cannot skim lightly over the surface of a Magritte painting. He cuts away logical certainties with the precision of the surgeon. The artist/sorcerer Rene Magritte interrupts our pattern of vision, irritates our senses and forces an acceptance of the possibility of dimensional alternatives.



Rene Magritte : The Field Glass

His work attacks - the spectator re-acts. There is a quality of secrecy in his paintings that defies organised comment. Any interpretation can only be totally personal. The power of his paintings lies in the act of see/feel, not in the act of see/look up the meaning in a book. His titles further disturb the search for 'explanation', offering a poetic rather than a descriptive solution.

The mysteries of nature are paradoxically exposed and yet concealed, an ambiguity which underlies both Magritte's life and his work.

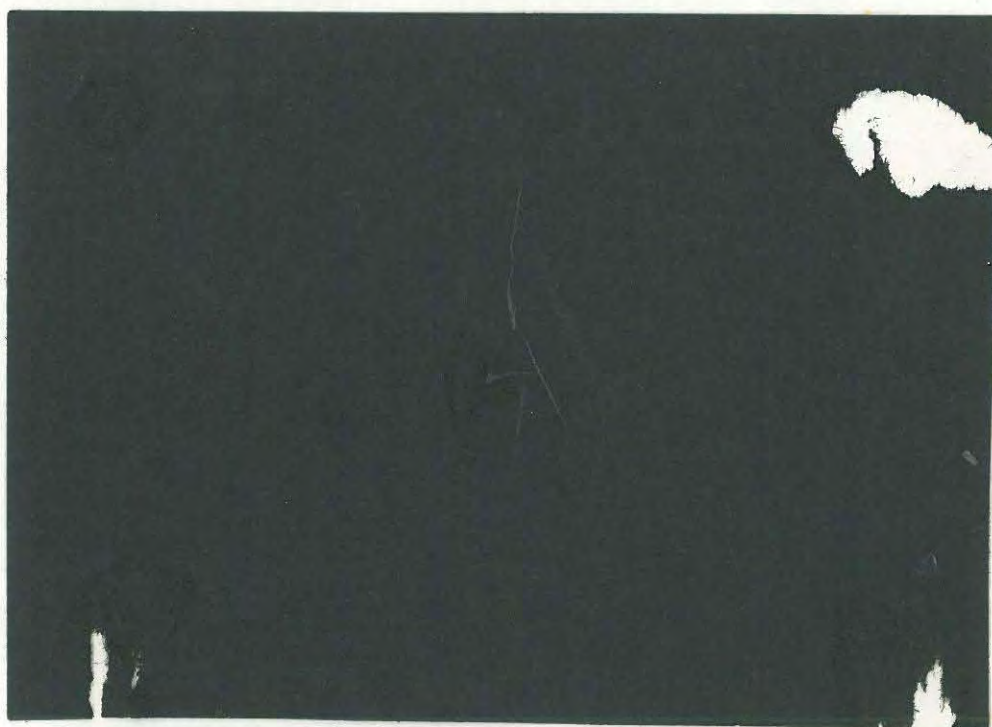
The brujo does not set about his life in a systematic way - he allows his body to feel/see life. He is always open to chance. Don Juan Matus avoids the crippling action of look/think and 'thinking as you think'. Thinking, he explains, is a constant idea of the world as it is. 'Seeing' dispels this habit. The brujo and the Tungu shaman are constantly receptive to a mysterious world where an action can be changed or intensified by an atmosphere or a sign such as a crow passing overhead.

The academy denies change, once a method becomes established it becomes the only method.

Like the brujo/shaman, Max Ernst avoids finite solutions. His attack against academic methods took the form of continual exploration into techniques which would allow the action of the subconscious to work freely through the hand. He was always open to the action of chance. Like the shaman, he actively provokes hallucination, seeing the objects around him as points of departure Ernst refused to be bound by any one media. Early on he challenged the status of the canvas. He claimed an equal validity for a multiplicity of means; canvas, collage, frottage, decalomania etc. His series of frottages and paintings which developed the theme of the forest links with Casper David Freidrich with whom Ernst felt a strong attachment. Freidrich's statement:



Max Ernst : The Great Forest



Max Ernst : The Eye of Silence

"Close your physical eyes in order to see first your painting with the spiritual eye. Next bring into the daylight what you have seen in your night so that your action is exercised in turn on other beings from exterior to the interior", ¹²

remained integral to Ernst's aims. Both Freidrich's and Ernst's forests have a powerful quality of silence. Ernst's silence vibrates with a feeling of menace, magic, death. They remind one of the forest as a symbol of death and rebirth as found in the beliefs of the Australian Karadjeri. ¹³

The Yaqui brujo speaks of 'setting up dreaming'. Dream, hallucination, not doing, seeing, are related activities. In dreaming, which is analogous to Surrealist automatism (though no synonymous with it) the warrior/artist can paradoxically act deliberately. While advancing with the freedom of the subconscious he can select those images which lead to power, and manipulate them.

In "An Informal Life of M.E.", Max Ernst speaks of his death and rebirth (died 1st August, 1914; reborn 11th November, 1918), his shamanistic initiation. He speaks of wanting to delve into the world of archetypes "renew the myths of his time. Occasionally he consulted the eagle who had brooded the egg of his prenatal life". ¹⁴

The Yaqui brujo speaks of flying as a silver crow, a female sorcerer attacks and watches Casteneda as a black crow. Birds represent: supernatural aid, the soul, a higher state, a collaborator with man in myths. Flocks or groupings of birds have evil connotations symbolising the forces of destruction, dissolution; the giant bird symbolises the creative deity.

Bird, supernatural, bird-headed shaman, brujo, soul, deity, messenger, group evil; all these are incorporated

in the work of Max Ernst, representing his constant search for communication with the other world.

Ernst's abandon is not the pure Surrealist automatism, like the brujo he controls in his letting go. Ernst offers no solution to the observer; each individual is freed from traditional academic systems by the catalyst images of Ernst, to seek his own path. The brujo travels a path characterised by constant change and search. If he offers no solutions to the mystery of life to others, he formulates none for himself.

The brujo/artist avoids ways: ways of seeing, ways of painting, ways of thinking. Society implies system, and system is rejected as rigid, anti-knowledge and anti-life.

Magritte and Ernst re-open avenues of life and shun systems of death.

"..... in his day-to-day life a warrior chooses to follow the path with heart. It is the consistent choice of the path with heart which makes a warrior different from the average man".¹⁵

Process and Path.

Each century has had its own methods of attack against the artist as an individual with a power to disturb. The Twentieth Century is unique in its destructive power in war, and unique in its methods of reducing art to a palatable consumer article. The Twentieth Century reader demands to know the artist, the current vogue of art books re-inforces his participation in 'Culture'. There is no necessity to experience the painting, as Harold Rosenberg states in his book "The Anxious Object", art, now seems to belong in books. Twentieth Century abstract art has become inseparable from its commentary. Magazines (Studio International, Art and Artists) are edited to explain abstruse painting and sculpture in jargon that is totally meaningless. The question is, could they survive without these explanations.

Art evaluation has sunk to the level of, what is new is good; avantgarde before art. The critics, public, collectors, are completely obsessed with the instant assessment, terrified that they will miss something. In fact critics like Clement Greenburg do not hesitate to create artists themselves and then proceed to re-order art history to shore up their hybrid. The artist is faced with a public avid for statements, biographical details, anything to avoid their insecurity "in the face of arts mysteries".¹ Art museums and galleries issue exhibition catalogues as means of programming the individual artist, collectivising him, fitting him into his allotted niche.

The shaman/artist has always and will always work to remain free of this processing. Characteristic of many of the artists mentioned in this work is then refusal to become social animals, their guarding of their time against destructive trivialities, their realization of nature as, the source of all life and

creation and their willingness to follow any path which leads to a clarification of their vision. The shaman artist understands that becoming a man of knowledge is not a permanent accomplishment, it is a never ending process.

"A warrior is a hunter, he calculates everything, that's control. Once his calculations are over, he acts, he lets go; that's abandon. A warrior is not a leaf at the mercy of the wind. No-one can push him. No-one can make him do things against himself or against his better judgement. A warrior is tuned to survive and he survives in the best of all possible fashions".²

NOTES AND SOURCES.

The brujo/artist stands alone.

1. Charles Bandelaire as quoted in Chapter II in Synthetist Art Theories : Dr. H.R. Rookmaaker.
2. Illness and Initiation : Chapter IV : Myths, Dreams and Mysteries : Mircea Eliade.
3. C.J. Jung : Modern man in search of a soul.
4. K. Rasmussen as quoted in : I.M. Lewis : Ecstatic Religion : He is also quoted in Myths, Dreams and Mysteries where he speaks of the qaumaneq the 'flash' or 'illumination' that the neophyte receives. The qaumaneq is "a mysterious light that the shaman suddenly feels in his body, in the interior of his head, at the very centre of the brain, an inexplicable guiding light, a luminous fire which makes him able to see in the dark, literally as well as figuratively, for now he is able, even with the eyes closed, to see through the darkness and see things and events of the future, hidden from other human beings. In this way he can see into the future as well as into the secrets of others".
5. Charles Lamb quoted in Art and Neurosis : The Liberal Imagination : Lionel Trilling Viking press : New York, 1951.
- 6, 7, 8, 9. 10. Emil Nolde as quoted in Emil Nolde : Landscapes : Martin Urban.
11. W.B. Yeats : An Acre of Grass : Selected Poem of W.B. Yeats Macmillan : 1967.

"Grant me an old man's frenzy,
Myself must I remake.
Till I am Timon and Lear
Or that William Blake
Who beat upon the wall
Till truth obeyed his call".

12. Quoted in the chapter, Indian Literature, in The Writer and the shaman. This is the only really interesting chapter in the book. The writings or sayings of the Indians are far more relevant than the outsiders view of Indian culture which is generally biased.
13. From quotations of Casper David Freidrich, collected by Carl Gustave Carus in Freidrich der Landschaftamaler as quoted in an article by Michael Ratcliff : 'The Times', London, June, 1974.
14. Quoted in : The Manufacture of Madness : Thomas S. Szasz. Paladin 1973.
15. 1945 : Ezra Pound is convicted of treason. He is declared insane and spends the next thirteen years in an asylum. 1958 he is released as incurably insane but not dangerous.
16. Mandelstam on books :

"never tried to commit what he read to memory - but rather to check it against his own experience, testing it in the light of his own basic idea - the one which must underlie any real personality , , , . it is reading of the passive type which has always made it possible to propogate pre-digested ideas, to instil into the popular mind, such commonplace notions".

Hope against Hope : a memoir : Nadezhda Mandelstam translated Max Howard : Collins and Harrill, London, 1971.

17. Flatland : written by Edwin A. Abbot (1838 - 1926) Director and animator : Eric Martin, for Harvard University's Caprenter Centre for Visual arts.
18. Quoted from Virginia Woolf in Modern Fiction.
19. C.J. Jung : Modern Man in Search of a Soul.
20. Don Juan Matus as quoted in Journey to Ixtlan.

Shaman/Psychology/Art.

1. Rene Wellek writes of the poets inspiration : "By definition the inspired state of a shaman, prophet, or poet, differs from his ordinary state. In primitive societies the shaman may voluntarily be able to put himself into a trance, or he may involuntarily be 'possessed' by some ancestral or totemic spirit control. In modern times, inspiration is felt to have the essential marks of suddenness (like conversion) and impersonality, the work seems written through one".
Literature and Psychology : Theory of Literature : Rene Wellek and Austin Warren : Peregrine Book, Penguin, 1963.
2. Quoted in the chapter on Indian Literature : The Writer and the Shaman : Elemire Zolla.

3. Freud as quoted in Freud : His Life and his Mind : Helen Walker Puner : Dell Publishing Co., Inc. 1947.
- 4, 5. Quoted in The Artist Estranged : Messerschmidt and Romako : Lorenz Eitner in the book The Grand Eccentrics.
6. Geoffrey Grigson : 'The Observer' : London, August, 1974.
7. Rimbaud in Rimbaud selected verse with an introduction and prose translations by Oliver Bernard : Penguin Poets, 1962.
8. James Ensor as quoted in Theories of Modern Art : Herschell B. Chipp.
9. Two Accounts of a Journey through Madness : Mary Barnes and Joseph Berke : MacGibbon and Kee, 1971.
10. Chapter : Indian Literature : The Writer and the Shaman.
11. Werner Haftman on Graham Sutherland in Painting in the Twentieth Century.
- 12, 13. De Chirico as quoted in Theories of Modern Art.
14. Scene One : Saint Joan : Penguin, 1970.

Vision.

1. Blake in letter to Thomas Butts : Blake Complete

Writings : edited Geoffrey Keynes : Oxford
University Press 1966.

Blake's Fourfold vision.

Single : physical.

Twofold : level at which human value may be
perceived in all things.

Threefold : artistic creation and sexual ecstasy.

Fourfold : ecstasy, so intense that it cannot
be borne for long periods.

2. John Linnell in a letter to Samuel Palmer in
Samuel Palmer's Italian Honeymoon : Edward Malins.
3. Rene Huyghe : Art and Spirit of Man.
4. Quoted in British Romantic Art : Raymond Lister.
5. Virginia Woolf : A Biography : Volume II : Mrs.
Woolf 1921 - 1941 : Quentin Bell.
6. Quoted in S.H. Nasr : The Encounter of Man and
Nature.
7. The philosopher Schubert's description of Freidrich
as quoted in Casper David Freidrich : Helmut
Borsch-Supan.
8. Quoted in New York Painting and Sculpture :
1940 - 70 : Henry Geldzalnler : Pall Mall Press,
1969. The Rothko painting in question is not
reproduced here due to the fact that Kodak could
not understand the negative and returned it
three times.
9. Lavater as quoted in Blake : Complete Writings :
G. Keynes.
10. William Blake : Complete Writings.

Society, Sight, Insight.

1. Percy Bysshe Shelley : A Defence of Poetry :
English Critical Texts : D.J. Enright and
Ernst de Chickera, Oxford University Press.
2. De Chirico : Modern Theories of Art.
- 3, 5. Odilon Redon : Modern Theories of Art.
4. Wooden Leg as quoted in Indian Literature :
The Writer and the Shaman.
6. Harold Rosenberg : The Anxious Object : Thames
and Hudson, 1964.
7. Moritz Hoernes as quoted in The Eternal Present.
8. Comments from an article in Time Magazine, April
30, 1973, by Robert Hughes. Hughes becomes
totally carried away by his own rhetoric and
turn of phrase; he ends his article on Dubuffet :

"many of Dubuffet's paintings, for all
their humour, power of imagery and
often extreme brutality of surface,
have come by slow degrees to look like
August cuisine, as if a gifted French
chef were performing miracles with
horsemeat".
9. Jean Dubuffet in Jean Dubuffet : A Retrospective
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14. Quotes from Max Ernst : Guisepe Gatt.
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