

List of terms

The list covers three types of recurrent words and terms: [1] neologisms, [2] highly specialised terminology, and [3] common words and terms defined and used in the text in a specific way.

advanced intermediate

Talcott Parsons' term for a cultural evolutionary stage characterised by a hierarchical urban society with a detached quasi-autonomous literate upper class. Corresponds to Marx's *antique* stage and is equivalent to Piaget's concrete operational stage. Western examples: Greek and Roman antiquity.

advanced primitive

Talcott Parsons' term for a cultural evolutionary stage characterised by a clan-controlled village community, based on the slash-and-burn method, with incipient social hierarchy. Corresponds partially to Piaget's preoperational stage. Western examples: the Neolithic cultures.

archaic intermediate

Talcott Parsons' term for a cultural evolutionary stage characterised by a plough-based urban society and a pyramidal, still clan-controlled social structure in which the ruling class comprises a monarch surrounded by a literary priesthood and warriors. Corresponds to Marx's *Asiatic* stage and is equivalent to Piaget's preoperational stage, albeit bordering on the concrete operational stage. Western examples: Egypt and Mesopotamia.

attractor

Term taken from the interdisciplinary general systems theory. Describes an accumulation of forces which attract the elements of a complex system regardless of position of departure of these elements. Formally described in a multi-dimensional phase space, but can be compared to counter-sinking in a terrain within which rolling balls are held regardless of their more precise routes. Synonymous with Waddington's term *chreode*.

chora

Besides referring to the ground and the land outside the urban area, *chora* signifies the primeval container referred to in Plato's myth of creation in *Timaeus* and

is re-used by Kristeva as a reference to the child's pre-language symbiosis with the mother. Both writers exemplify *chora* by fluctuating movements on the brink of chaos, and in this book it is therefore used to identify the specific dynamics which characterise many of the pictorial rocks, particularly from the High Middle Ages.

chreode

See attractor.

chthonic

Concerning things subterranean (from Greek *chthon* = under the earth).

concrete operational

Piaget's term for the third stage of child development (7-11 years), during which differentiation is made between mental representations and the surrounding environment, albeit still in a conformist belief in the truth value of the symbolic world. Also used here of cultural evolution, covering the advanced intermediate and feudal stages.

consciousness

Internalised, mental representations, which combine to produce a sensation of an 'I' differentiated from the surrounding world. Consciousness is here understood to have developed in close correlation with culture.

Copernican world picture

The post-medieval, by now infinite world picture with the sun as local centre of the planets. Has forerunners in the 14th-15th centuries, but assumes a definite theory in 1543 with Copernicus' *De revolutionibus orbium coelestium*.

covering

Depth-producing pictorial effect occurring when bodies closer to the observer partially cover bodies further away from the observer. Emerges in Egypt and Mesopotamia.

culture

That part of the material world structured by humankind.

depth of field

Photographic term denoting how much of what is seen in front of and behind focus is in high-definition. In the current context, depth of field refers to how far

the pictorial view stretches into the surrounding environment in relation to the motif at the centre of attention.

depth of field, actual

Signifies depth of field in an image in so far as this depth of field is clearly executed and shows, for the given evolutionary stage, visualisation of the most distant possible spatial depths.

depth of field, potential

Signifies depth of field in an image when the insertion of an impenetrable visual barrier – a wall, a thicket, a rock, for example – prevents it from reaching out to the depths which, in principle, are possible at the given evolutionary stage.

distant sight

Riegl's term for a pictorial gaze directed towards the infinite environment, with body and space forming part of an indissoluble web. Commences in late antiquity, culminates in Impressionism.

dualistic world picture

A world picture divided into two: an indestructible, impregnating heaven and a chaotic, recipient earth. Characterises the eras between Mesopotamia and the Late Middle Ages.

epistemic *field*

An overarching hyper-*field* assembling all the *fields* of a culture and affecting them with homologous paradigms. The term epistemic is derived from Foucault's *episteme*, a basic structure moulding every cultural manifestation of an era. Examples of epistemic *fields* are historical eras such as antiquity and the Middle Ages or an additionally overarching *field* such as the Golden Age *field*.

ergon

Greek = work. Antique term for the actual motif of a work of art, in contrast to *parergon*, the secondary work.

Euclidian space

Piaget's (somewhat unfortunate) term for a representation of space characterised by metric relations and abstract coordinates independent of the body. Projective images are an element of this spatial form. Commences, according to Piaget, in the concrete operational stage and concludes in the formal operational stage. In

terms of cultural history, this corresponds to a span from classical antiquity to modernity pre-1900.

evolution

Here: developmental process, the phases of which can be recognised as continuation of earlier phases and which are, moreover, directional.

feudal

Term for the social structure in the Middle Ages, which might be hierarchical but which nonetheless affords the underclass greater worth than the slave status they often held in Greco-Roman antiquity.

field

Bourdieu's term for a system of forces – rules, practices, traditions – which influence a culturally-determined action. The *field* comprises a space of potential determining what can be realised at a particular moment in history in a particular social context. Despite the autonomy of the *fields*, they sometimes display mutual morphological correspondences. The 'surface' of a *field* is what I term the paradigm.

formal operational

Piaget's term for the fourth and final stage of child development (12 years +), in which internalisation of the mental representations are accomplished to a degree that allows for self-consciousness and cognition of the subjectively-determined nature of thought. Also used here of cultural evolution, where it corresponds to modernity between 1400 and 1900.

geocentric world picture

The part of the dualist world picture that places a round earth at the centre of concentric celestial spheres. Originated in Greece c. 500 BC and operated until the Late Middle Ages when it was gradually replaced by a heliocentric, Copernican world picture.

Golden Age *field*

Overarching epistemic *field* spanning the epistemic *fields* from Mesopotamia to the Late Middle Ages. Characterised by a primitivist tendency attempting to reconstruct work-free Golden Age and Paradise for a privileged ruling class. Accordingly, the work necessary for this reconstruction, but belonging to the post-Golden Age or post-expulsion from Paradise period, is degraded and repressed.

Golden Age myth

Greco-Roman parallel to the Paradise myth, similarly telling of the genesis of civilisation. Originates with the Golden Age, the ideal era of perpetual blossoming, abundance and freedom from work, but in the sequence from Silver to Bronze and Iron Age, parallel to the Fall, changeable seasons emerge and nature loses its fertility, while agriculture, trade and, eventually, mining become established.

Golden Age paradigm

The Golden Age *field's* imprint in pictorial art. A structural equivalent to the first stage of the Golden Age myth, the Golden Age, through the following four limits: [1] space (absence of infinity), [2] time (perpetual blossoming), [3] cultivation (no trace of the territory's cultivated nature) and [4] ground (mountains).

Gothic

North European style which influenced all visual arts between 1100 and 1500. Generally characterised by myriads of details, extensive spaces and a combination of stylisation and intimate, unadorned naturalism. Here seen as an essential precondition for the emergence of modernity in art.

haptic

Synonym for tactile.

homology

Correspondence of form.

icon

Peirce's term for a sign relation by means of which large or small parts of an object's structure are preserved in the sign (representamen). Encompasses images, diagrams and metaphors.

iconography

The second level of Panofsky's interpretation of images, beyond simple identification of pictorial elements and their stylistic representation (the pre-iconographic level). Signifies a well-defined and intentional symbolic content.

iconology

The third level of Panofsky's interpretation of images, beyond iconography, and here understood as being to some extent detached from iconography. Signifies a more scattered and often unintentional symbolic content associated with basic

attitudes in a culture, of which I deal in particular with issues of consciousness, society and cosmology. Iconology is here pinned down by means of two approaches: [1] a worm's-eye view, which assembles a space of iconographies, and [2] a bird's-eye perspective, which in other cultural domains spots paradigms homologous to the images' paradigms. The more the paradigms can be established to be imprints of *fields*, the more iconological is the analysis.

index

Peirce's term for a sign relation by means of which the object has physically affected the sign (representamen): for example, footprints or photographs.

interpretant

Peirce's term for the mental image called forth upon encountering the sign, or representamen.

intuitive perspective

Perspective not produced by a systematic, linear construction of the pictorial space, but originating in a purely empirical reconstruction of visual impression. Is in particular honed by the pictorial tradition North of the Alps.

isomorphism

Similarity of form.

landscape

Signifies in the strictest sense, i.e. after the emergence of the term in the Late Middle Ages, a panoramic section of cultivated or non-cultivated nature. Here, however, the term is also used more loosely of elements in nature generally, i.e. not necessarily in connection with panoramas.

landscape image

Here: a term for the representation of landscape in a single or several images. Not to be confused with the autonomous landscape image, the depiction of landscape for its own sake.

linear perspective

Perspective based on linear, mathematical principles, in contrast to intuitive perspective (see entry). Originally developed in 15th-century Italy, but in the 16th century becomes common throughout Europe.

macrohistory

History based on analytical units spanning larger geographical and chronological stretches, as a rule several nations at once and durations of several hundred years – termed *longues durées* by Braudel.

mapping gaze

Pictorial view which, like the cartographic map, beholds the surface of the earth from above and downwards. In prehistoric times and Egypt, the mapping gaze is mixed together with the panoramic gaze (see entry), after which, in the period of the Golden Age paradigm, it is largely reserved for cartographic depictions of the cultivated and surveyed land, the territory. Again merged with the panoramic gaze in the pictorial view of the post-1420 modern paradigm.

Mesolithic period

Transitional period between the Palaeolithic and Neolithic periods, from c. 10,000 BC to c. 2000 BC. Characterised by the beginning of settled communities.

Middle Ages

The zenith of Christianity in Europe, c. 300-1400. Here: Early Middle Ages: c. 300-700; High Middle Ages: c. 700-1100; Late Middle Ages: c. 1100-1400.

middle distance

The middle of the three key positions of landscape according to which my analytical apparatus is structured. Facilitates a structuralist comparison between the landscape image's degree of cultivation and the socially-determined perception of nature in a given era.

modernity

Here understood as the period in Western culture between c. 1400 and c. 1900, but with forerunners in late antiquity. Characterised in its mature form by secularisation, development of bourgeois society, Protestantism and nominalism.

nature

The part of the material world that has not been structured by humankind. In the dualist world picture, nature comprises the world beyond sheer spirit, i.e. everything below the uppermost celestial sphere that is not cultivated by humankind.

near sight

Riegl's term for a pictorial view directed head-on towards bodies in seclusion. Typical in Egypt.

Neolithic period

New Stone Age, from c. 10,000 BC until c. 2000 BC. Characterised by settlement in village communities and the invention of agricultural farming. Corresponds to Talcott Parsons' advanced primitive stage.

normal sight

Riegl's term for a pictorial view directed towards bodies in interaction with their immediate environment. Culminates in classical antiquity.

numen, numinous force

The unity of natural power preceding the dualisation of the world picture into masculine heaven and feminine earth. Corresponds to Neumann's *uroboros*.

object

Peirce's term for the imaginary or physical object to which the sign (representamen) refers.

ontogenesis

Process of individual evolution, in contrast to that of the species (phylogenesis). A biological term used here of the individual's cultural development.

Palaeolithic period

Early Stone Age up until c. 10,000 BC, characterised by hunter-gatherer cultures. Corresponds to Talcott Parsons' primitive stage.

panoramic gaze

Pictorial view which beholds outwards, by which the direction of gaze is more or less parallel with the surface of the earth. Dominates the pictorial view from Mesopotamia to modernity, until the Late Middle Ages clearly separated from mapping gaze.

paradigm

Thomas Kuhn's term for the often unwritten set of rules characterising a given science. Here used generally of the sets of rules characterising a cultural domain in a given period, especially pictorial art. Can be understood as the surface of Bourdieu's *field*.

parergon

Greek = secondary work. Antique term for the subordinate parts of a work of art, its environment as opposed to the actual motif, *ergon*. Far into modernity, landscape as a category comes under *parergon*.

perspective

Here: general term for depth-effect in images involving specification of a viewing position, foreshortening and reduction with distance, and possibly horizon and vanishing point. Perspectival depiction can be understood as a monocular, level reconstruction of the instantaneous visual impression, be it linearly constructed or intuitive (see linear perspective, intuitive perspective). Has forerunners in classical antiquity, but is first developed fully during the period between 1420 and 1900. Corresponds to Piaget's formal operational stage.

phylogenesis

Process of species evolution, in contrast to that of the individual (ontogenesis). A biological term used here of humankind's cultural development.

pictorial view

The representation of a gaze in images.

pole of remoteness

One of the three key positions of landscape, according to which my analytical apparatus is structured. Allows for a structuralist comparison between the depth of pictorial space and the world picture of cosmology.

pole of vantage point

The innermost of the three key positions of landscape, according to which my analytical apparatus is structured. Allows for a structuralist comparison between specification of vantage position in the pictorial space and the developmental stage of self-consciousness in a given era.

postmodernity

Used here of post-1900 culture in general.

power of conception

The cosmological power thought to initiate the creation of the world's objects and organisms. In prehistoric times and Egypt, the power of conception is seen as originating from the female earth, but is gradually displaced to the celestial domain,

which then holds the monopoly on it from Mesopotamia to the Late Middle Ages, the period of the Golden Age *field*.

preoperational

Piaget's term for the second stage of child development (2-7 years), during which mental representations are generated, but with no differentiation between symbol and reality. Also used here of cultural evolution, where it corresponds to the advanced primitive and archaic intermediate stages and borders on the primitive stage.

primitive

Talcott Parsons' term for a cultural evolutionary stage characterised by non-settled hunter-gatherers. Western examples: Palaeolithic cultures. Corresponds to the threshold between Piaget's sensorimotor and preoperational stages.

primitivism

Tendency in the advanced intermediate and feudal stages which, based on a notion of the contemporary culture's decadence, seeks to reconstruct aspects of the origin of the culture: Golden Age or Paradise. Hence the collective term *Golden Age field* for these cultures. Primitivism must on no account be confused with primitiveness.

Renaissance

Used here specifically of the movement which, from the 14th to 16th centuries and originating in Italy, sought to re-institute the ideals of antique culture. Understood as a partially conservative tendency which, in pictorial art, beautifies and subdues the radical naturalism of the Gothic culture.

representamen

Peirce's term for the sign in the triadic semiotic relation, the other elements of which are object (referent) and interpretant (mental image). The representamen could be, for example, a painted canvas or spoken word.

self-consciousness

Consciousness of the very fact of having a consciousness, i.e. a collection of internalised mental representations generating an 'I' distinct from the surrounding environment. Develops gradually over the course of cultural history, culminating in modernity.

sensorimotor

Piaget's term for the first stage of child development (0-2 years), during which the surrounding environment is experienced directly through senses and body movements, and in which mental representations have yet to be generated. Also used here in connection with cultural evolution, where it corresponds to the earliest, pre-cultural phases.

spirit

Synonym for consciousness. Here used particularly in a cosmological sense of the imperishable intelligence which, from Mesopotamia to the Late Middle Ages, is ascribed to the heavens and which endows the underlying matter with life.

symbol

Peirce's term for a sign relation in which the relation between object and sign (representamen) is arbitrary and conventional: for example, spoken or written words.

terra

Latin = earth. Here understood in three often overlapping meanings: [1] the element earth, [2] the dry ground, and [3] the virgin soil in contrast to the cultivated soil, territory.

terraced rock

Prevalent rock type in landscape images of antiquity and the Middle Ages, particularly in the Byzantine tradition. Consists of plateaus linked vertically by jagged edges ('abyss effect').

territory

A terrain that is cultivated, divided up and consumed. Characterised by farmed fields and demarcation lines such as roads, paths, fences, hedges, bridges and watercourses, and perhaps, on the periphery, by mines and quarries. Has its fulcrum in the flat plain.

topological space

Term for a spatial representation without metric invariables, but orientated according to qualitative relations such as proximity, separation, succession, inclusion and continuity. Can be compared to distorted drawings on a rubber tablecloth, where closed forms such as squares and circles become identical. Characterises, according to Piaget, the preoperational stage, i.e. in terms of cultural history, the advanced primitive and to some extent the archaic intermediate stage.

uroboros

Originally: the snake eating its own tail. Neumann's term for the continuum that, at the pre-conscious stage, flows between mind and environment.

world picture

A period's concept of cosmos in its entirety and of the position of the human body and gender in this entirety.

Jacob Wamberg

Landscape as World Picture

Tracing Cultural Evolution in Images

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