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The Open Vision: From the Grail Legend to Surrealism

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CHAPTER I

VISION AND CREATION IN THE MIDDLE AGES AND IN SURREALISM: BY WAY OF INTRODUCTION

In medieval art a very rich source of images is emerging whose relationship with what we call "real" is uncertain. The lack of desire for mimesis seems to permeate a great deal of artistic expression aimed at capturing "another" reality that has very little to do with the world perceived by the senses. Illusionism is never the central intention of artists who seem to cross over to other worlds or who, in the words of Ananda K Coomaraswamy, "have visited heaven."¹ According to this preeminent scholar of the art of traditional cultures, Indian as well as medieval, traditional art is dissociated from that which is ephemeral in this world so as to show the heavenly eternity, and thus one of its most salient features is its hieratic style. The magical flight of the artist is seen as a visionary experience in which sensitive perception plays no role at all. An extraordinary event in the life of a prophet or mystic, the visionary experience is the origin of sacred art, in which the images attain the value of symbols. Distanced from concepts and experiences that resulted in a conception of the world "as a symbolic object," deeply rooted in a desacralized world, the visionary is viewed by 21st Century culture with deep skepticism, the same skepticism with which the figures of the wizard, the shaman or the alchemist are viewed: superstitions that can only be understood if framed in their cultural contexts, but that do not contribute anything to our forms of knowledge. My approach does not share these suppositions, but rather proposes a new way of understanding the medieval visionary experience, starting with testimonies regarding the creative process in the 20th Century, because

understanding this process gives us a new perspective on the medieval visionary experience, and vice versa. This mutual illumination is derived from a new wealth of language that results from the comparison that, in my view, broadens the horizon of knowledge and comprehension.

I begin with an extraordinary case that has guided all of my research for the last ten years. I am referring to the 12th Century prophet, visionary and mystic Hildegard von Bingen, abbess of Rupertsberg. She began to have visions in childhood –something to which we are privy thanks to the existence of a biography full of autobiographical passages–, but the important visionary event did not occur until she was forty-two years old, following which she began to write prophetic writing, as demonstrated by her three great oeuvres (*Scivias*, *Liber vitae meritorum*, *Liber divinorum operum*). She also wrote on poetic-musical themes (*Symphonia*), “scientific” themes (studies of plants and medicines), and produced an extensive correspondence in which one letter justifiably stands out. In it she explains her visionary experience to a philosopher called Guibert de Gembloux. Her visions provided the edifice for her prophetic work in which, in addition to describing the visions personally, they were illustrated in miniature paintings that were included in at least three manuscripts of two of these prophetic books, so that they have become monumental frescoes. Textual descriptions and miniature paintings provide us with an abundance of images whose origins are clearly not derived from physical perception and that confront us with “another” world, which is different from the “natural” world, and which we shall call the “visionary” world. The miniatures are so faithful to the descriptions that, even if the visionary herself did not paint them, she may have overseen them.² Such an artistic rendering of these images, on some occasions results in the invention of new iconographic forms, and on others the artist tries as best she (or he) can to adapt the image to a tradition; it suggests an affinity with surrealism, which among the European vanguard movements was the most *infiniment sensible à la lumière de l’image*.³ It was precisely by virtue of this sensibility that André Breton could declare that in the “Apocalypse is everything” (“Comme on peut penser que tout est contenu dans l’Apocalypse de saint Jean . . .”⁴), thus coinciding with Hildegard von Bingen in considering Juan de Patmos’ book a paradigmatic model of the visionary experience.⁵ Indeed, André Breton appears in the photograph that Man Ray took of him in 1922 like a Juan de Patmos, an inverted Giorgio de Chirico’s *Enigma of a Day*: reclining in the bottom half of the photograph, with open eyes, while at his back the dream from his interior activity emerges [fig. 1]. This photograph may be compared to the miniature of a Juan on folio 112v of the *Beato Facundo*: the visionary is lying at the bottom of the page in a state of sleep or ecstasy, while his soul ascends to the place of the vision located in the circle [2]. According to Revelation 4, 1-4:



- 1.- Man Ray, *André Breton in front of Giorgio de Chirico's "The Enigma of a Day"* (1922)
- 2.- *Facundus Beatus*, fol. 112v (1047)

After this I looked, and, behold, a door was opened in heaven: and the first voice which I heard was as it were of a trumpet talking with me; which said, Come up hither, and I will shew thee things which must be hereafter. And immediately I was in the spirit: and, behold, a throne was set in heaven, and one sat on the throne. And he that sat was to look upon like a jasper and carnelian: and there was a rainbow round about the throne, in sight like unto an emerald.

A “stylistic” discrepancy may be detected between the way in which the text poses the vision and the way in which it is depicted in the miniature. While the miniature shows us a figurative image “of the one that was seated at the throne,” the text dissolves the figure into colors, providing an abstract image. According to F. van der Meer, the abstract nature of the image is derived from the idea that “the one seated at the throne” is a reference to God himself, who cannot be depicted in an image, and not to his Son, who is his image and manifestation, which justifies his anthropomorphic depiction in the iconography of the *Maiestas*.⁶ The distance between the figurative representation and the abstraction seems to provide a route by which the spectator goes about loosening the ties to the sensory world in order to reach the intelligible one. Nevertheless, in his comments on the apocalyptic passages previously cited, Beato cannot conceive of any image, chromatic or abstract, for the Father, so he interprets the colors as aspects of the attributes of the Son:

The jasper stone irradiates an intensely green glow [*viridi et acutissimofulgore*], to make you understand that the flesh of Christ made man, without the stain of sin, shines with the strength of eternal purity and glows because of the assumption of divine power. Carnelian is a reddish stone [*rubicundus*], but it has little luster because it has certain opacity [*quedamobscuritate, sublucens*], so that you understand the purity of the immaculate flesh, received from the chaste and humble Virgin.⁷

In any case, even though the miniature of the *Beato Facundus* depicts a figure seated on the throne, the colors are, without a doubt, the most salient visual element, just as in the rest of the surviving Beatos. In his discussion on the precious stones, Clement of Alexandria identified the color with *pneuma*, finding its value precisely in that feature and relating all of the rest to the material realm.⁸ The chromatic power of the Beatos draws the spectator into a spiritual world. In these manuscripts the process of reading as an act of vision -which Ivan Illich compared to that of the windows of a Gothic cathedral.⁹- is achieved perhaps better than in any other ones. Opening one of these apocalyptic manuscripts in monastic darkness must have caused a significant luminous impression on the retina, when it collided with the light that emanated from the very colors of the folio, as in all pictorial works.

Returning to the Man Ray photograph. Behind a Breton located in the shadow of the picture, a Turin plaza, an urban landscape to which De Chirico repeatedly returns, lies in nocturnal darkness, with a statue whose arm adopts a guiding didactic gesture. The streetlight is reflected on the picture to create the image of a nocturnal sun. The illumination intensifies the enigma of the painting and causes an even greater sense of surprise, if that is possible, reinforced by Breton's provocative look.¹⁰ Appearing on February 11, 1933, in number 6 of *Le Surréalisme au Service de la Révolution* was a survey "regarding the irrational possibilities of comprehension and orientation with respect to the Giorgio de Chirico painting *Enigma of a Day*." Responding to questions from this "experimental research" were Roger Caillois, René Char, Paul Eluard, Benjamin Péret, Tristan Tzara, among others, with André Breton, the first to respond.¹¹ The painting thus opened up a dream space into which the subject could enter to fulfill his desires and fantasies.

Visionary images, oneiric images. From Saint Augustine to Richard de Saint Victor, contemporary of Hildegard, apocalyptic visions represent the clear example of images of divine origin, and thus not deceptive, and were accepted as spiritual visions despite the reticence, so apparent and persistent in Western culture, to accept the value of the image in the mystic journey. In Surrealism, images emerging from the interior amplified reality, adding a necessary excess. The imagination as a superior faculty and source of knowledge, together with the proliferation of images, constitute the pillars that underlie the comparison between the medieval visionary experience and surrealist visions. I propose to make this comparison in parallel based on two elements. The first refers to the awakening of interior feelings, especially the inner eye, usually accompanied by the interior ear. I will also consider a second element, passivity, as a state typical not only of the mystic but also of the surrealist artist.

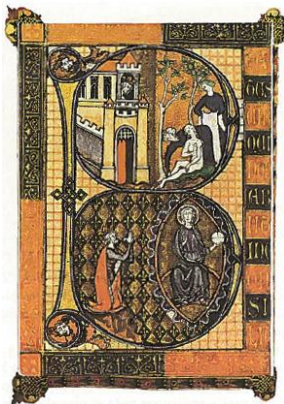
1.-THE INNER EYE

The distinction between corporal perception and spiritual perception has a long tradition that goes back to Origen, the first person to speak of the five spiritual senses, a theory that according to research by Hans Urs von Balthasar, survived

among the Greek and Latin church elders, such as Evagrius or Pseudo-Macarius, until a second phase in the Latin Middle Ages with Richard of Saint Victor, William of Saint Thierry or William of Auxerre.¹² The work of Richard of Saint Victor is of great importance for the study of imagination and vision; both his discussion of the Apocalypse, as well as his *Les douzepatriarchesou Benjamin minor* which is a gradual thesis on preparing for contemplation.¹³ Regarding vision, Richard clearly distinguished between physical perception, which is possible thanks to corporal eyes, and the imagination, which is possible thanks to the inner eyes, though he understood both, perception and imagination, as necessarily interdependent:

In fact reason attains knowledge of invisible realities, thanks to the appearance of visible things, each time it manages to extract from the former some similarity with the latter. But it is clear that without the imagination it would know nothing of corporal realities, the knowledge of which is indispensable in order to rise to the level of the contemplation of celestial things. Only corporal perception sees visible things, but only the heart's eye sees invisible things [*oculiscordis*]. Corporal perception [*sensuscarnis*] faces completely toward the exterior; inner perception [*sensuscordis*] toward the interior.¹⁴

Suddenly the separation, the divergence between corporal perception and the heart's eye appears, regardless of how much he previously argued their interdependence. As shown in the mid 13th Century miniature from the Psalter of Saint Luis, in the initial B of the *Beatusvir* folio 85v, analyzed by Michael Camille¹⁵ [3], the artist has juxtaposed and contrasted spiritual or intellectual vision and corporal vision. On the top part of the B one finds King David looking from his window at the naked body of Bathsheba bathing under the trees, which, as the Bible relates it, awoke his lust. However, on the bottom part of the B is the figure of the holy king, to whom the psalter is dedicated, kneeling in a posture of prayer. As Katherine H. Tachau, who also analyzed the miniature painting, points out, *beatus* was a technical term that referred to whomever had received the grace of God and enjoyed beatific vision.¹⁶ In this illuminated letter, the object of the vision is what has been placed in the mandorla: Christ seated at the throne holding a sphere in his



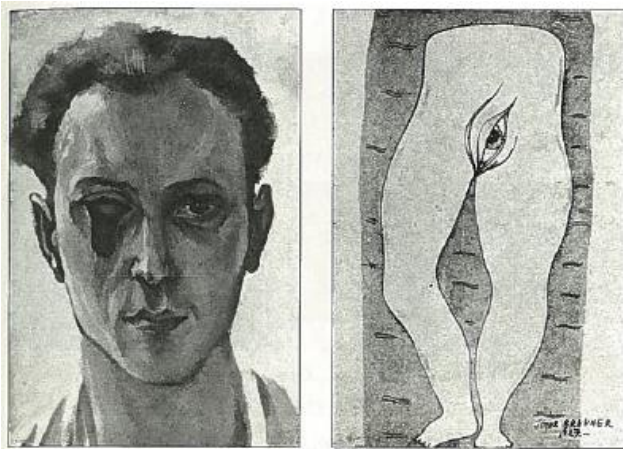
3.-Psalter of Saint Louis, fol. 85v (13th C.)

left hand and issuing a blessing with his right. The vision that unleashes the passions of the soul is contrasted with the vision that leads to inner peace. The obsession of the gaze is made manifest in the miniature painting not only of King David, but also of one of the maidens who is attending Bathsheba and who appears in the scene in a very extreme posture, only to be able to gaze at her. King David, like King Mark in the famous Tristan scene in which he spies on the lovers from the vantage point of a tree, remains caught in his torment because of a gaze that cannot detach itself from the perceived object. Voyeurism is a deviation that was necessarily present in a culture of visibility like the Medieval one. As has been pointed out elsewhere, what stands out in *Roman de la Rose* is the protagonist's gaze, which forces vision not on the invisible, but simply on that which is prohibited. On the other hand, what can be seen inside the geometric figure is of a very different nature. The vision has not stripped itself of forms, rather the anthropomorphic figure of Christ appears. Richard of Saint Victor, like Bernard of Clairvaux and Saint Augustine himself, understood contemplation to be the highest degree of vision, and they characterized it precisely by its absence of images. Nevertheless, for Robert of Deutz, apocalyptic vision was also intellectual vision, as a result of which it did not necessarily imply an absence of images. I must mention that this is one of the controversial points in the comprehension of medieval visionary experience and on which there is no consensus among its diverse scholars. Whether it is an object of the imagination (with images) or of contemplation (without images), what is of interest regarding the miniature is firstly how it strives to show what the vision of the inner eye is, as compared to that of the outer eye, and secondly how in some way it must be understood that interior vision does not belong to this world but rather to another. To achieve this, among other methods a geometric figure is used, the mandorla, which places us in a different dimension. It frames the apparition of the sacred, of theophany. The same need to distinguish between the physical eyes and the mental ones can be seen in the pen drawing that André Masson made of André Breton in 1941 [4].



4.-André Masson, *André Breton* (1941)

It is a Janus head with eyes open and closed, which seems to embody all of surrealism, in which one may only achieve authentic perception of reality with the aid of an inner vision that grasps the occult and the unconscious.¹⁷ The reference to the inner model proclaimed by André Breton in *Le surréalisme et la peinture* as the only future for painting,¹⁸ must have already been present in Max Ernst's mind when in the collage on the cover of Paul Eluard's book of poetry, *Repétitions*, he transformed Robert Houdin's magic ball into an eye punctured by a thread, as later repeated by Buñuel and Dali in the famous scene in *Le chienandalou*.¹⁹ Sacrificing the outer eye in the interest of the birth of the inner one sees its fullest expression in the strange case of the painter Victor Brauner, which was discussed by Dr. Pierre Mabille in the journal *Minotaure*. A biographical event, an artistic creation and the power of the unconscious mix here to construct a singular story: on the afternoon of August 27, 1938 a dispute between D... and Victor Brauner ended with Brauner's left eye hanging, having come out of its socket when the former hurled the first projectile he could find at Brauner. In effect, Brauner lost his left eye, which would have been a simple tragedy were it not for the fact that that the incident had already been revealed by Brauner himself in a self portrait that he made seven years earlier in which, in effect, he appears without his left eye [5]. But this premonition is not simply disturbing. In his article, Mabille brings together a number of paintings by the artist that confirm the painter's obsession with eyes. Prior to his self-portrait there is a drawing in which the female genitalia is depicted as an eye[6].



5.-Victor Brauner, *Self portrait* (1931)

6.-Victor Brauner, *Female Sex Organ as Eye* (1927)

In a work following the self-portrait, ocular femininity is replaced with the masculine attribute, the horn, a sign of erection and of power, even of animal brutality, as seen in the 1937 painting [7], a year before the incident. Another of his works shows two horns penetrating through a roof, which as Mabile points out, alludes to the limits of our knowledge [8]. According to Mabile's interpretation "the mutilation appears as a normal ending, as a logical and ineluctable outcome;" it is impossible to see the accident as a "coincidence . . .," because it was an event for which Victor Brauner had prepared himself and that he not only handily overcame, but that also marked a decisive change in his personality, the most notable effect of which was to increase his creative capacity.²⁰



7.-Victor Brauner, *Eyes as Horns*, published in *Minotaure*, 12-13 (1939)

8.- Victor Brauner, *Penetrating Horns*, published in *Minotaure*, 12-13 (1939)

The power of interior eyes is shown in the figure strewn with eyes from the first vision of Hildegard in *Scivias*, in which the visionary cannot distinguish a human form, because the figure is entirely covered with eyes. The multiplicity of eyes refers to the fact that these eyes have nothing to do with physical eyes and that the inner gaze as a capacity for visualization is infinitely superior. A surrealist equivalent to the figure strewn with eyes is found in Max Ernst's 1944 landscape covered with eyes, *The eye of silence*. Instead of being a landscape that is contemplated, the landscape contemplates the spectator from the beginning of time to the apocalyptic future that might have led to such a mutation of nature.²¹

2.- PASSIVITY

We experience the mystic fable's fullest expression in the miniature from folio 66 of the *Rothschild Canticles*, a manuscript dated circa 1300, studied by Jeffrey F. Hamburger as a mystic piece intended for the owner's (probably an abbess) meditation and own visionary experience [9].



9. *The Rothschild Canticles*, fols. 65v-66 (ca. 1300)

In the miniature we find the theme of *connubium spirituale*, that is the mystic union: Christ emerges from the heavens with the energy of a cosmic explosion, while the wife looks toward the sky from her bed, her arms raised in a state of rapture.²² The image depicts this story in which the protagonist is God, the one who acts, and the other character, which in the texts is rendered in the first person, the “I” of the mystic fable, is completely passive and awaiting the action of the first. The great difference between the mystic and the epic fable resides precisely here because according to Giovanni Pozzi the latter is about conquering, while the former is about being conquered.²³ A similar passivity is in the language, full of passive verbs whose agent is ambiguous. A clear example is found in the works of Angela of Foligno, published in *Il Libro della Beata Angela da Foligno*, from the same period as the Rothschild miniature, wherein the mystic narrates her experience:

During last Lent I found myself,” she says, “altogether in God, without knowing how, and in a way more exalted than was customary for me. I seemed to be in the midst of the Trinity [...] And feeling myself to be in this beatitude and this great and unspeakable delight, which were above all I had experienced before, such ineffable divine operations took place in my soul, as neither saint nor angel could describe or explain. And I see and understand that these divine operations, that unfathomable abyss, no angel or other creature howsoever great or wise, could

comprehend; and all I say now of it seemeth to me so ill said that it is blasphemy. And I was taken out and am taken out from everything I had experienced and in which I so greatly delighted, namely the Life and the Humanity of Christ, and from the consideration of that most mysterious society so pleasing to God from all eternity which he enjoyed with his Son, and from the consideration of the poverty, the pain, and the contempt borne by the living Son of God, which consideration used to be my resting place and my bed. And I am as it were drawn beyond that way of seeing God in darkness which used so greatly to delight me. [IX, 290-310].²⁴

“I was taken out”: the repetition of the fragment is conspicuous, as is its change to the present, as though to *be taken out* were the appropriate situation of the mystic who does not have to “do” anything, but rather have “done” to her. This precursor of great mystics such as Maestro Echart or Teresa of Avila clearly expressed what should be understood as an essential characteristic of all confessions of rapture: passivity. The mystic is a divine instrument, as Hildegard von Bingen reiterates when she describes herself as a “little feather carried by the wind,” or as “a weak trumpet sound of the living light.”²⁵ Neither the images nor the words that comprise her books have come from her, but rather they originate in God and she has merely transcribed them. In *De genesiadlitteram*, Saint Augustine established a difference between the images that came from thought (*cogitatio*) and those other ones that originated directly in God, such as those of Revelation, in which the subject does not take part, and thus they were the result of a *visio*.²⁶ This nullification of the subject helped Henry Corbin to distinguish creative imagination from fantasy in which the subject is the creator of his images, which justified the humble role of the medieval artist compared with the one he would have from the Renaissance to romanticism.²⁷ And Max Ernst rises up precisely against the romantic idea of genius in a text that constitutes an authentic surrealist manifesto, *Qu'est-ce que le surréalisme?*, published in 1934:

The last remaining superstition of the world of Western culture, like a sad residue of the creation myth, is the legend of the creative power of the artist. One of the first revolutionary acts of surrealism was to attack this myth by objective means, in the most corrosive way, and, in fact, to have destroyed it forever. At the same time surrealism insisted vehemently on the purely passive role of the “author” in the mechanics of poetic inspiration and denounced, as contrary to surrealism, all active control of the intellect, of morality, and of all esthetic considerations. The author can be present as a spectator at the birth of the work and pursue the phases of its development with indifference or with passion.²⁸

“Be present as a spectator at the birth of the work”: because so-called creation consists of simply waiting for the images to emerge. “Every man,” Max Ernst continued, “has, as is well known, an inexhaustible supply of images buried in his subconscious,” and the blossoming of these images depends only on courage or on certain procedures of liberation. The doubt regarding whether you could find in painting an analogous procedure to “automatic writing” began to dissipate in “proscribing the faculties of reason, taste, and conscious will in the process of elaboration of a work of art.” The “visual hallucinations” could be recorded automatically by means of *frottage* opening an intermediate space that nullified

the opposition between the external and internal world, where the surrealist artist moved with complete freedom.²⁹

If certain Max Ernst works show an undeniable relationship to Matthias Grünewald;³⁰ if André Breton reconstructed his imaginary museum in *L'art magique*, placing images from very distant historical periods one after the other to claim a surreality beyond that of the 20th Century;³¹ if André Grabar compared Picasso faces to those of medieval Beatos;³² if Juan Eduardo Cirlot compared a Byzantine figure from the 12th Century to a Theo van Doesburg;³³ if Alois Maria Haas placed a Hans Arp poem next to Evagrius Póntico,³⁴ it is perhaps due to the fact that such combinations are legitimate by virtue of the two elements that I have just outlined that deny the mimetic function of the work of art. The impulse that inspires works of art guided by both the mind's eye and passivity is not intended to appropriate the object, because the subject has been placed in suspense. The imitative tendency with regard to our surroundings, this world and nature, is abandoned so that mimesis can be focused on what is hidden (*naturanaturans*). It is only in this way that new ground may be forged, a terrain in which the images take breath, given life with the same air. Thus, for example, there is always a certain light that illuminates some images, like a light that is not of this world or at least is that of an illuminated night, twilight, born of the double reality of day and night. Or monsters appear, hybrid beings that result from a complex combination of elements that indicate a new order and that have to do with the destruction of the old. Bringing together two distant realities, which for example can be seen in the *collage*, is in response not only to the need to ignite "the spark" but also to attempt another possible ordering of things and beings. Although the styles vary, some images that are distant in time seem linked by the same chain, as though they were responding to the same questions, as though they posed the same problems in their different languages. Thus a broad field of analysis presents itself. I will limit myself to some concrete issues:

The point of departure is the visionary experience of a mystic, Hildegard von Bingen. The understanding of the visionary phenomenon and the ways of activating visions bring me to surrealism, to the texts of André Breton and Max Ernst (Chapter II); the relationship between vision and nature, in medieval mystical works as well as in the 20th Century, which I broach in Chapter III. One of the fundamental problems with regard to vision and creation is the intermediate zone (Chapter IV). The visions of Hildegard need to be compared with those of a contemporary, which in this case is Gioacchino da Fiore (Chapter VI). The Arthurian novel and specifically the myth of the Grail (Chap. V)³⁵ provide me with the language to discuss this collection of acts such as seeing, imagining, activating the imagination, meditating, contemplating, knowing, understanding and demonstrating through the person. I attempt to explain the phrase that provides the title to this book, "open vision," in Chapter V.

NOTES

¹Ananda K. Coomaraswamy, 1: Selected papers. Traditional art and symbolism, ed. Roger Lipseey, Bollingen Series LXXXIX, Princeton University Press, NJ 1977, pgs 43-.

² I am referring to *Vida y visions de Hildegard von Bingen*, ed. V Cirlot, Siruela, Madrid 1997, 2009 (3rd edition revised, corrected and expanded).

³ A paraphrase of André Breton, Manifeste du surrealism, en Oevres completes, ed. Marguerite Bonnet, nrf, Gallimard, Paris 1988, pg. 337, that literally says: "C'est du rapprochement en quelquesortefortuit de deux termesqu'ajailiune lumière particulière, lumière de l'image, à laquelle nous nousmontronsinfinimentsensibles."

⁴ André Breton, "Autodidactesdits "naïfs"" (1942), en *Le Surréalismeet la Peinture*, Gallimard, Paris 1928-1965, pg. 293.

⁵Thisiswhat I suggested in V. Cirlot, *Hildegard von Bingen y la tradición visionaria de occidente*, Herder, Barcelona 2005, pgs. 67-.

⁶ F. van der Meer, *Maiestasdomini. Theóphanies de l'Apocalypse dan l'artchrétien*, Roma-Paris 1938, pg. 220.

⁷Beato de Liébana, *Obras completas y complementarias*, I, Bilinguaeditionby J. González Echegaray, A. del Campo and L. G. Freeman, Biblioteca de Cristianos, Madrid 2004.

⁸ Cited by Christel Meier, *Gemma spiritualis.Methode und Gebrauch der EdelsteinallegoresevomfrühenChristentumbisins 18. Jahrhundert*, Fink, Munich 1977, pg. 142

⁹ Ivan Illich, *Du lisible au visible: La naissance du texte. Un commentaire du Didascalicon de Hugues de Saint Victor*, Cerf, Paris 1991.

¹⁰ I found the photograph in Uwe M. Schneede, *Die Kunst des Surrealismus. Malerei, Skulptur, Dictung, Fotografie, Film*, C.H. Beck, Munich 2006, pg. 18.

¹¹*Le Surréalisme au Service de la Révolution*, #'s 1-6 July 1930-May 1933, Jean Michel Place, Paris 1976 (Facsimile edition).

¹² Hans Urs von Balthasar, "Die geistlichenSinne," in *Herrlichkeit. EinetheologischeAsthetik*, t. I, Einsiedeln 1961, pgs 352-393, analyzed by Margot Schmidt, "ZurBedeutung der geistlichenSinnebei Hildegard von Bingen," in *Tiefe des Gotteswissens – Schönheit der Sprachgestaltbei Hildegard von Bingen*, ed. M. Schmidt, Frommann-holzbood, Stuttgart-Bad Cannstatt 1995, pgs. 117-142, especially pg. 118, where he complains that in his review Hans Urs von Balthasar made no reference to either Saint Augustine or Gregory the Great.

¹³ Richard de Saint Victor, *Les DouzepatriarchesouBeniamin minor*, eds. Jean Châtillon, Monique Duchet-Suchaux and Jean Longère, Cerf, Paris 1997. Cf. regarding Ricardo, Kurt Ruh, *Geschichte der abendländischenMystik*, t. I, *Die Grundlegungdurch die Kirchenväter und die Mönchstheologie des 12 Jahrhunderts*, Beck, Munich 1990, pgs. 397-406.

¹⁴ Richard de Saint Victor, *op. cit.*, Chap V.

¹⁵ Michael Camille, *Gothic Art. Visions and Revelations of the Medieval World*, London 1996, pg. 16.

¹⁶Katherine H. Tachau, "Seeing as Action and Passion in the Thirteenth and Fourteenth Centuries," in *The Mind's Eye. Art and Theological Argument in the Middle Ages*, eds. Jeffrey F. Hamburger and Anne-Marie Bouché, Princeton U Press, Princeton 2006, pgs. 336-359, miniature discussed on pgs. 346-347.

¹⁷ See also. Uwe M. Schneede, *op cit.*, pg. 24.

¹⁸ "L'oeuvreplastique, pour répondre à la nécessité de revision absolue des valeursréellesurlaquelleaujourd'hui nous les esprits s'accordent, se référeradonc à un modèlepurementintérieur, ou ne sera pas," André Breton, editor, *Le Surréalisme*, pg. 4.

¹⁹ See also the chapter devoted to Max Ernst in my *Hildegard von Bingen y la tradición*, pg. 183-.

²⁰ Pierre Mabille, "L'oeil du peintre," in *Minotaure*, Numbers 12-13, 1939.

²¹ Victoria Cirlot, *Hildegard von Bingen y la tradición*, pg. 95-.

²² Jeffrey F. Hamburger, *The Rothschild Canticles. Art and mysticism in Flanders and the Rhineland circa 1300*, Yale University, New Haven-London 1990.

²³Introduction to Angela da Foligno, *Il libro dell'esperienza*, ed. Giovanni Possi, Adelphi, Milan 1992, pg. 33.

²⁴Quoted in Algar Thorold, *An Essay in Aid of the Better Understanding of Catholic Mysticism Illustrated from the Writings of Blessed Angela of Foligno*, Kessinger Publishing, 2006: Cited in V. Cirlot and B. Gari, *La mirada interior. Escritoras místicas y visionarias de la Edad Media*, Siruela, Madrid 2008 (1st ed. in 1999), pg. 202. *Il libro della beata Angela da Foligno*, ed. Ludger Their O.F.M. and Abele Calufetti O.F.M., *Spicilegium Bona venturianum XXV*, Editiones Collegii S. Bonaventurae ad Claras Aquas, Grottaferrat 1985.

²⁵In letters to Pope Eugenio III, and to Odo de Soissons, *Vida y visions*, op. cit. pg. 111-.

²⁶Discussed in the last chapter of my *Hildegard von Bingen y la tradición*, op cit., pg. 226 in footnote.

²⁷Ibid, pg. 159-.

²⁸Max Ernst, *Ecritures*, Gallimard, Paris 1970, pg. 228 [Translation into English by present translator.]

²⁹Ibid, pgs. 231-232; regarding the intermediate space, see chapter IV of the present book. Also of great interest is Stéphanie Ménasé's book, *Passivité et création. MerleauPonty et l'art moderne*, Puf, Paris 2003, where artistic creation is defined as an "ouverture d'un nouvel horizon", pg. 29, and where several modes of "passivities" in the creation and execution of 20th Century art are discussed and distinguished.

³⁰See *The Temptation of Saint Anthony* by Grünewald (Issenheim altarpiece detail, 1512-1515, Unterlinden Colmar Museum) and that of Ernst from 1945 (Wilhelm Lehmbruck Museum, Duisburg). It is a well-known fact that Ernst was "inspired" by Grünewald, which does not negate (but rather it actually accentuates) the random coincidence.

³¹André Breton, *L'art magique*. Amis du Club Français du Livre, Paris 1957 (reedited 1991).

³²André Grabar, "Peintures mozarabes et Picasso," in *Cahiers Alsaciens d'Archéologie, d'Art et d'Histoire*, II, 1967. Pgs 89-96.

³³Juan Eduardo Cirlot, *El espíritu abstracto desde la prehistoria a la edad media*, Labor, Barcelona 1966.

³⁴Alois Maria Haas, *Visión en azul. Estudios de mística europea*, translation [into Spanish] by Amador Vega, Siruela, Madrid 1999.

³⁵I presented part of Chapter 1 in a seminar Centre Universitaire d'Etudes et de Recherches Médiévales of the University of Provence (Aix en Provence), along with the main ideas put forth in my book *Hildegard von Bingen y la tradición visionaria de Occidente* (Herder 2005) in January of 2008, as well as at a roundtable that took place at Wolfenbüttel (*Ecrire ou peindre la vision*) in September of the same year. Chapters II and III were published in French: "Le nuage de poussière, les armées et la tache sur le mur. Pour une critique de l'imagination," in *Philosophie et esthétique dans le Don Quichotte de Cervantès*, studies assembled by Dominique de Courcelles, *Etudes et Rencontres de l'Ecole des Chartes*, Paris 2007 and "Langue des pierres: expérience mystique et nature," in *Enjeux philosophiques de la mystique*, eds. Dominique de Courcelles, Jérôme Millon, Grenoble 2007. Chapter IV was developed after a conference at the Picasso Museum related to the exposition "Objetivos vivos: Figura y naturaleza muerta in Picasso," in January 2009. Chapter V was published in the Buenos Aires Malba journal *El hilo de Ariadna*, number 7, October 2009, and Chapter VI was presented as a paper at the *VII Congreso Internazionale di Studi Gioachimiti: Pensare per Figure. Il pensiero diagrammatico-simbolico di Gioacchino da Fiore*, September 2009. All of the chapters, those previously published as well as those unpublished, have been revised for the publication of this book.