

**SKETCHBOOK**

**JOHN YEADON**

**1965-1971**

JOHN DAVID YEADON,  
BURNLEY SCHOOL OF ART,  
ORMEROD ROAD,  
BURNLEY,  
LANCS.

June '65 — March '66

**SKETCHBOOK**

**JOHN YEADON**

**1965-1971**





*Scrapbook Notes,*  
Screenprint on canvas,  
Royal College of Art, 1972

## Sketchbook

Selected from John Yeadon's four handmade student sketchbooks from 1965 to 1971.\* With the inclusion of pages from one of his Scrapbooks.

Starting with his Pre Dip at Burnley School of Art and Municipal College (1965–1966), Dip AD at Hornsey College of Art, London, (1966–1969) and the Royal College of Art (1969–1972).

The arrangement of pages are not in strict chronological order but organised thematically. These sketchbooks give us an intimate insight into Yeadon's thinking as a young artist in his teenage years and early twenties.

Drawing has always been fundamental to his practice. Initially the sketchbook is a collection of information, later it is the site of conception of an idea and preparatory to a painting or print, but always with a sense of enquiry.

From Yeadon's observations of nature and his environment, a developing interest in Freudian theories, with his sexually charged landscapes, Rorschach images, comparative anatomy of human, animal, plant and machine and at the RCA, drawing experiments that echo Paul Klee's Pedagogical Sketchbook, to Yeadon's investigations into symmetry, mandala symbolism and Jungian archetypes.

\*He studied bookbinding on Pre Dip.



Sketchbook (Detail)  
Working Man's Club  
Walton-on-the-Naze 1965



Beach Party (Detail)  
Painting, 258 x 305 cm, 1981



Sketchbook  
(Detail)  
Foetus, 1966



Foetus Triptych,  
Etching, 13 x 41 cm, 1967



Sketchbook  
(Detail) 1966



Devil Baby from 'Happy Families'  
Drawing, 152 x 122 cm, 1983



Sketchbook  
(Detail) 1966



Northern Landscape  
152 x 122 cm, 1967



Sketchbook  
1967



Interior  
Oil on canvas, pastel, pencil, 122 x 96.5 cm, 1967



Sketchbook  
1967



Flower Heads  
Etching 11 x 32 cm, 1967



Sketchbook  
1967



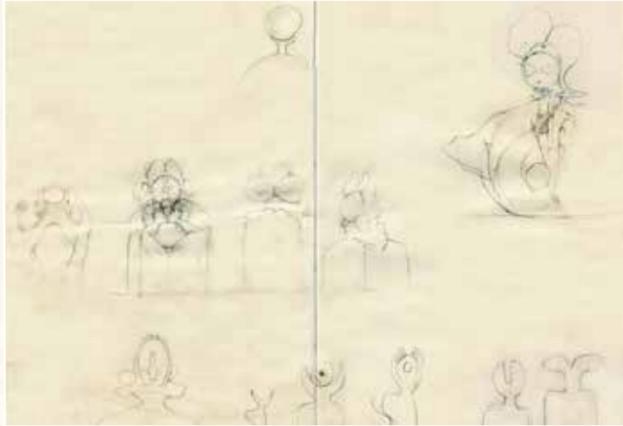
Room  
Oil on canvas, 122 x 122 cm, 1967



Sketchbook  
1967



Cyborg  
Oil on canvas, 93 x 74 cm, 1967



Sketchbook  
1968



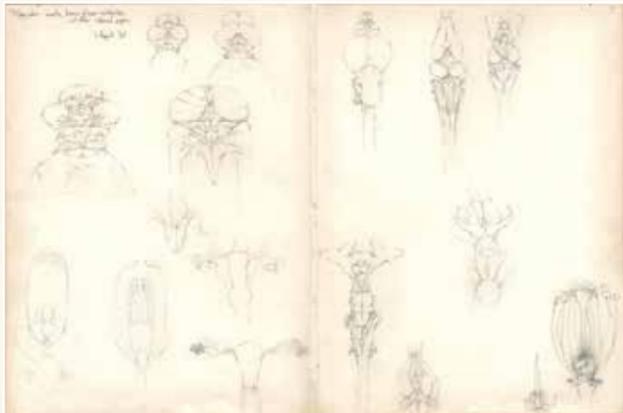
*Cyborg 2*  
Oil on canvas, 91.5 x 122 cm, 1968



Scrapbook  
1968



*Totem Landscape*  
Oil on canvas, 122 x 122 cm, 1968. Private Collection.



Sketchbook  
1968



*Totem*  
Oil on board, 122 x 92 cm, 1968



Studies, *Totem Landscape*  
1968



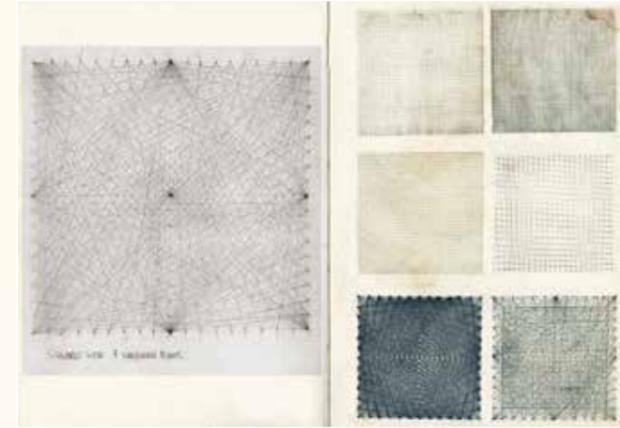
*Totem Landscape 2*  
Oil on canvas, 122 x 122 cm, 1968



*Drawing, Sun Burst*  
1969



*Landscape*  
Oil on canvas, 183 x 183 cm, 1969



*Sketchbook*  
1970



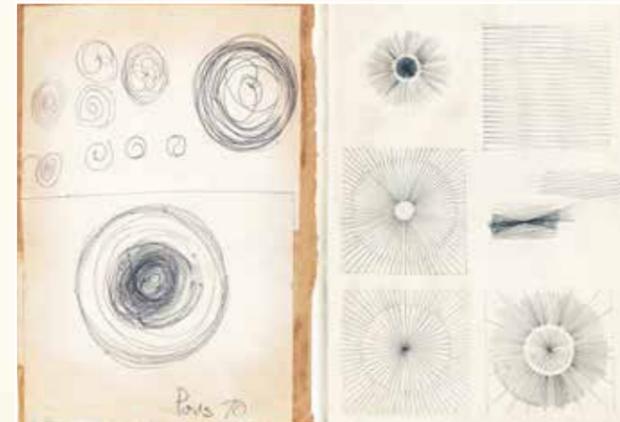
*Sun Burst*  
Oil on board, 122 x 122 cm, 1970



*Sketchbook*  
1971



*Mandala*  
Oil on canvas, 137 x 244 cm, 1971



*Sketchbook*  
1970



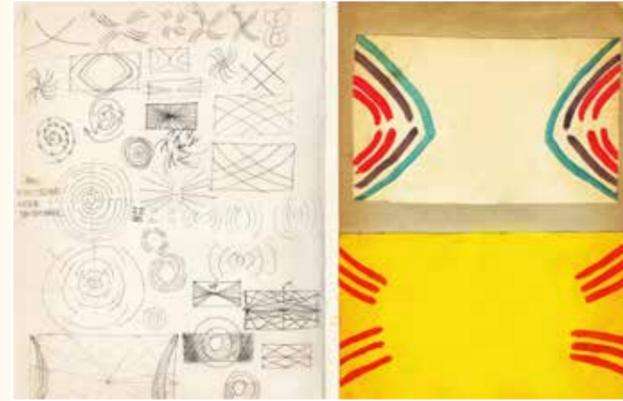
*Sun Burst 2*  
Oil on board, 122 x 122 cm, 1970



Sketchbook  
1970



Mandaloid Figurations  
Oil on canvas, 133 x 213 cm, 1971



Sketchbook  
1971



Untitled  
Oil on canvas, 137 x 244 cm, 1971



Scrapbook  
1971



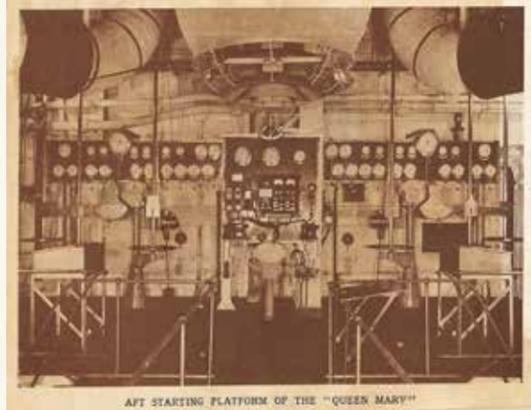
Diagram of Elements  
Oil on canvas, 183 x 183 cm, 1972  
RCA Collection



Scrapbook  
1971



Scrapbook Notes  
Screen print on canvas, 290 x 381 cm, 1972



Scrapbook  
(Detail)



'It's Alive'. Harwell/Dekatron WITCH  
Painting  
258 x 305 cm, 2017

## Everything out of the World

*We want to decipher skies and paintings, go behind these stary backgrounds or these painted canvases and, like kids trying to find a gap in a fence, try to look through the cracks in the world.*

Georges Bataille

While it may be stated that the scientific mind is at pains to categorise and separate elements and things, it is the artistic temperament that seeks to associate and conflate forms and structures. Which is not to say that artists are not prone to dissection and experimentation.

The task of observation and picturing the world, or at least transcribing a little corner of it, provides the daily nourishment for the eye. While the findings throw up new alignments and conjunctions for the mind to conjured with.

Knotted forms of trees and skeletons suggest death and decay as well as the underlying beauty of natural forms, even when they have expired. Here is the unflinching scientific eye present also in Leonardo's sketchbooks.

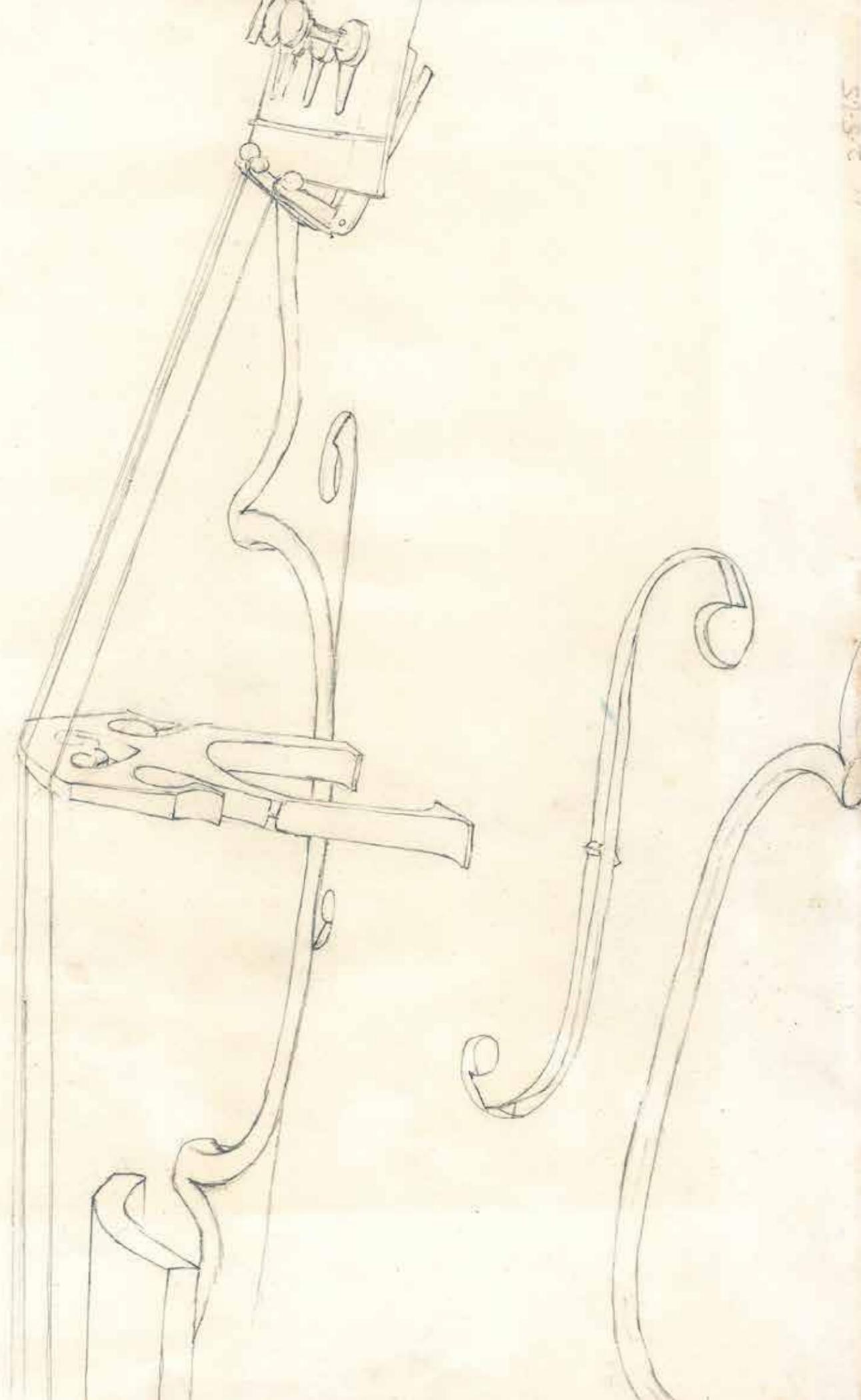
The assembly of montaged media fragments resonates with the period of pop art as well as the surreal erotics of machinery and the sleek conduits of sexual reproduction explored by Paolozzi and J.G. Ballard. This heady mix is also interfaced with the expressive torments of the scream and the iconography of crucifixion.

From out of this daily sketchbook practise, dated and captioned, arises the obsessions and tropes of a lifetime's devotion to drawing, painting, and print-making.

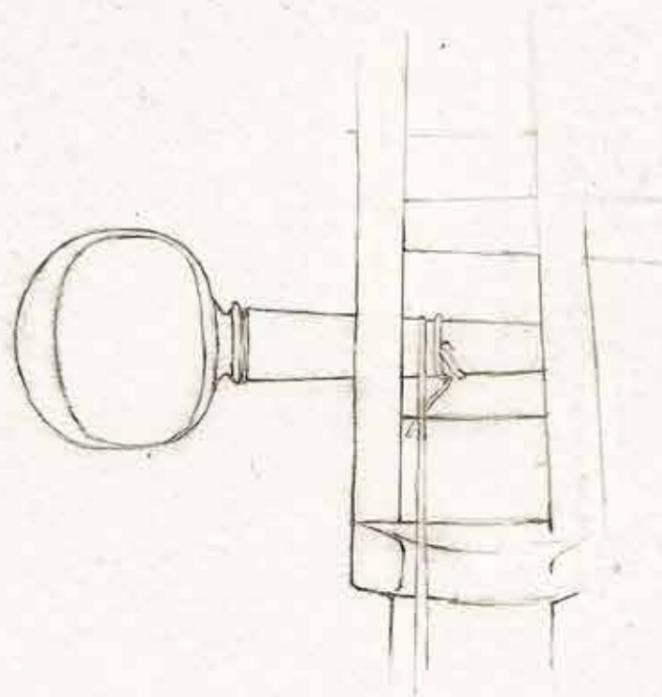
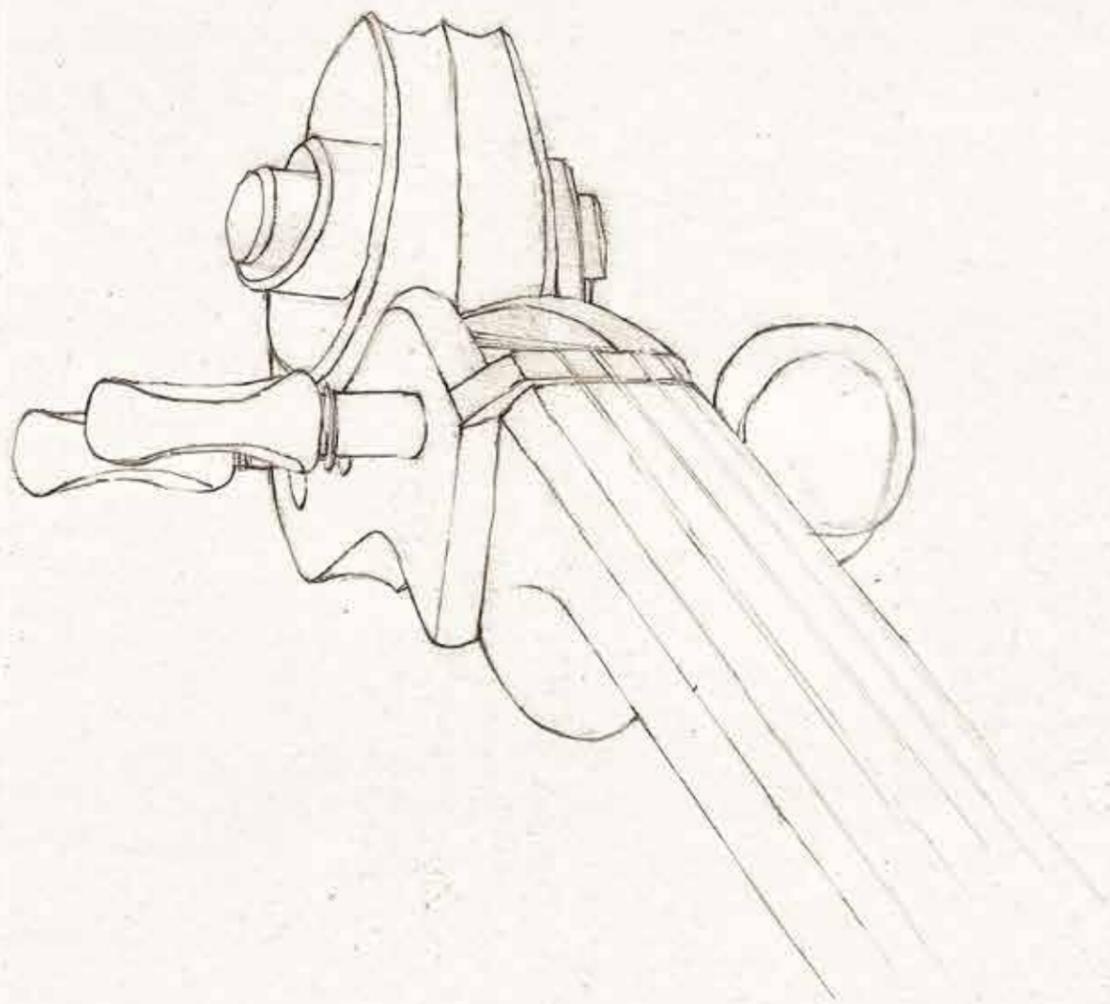
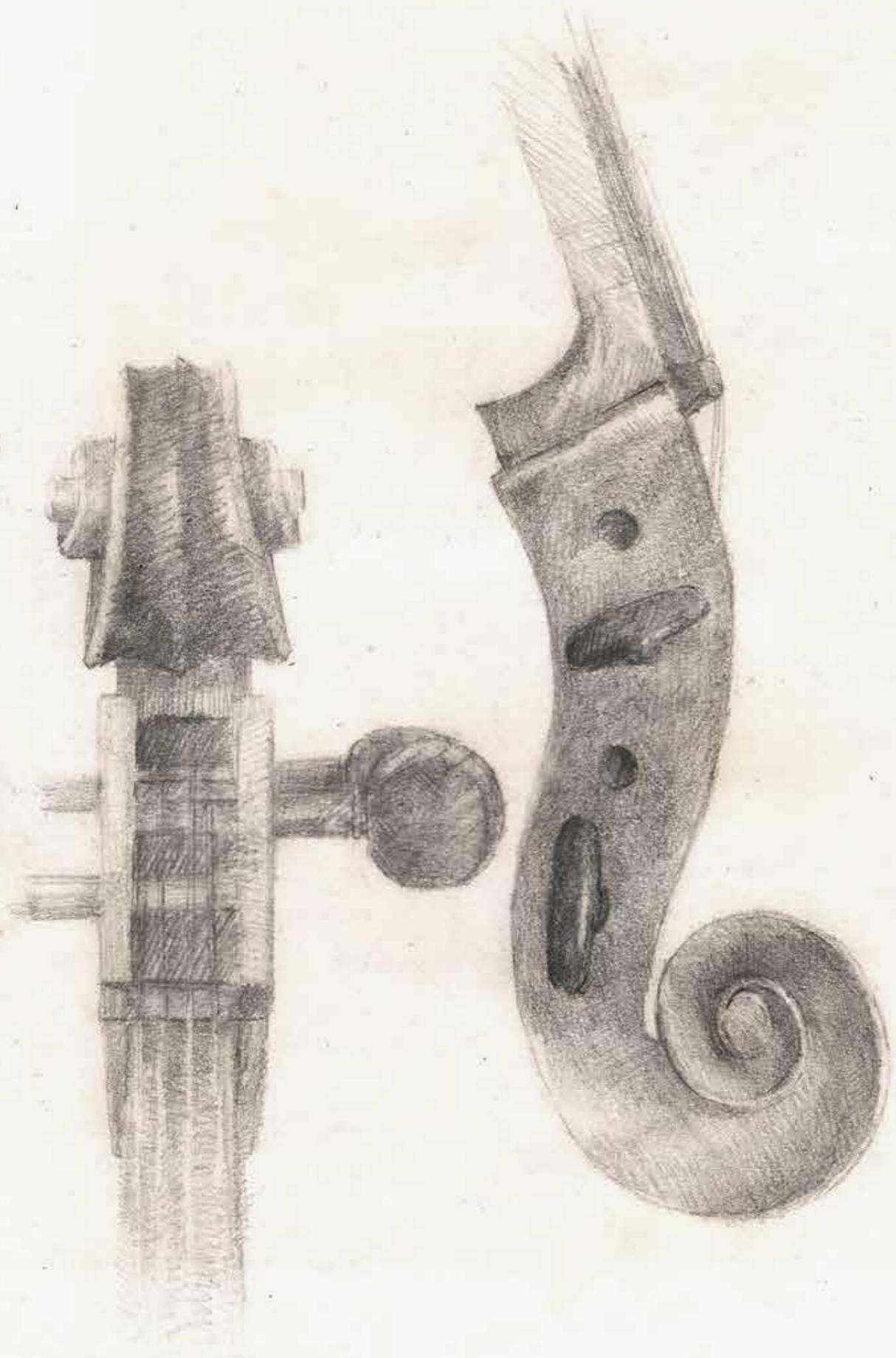
On the following pages we encounter the exacting scrutiny and unflagging enquiry of a young artist who is honing his draughtsmanship, and in doing so, seeking to grasp resonant motifs and themes for development into larger painterly statements. Here are the kernals of future projects. In the Queen Mary image opposite we see a foreshadowing of the WITCH computer paintings produced half a century later...

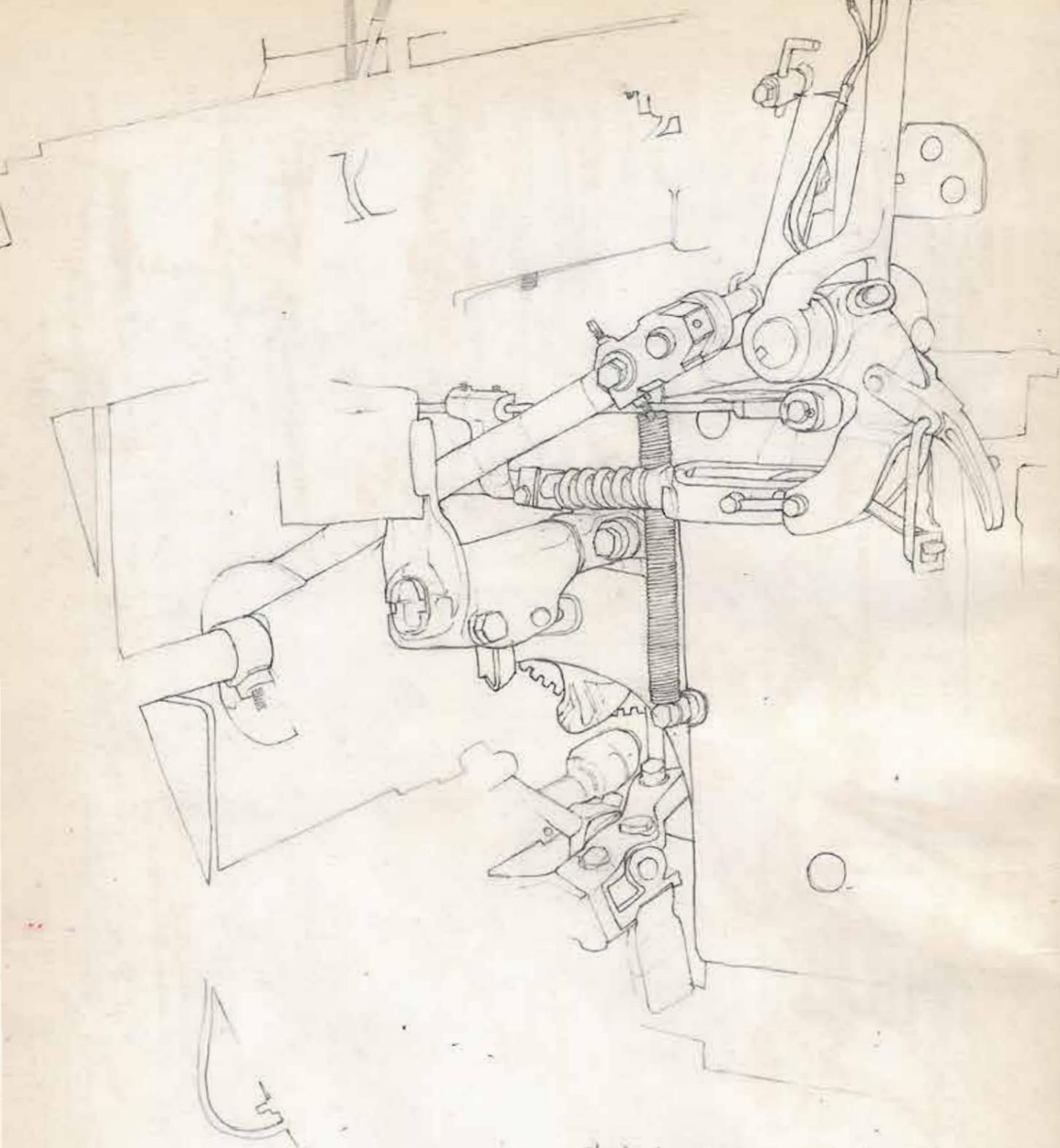
Stephen Pochin

1965-1969



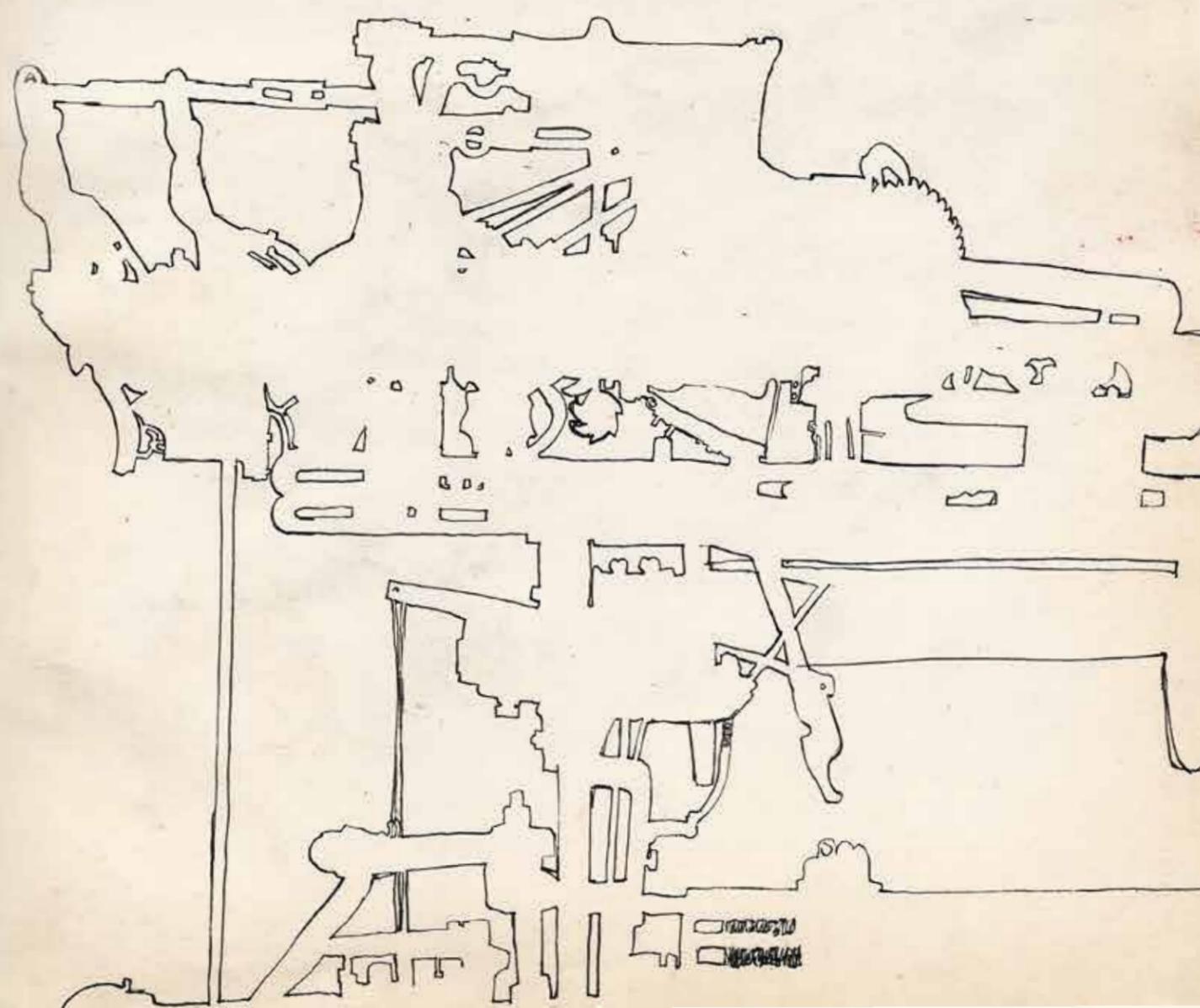
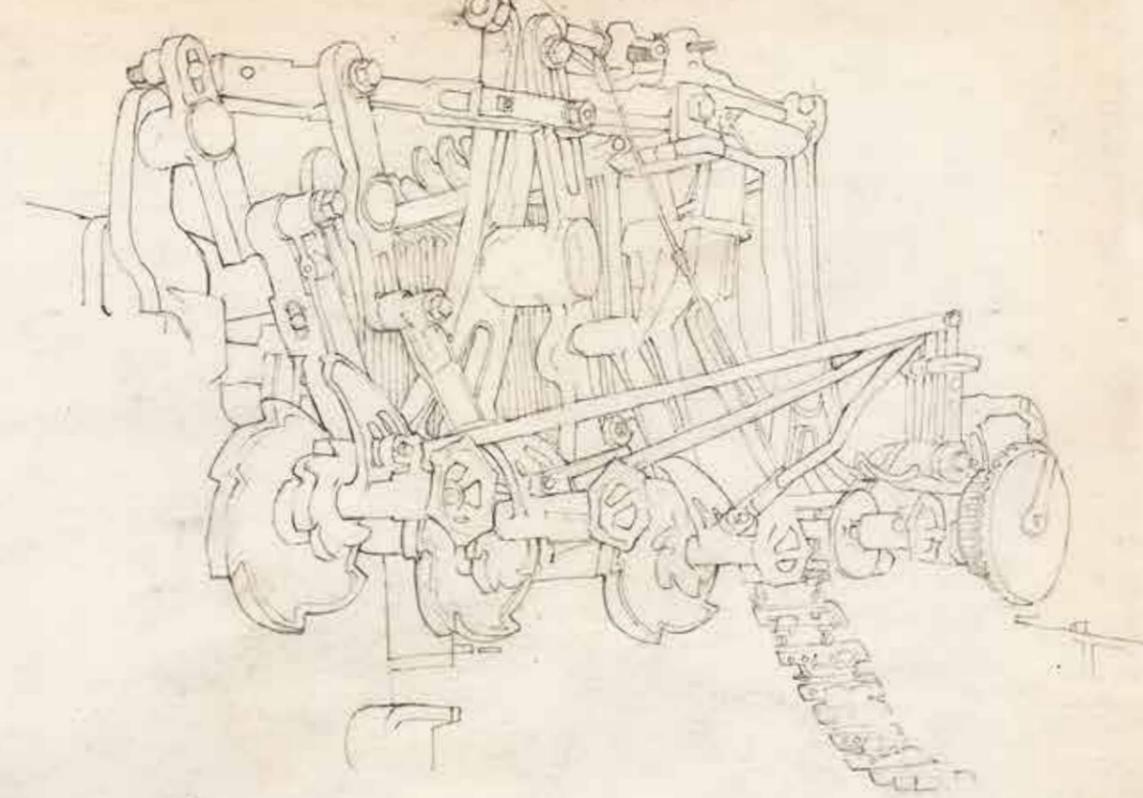
*All human knowledge takes  
the form of interpretation.*  
- Walter Benjamin





Structural drawing of looms  
11/2/68

17/2/68

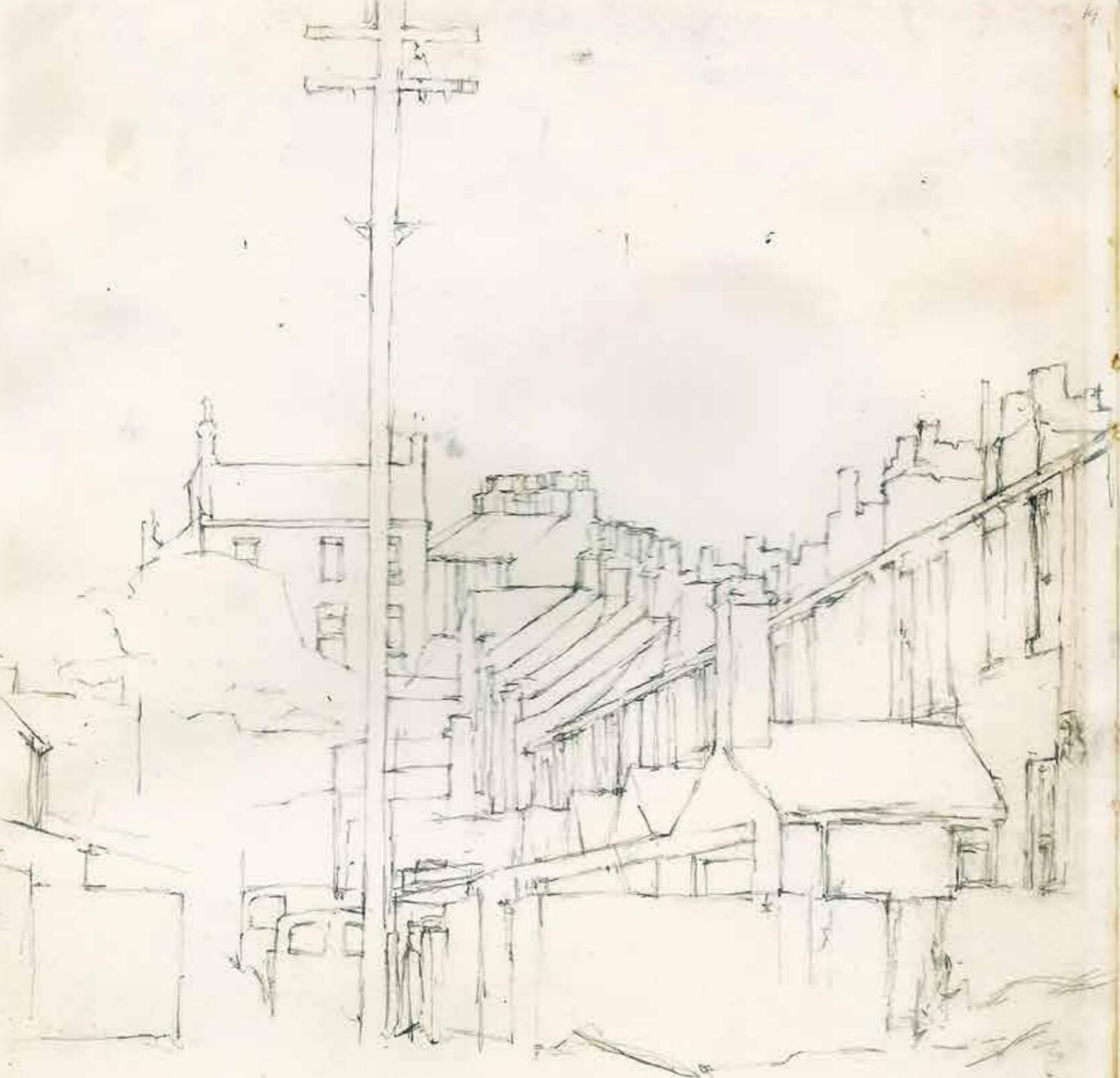




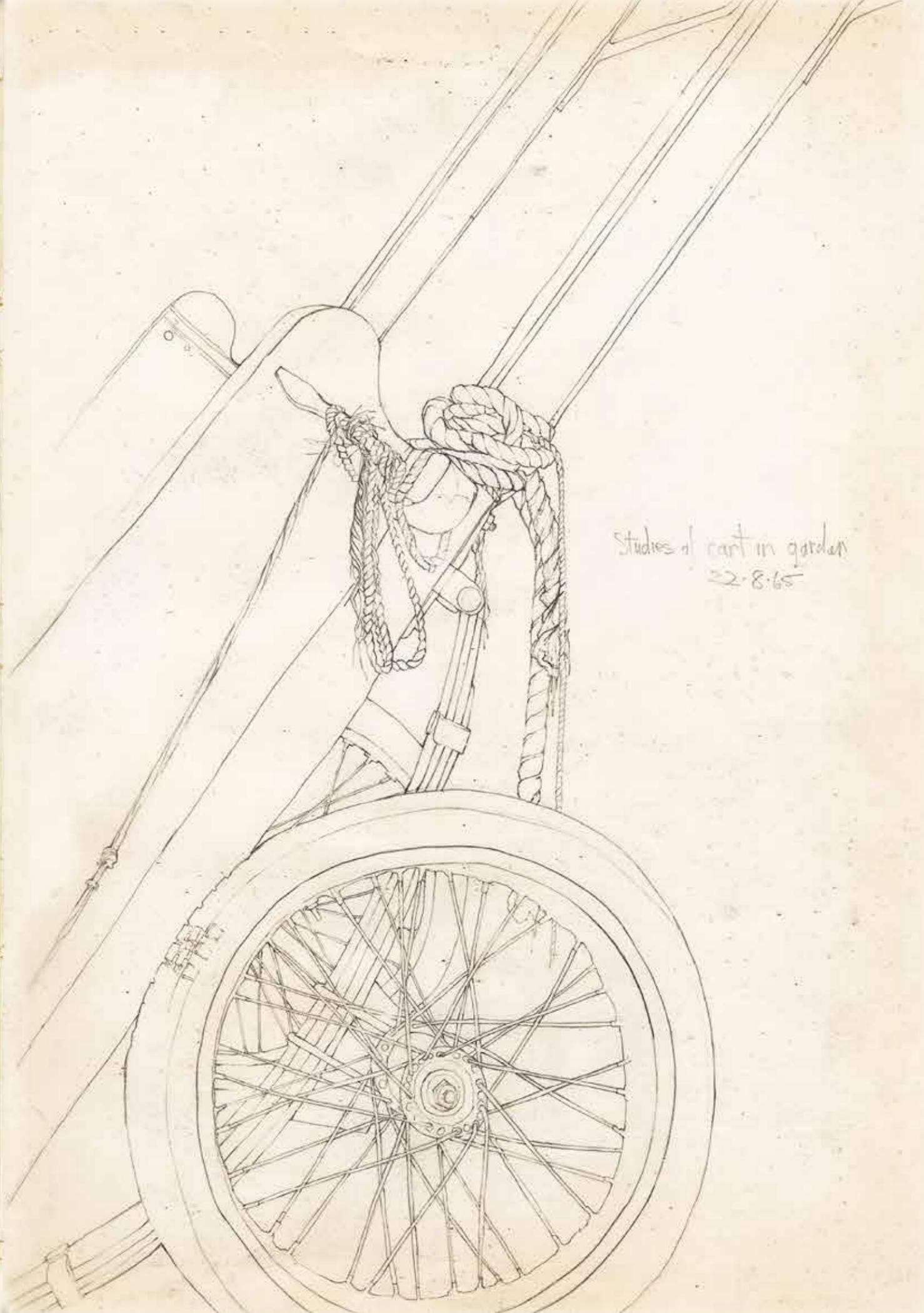
8th August



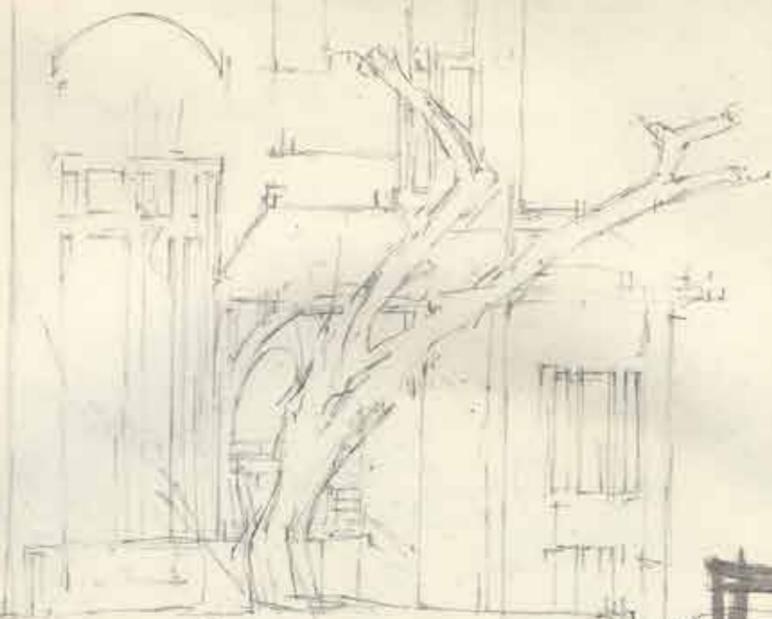
10th August '66



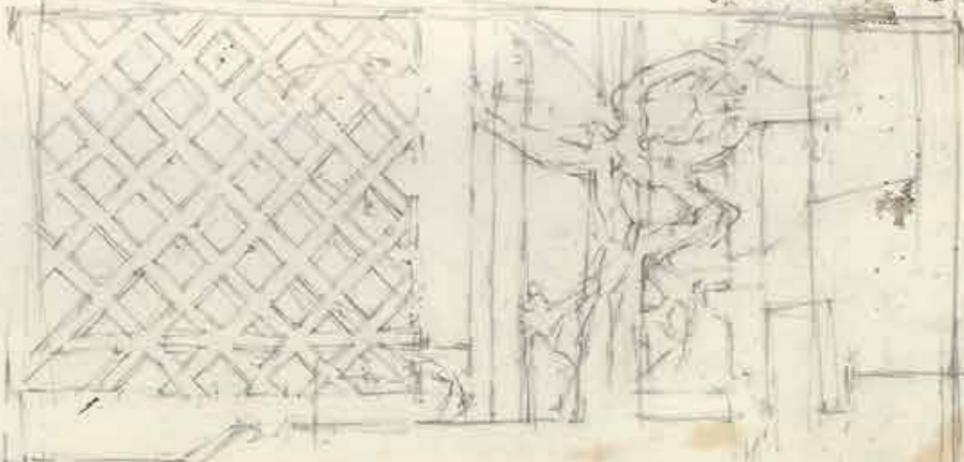
25th July '66



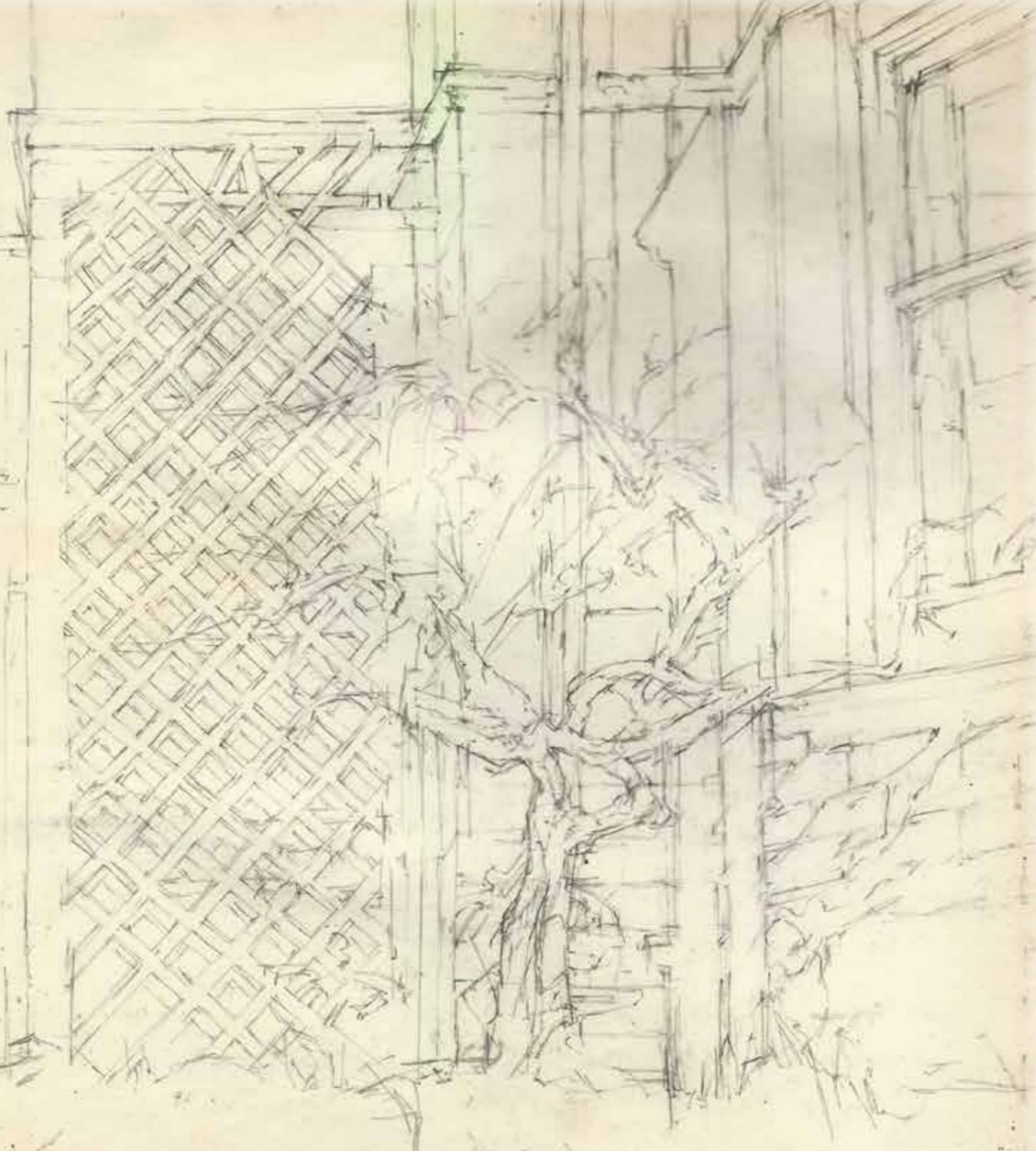
Studies of cart in garden  
22.8.65



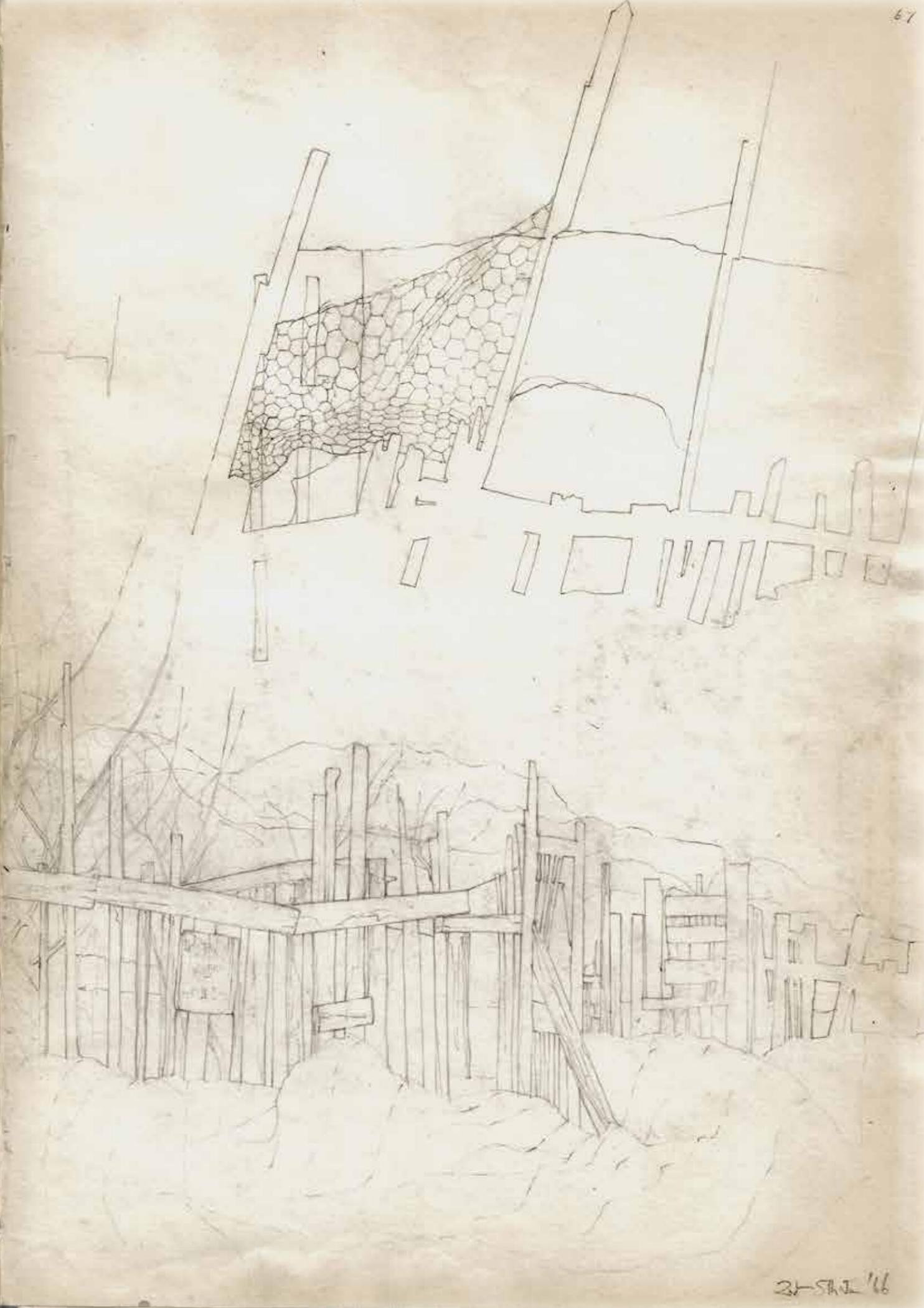
15th  
April '67

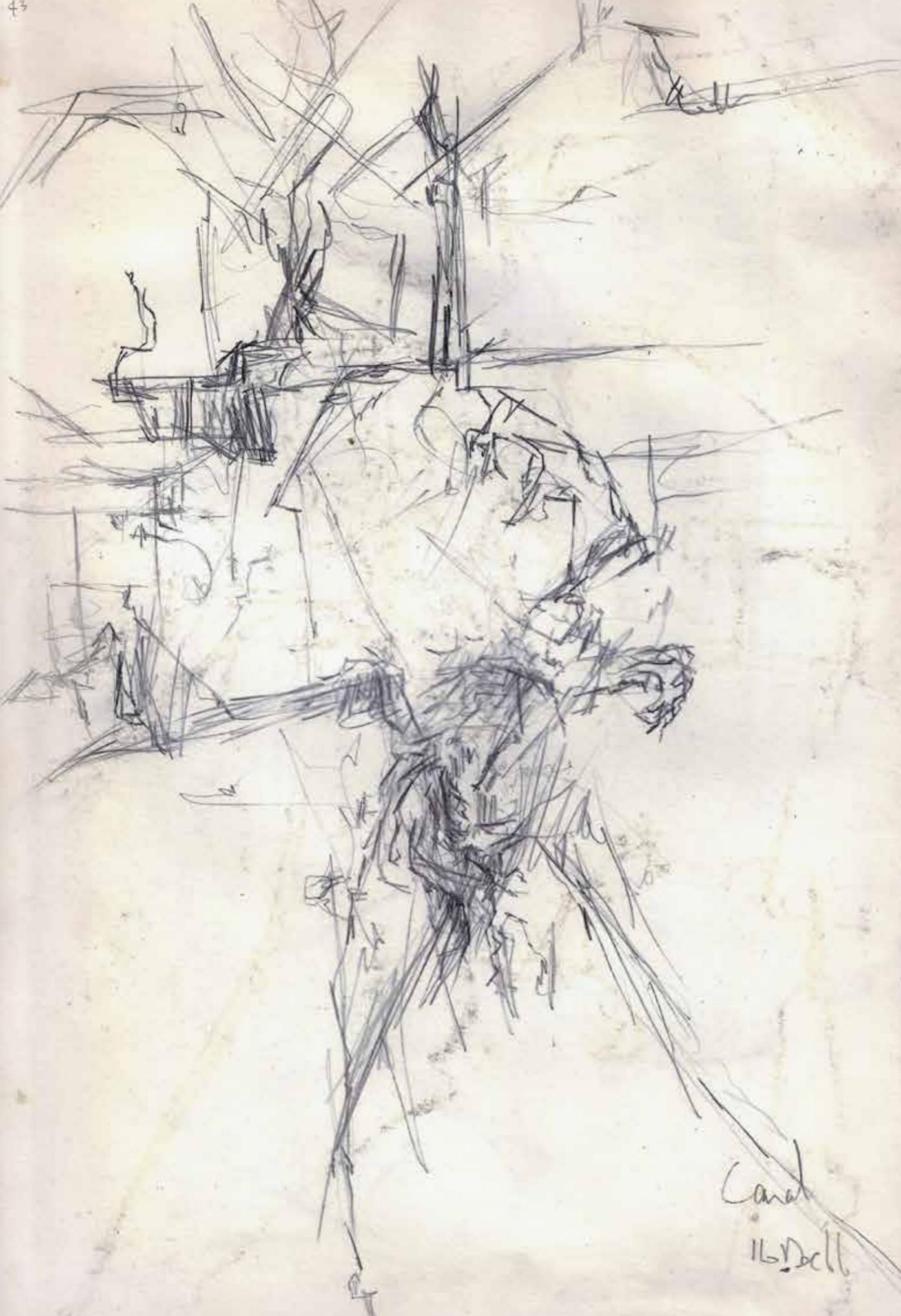


15th  
April  
'67

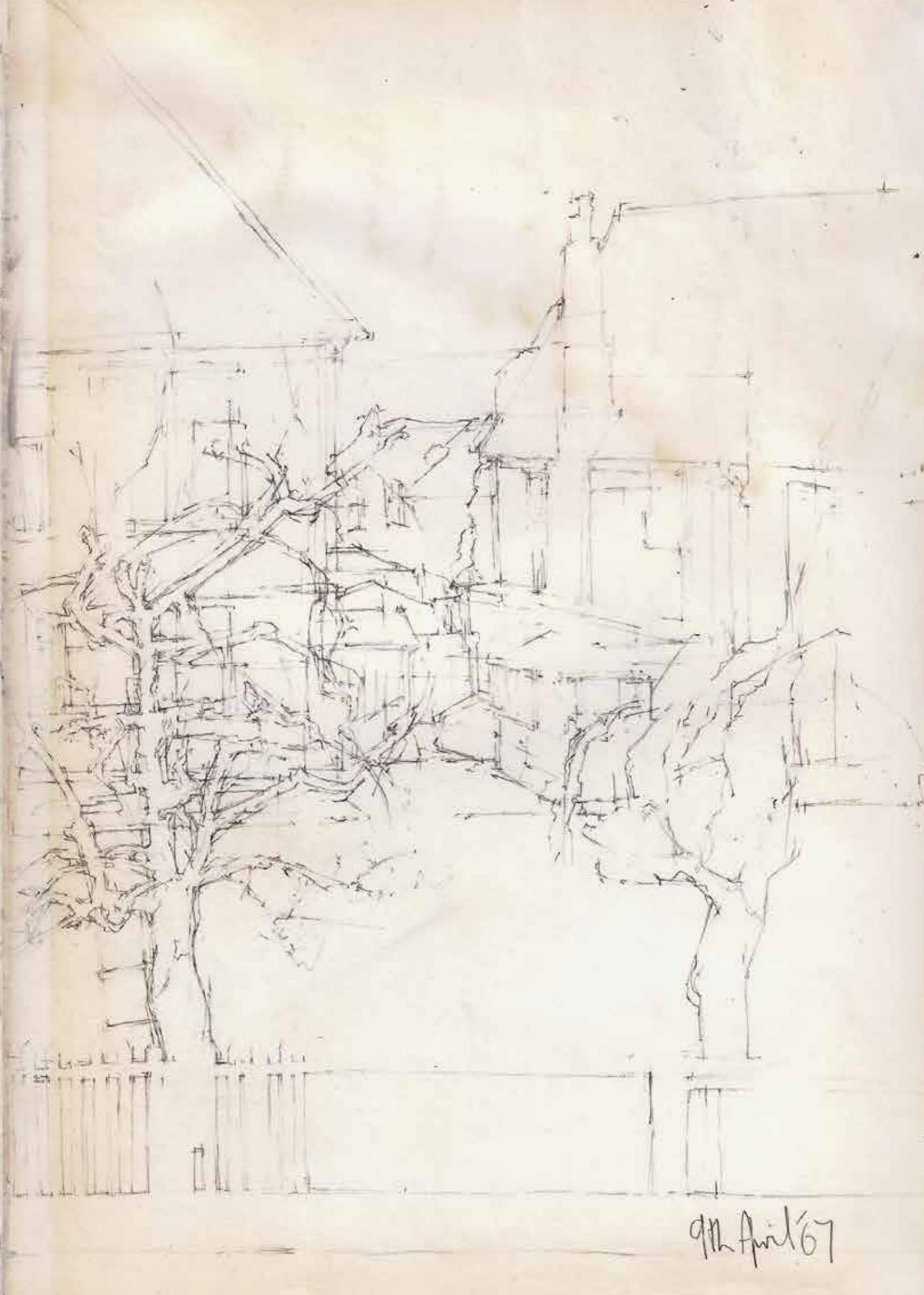


16th April '67





Canal  
16 Dec 66



9th April 67

Quick studies of people  
in a pub (initially in bath)  
4th Sept





36/86



23rd August '66



25th Aug



23rd August '66

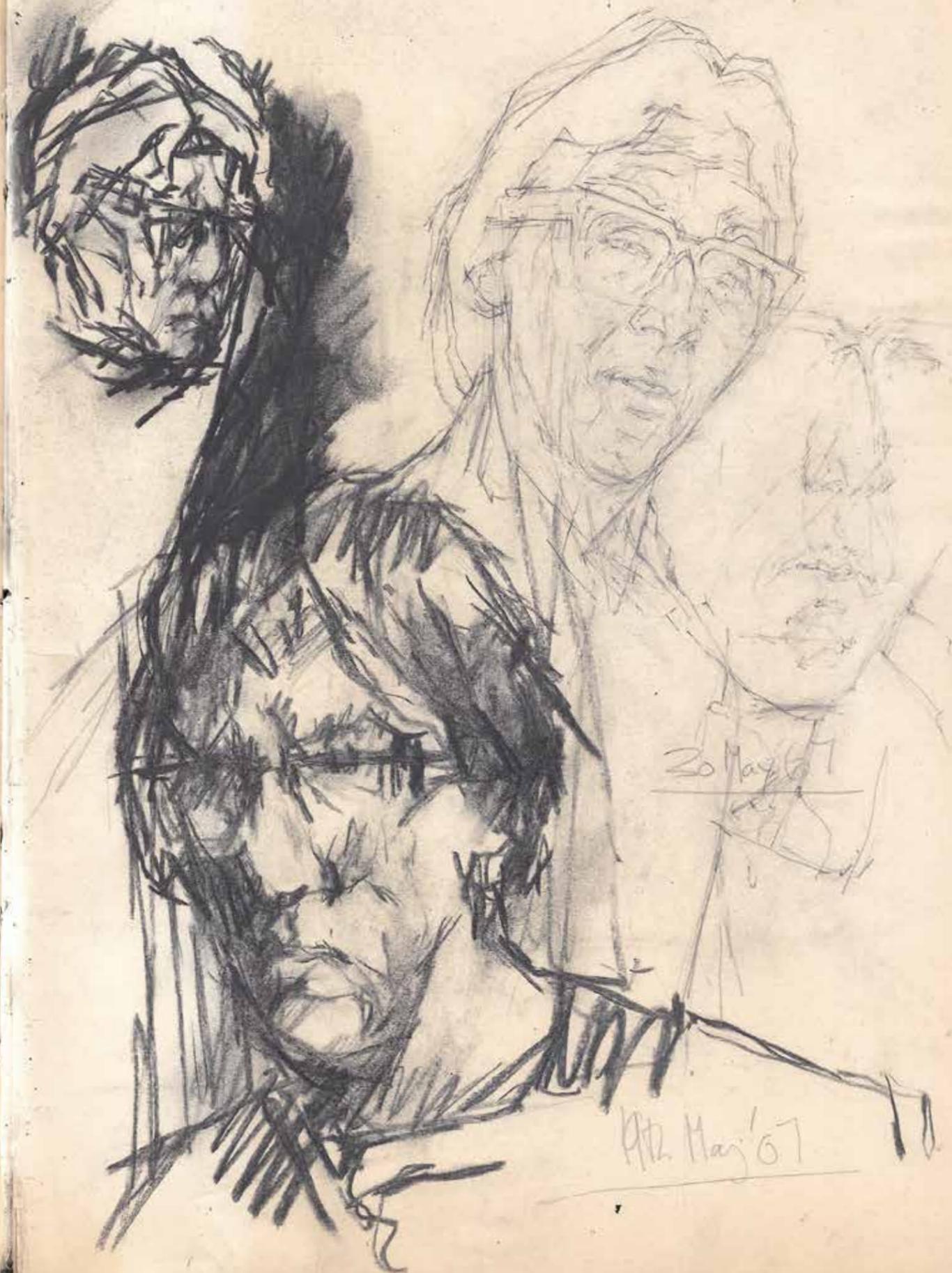


25th Aug



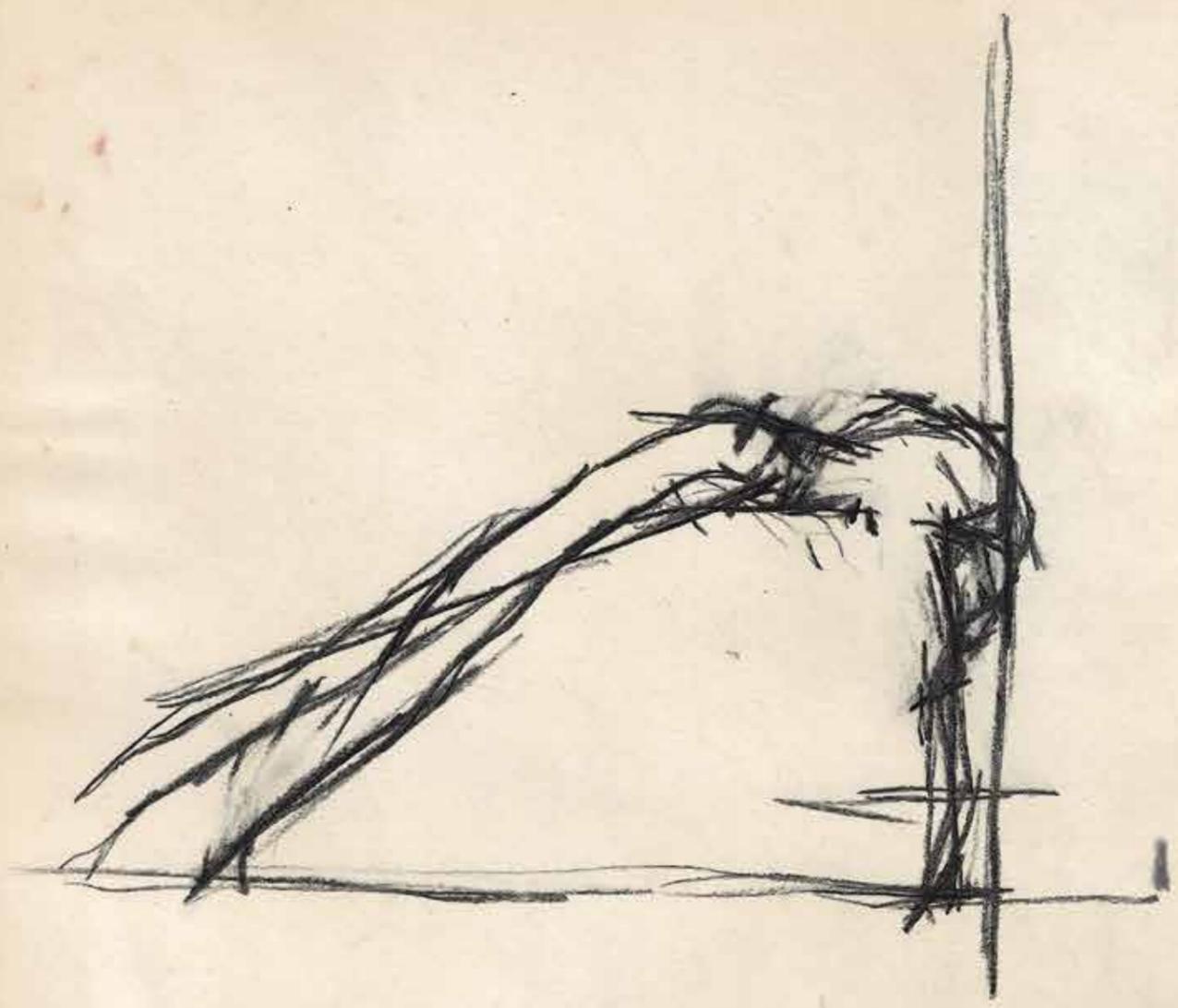


study of a child  
washed  
propr. M  
10th Nov



20 May '07

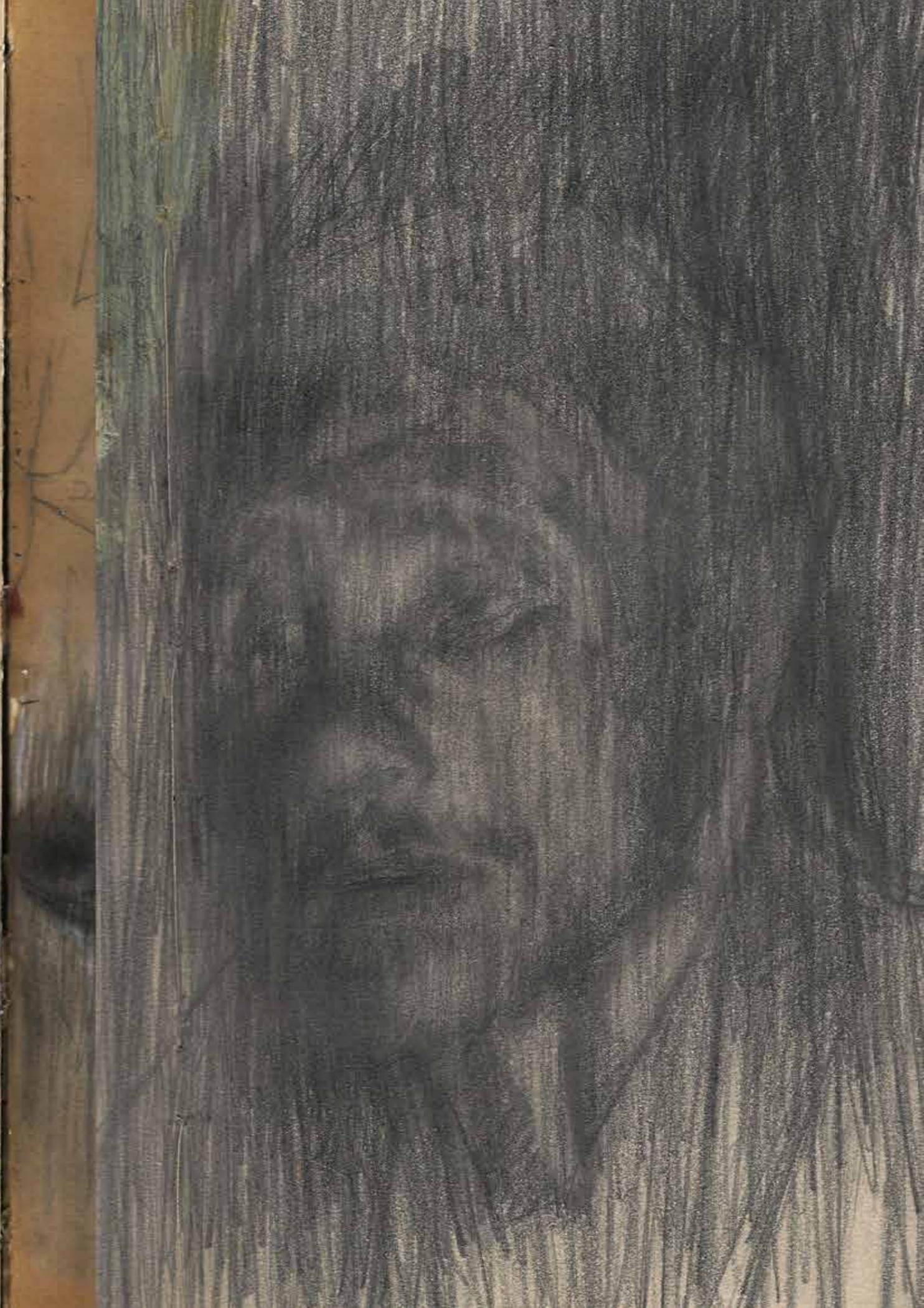
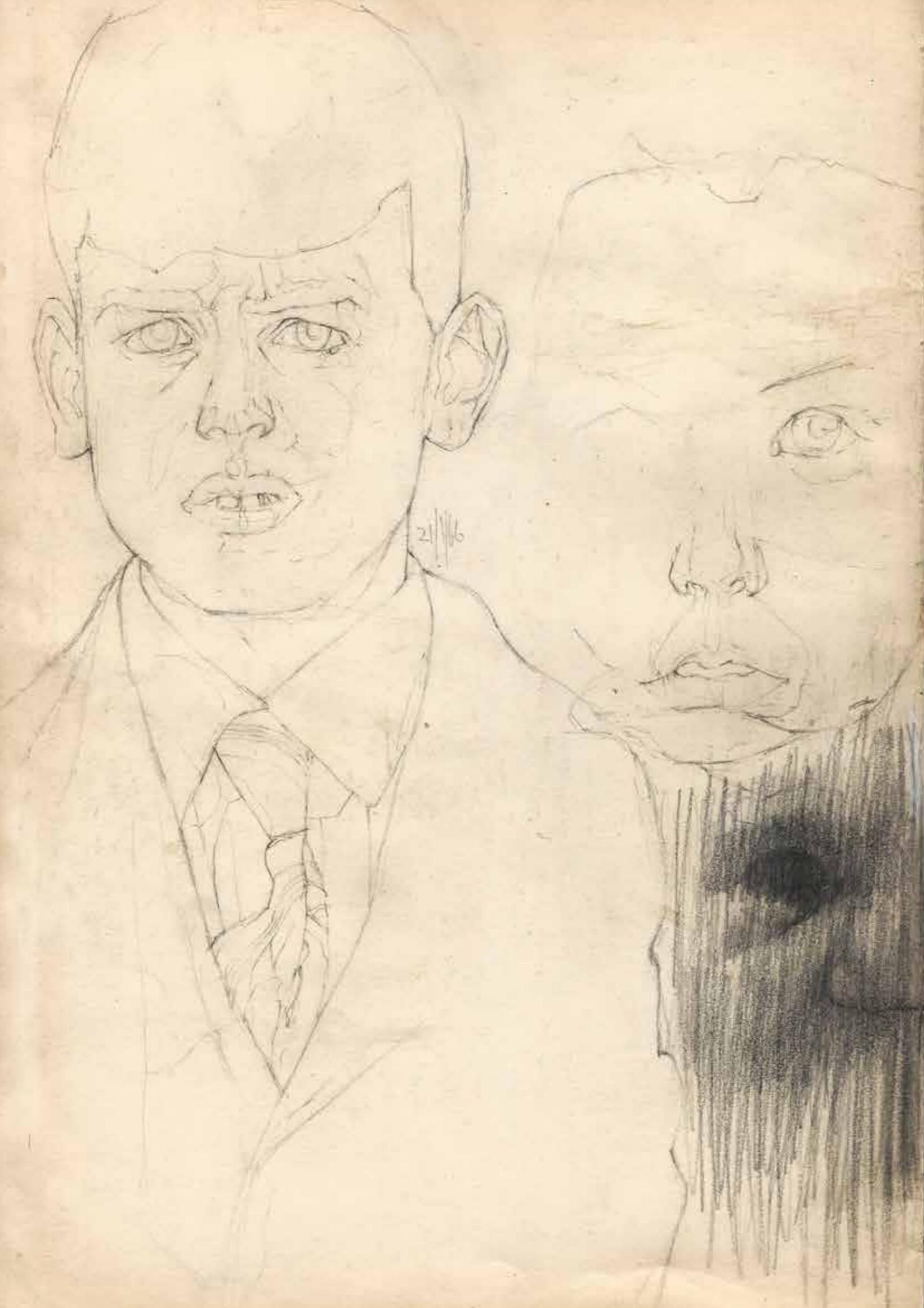
Artz May '07



61 Decmbr '67



Study for photograph  
28 May 67





Sh. March '66



30/1/66 for [unclear]

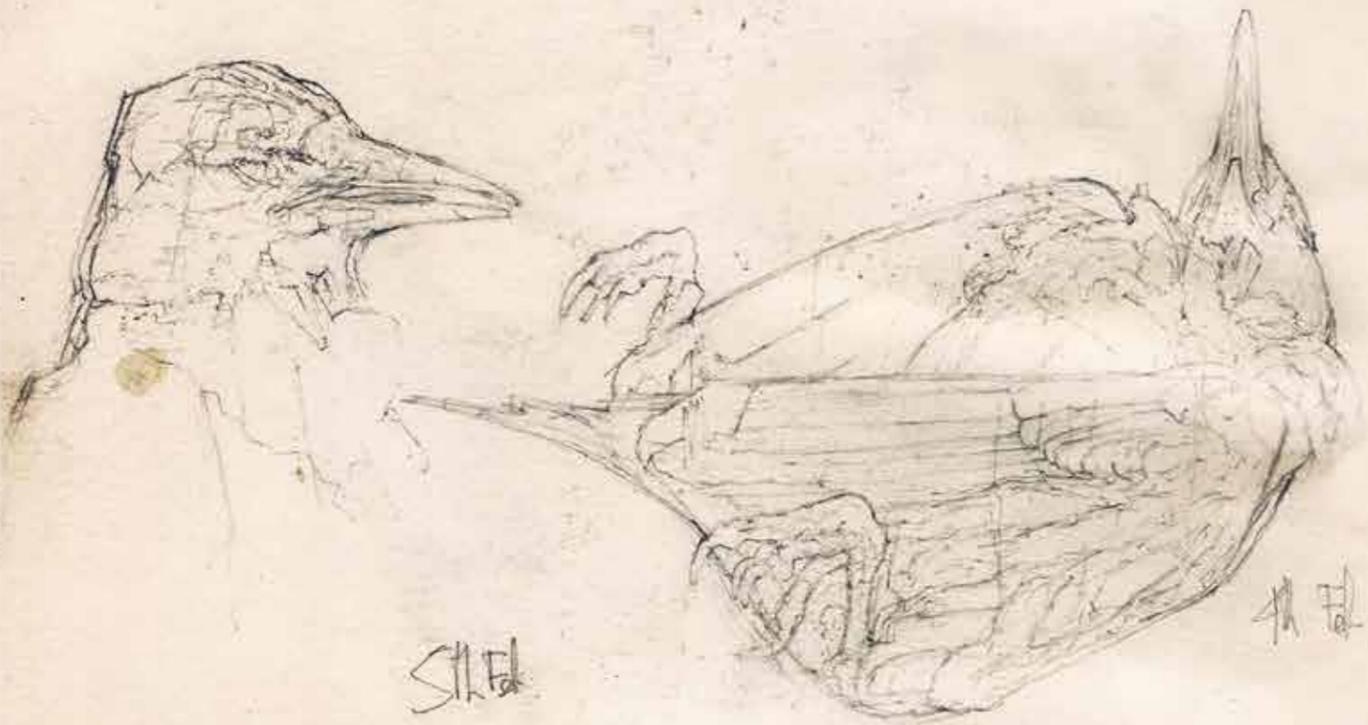


Smith





Study of skeleton of Storm Whale  
Natural History  
178 Oct '66

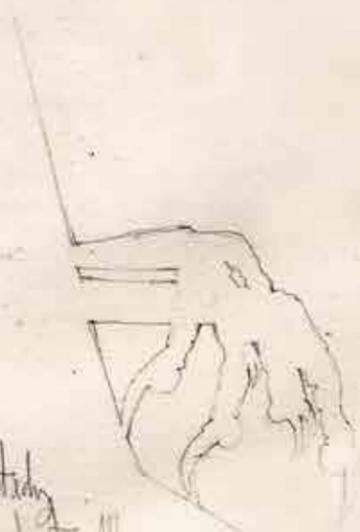


SKEIN

11/11



Sketch study  
of bird's feet



12/11



13/11

14/11



15/11

Analytical studies of a fetus

2nd August



Final study fetus



Line structural study with skin pulled back from head



Like one



Reduction of structural information to minimum



Color analysis



Color analysis with skin split to reveal organs



FROG

Apr - 12th '68





21st - 22nd May, 68



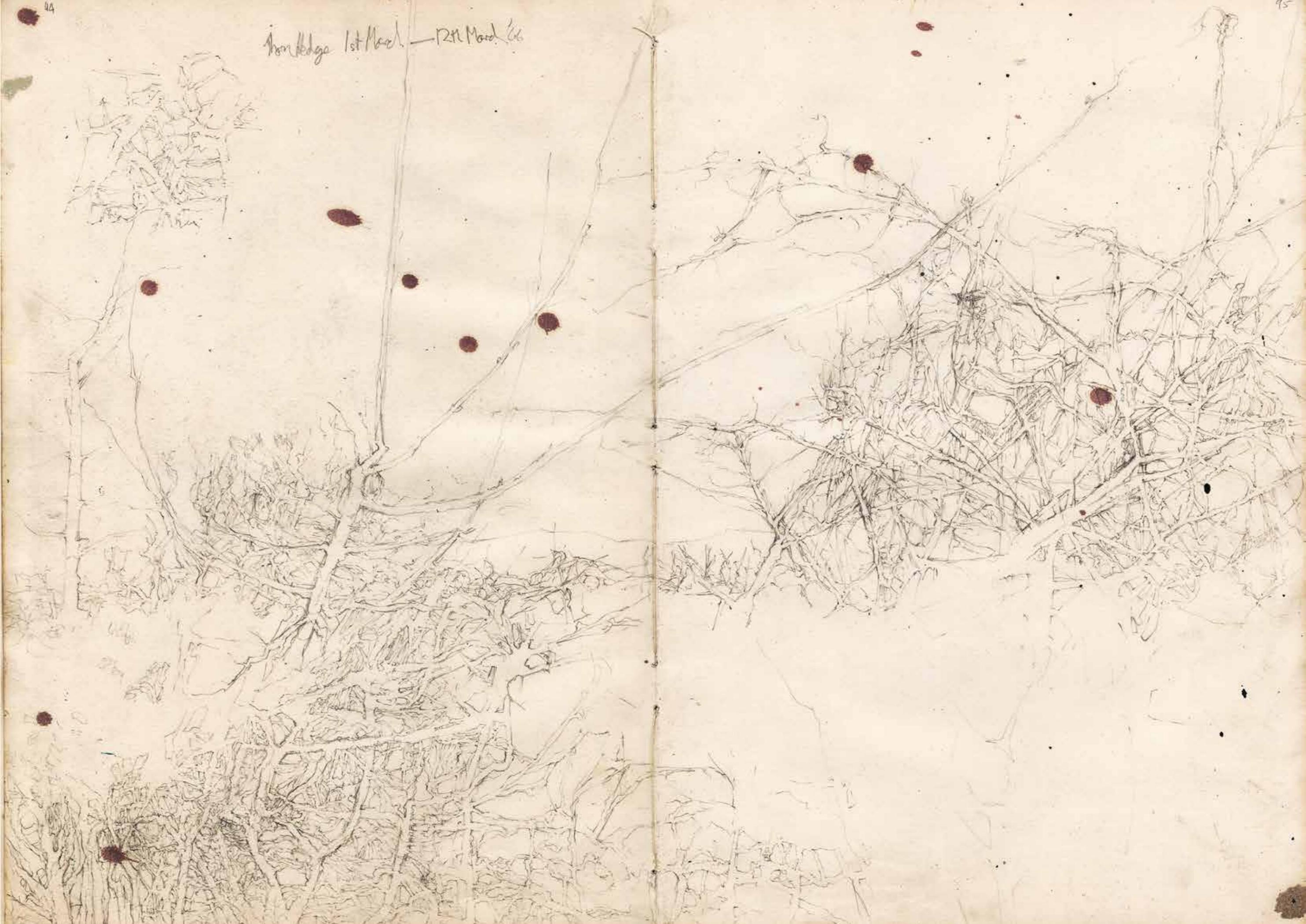
Studies of thorn hedge

20th July





44  
Hemlock 1st Mar. — 12th Mar. '66





Linear structural study  
of a fallen  
silver birch tree, in wood.  
11A-15th July '66



Landscape  
20 Dec 66

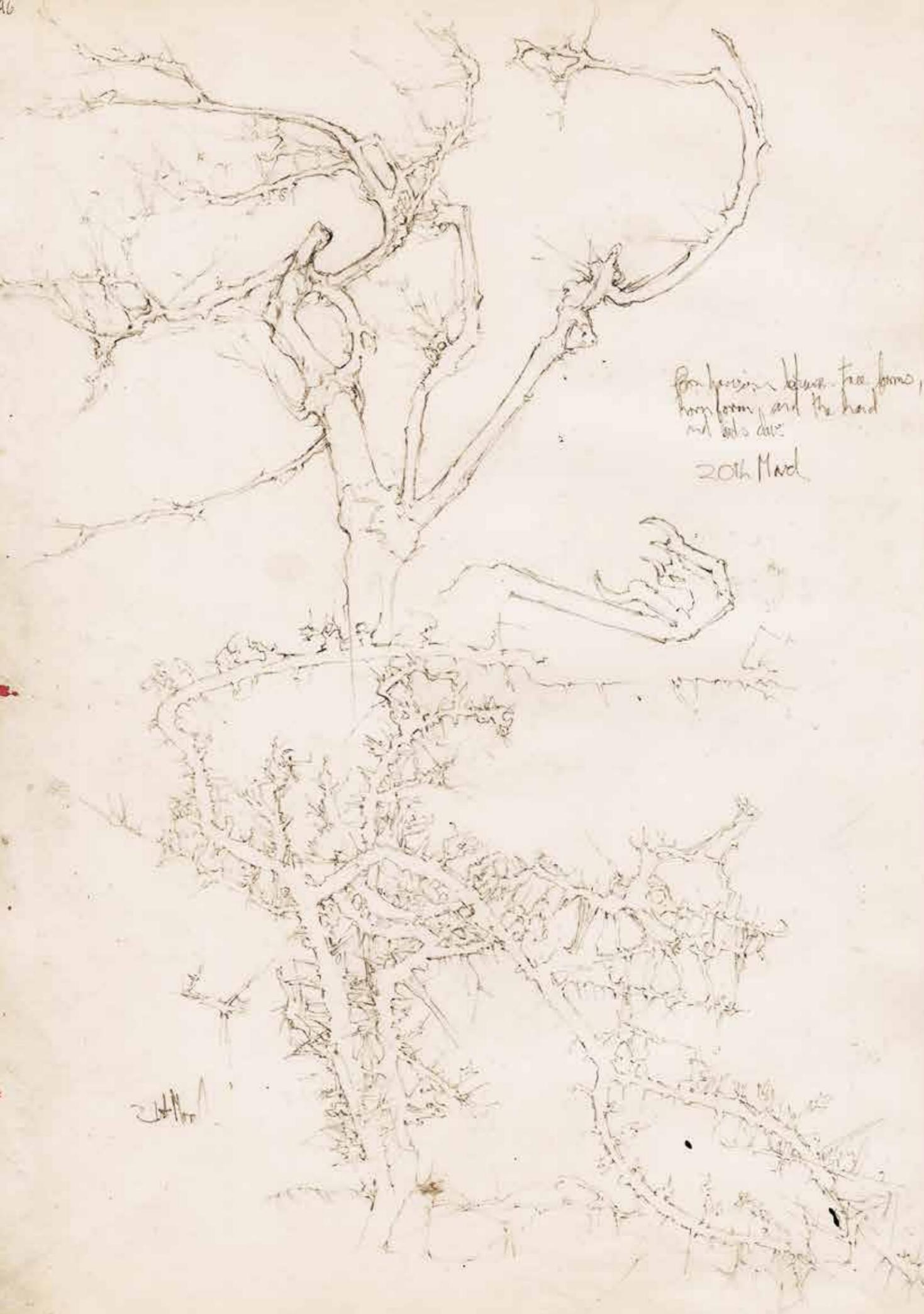


20 Dec 66

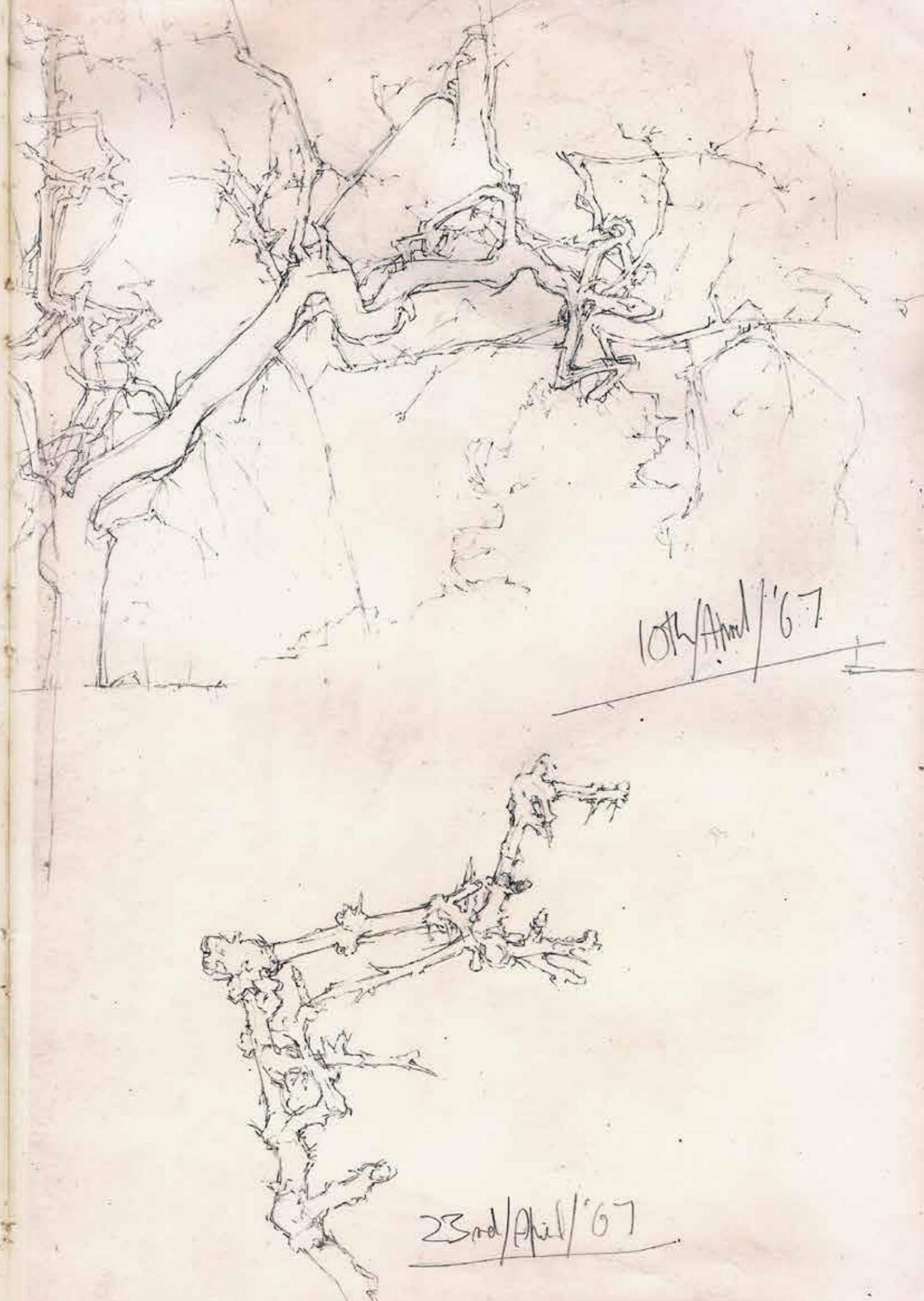


22 Dec

22 Dec

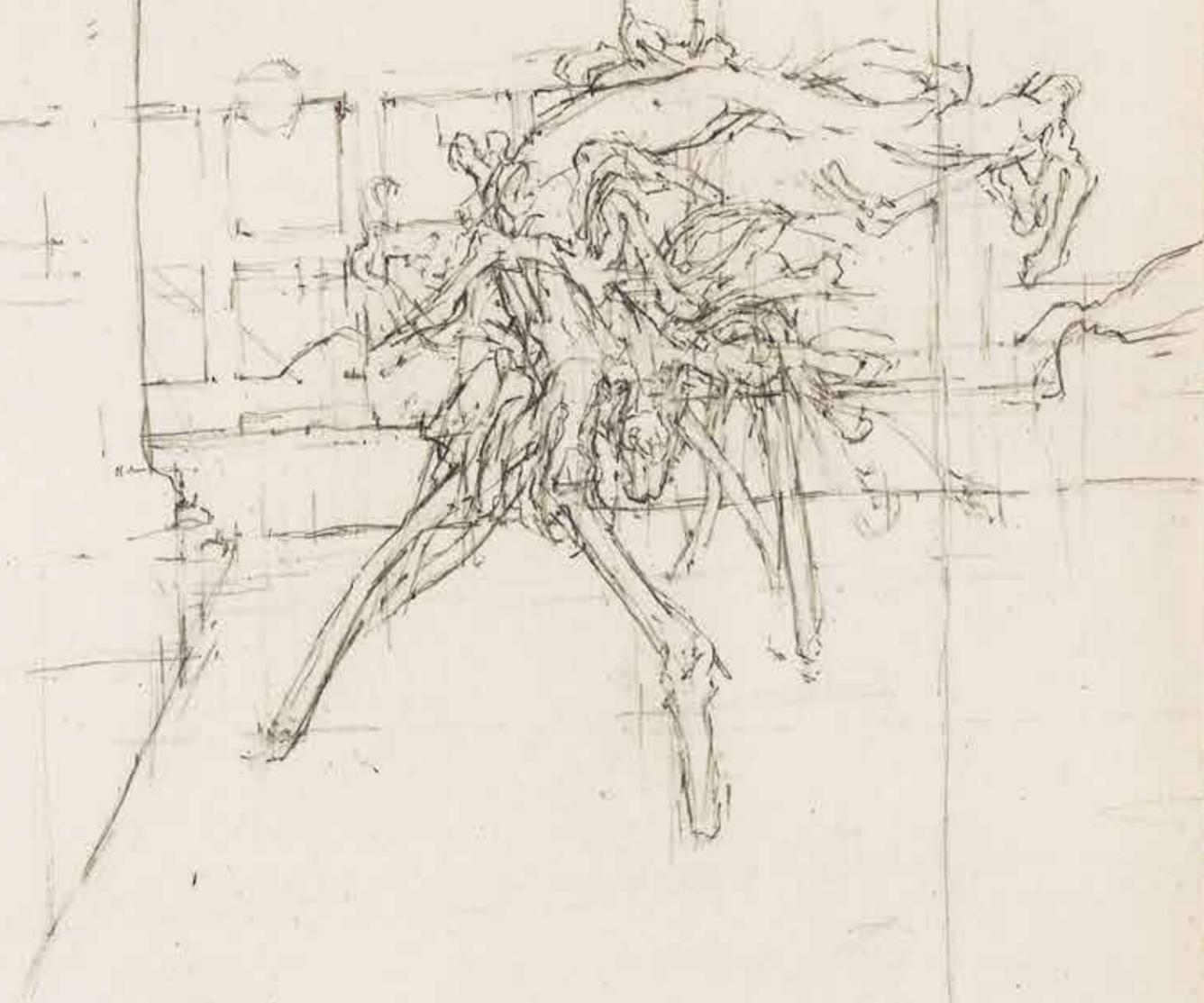


for drawing leaves, tree forms,  
trunk form, and the head  
not into date  
20th March



10th April '67

23rd April '67



18th Feb '67

Sketch of thorn tree.

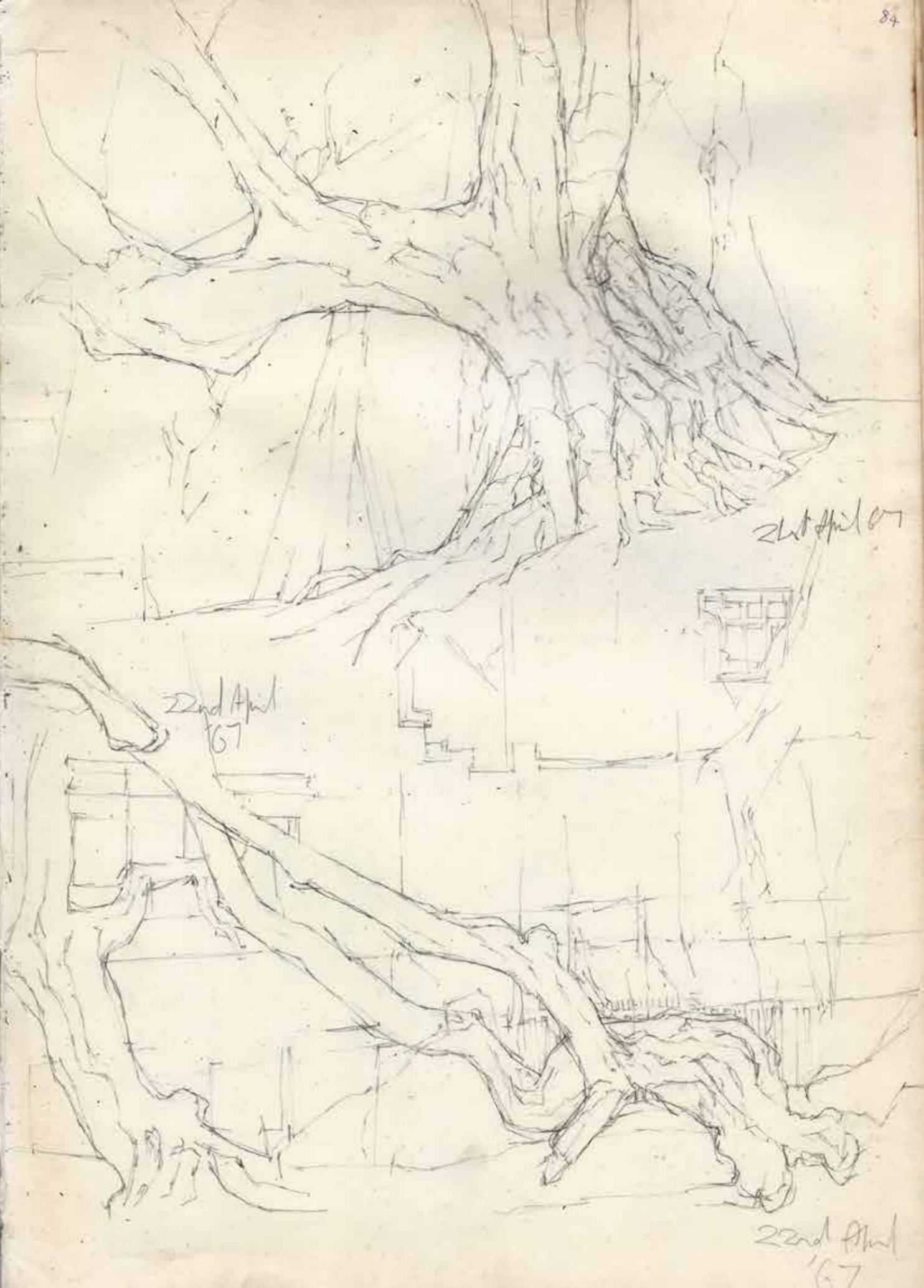


1st April '67



21st April '67

21st April '67



21st April '67

22nd April '67

22nd April '67



9 May '67

3 May 67



Study of  
twigs. B.H. Feb '67



4th Feb '67



17/2/67



Sketch  
11/2/67



16/2/67



31/1/67



31/1/67

Tree forms



Rabbit front Leg

15/2/67



Birds foot

16/2/67



Sector

16/2/67



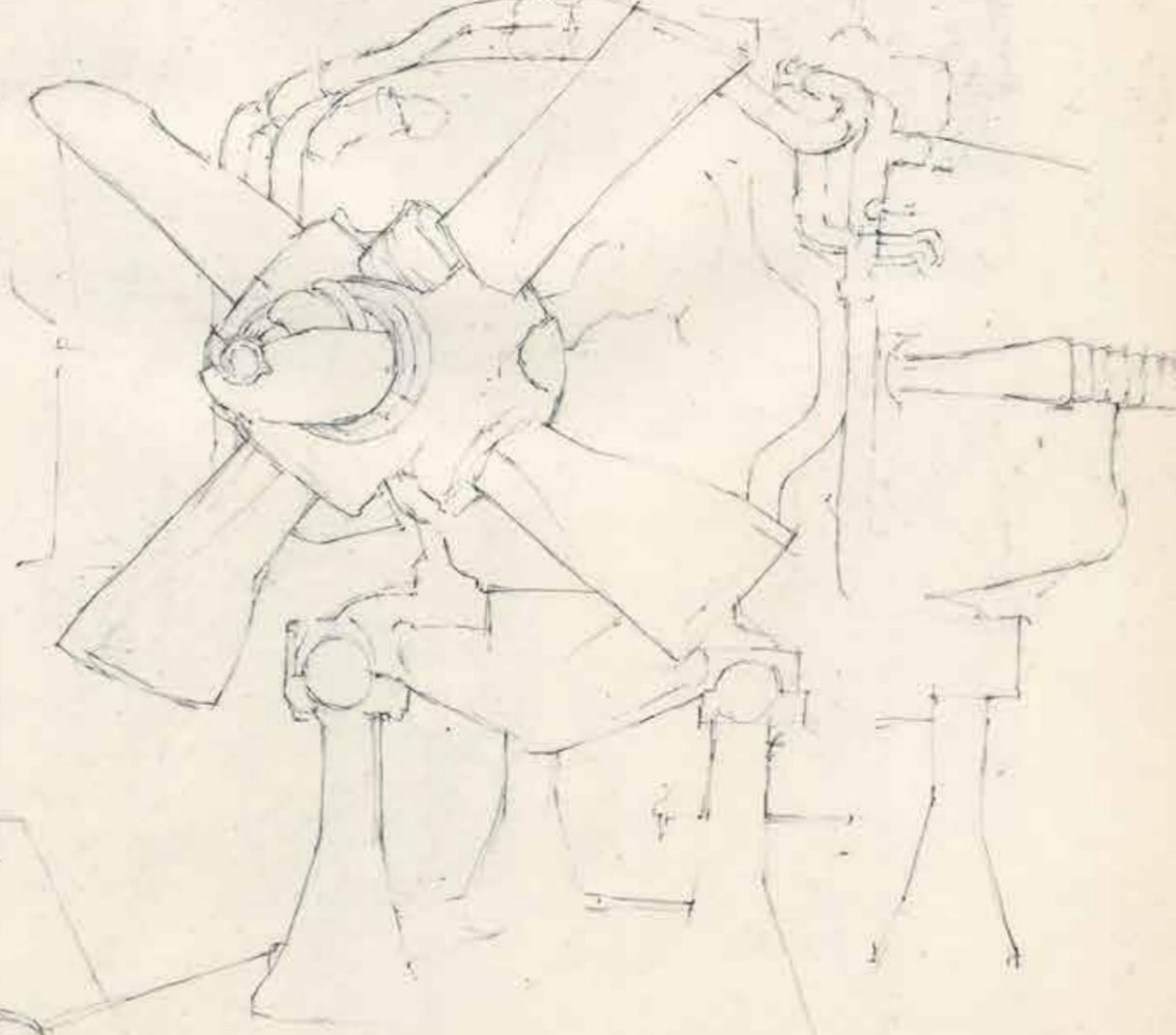
9/2 Feb '67

18th Feb '67 Horn

Tree form 13th Feb '67



21st Feb '67



Birds feet 16/5/67

24th March '67



29th March '61

Colour Study of Crayfish  
28th March '61



actual size



Come  
over Bridge  
25th April '61

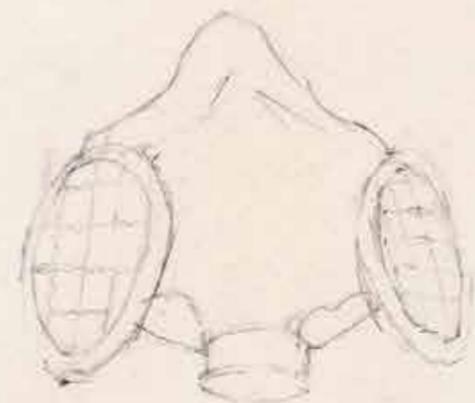
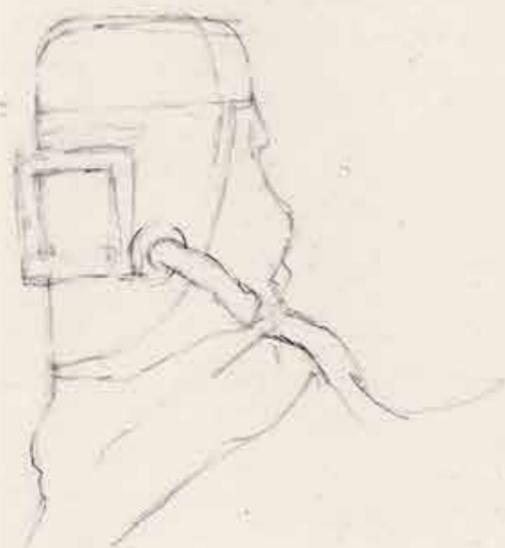
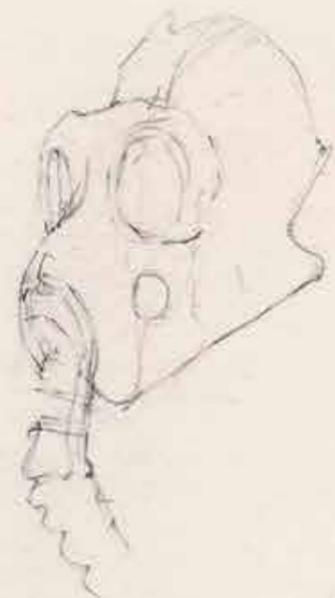
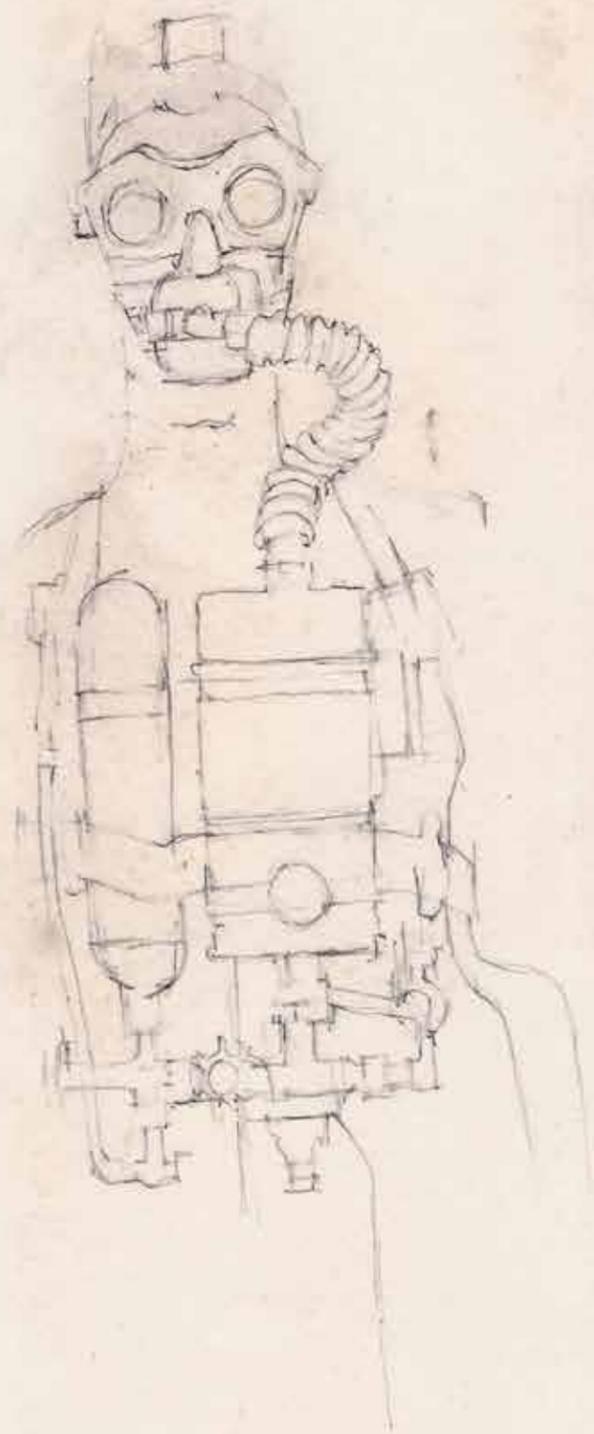
24th April '61

Science Museum

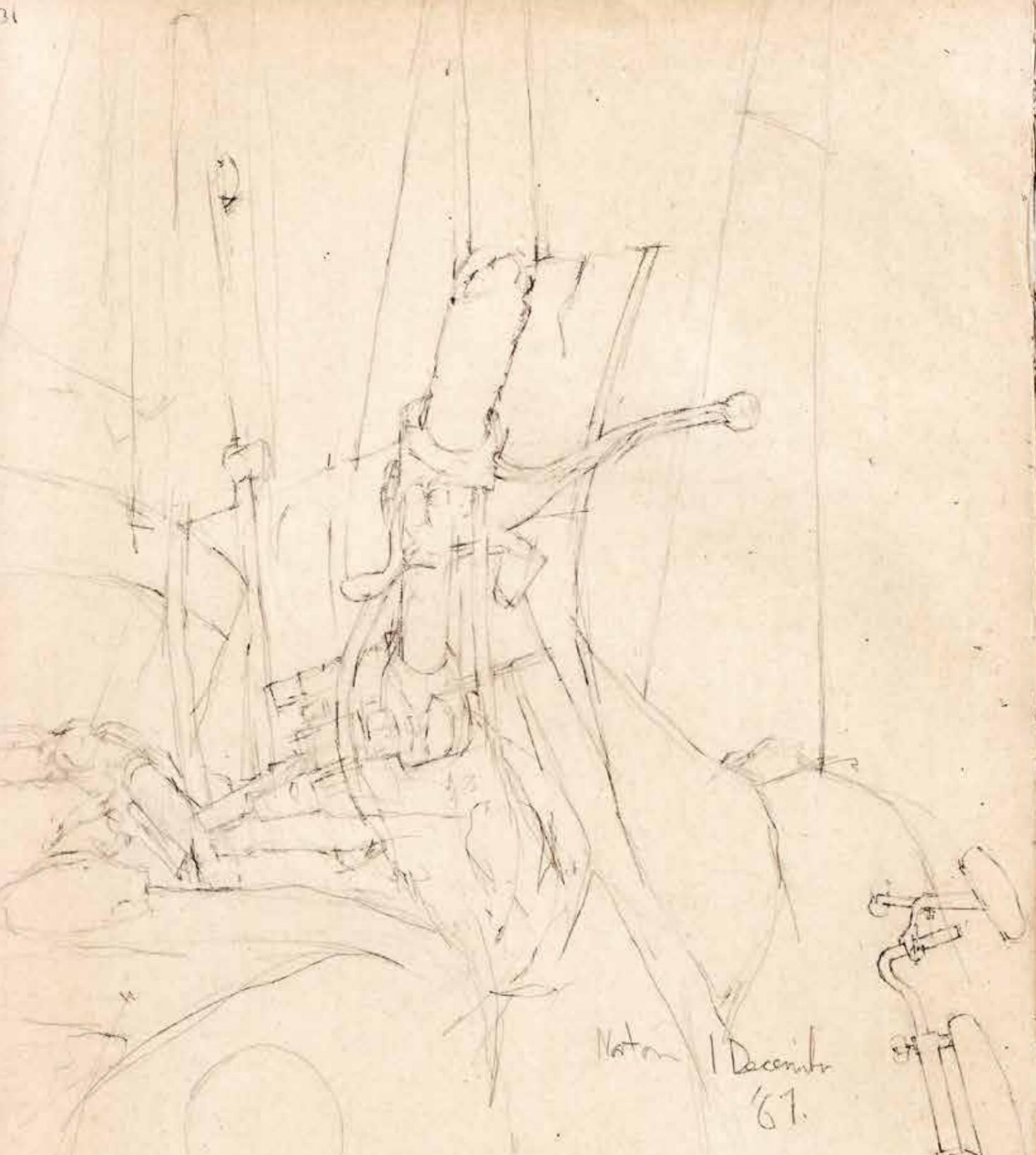


Butted Coach  
27th April '61

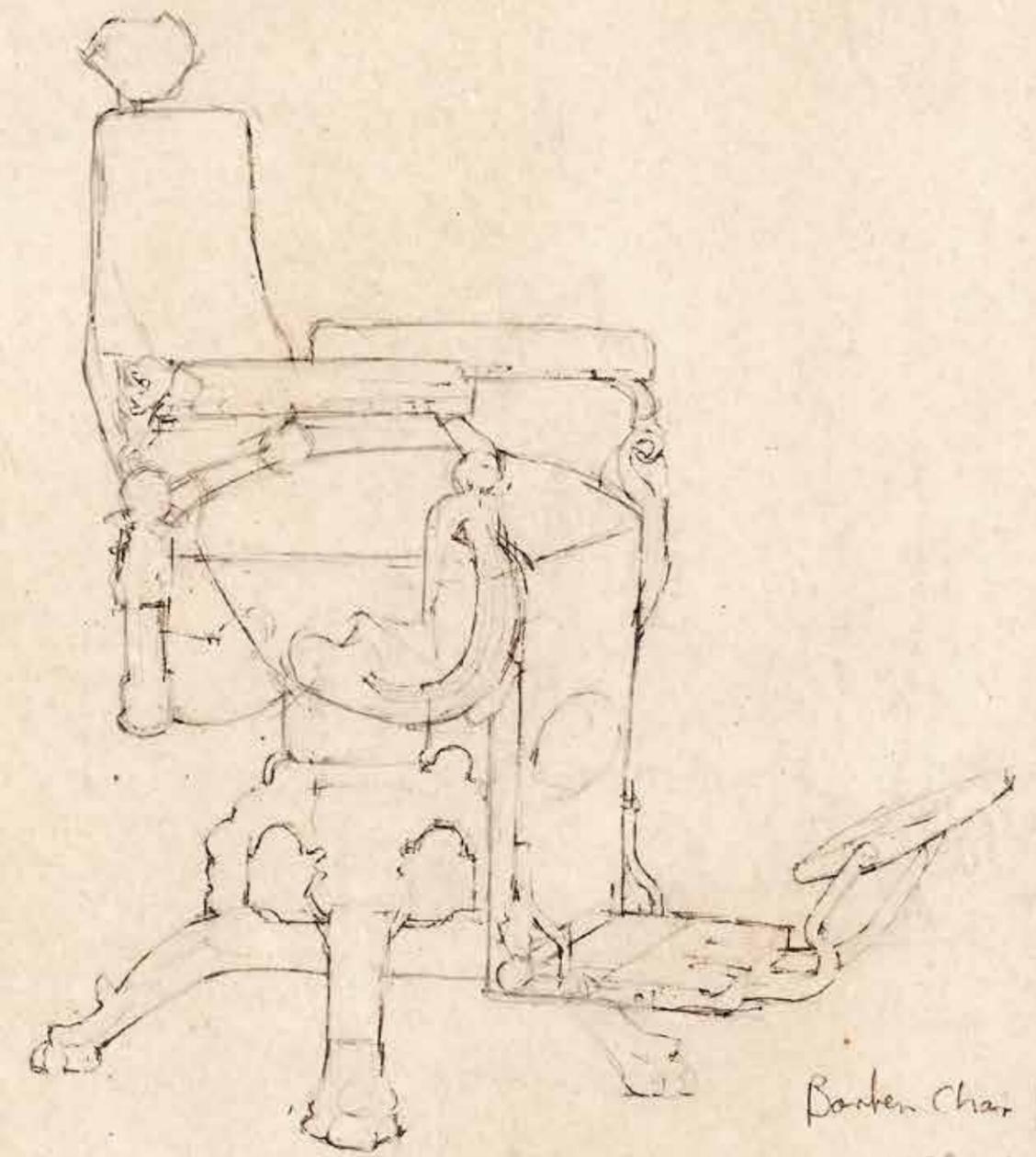
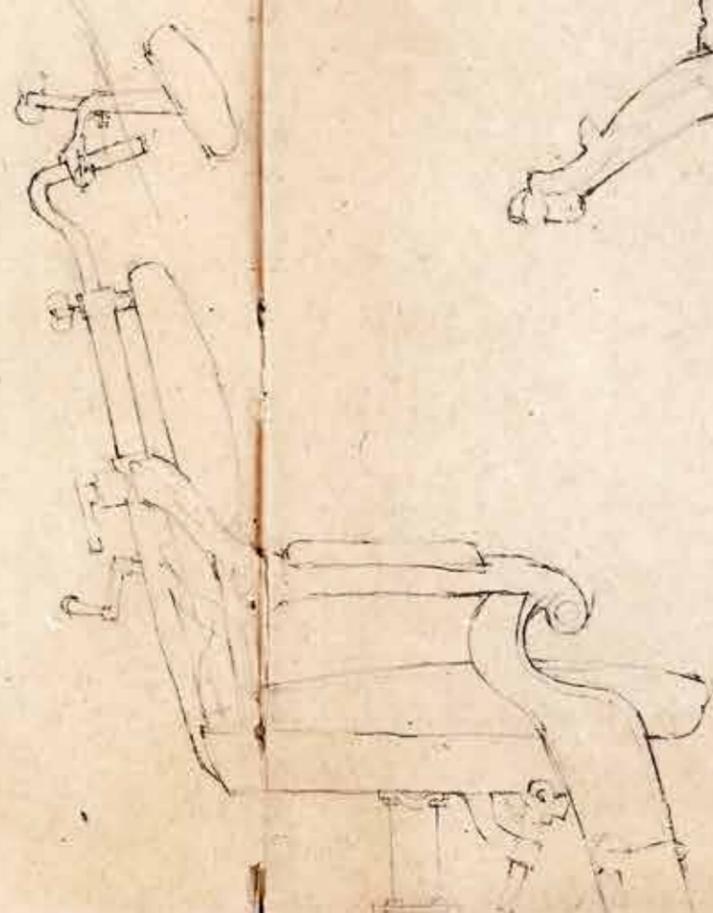
24th April '61



5th March '68.



Noton 1 December  
'67.



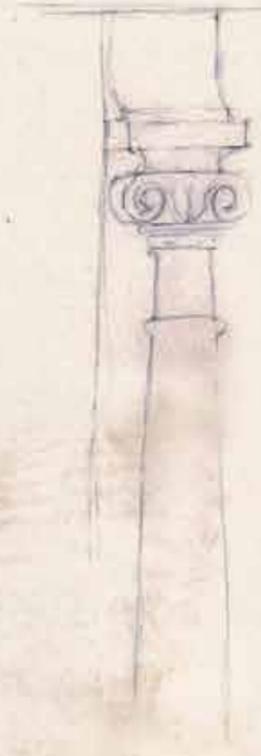
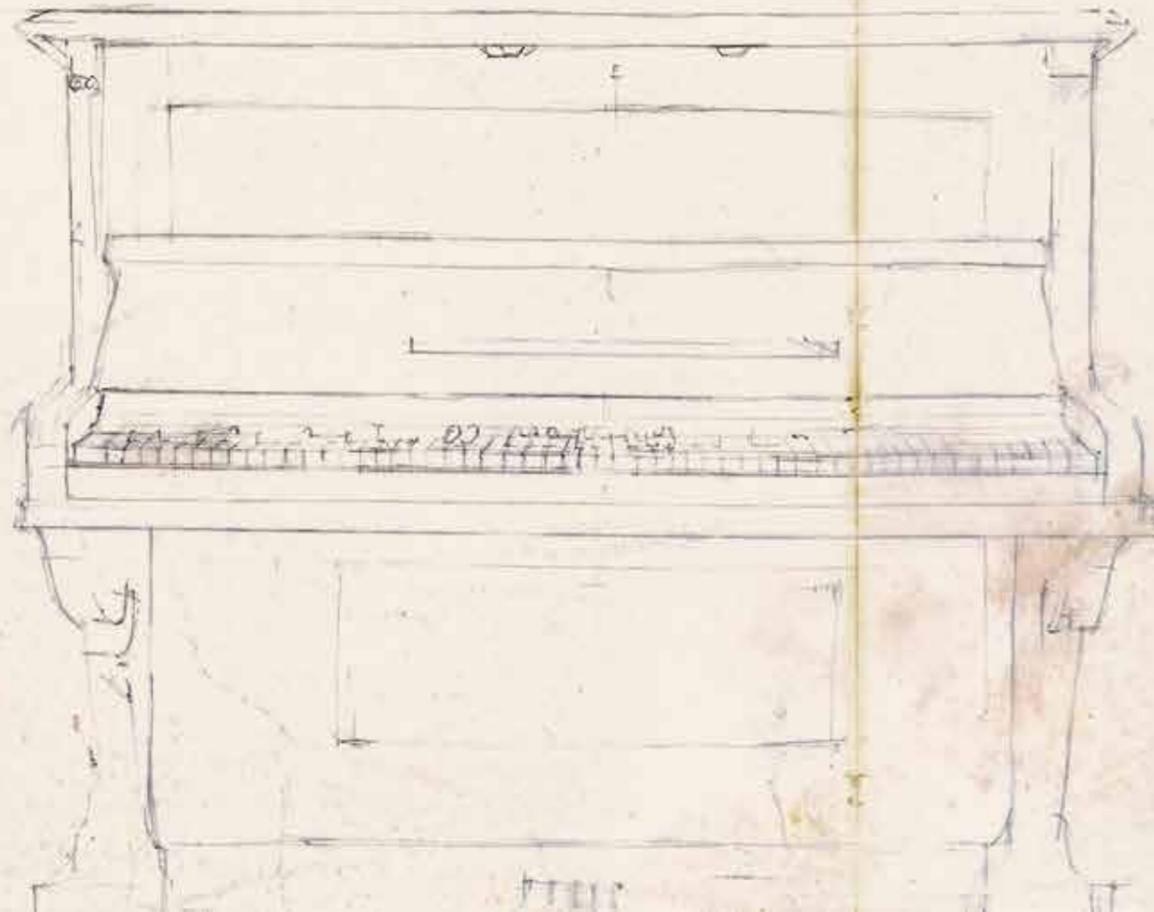
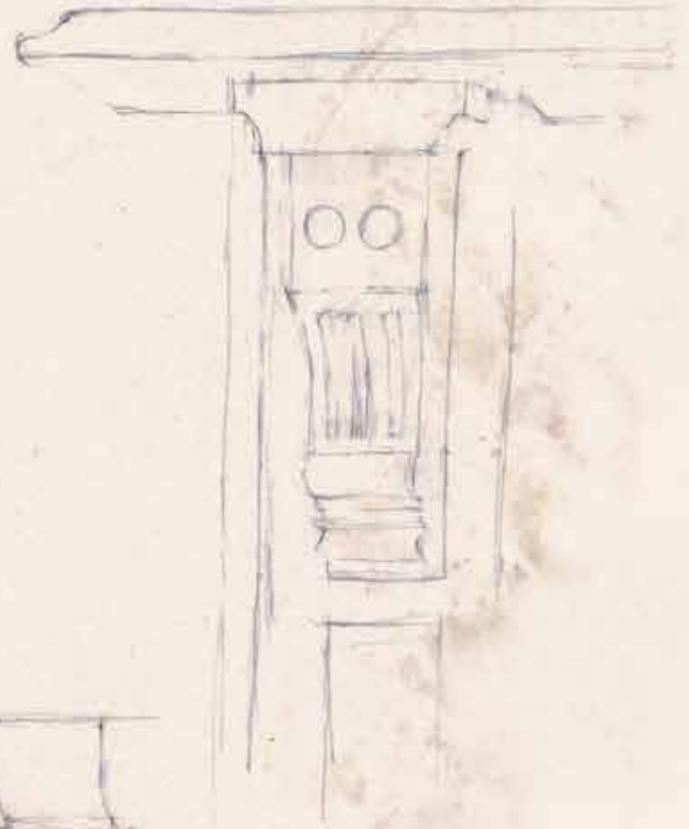
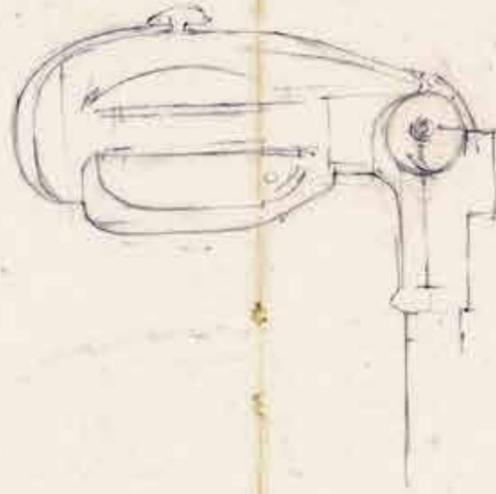
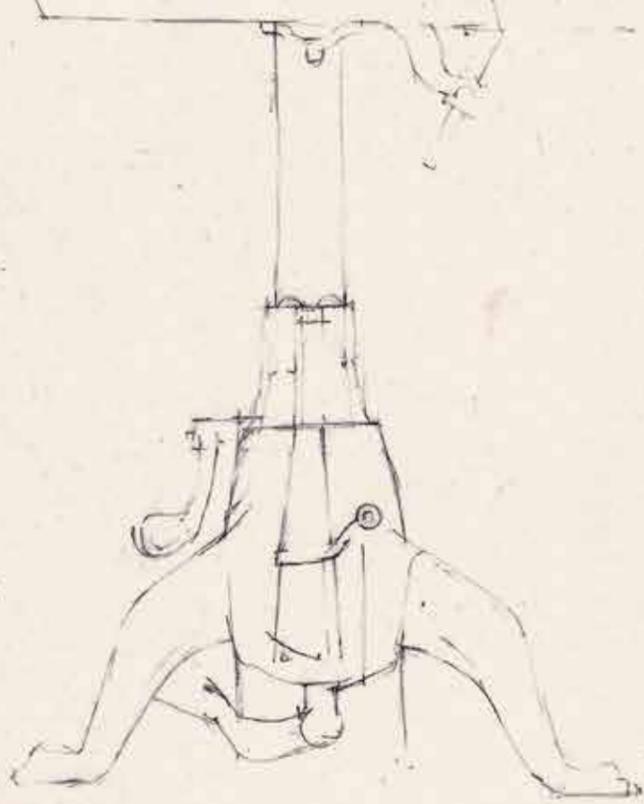
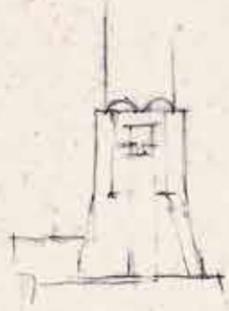
Barker Chair 1821  
25th Nov 67



Barker Chair  
25th Nov 67

Box of Artists Chair

Washing Machine. 1st April '68.

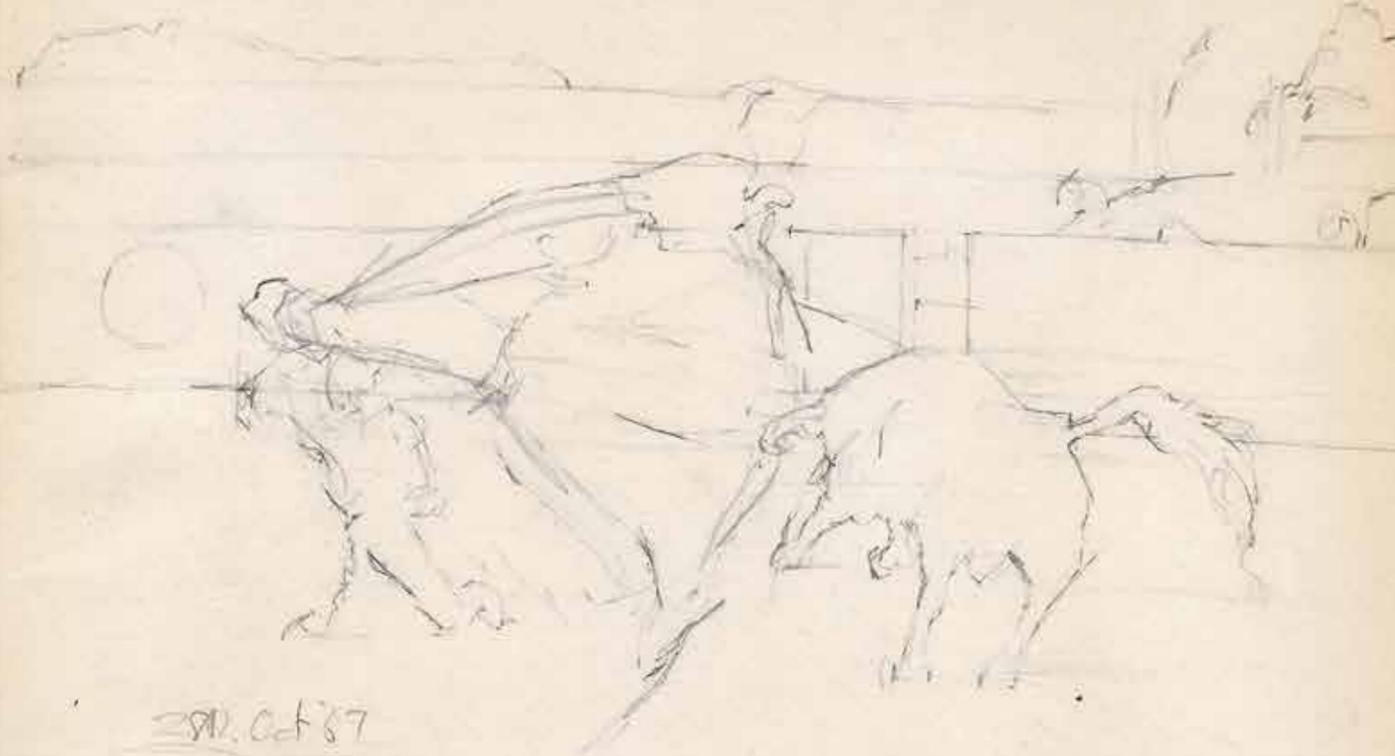


Piano St. April '68.

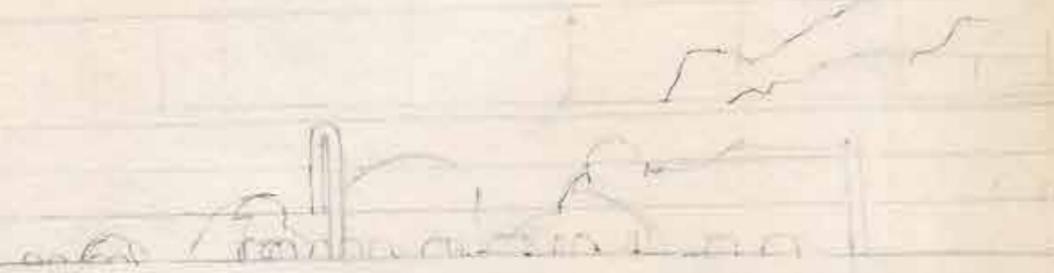


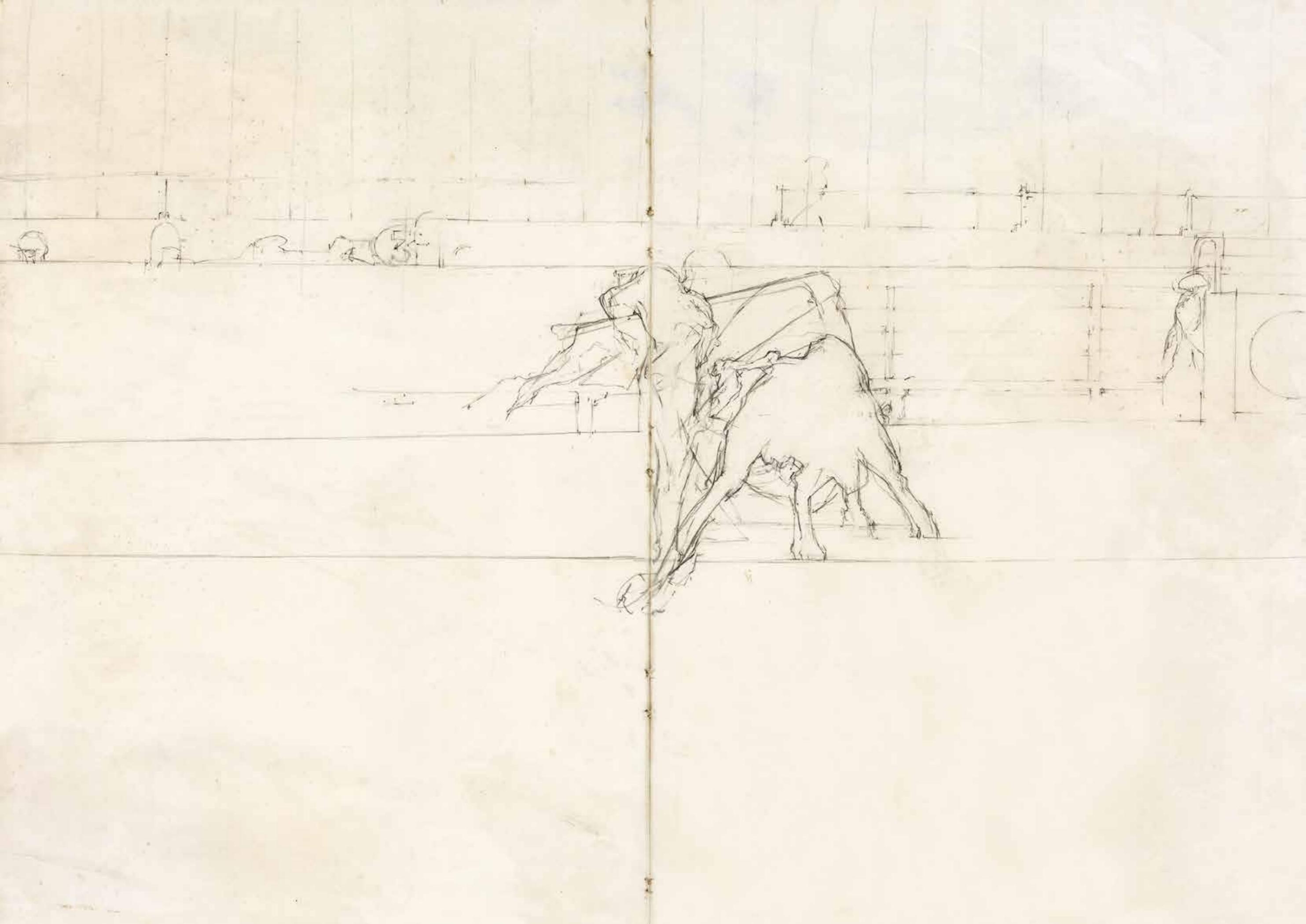
27 Oct '67

27 Oct '67

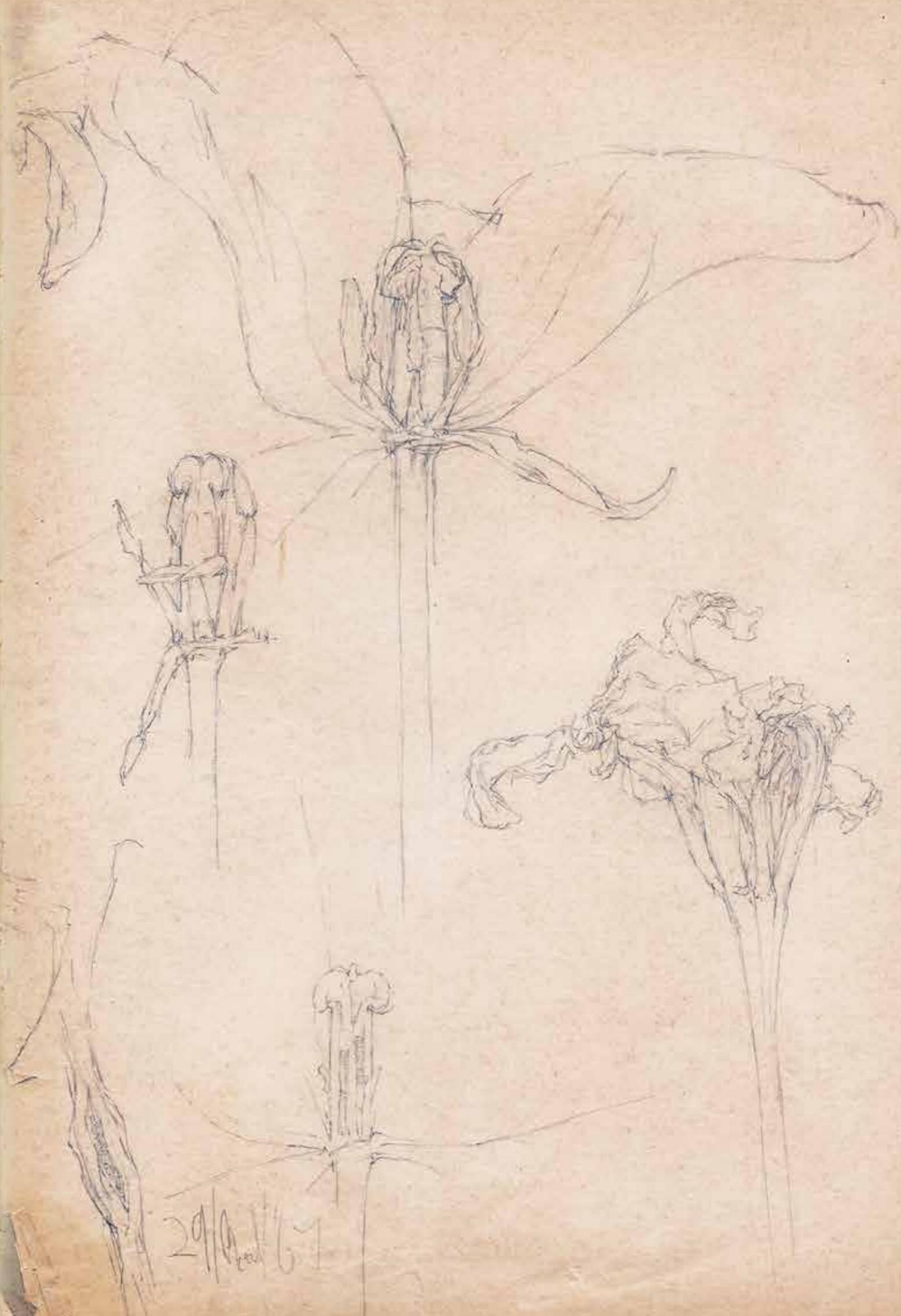
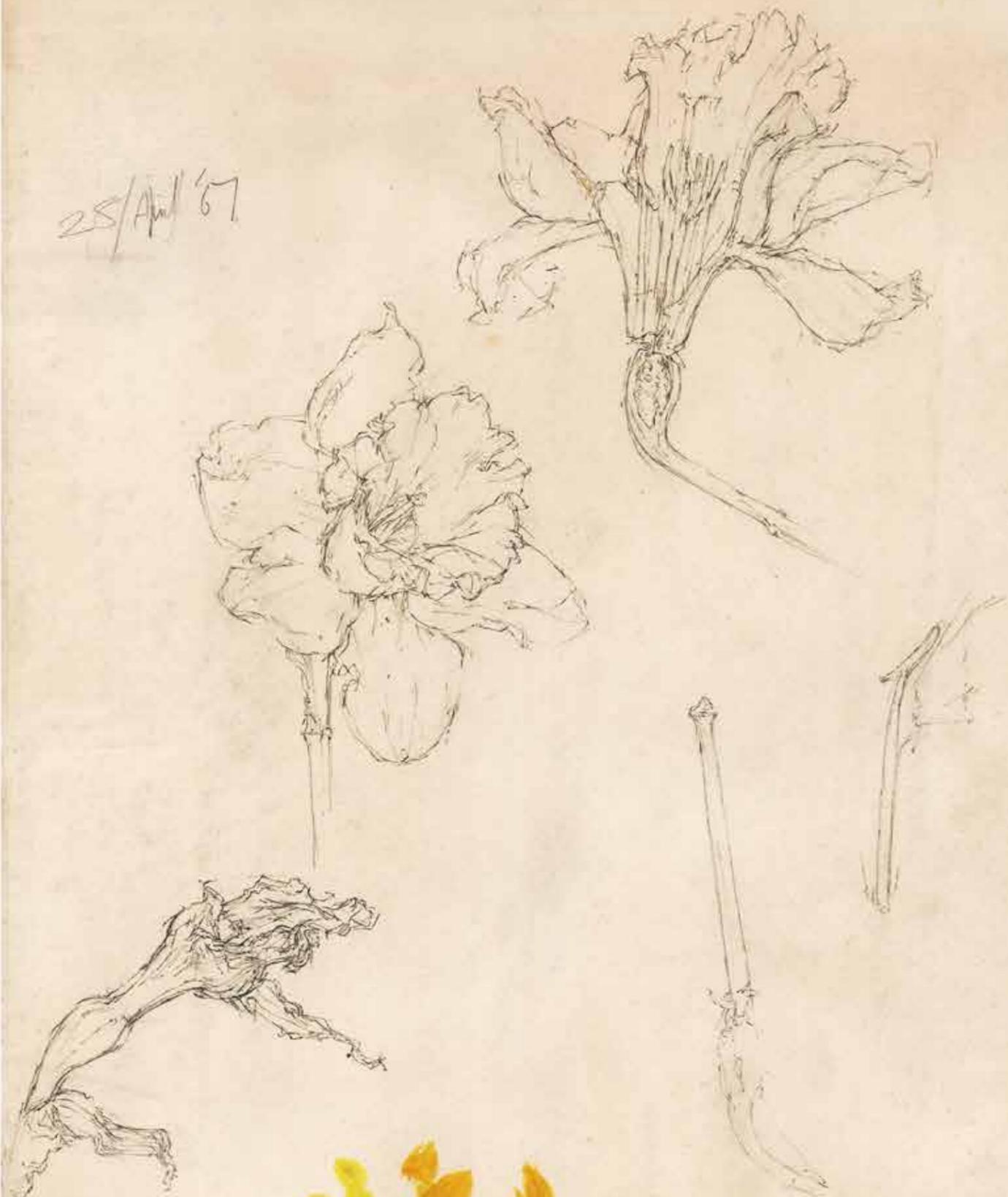


27 Oct '67





28/Apr/67

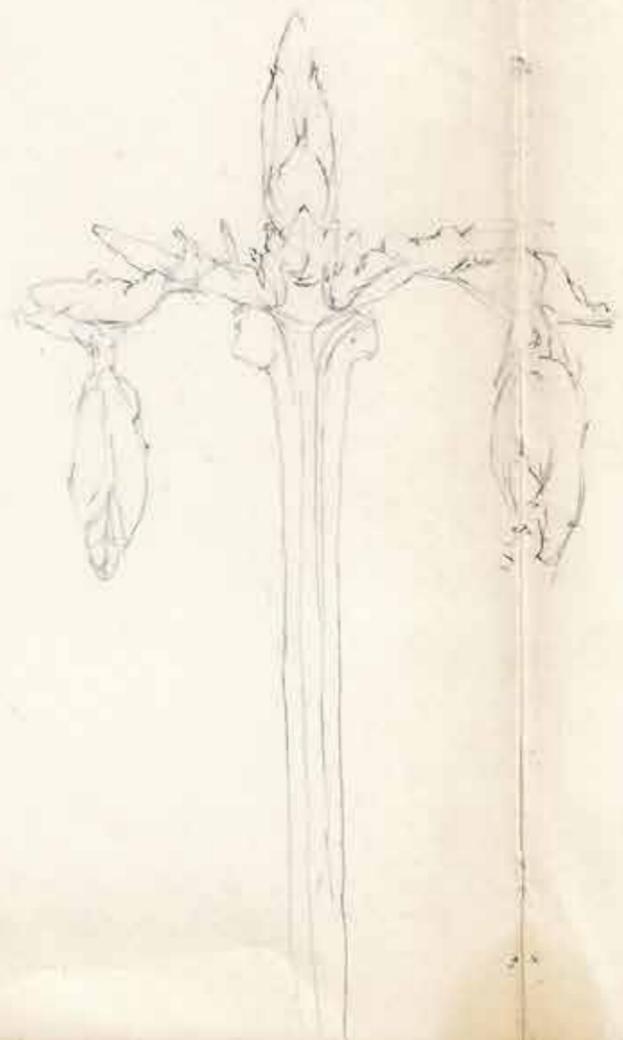
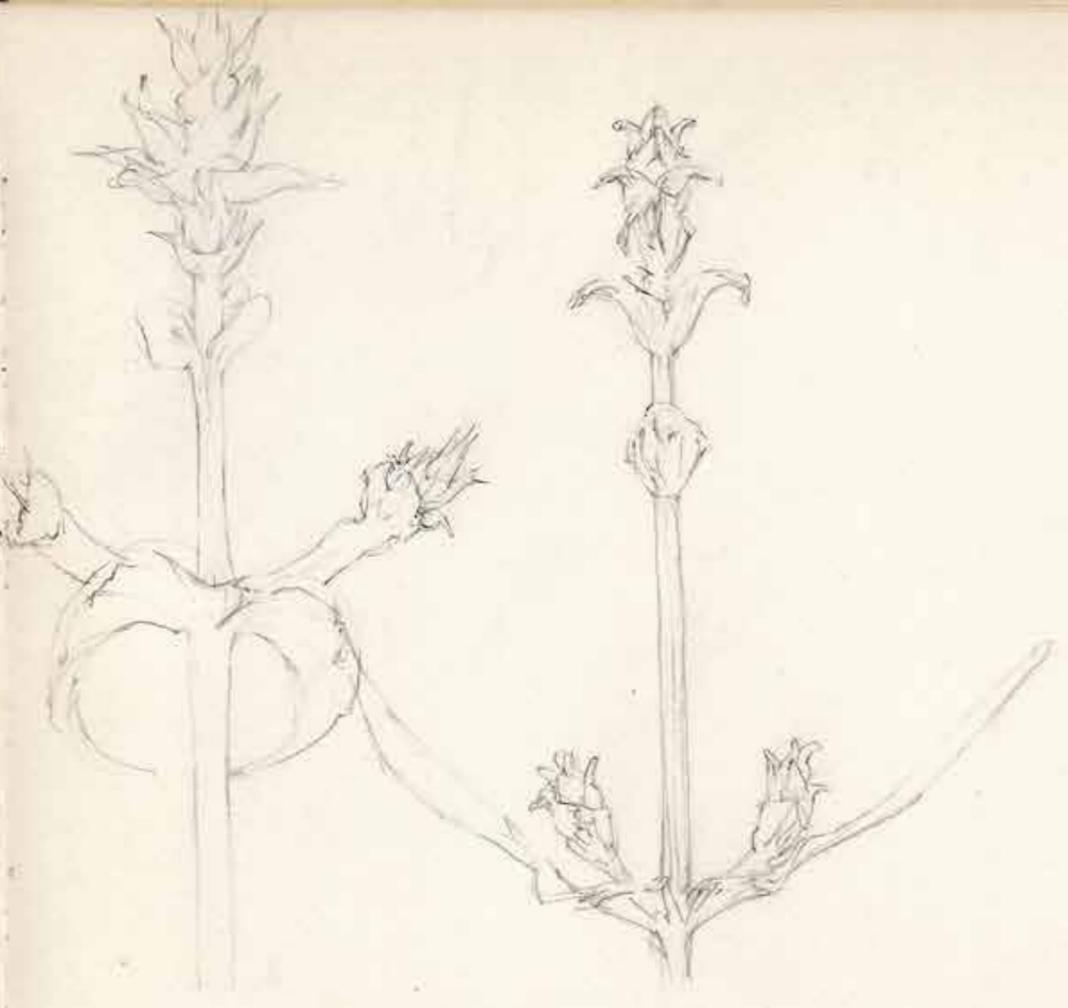
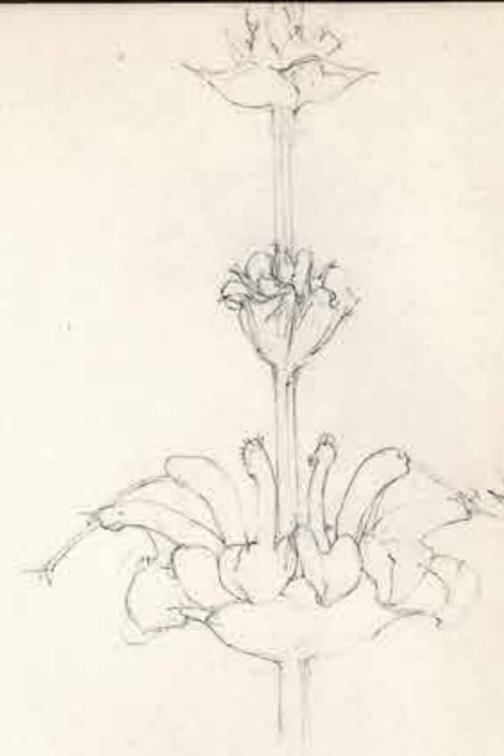
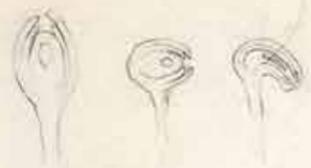


29/Apr/67



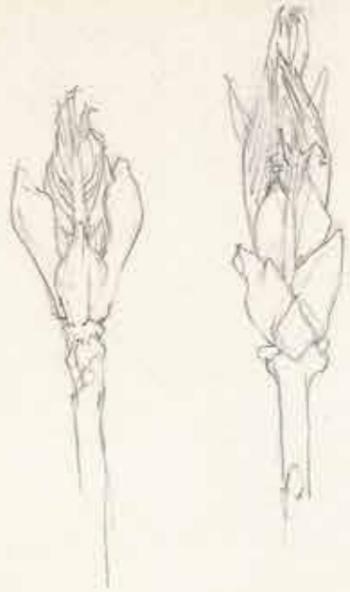
92 August '68

93



S. J. May

S. J. May



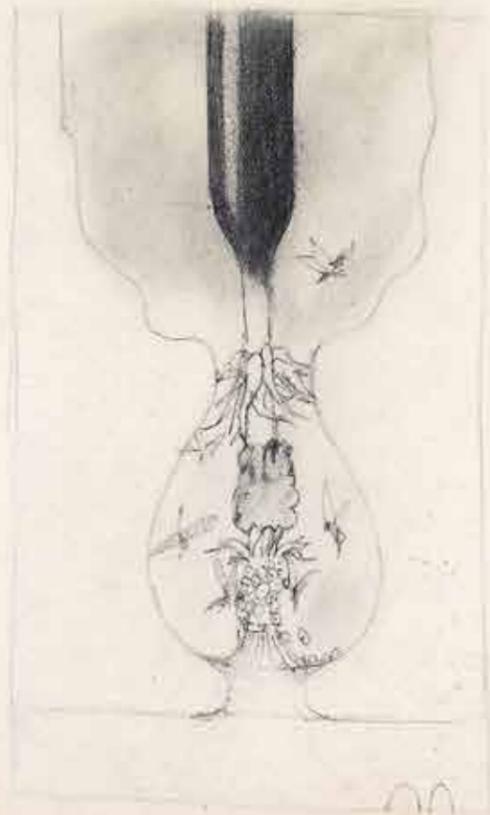
3<sup>rd</sup> May 69.

29<sup>th</sup> April 69.



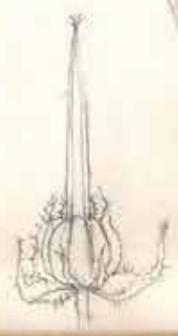
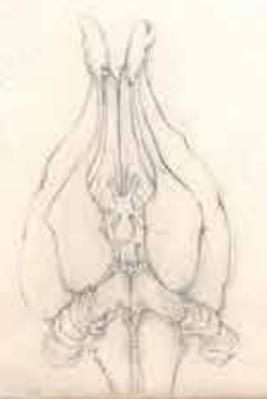
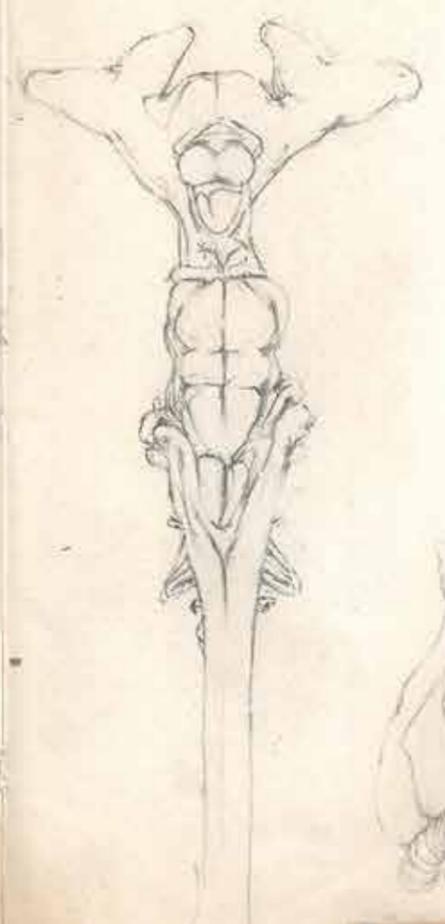
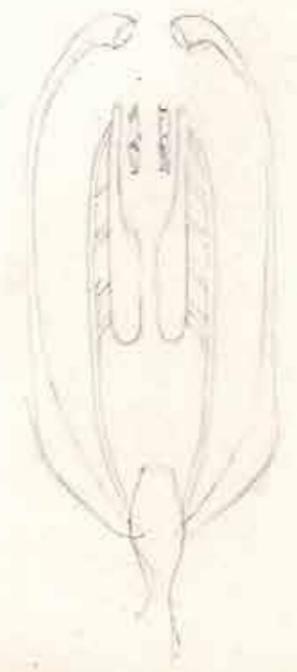
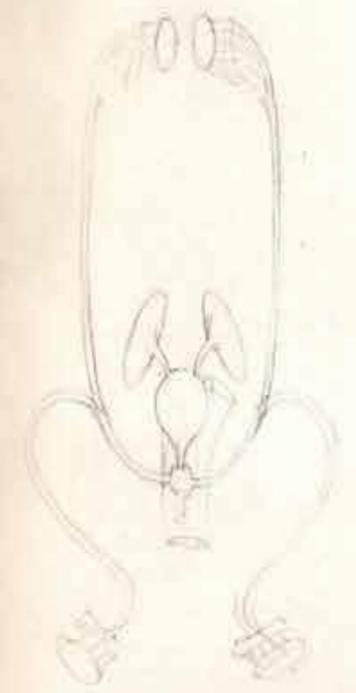
21<sup>st</sup> 4/69.

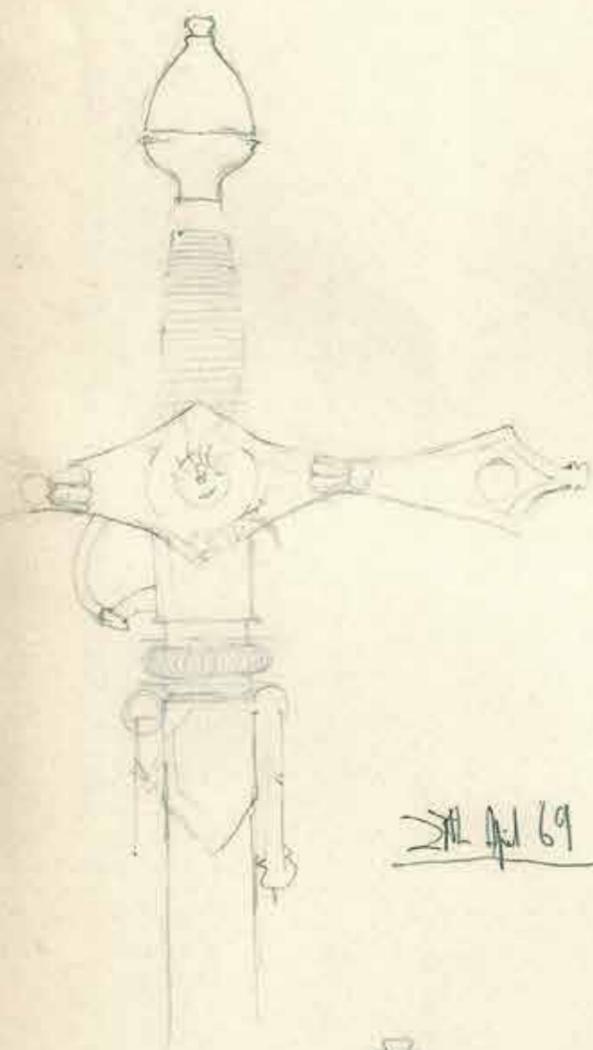
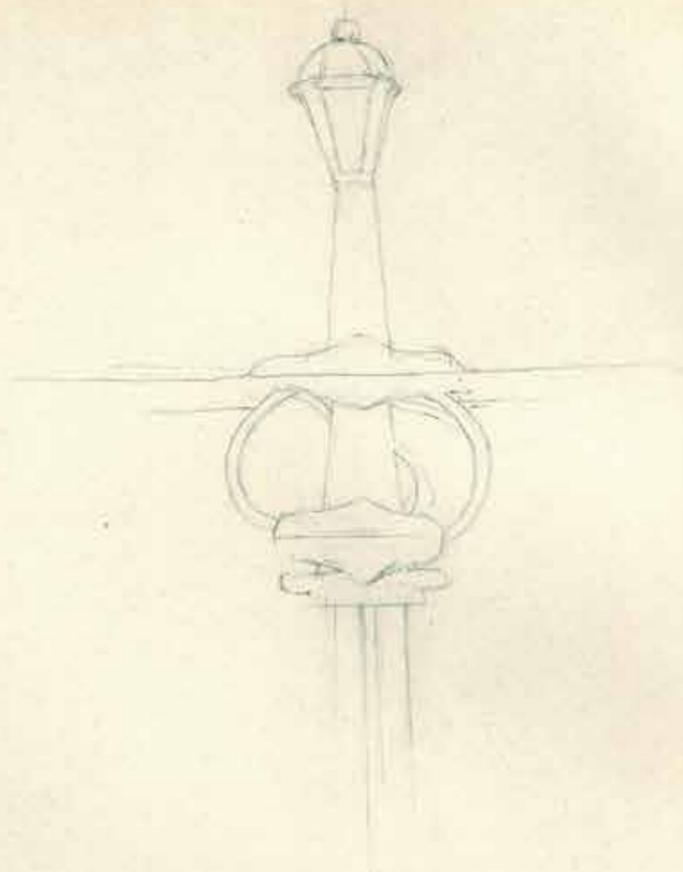
4<sup>th</sup> 4/69.



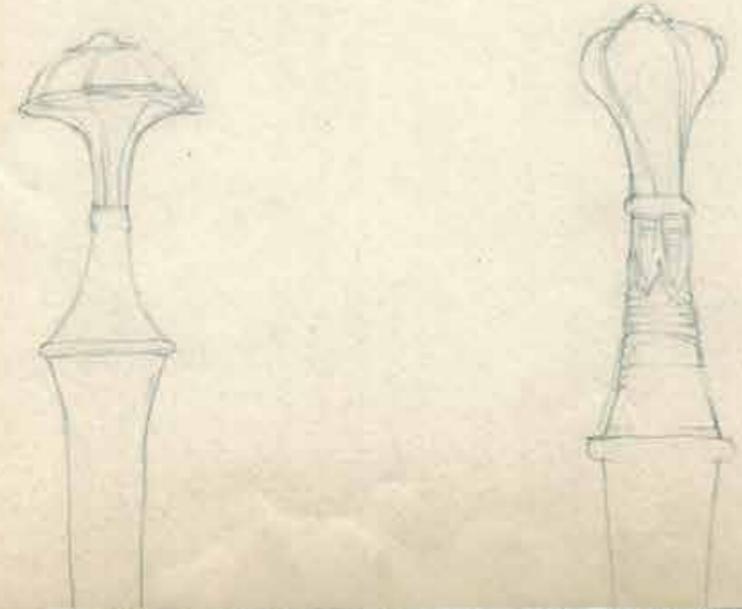
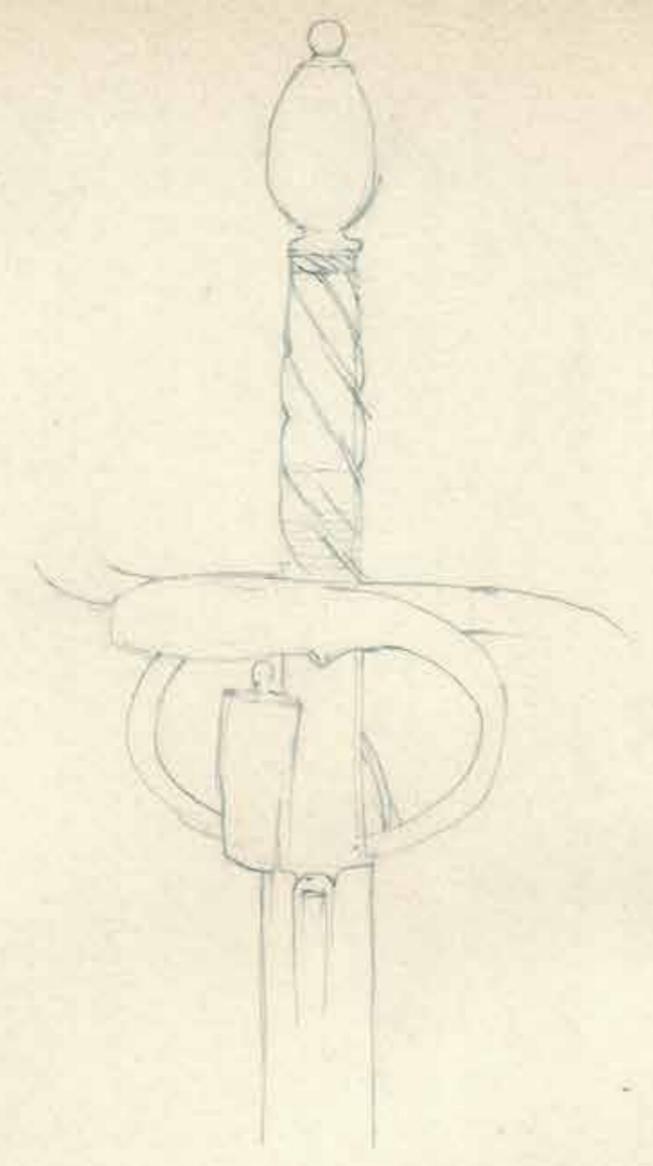
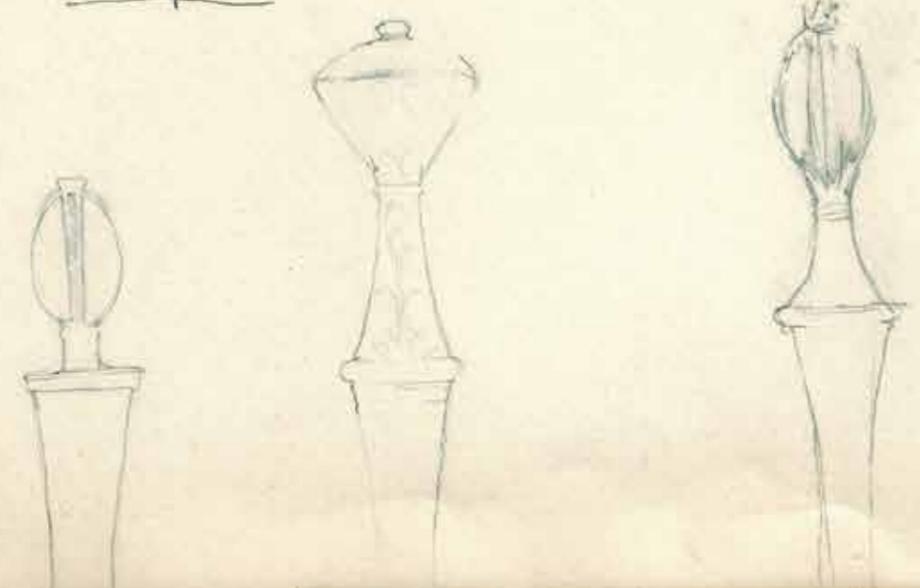
477  
Totem idea: moets, brains of lower vertebrates,  
and other internal organs

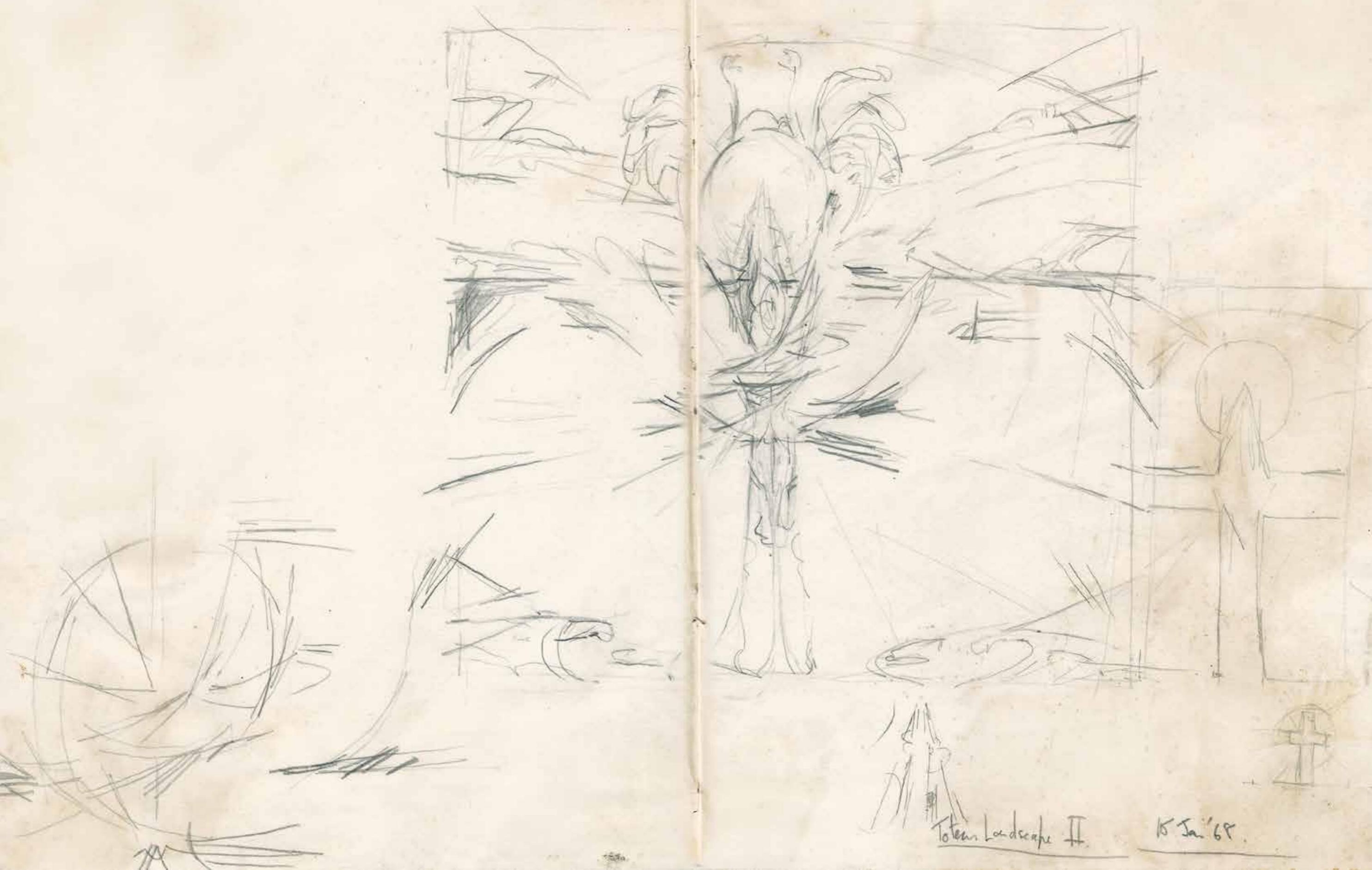
1. August '68.





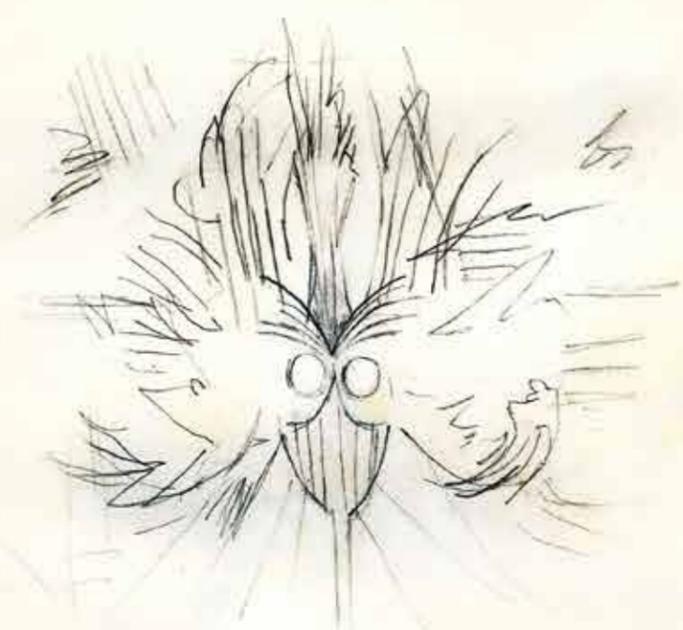
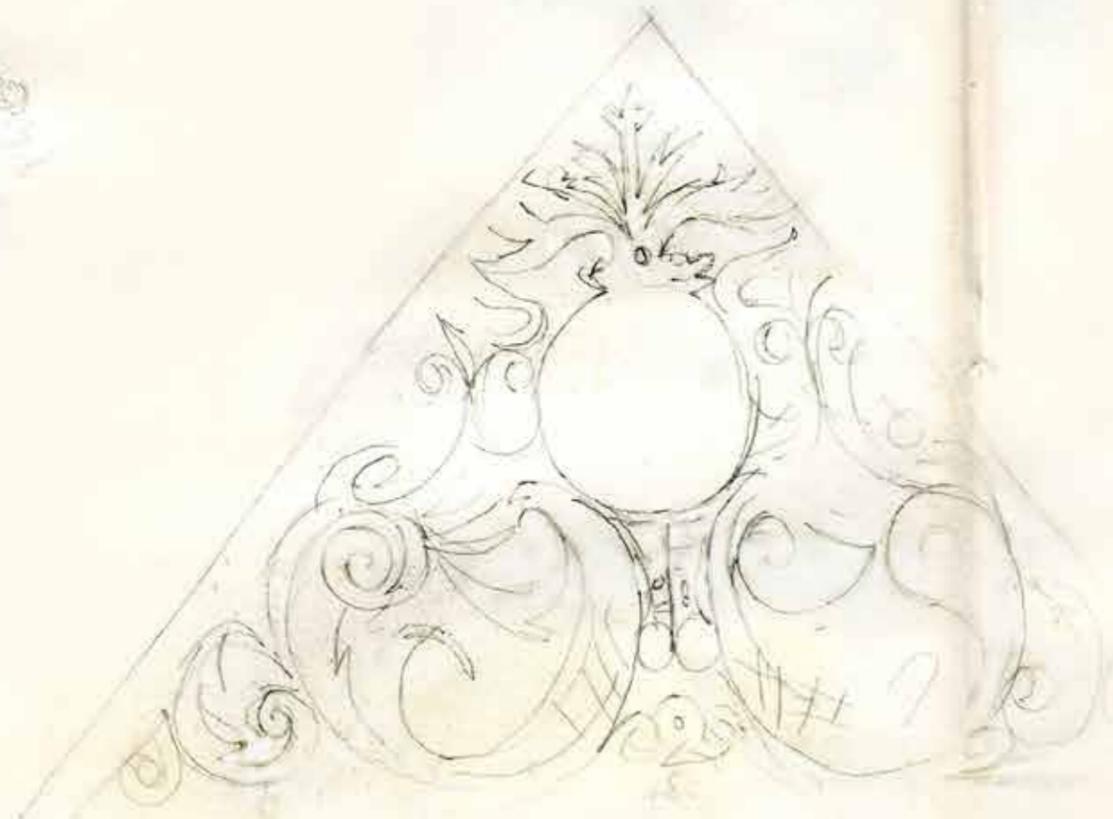
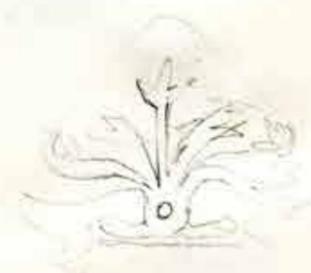
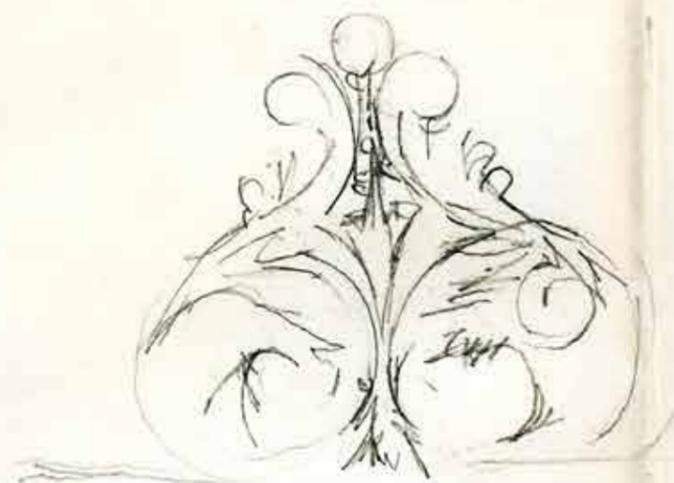
1916



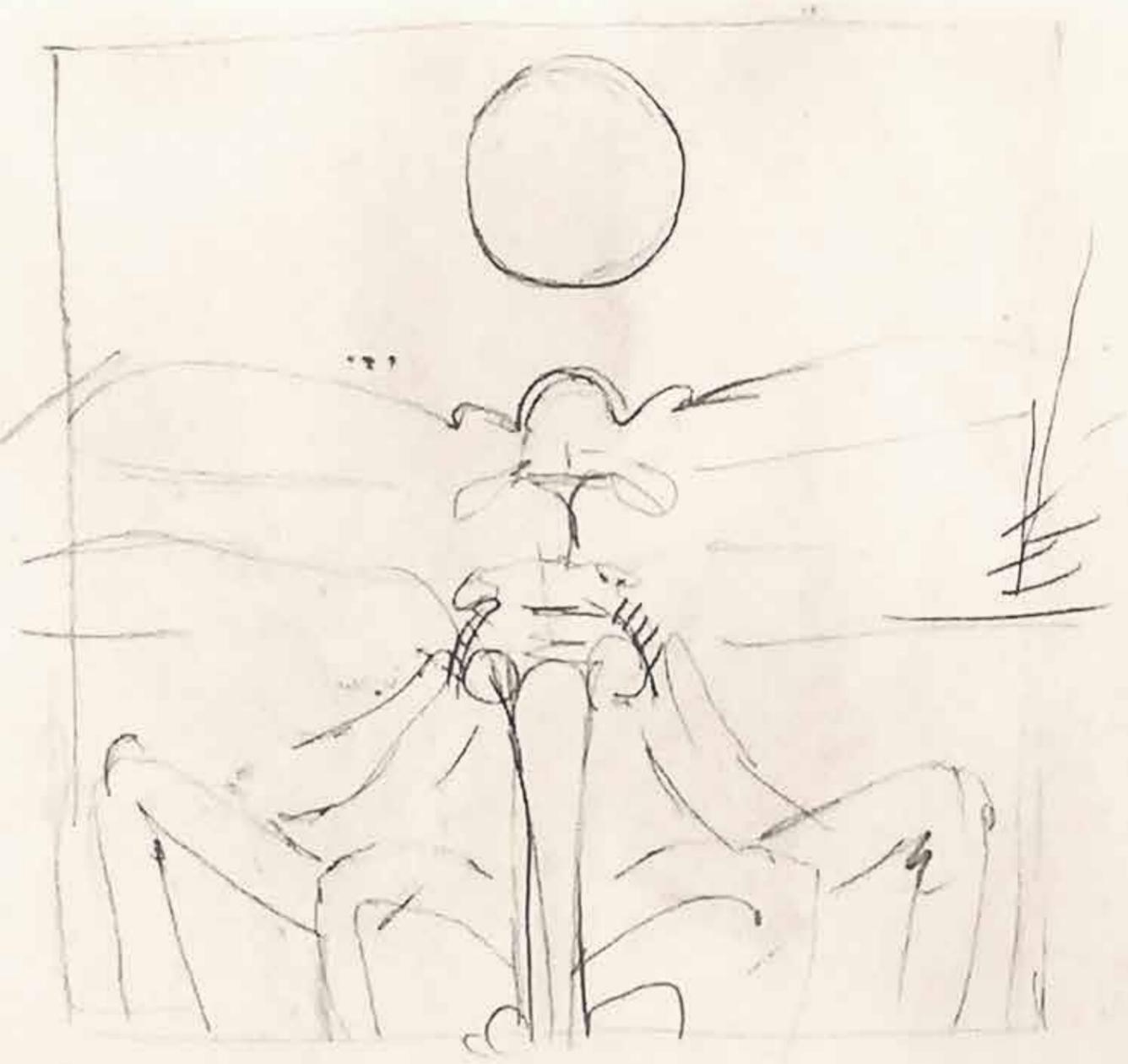


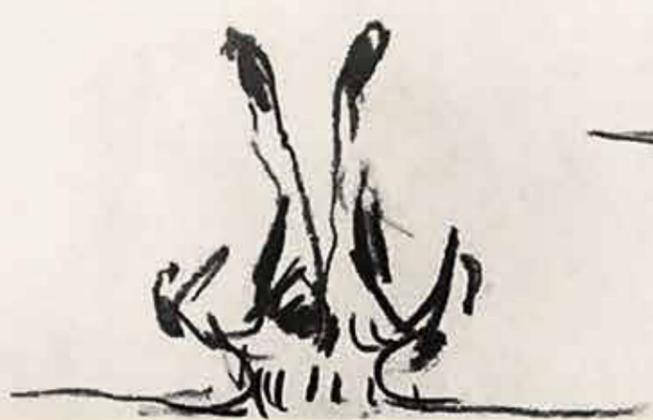
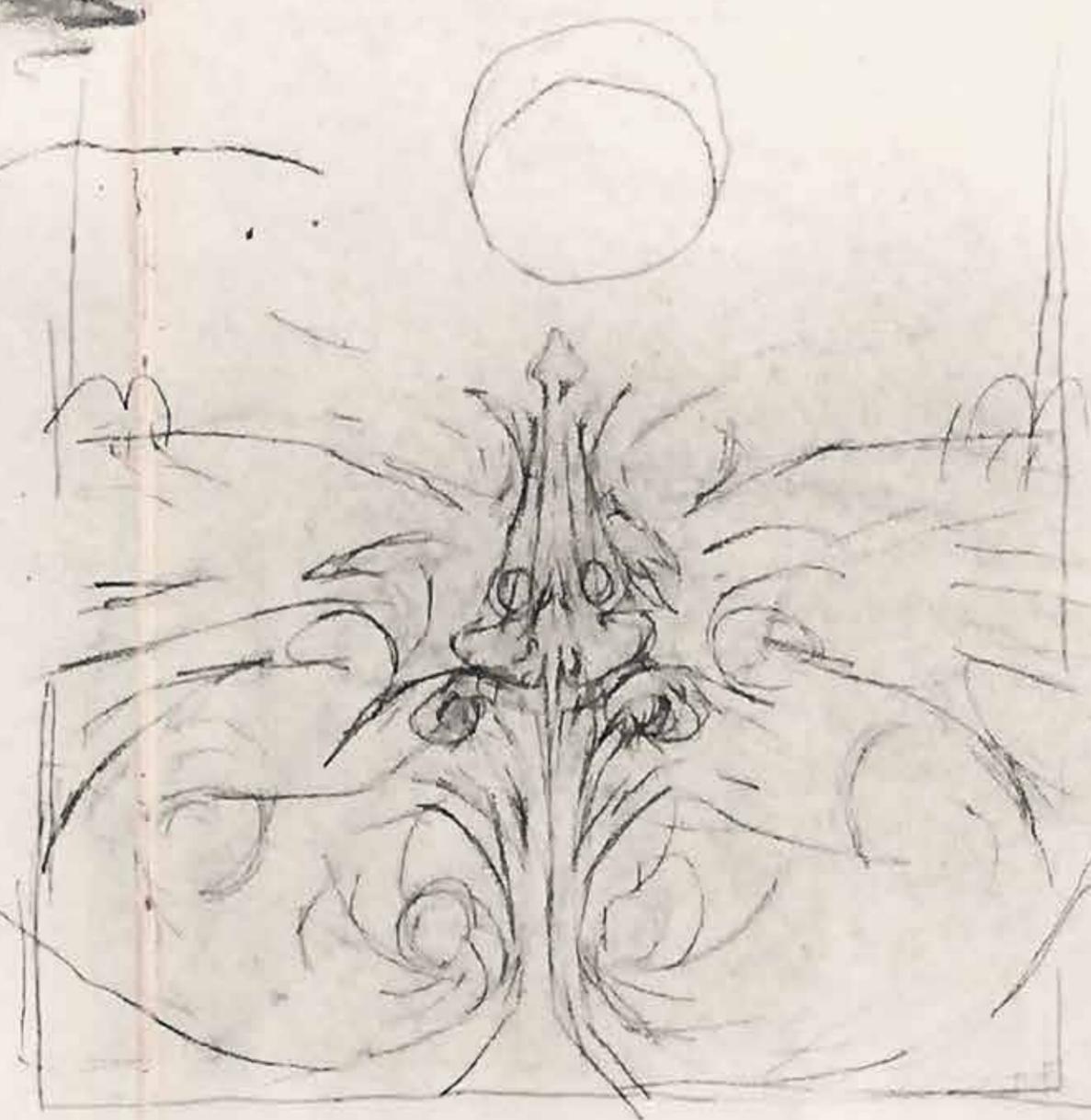
Totem Landscape II

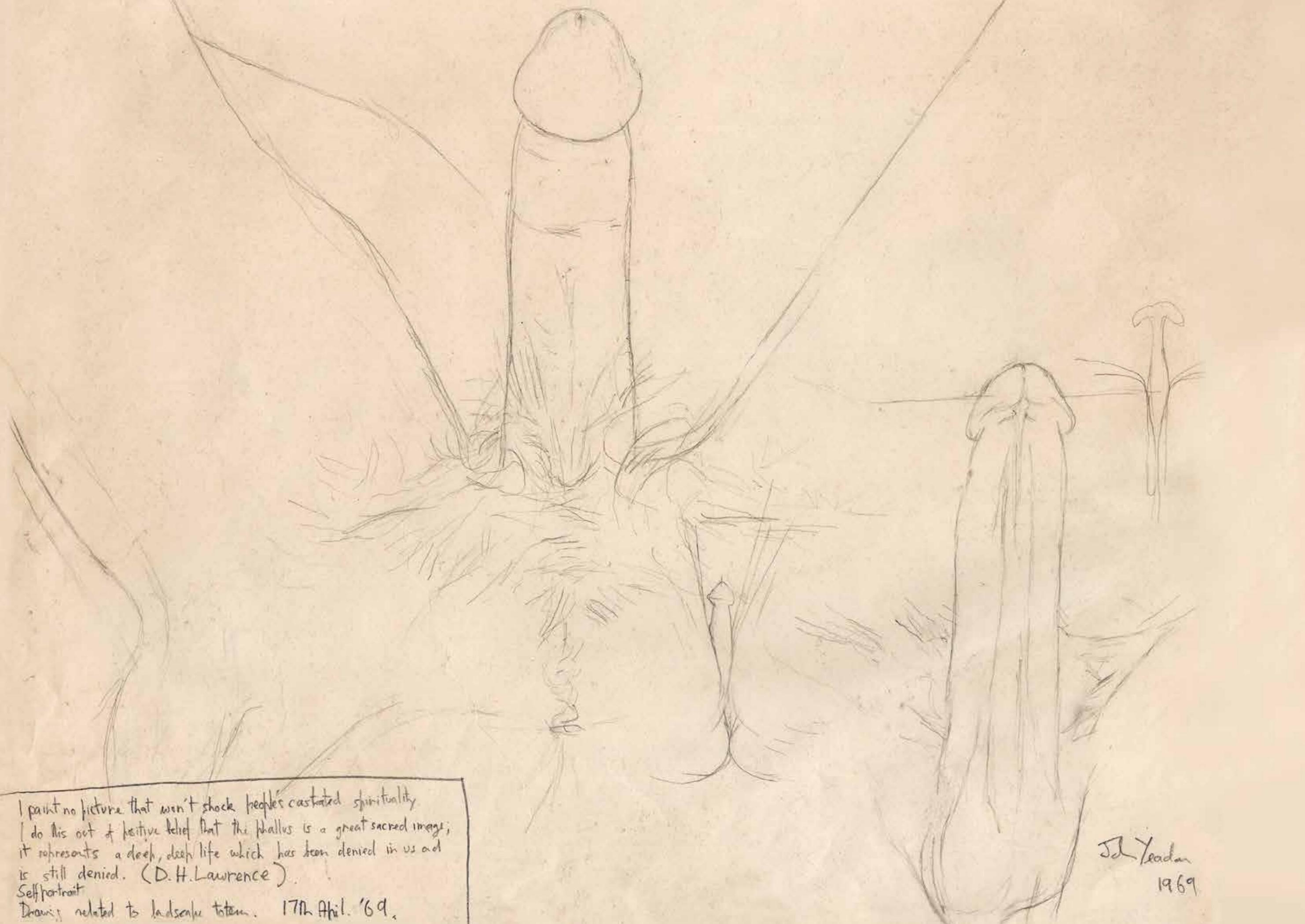
15 Jan '68



Decorative motifs. 9th Jan '69.

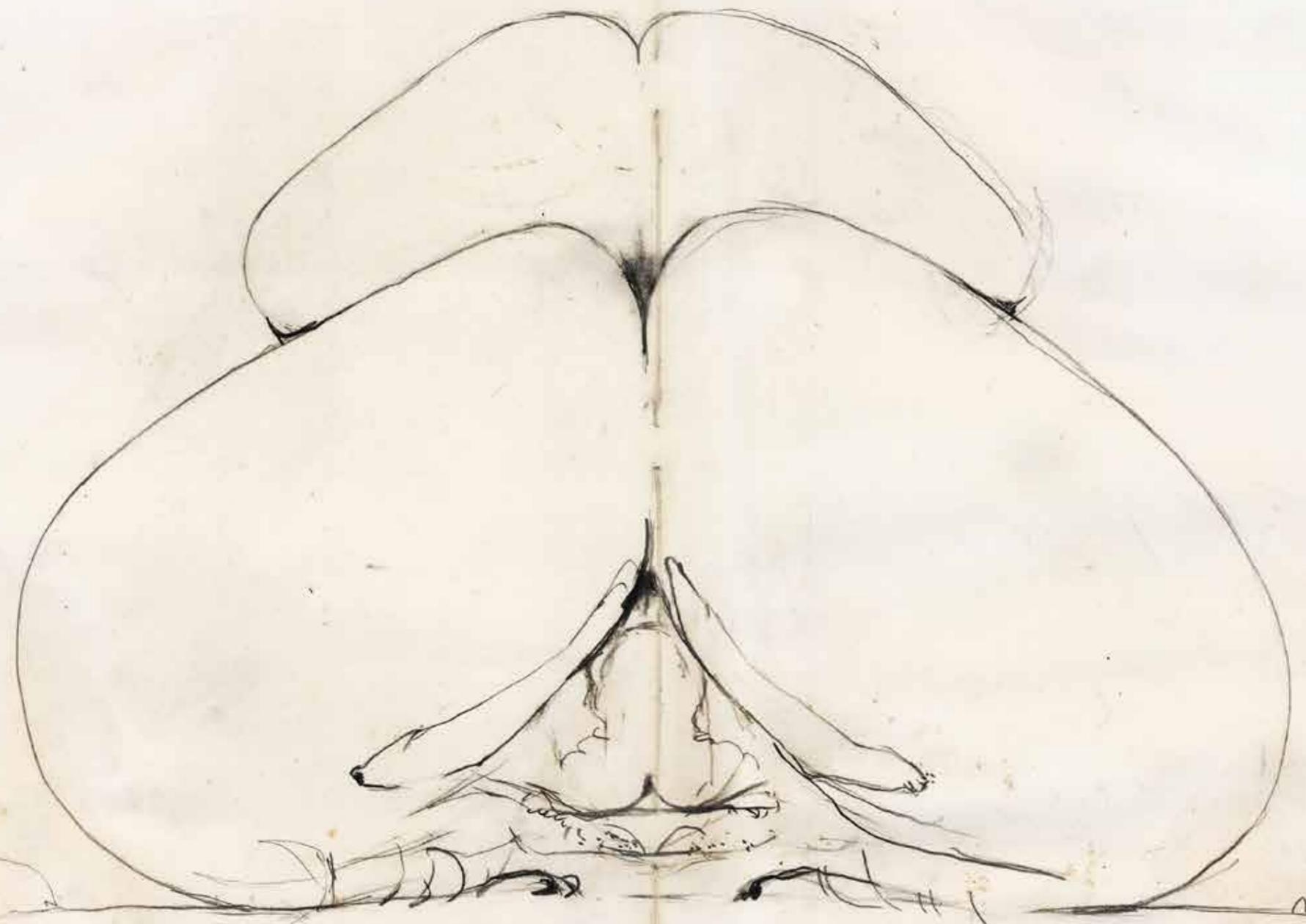


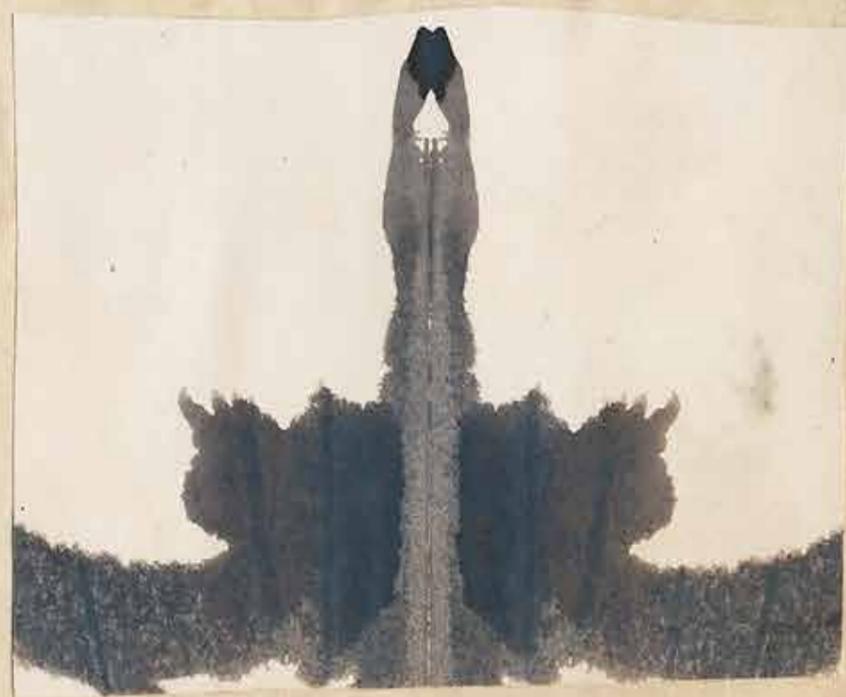
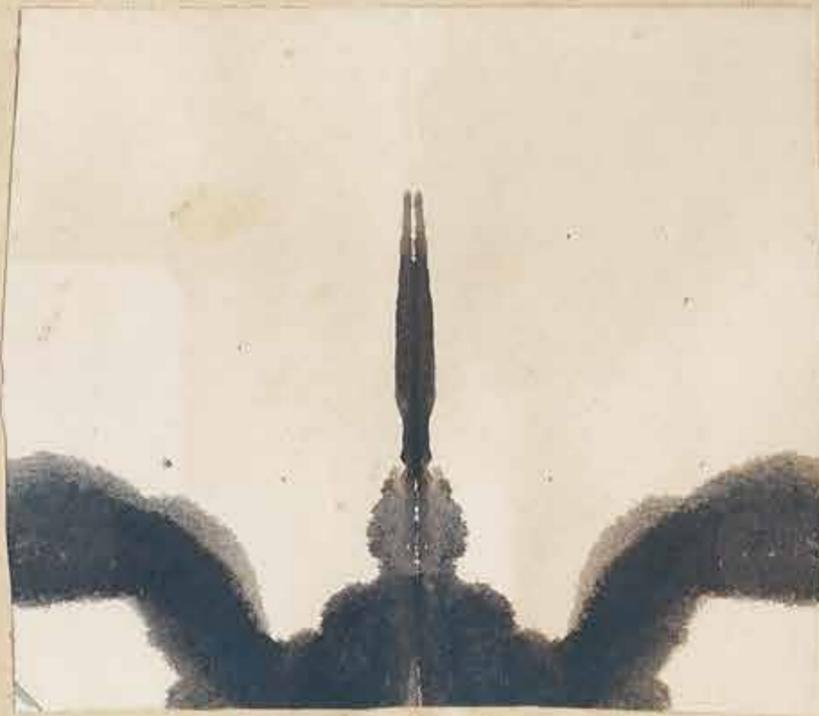
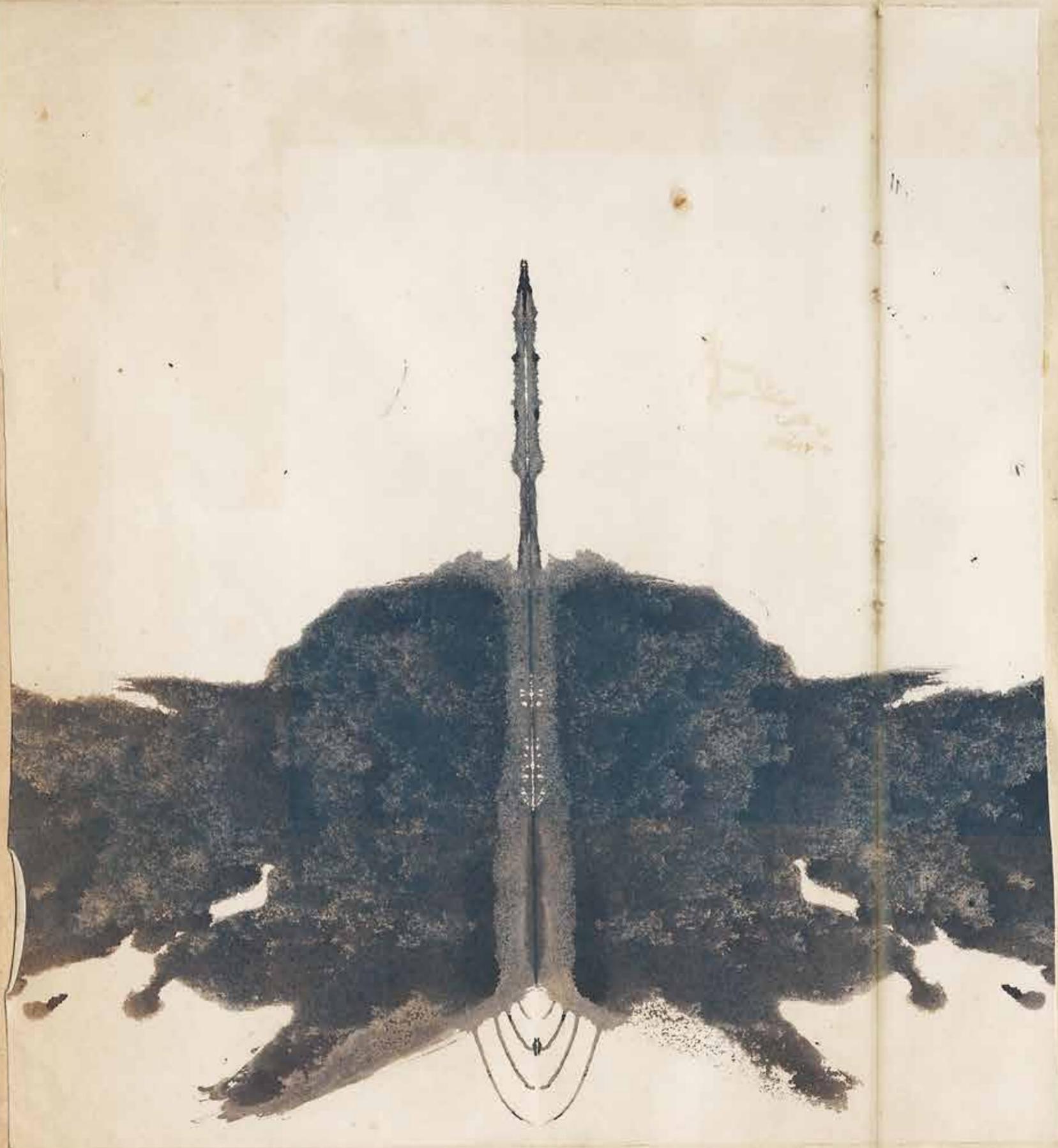




I paint no picture that won't shock people's castrated spirituality  
I do this out of positive belief that the phallus is a great sacred image;  
it represents a deep, deep life which has been denied in us and  
is still denied. (D.H. Lawrence)  
Self-portrait  
Drawing related to landscape totem. 17th April. '69.

J.D. Yeoman  
1969

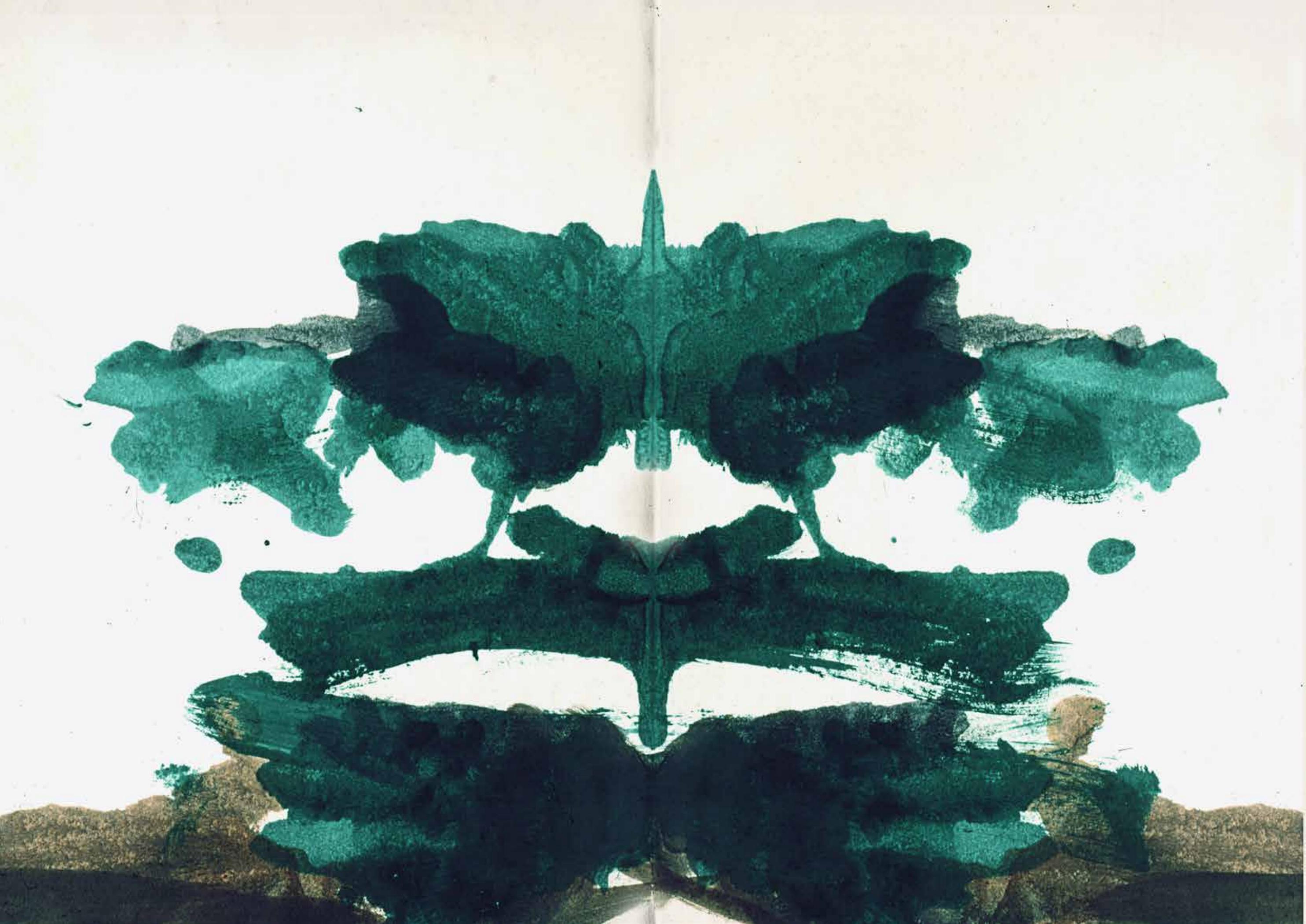


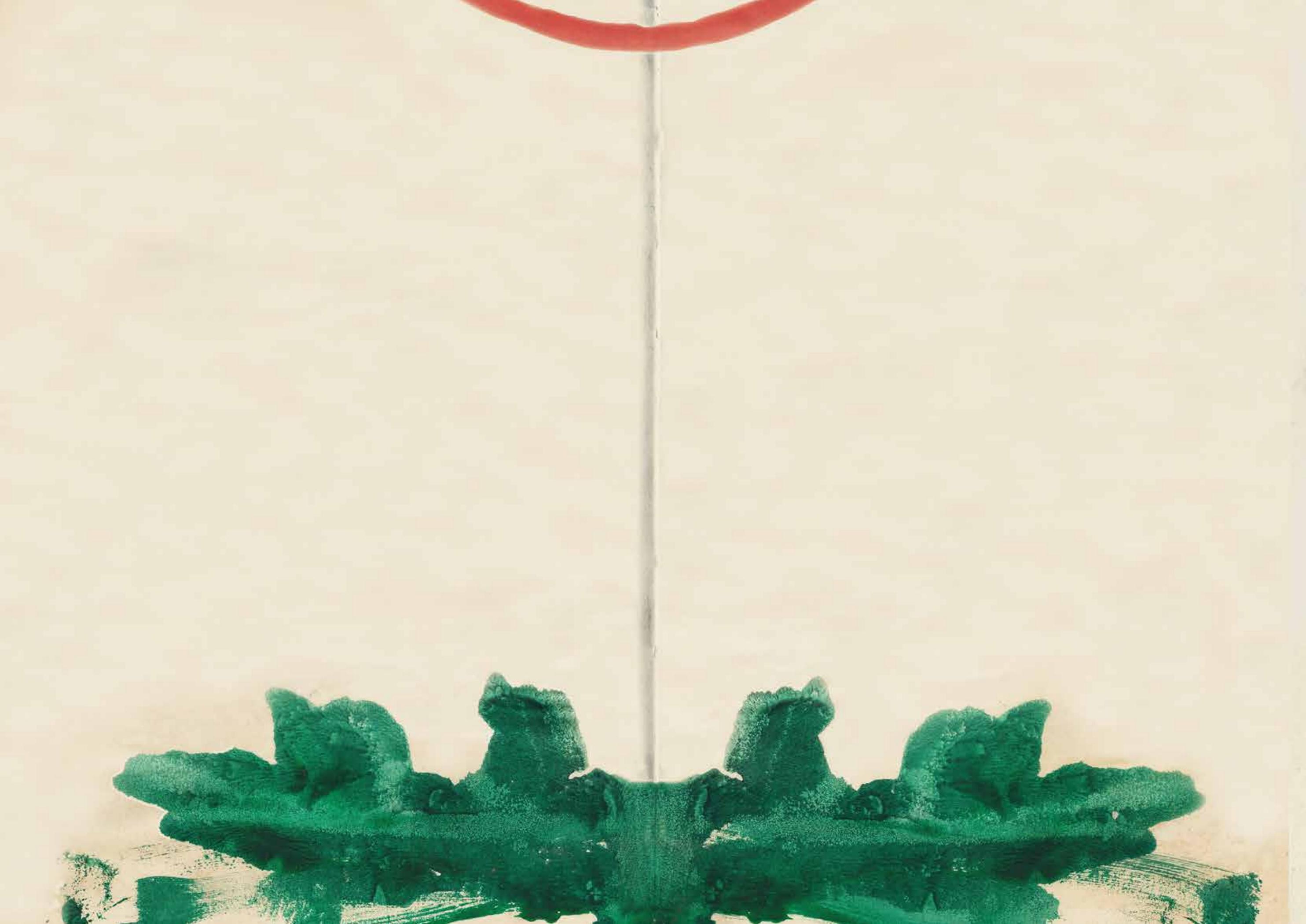


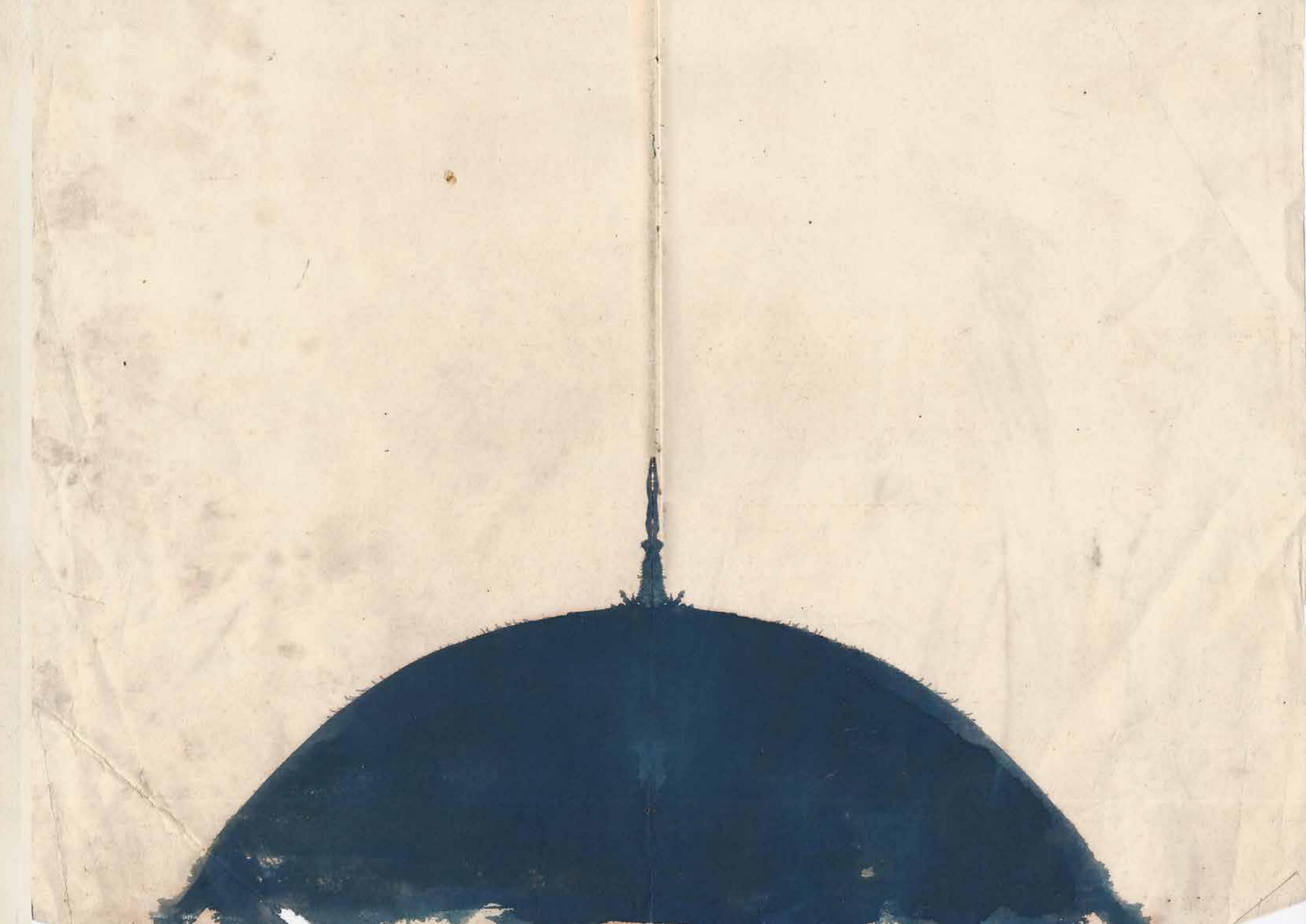


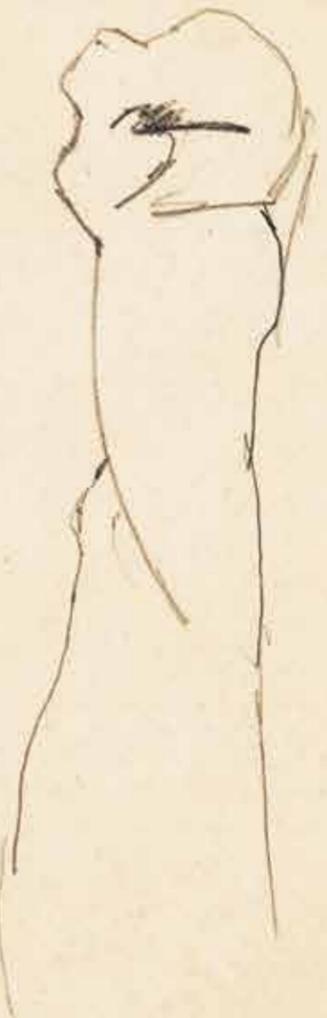


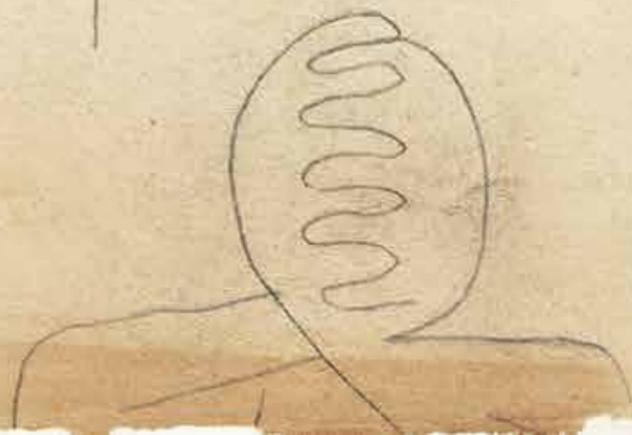
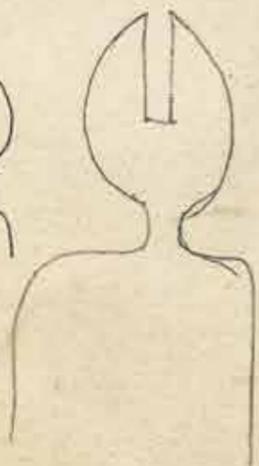
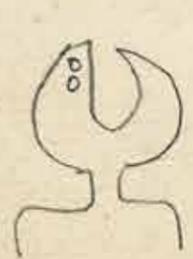
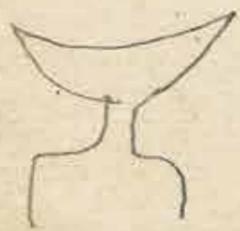
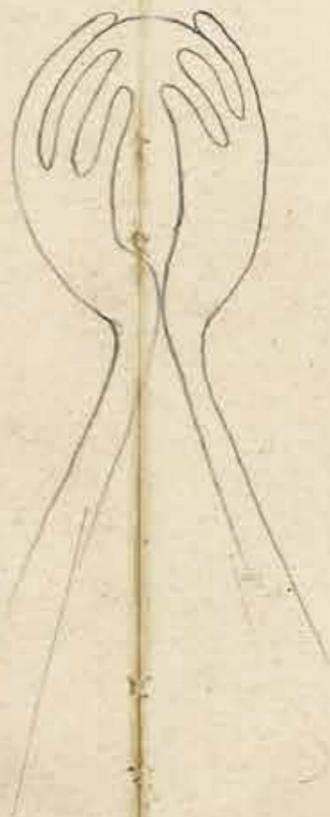
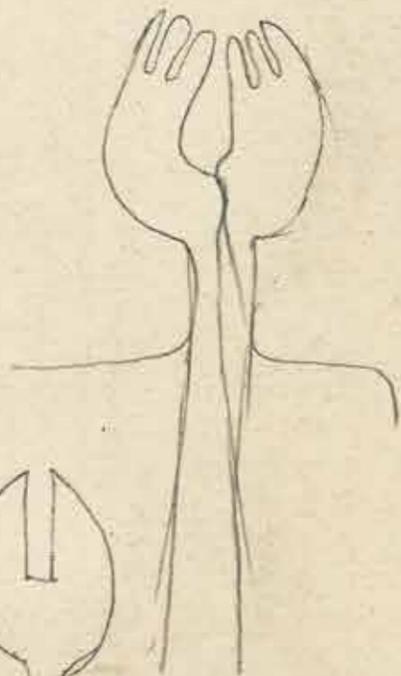
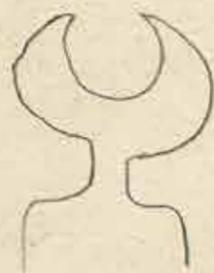
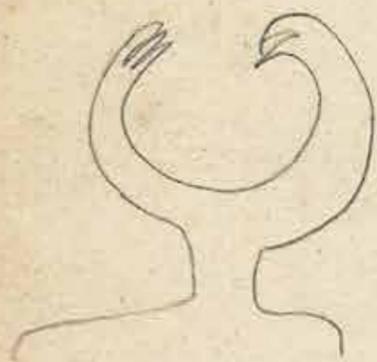
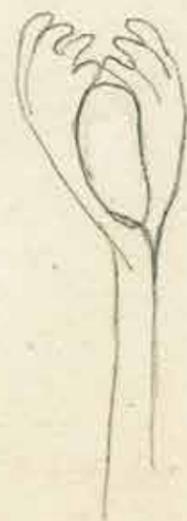
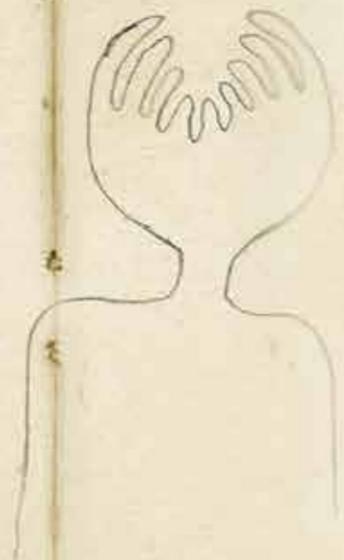
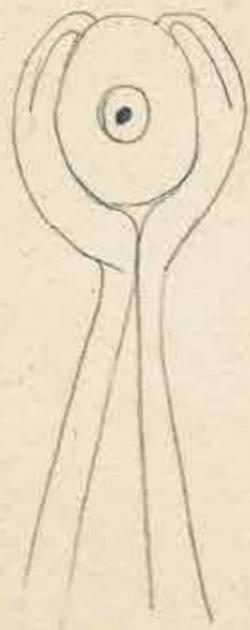
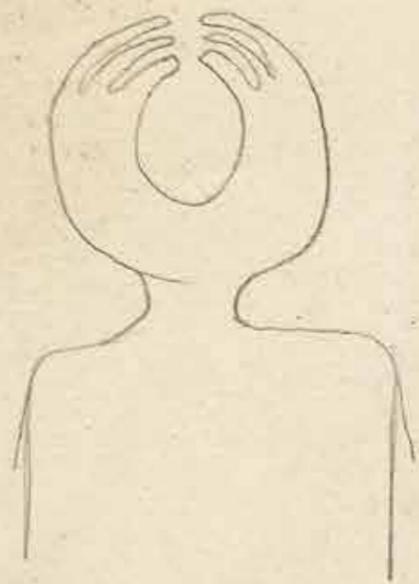










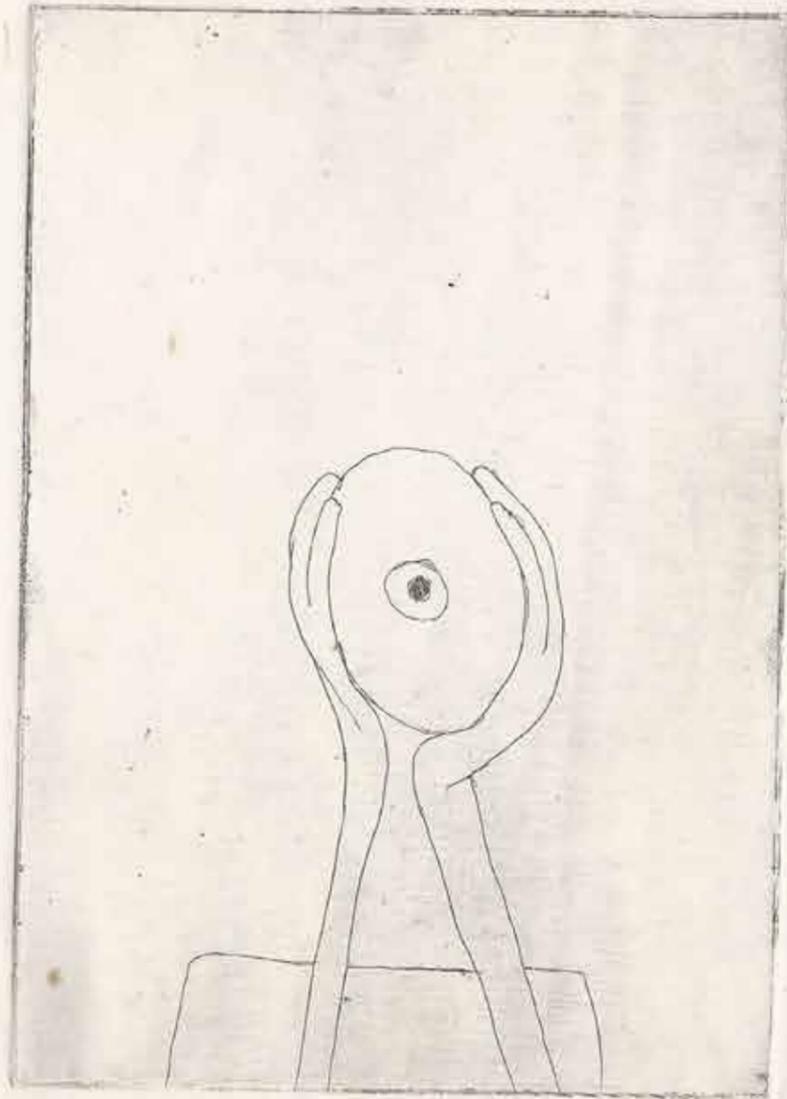
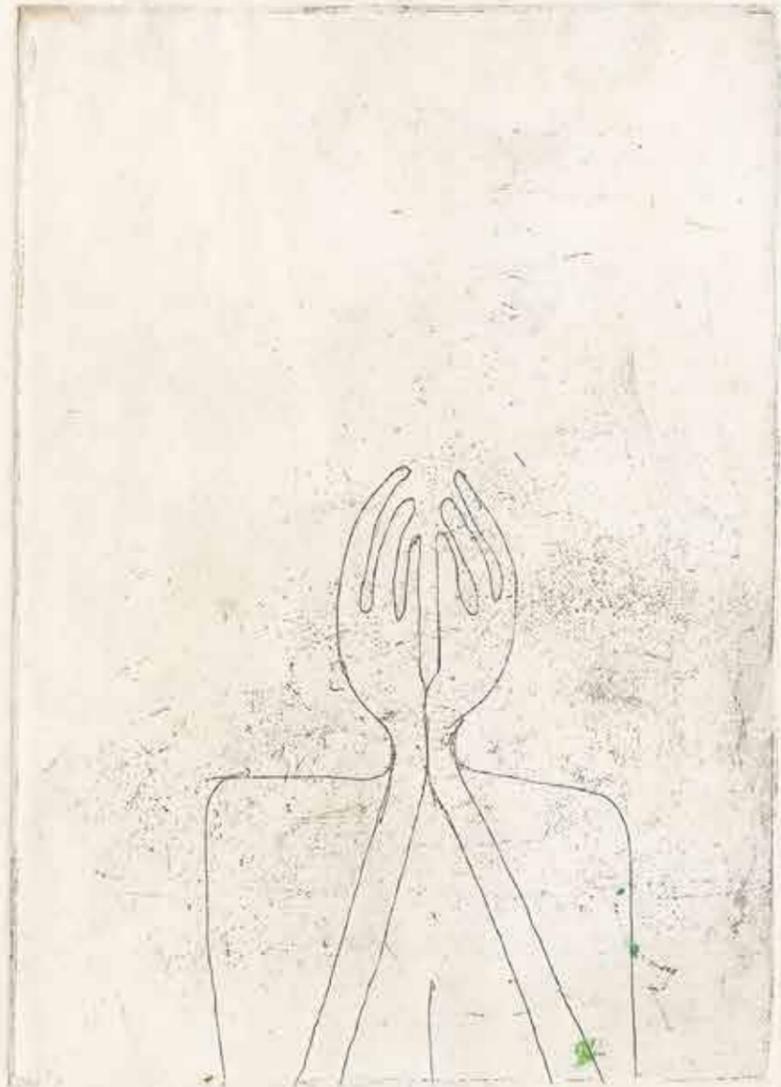




17th Feb 69





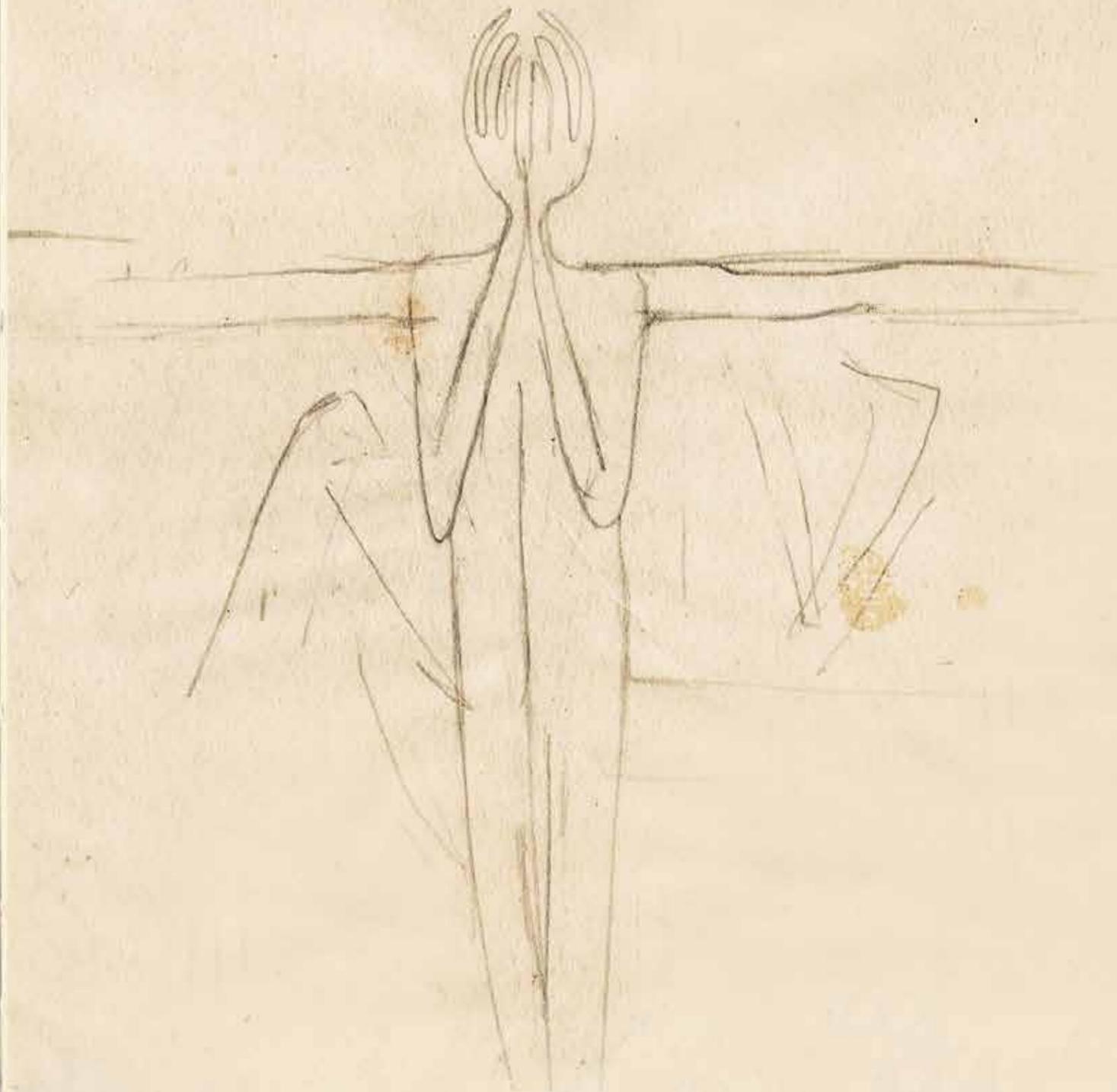
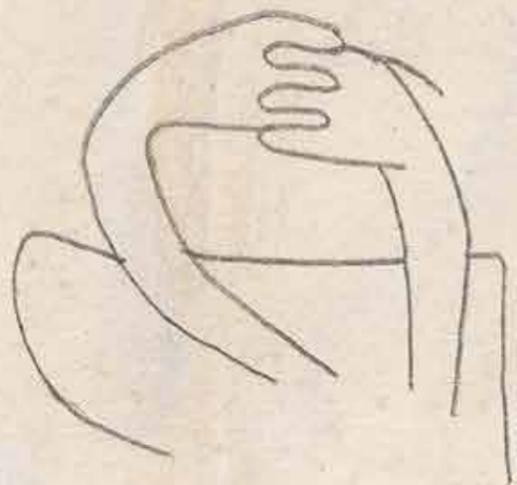
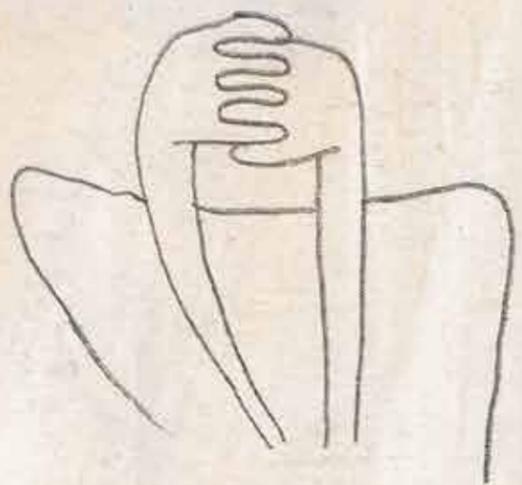
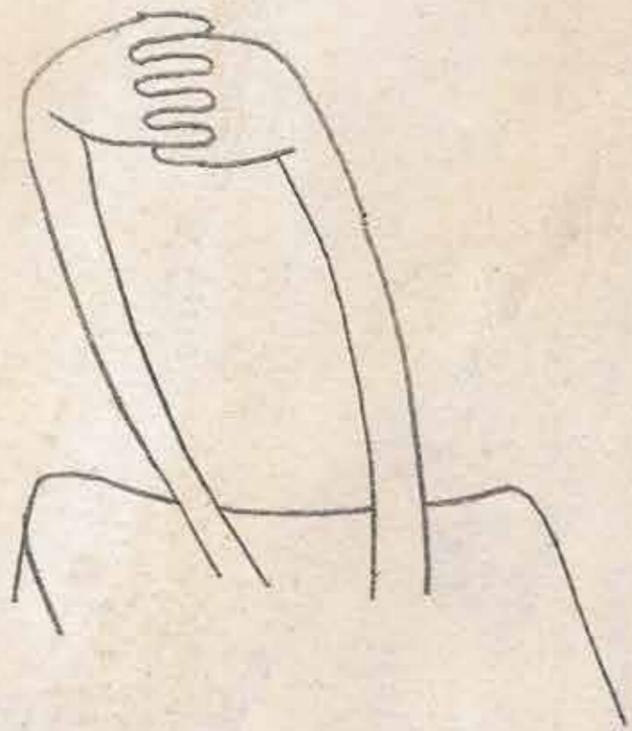


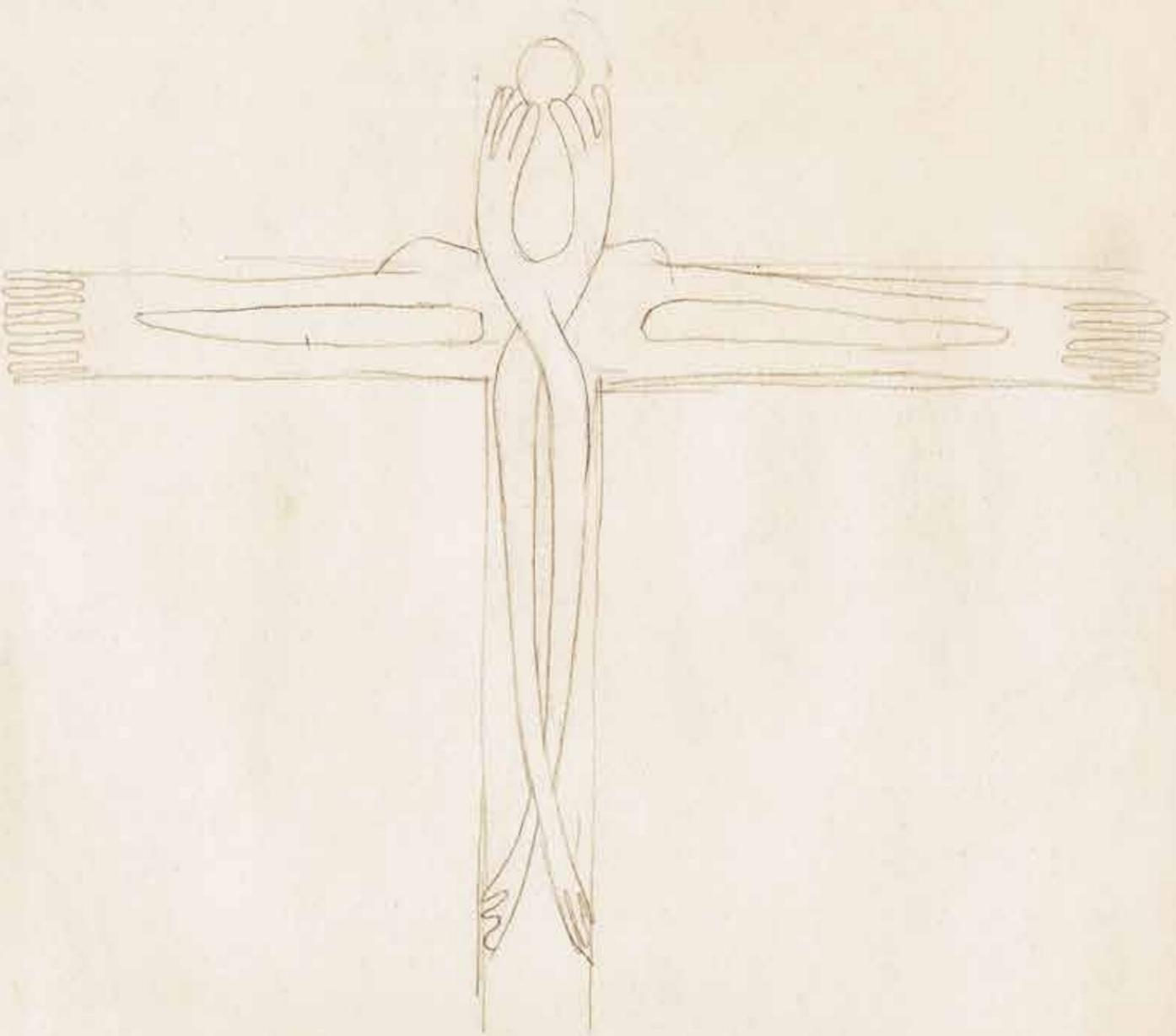


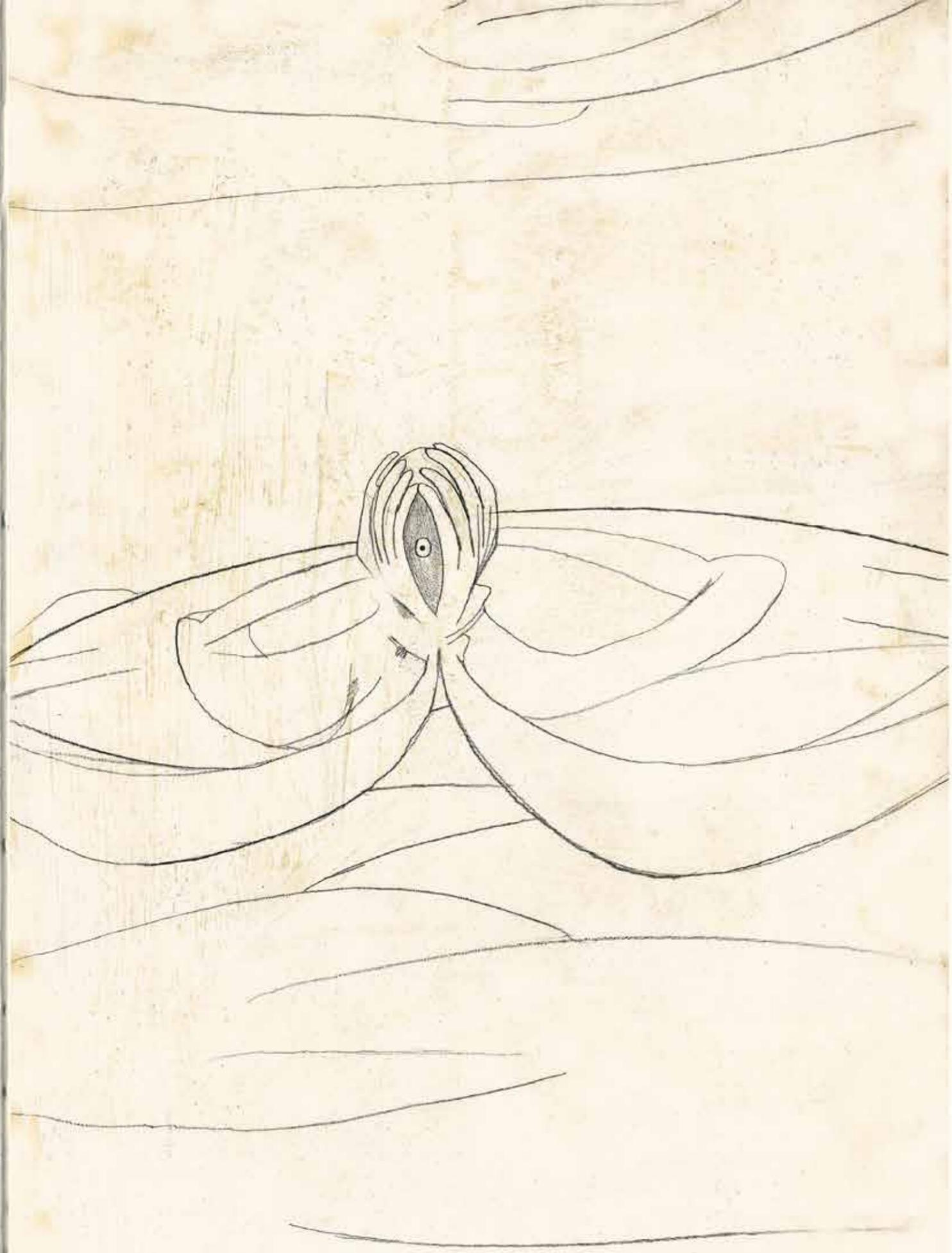
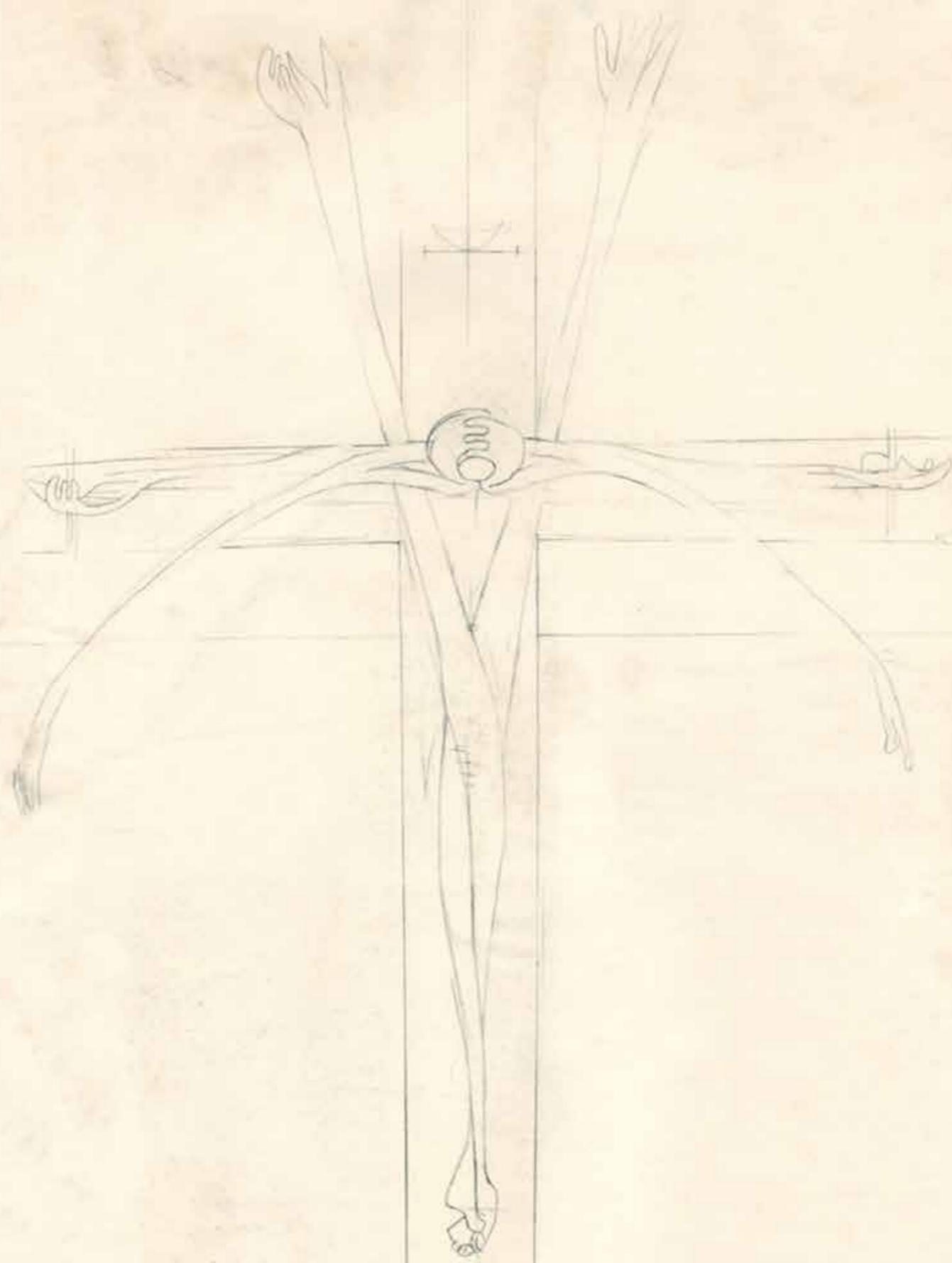
20th Feb. 69.



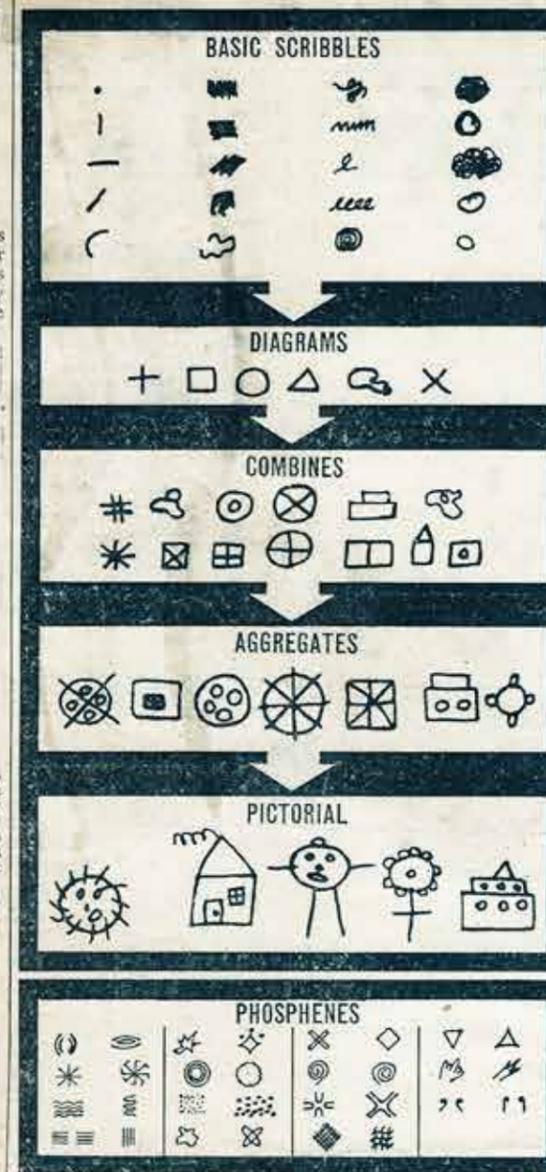
18th Feb. 69.







2nd Feb 69



The 20 basic scribbles of infants develop into diagrams which they later combine and assemble to form pictures. The bottom illustration shows the phosphenes adults see when the brain is stimulated electrically.

## Infant scribbles lurk in adult brain

by JOHN DAVY, our Science Correspondent

A TEACHER at the Golden Gate Nursery School, California, has analysed 300,000 drawings by infants and concluded that they are built up from 20 "basic scribbles."

Meanwhile two German scientists in Munich, M. Knoll and J. Kugler, have been studying luminous patterns, called phosphenes, reported by adult volunteers when their brains are stimulated electrically.

Now they have got together to report in *Nature* that the phosphenes and the scribbles are very similar. They suggest that there are "pre-formed" nerve networks in the brain which are activated in children by scribbling, and in adults by electrical stimulation.

The scribbling analysis was done by Miss Rhoda Kellogg, using drawings by American, Chinese, French, English and Negro infants at the school. She says that scribbling starts about the age of two, and soon shows about 20 typical scribbles and

six typical "diagrams" (Greek cross, square, circle, triangle, odd-shaped area and diagonal cross — see diagram above).

These are gradually combined into more complex forms until, at the age of four, children begin to draw the sun, houses, people and animals.

The phosphenes are produced by controlled electrical stimulation of the brain at frequencies similar to those of the natural electrical brain rhythms. Volunteers then report seeing, with their eyes closed, a variety of luminous patterns which have been classified into 15 groups.

Ninety per cent of the phosphenes, the authors say in *Nature*, can be found among the 20 basic scribbles. Both have in common: arcs, crosses, waves, lines, combined patterns, circles, dots, odd figures, quadrangles, spirals, poles, triangles and "cherries."

There is a similar relationship, say Kellogg, Knoll and Kugler, between the forms of phosphenes and "the forms of certain Neolithic rock drawings."

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Still more dramatic are the effects of loading one eye (keeping the other closed) with a bright, rhythmically-flashing light from a stroboscope. At a flash rate of some 6-18 flashes a second, the open eye soon begins to see a variety of moving geometrical forms and patterns. Even odder, the closed eye begins to see shapes and scenes of a quite different, almost complementary character. Dr J. R. Smythies, now at Edinburgh, has studied these effects in detail. His subjects described varied open-eye patterns — catherine wheels, herringbones, stairs, flower forms, snowflakes, teazel heads, diamonds, scalloped and scrolled patterns, hexagons, grids, tartans.

Letter	GREEN ALPHABET			GREEN ALPHABET		
	Green	Yellow	Red	Green	Yellow	Red
A	A	AAA	AA	AAA	AAA	A
B	B	BB	B	BB	BB	B
C	C	CC	CC	CC	CC	C
D	D	DD	D	DD	DD	D
E	E	EE	EE	EE	EE	E
F	F	FF	F	FF	FF	F
G	G	GG	G	GG	GG	G
H	H	HH	H	HH	HH	H
I	I	II	I	II	II	I
J	J	JJ	J	JJ	JJ	J
K	K	KK	K	KK	KK	K
L	L	LL	L	LL	LL	L
M	M	MM	M	MM	MM	M
N	N	NN	N	NN	NN	N
O	O	OO	O	OO	OO	O
P	P	PP	P	PP	PP	P
Q	Q	QQ	Q	QQ	QQ	Q
R	R	RR	R	RR	RR	R
S	S	SS	S	SS	SS	S
T	T	TT	T	TT	TT	T
V	V	VV	V	VV	VV	V
W	W	WW	W	WW	WW	W
X	X	XX	X	XX	XX	X
Y	Y	YY	Y	YY	YY	Y
Z	Z	ZZ	Z	ZZ	ZZ	Z

Our modern simple alphabet was not built in a day. Its earliest ancestor...



Picture by Press Photo

It is clear that the world is purely parodic, that each thing seen is the parody of another, or is the same thing in a deceptive form. — Georges Bataille

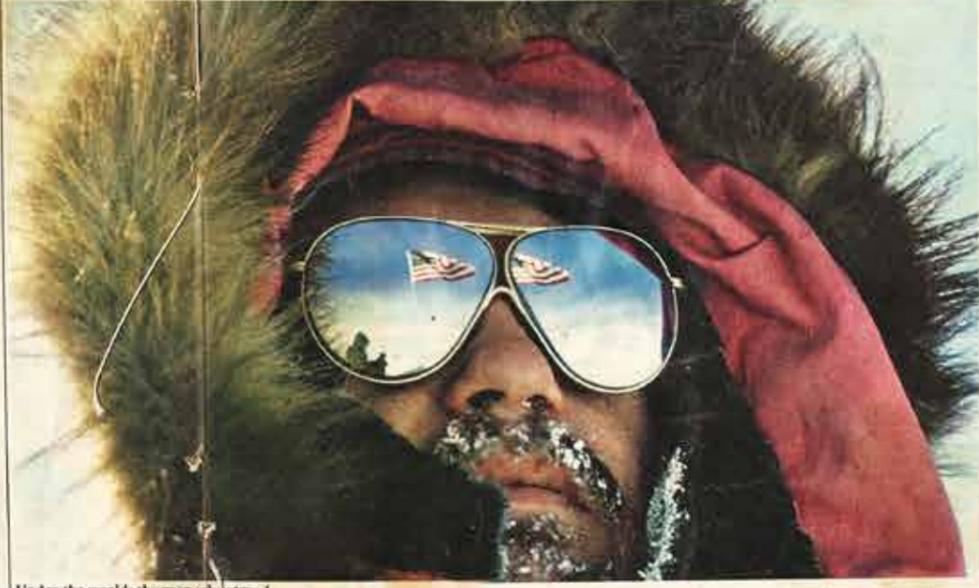


Assisi

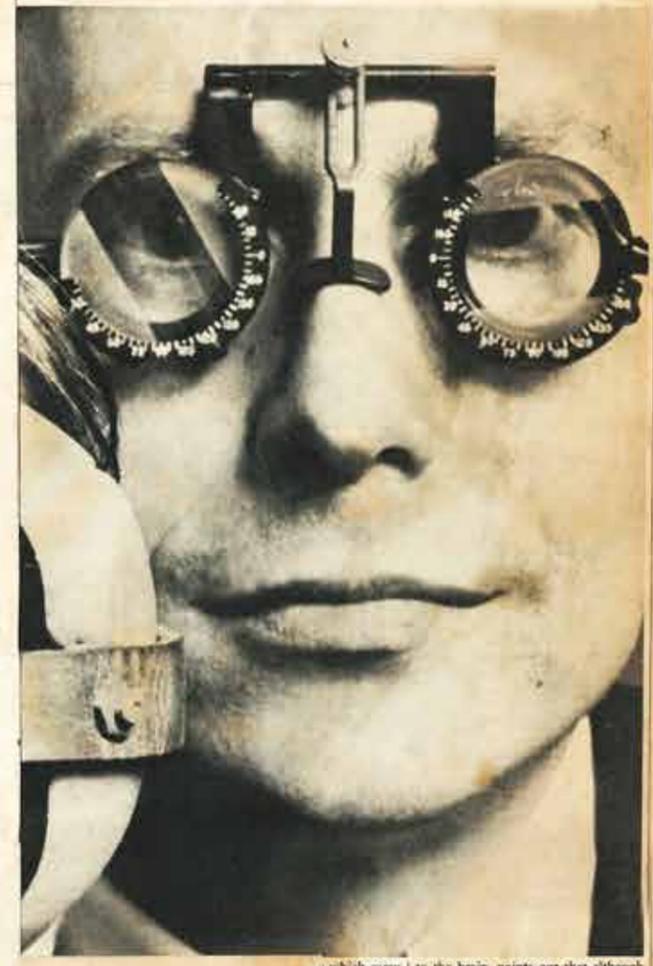


# THE SUNDAY TIMES *magazine*

JULY 16, 1967



Under the world: the men who stayed



THE DETECTIVES continued

This might mean that they moved swiftly, but... that they sparkled and shined on all sides, and this was visible as they moved about.



Under the sea: the merman who didn't

...with actual space.

...which carry to the brain, points out that although... often impos... He cites... monkey whose... removed is... for a few... caps cover... experimenters... it shows... control a... Sanythies... last eight... ins. So far... er...>

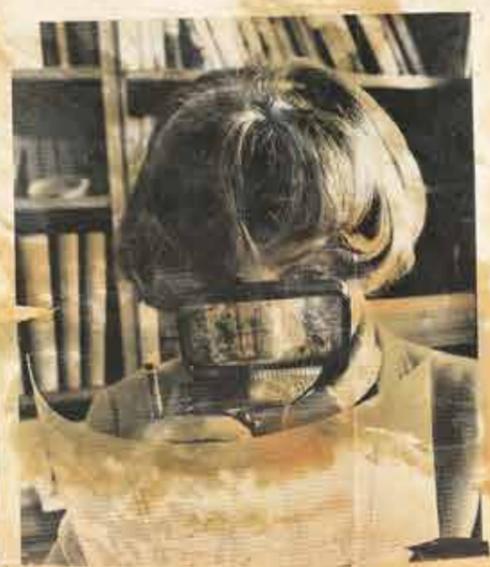
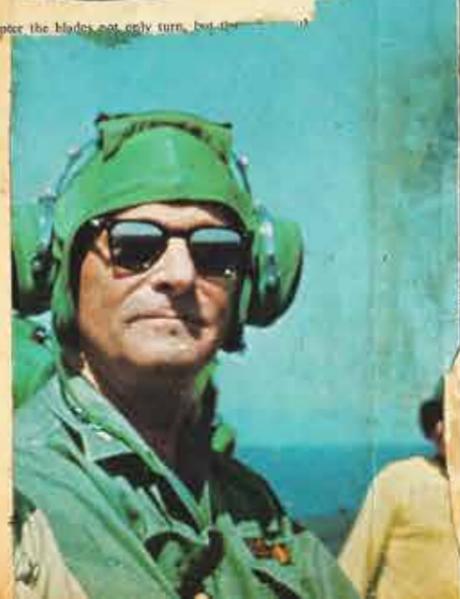


84

## ANALOG SCIENCE FACT & FICTION



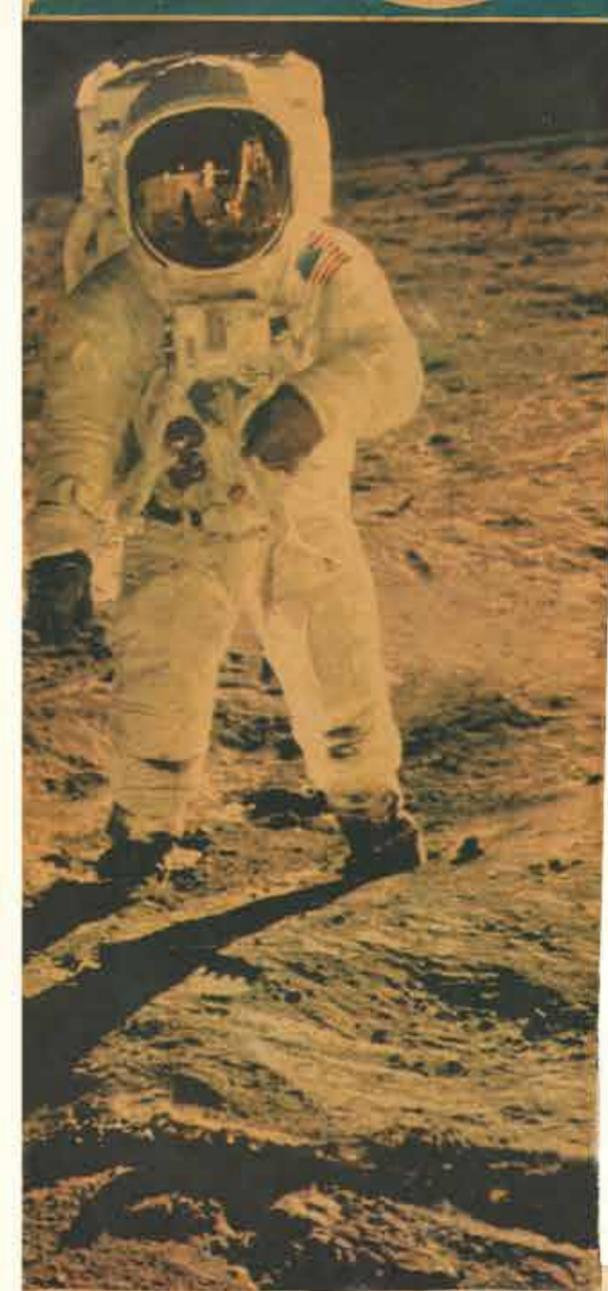
...enerative helicopter the blades not only turn, but...



Sa... h... l... w...







GAGARIN BREPAED GRISSOM TITOV GLERAN CARPENTER NIKOLAYEV POPOVICH SCHIRRA



PROTECTIVE MASKS



RESPIRATORS

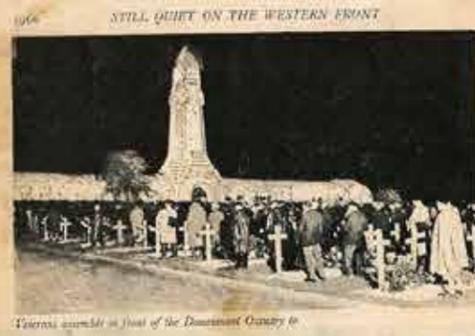


WEEKLY STANDARD SATURDAY MAY 11, 1950-21











Shown a picture of a pretty girl, the man's pupil dilated from pinpoint to wide in four seconds.

OVERHEAD LINES AND CABLE SYSTEMS.

1167



FIG. J.—Positive figure, 10 kV.



FIG. K.—Negative figure, 10 kV.



FIG. L.—Positive figure, 7 kV.



FIG. M.—Negative figure, 7 kV.



FIG. N.—Positive figure, 4-25 kV.  
Dist.—These figures are twice the size of the original records.



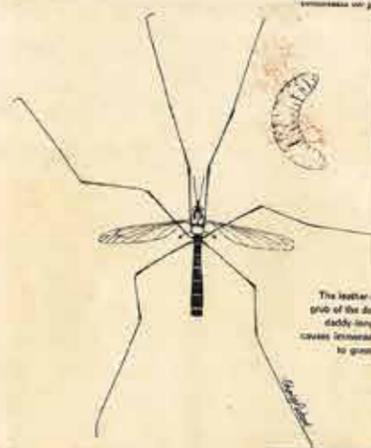
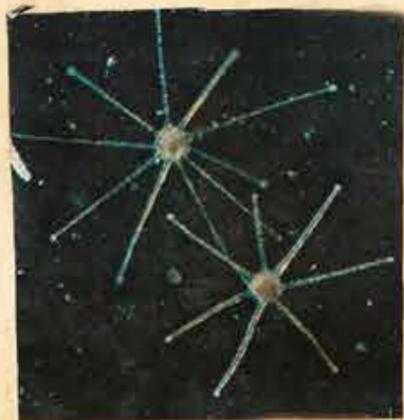
FIG. O.—Negative figure, 4-25 kV.



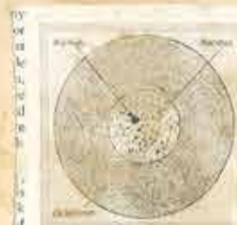
A snowflake showing its structure.



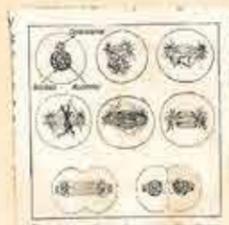
A snowflake, mostly unaltered.



The leather grip of the dolly being causes increase to grain.



As cell may be very small, but it is nevertheless a complex structure, made up of various parts. A living cell consists of cytoplasm and a nucleus. Often the nucleus has an "envelope" around it; there may or may not be one around the cell. Within the nucleus is a smaller body known as the nucleolus.



The picture above shows you the shape of cell division—that is, the change that takes place as the cell changes into two cells. This particular form, the mitotic form of cell-division, is the almost universal method by which cells multiply. You will notice that, later in the cell division, the nucleus must divide.



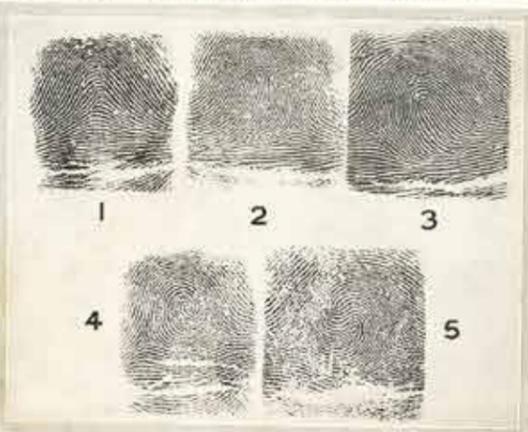
JUST FLAKES OF SNOW

Ellison Hawks.

TELL-TALE MARKS

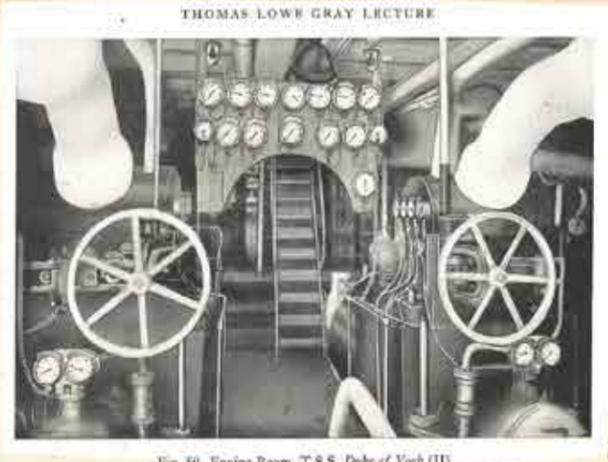


On the left is the finger print of a criminal taken by the police and entered in their records. On the right is a photograph of a finger-mark found afterwards on a table. A comparison of this with the recorded print left no doubt as to the identity of the owner of the finger.



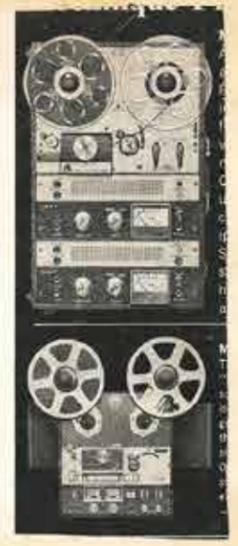
These are examples of the five groups into which all finger-prints (see p. 41) may be divided. In the first four there is a nucleus or centre round which the lines are grouped; most clearly in No. 4. In No. 5 there are two distinct centres. No one of these prints could possibly be mistaken for another.





THOMAS LOWE GRAY LECTURE

Fig. 50. Engine Room, T.S.S. Duke of York (II)



CROSS-FIELD RECORDING



MODEL M-8 CROSS-FIELD HEAD PLUS VERTICAL STEREO



1900

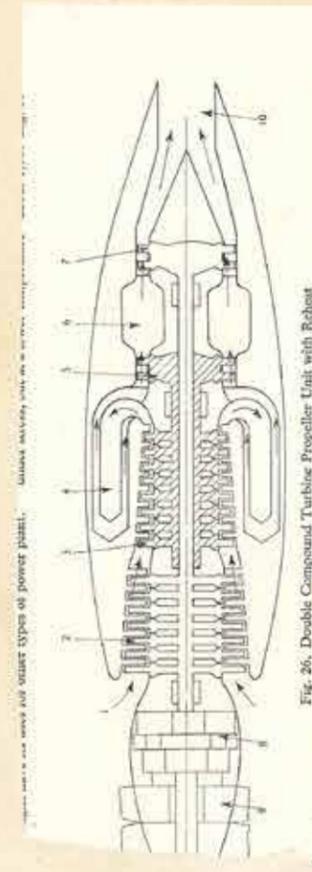


Fig. 26. Double Compound Turbine Propeller Unit with Reheat

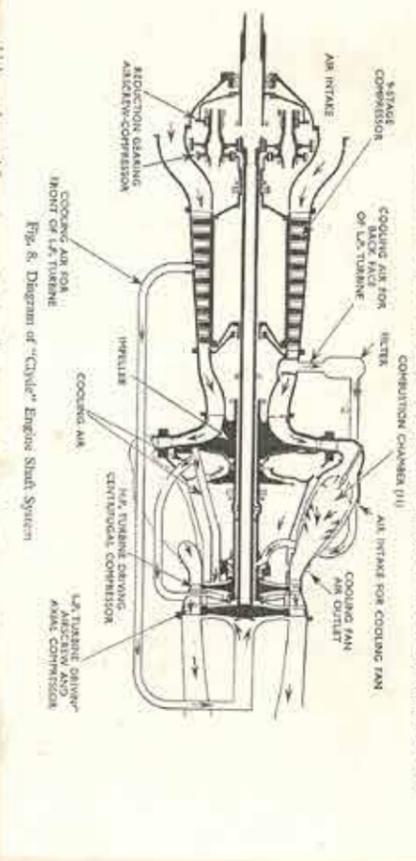
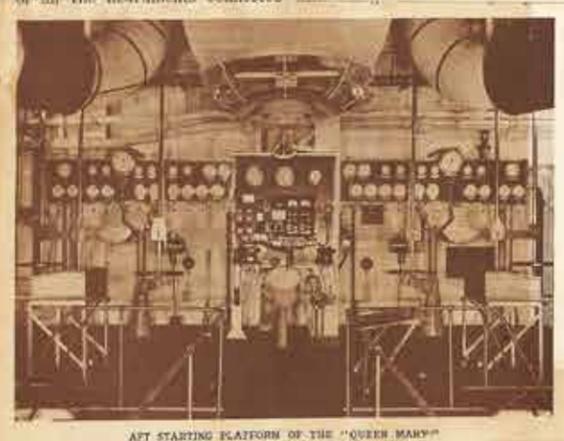


Fig. 8. Diagram of "Cavalier" Engine Shaft System



AFT STARTING PLATFORM OF THE "QUEEN MARY"

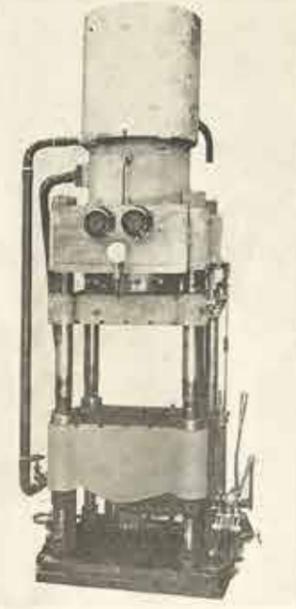


Fig. CD, and Low's 21000



Fig. 2.-As will be seen, the rig's afford ample provision for the tanks.

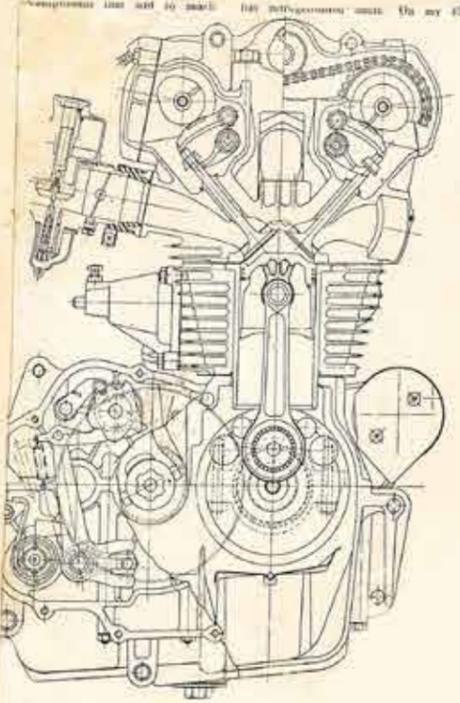
before the main ram comes into operation. This is done



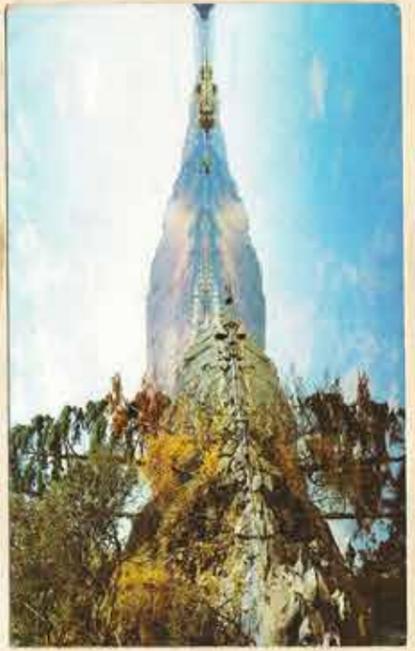
The Standard Eight.  
the U.S.A. Turbo-Electric Troopship

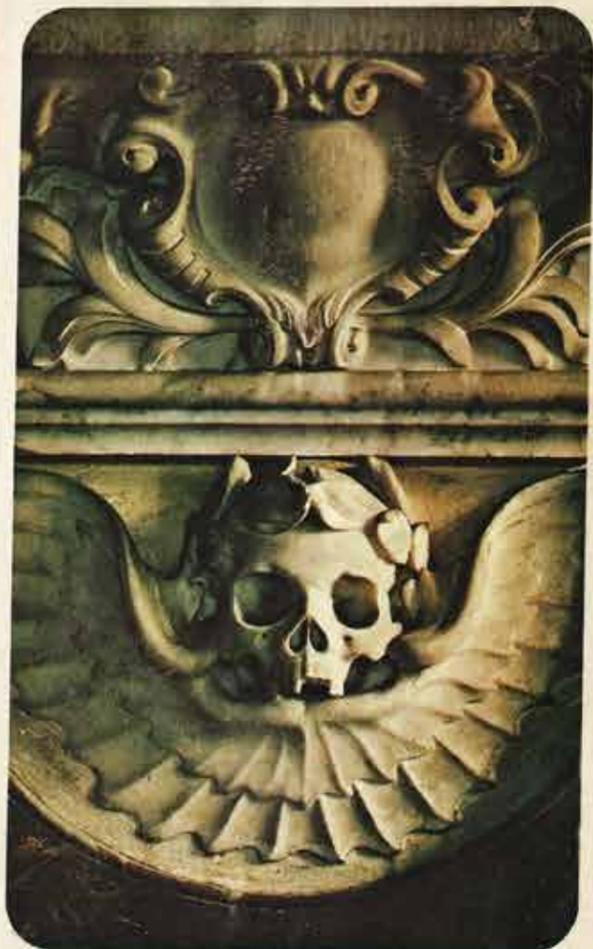


Fig. 3. Close-up View of the Generator Alone showing the Connecting Ducts mounted on the Machine shown in

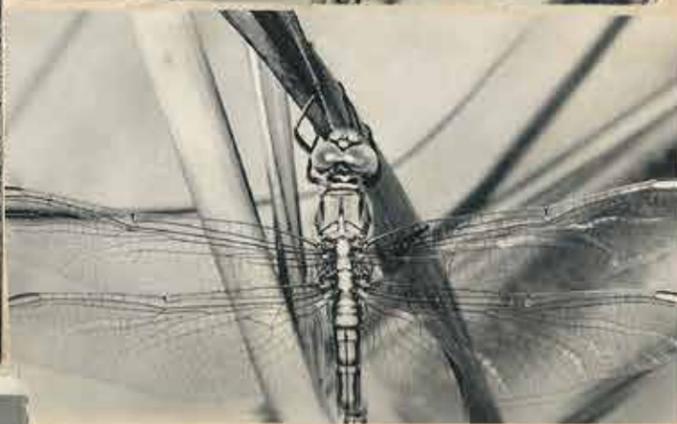


Motorcycle Sport, June 1940 220

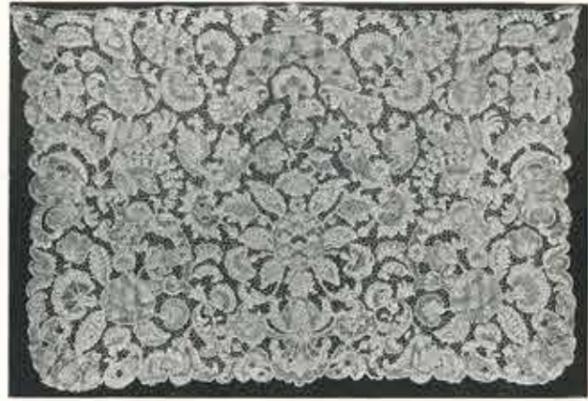




...ment, which is conspicuous in Hardy's parish...







This handsome rug, half of which is shown, was woven in Persia. Its intricate patterns of flowers, leaves, and scrolls have been woven into it with exquisite care and precision.

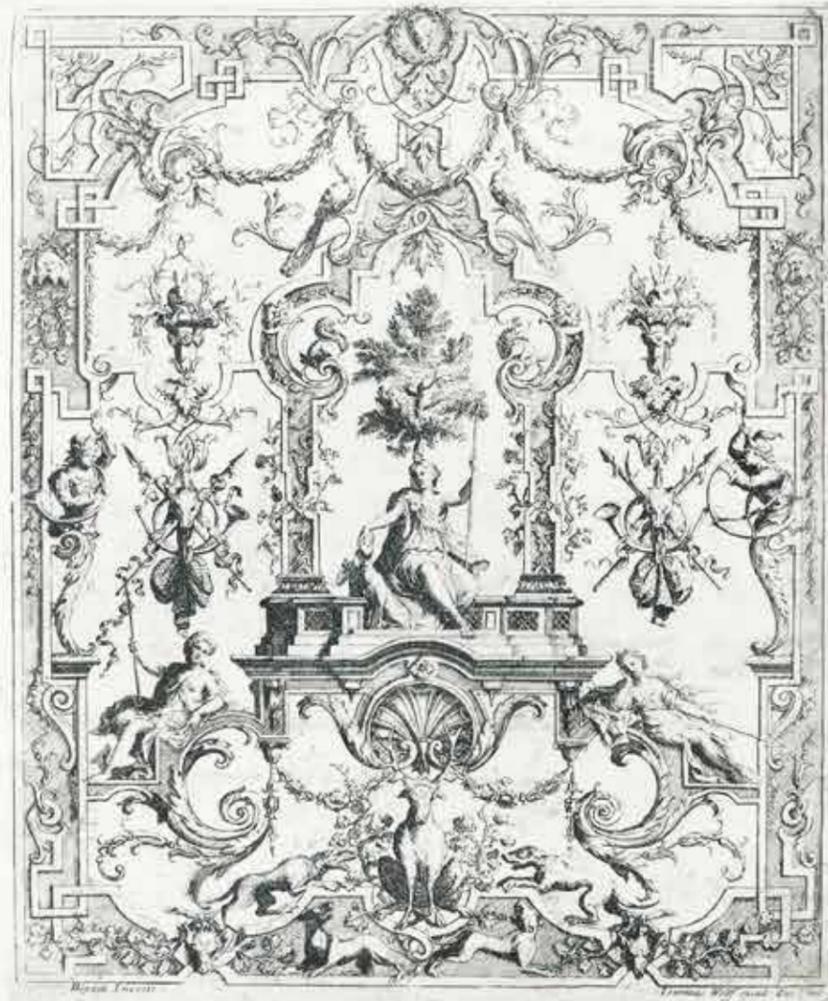
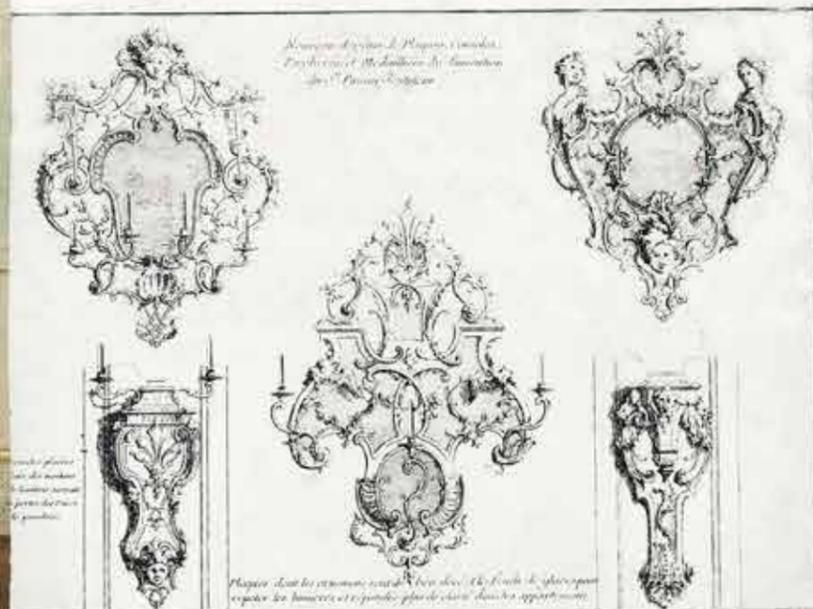
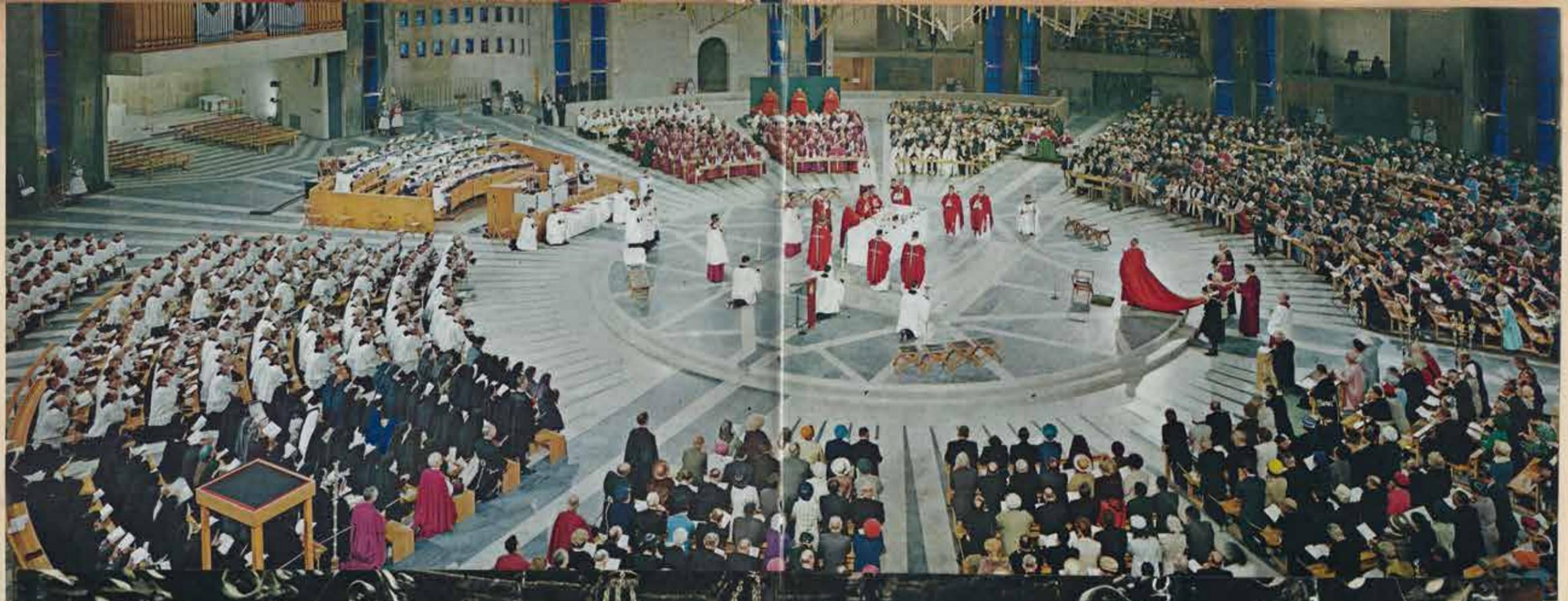


Figure 14. Grottesque design by Jean Berain (1640-1711); late seventeenth century (29876.2)

Figure 15 (right). Grottesque design by Claude Gillot (1673-1722); from his Livre de portieres (25438.3)

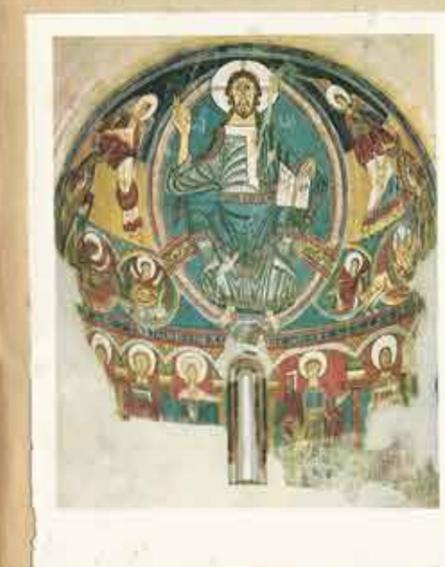
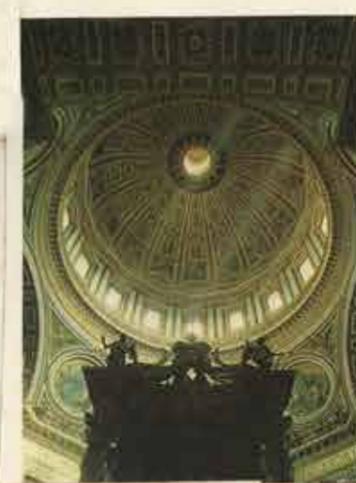
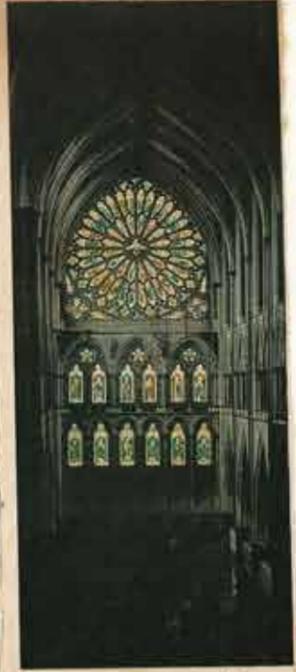
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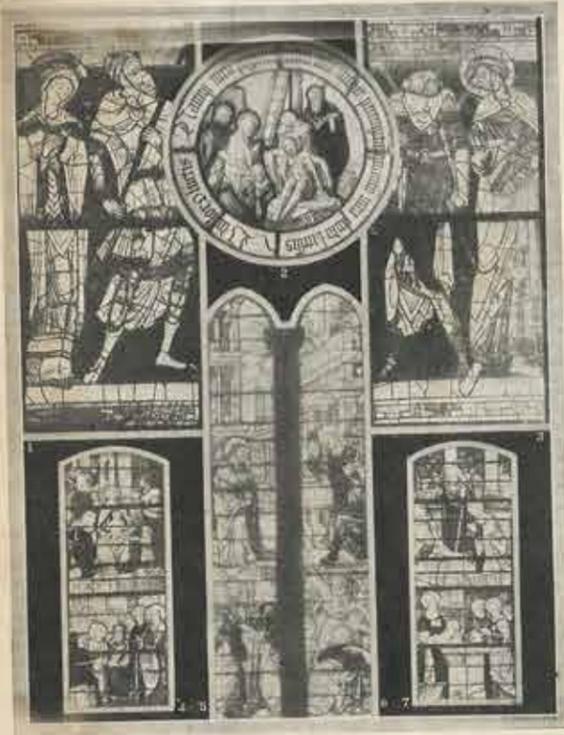




The towering cathedral of Durham is the glory of the city, and a feature of its choir is the wonderful screen of stone here depicted. This cathedral had the shrine of St. Cuthbert, whose dust is said to rest beneath the high altar. Begun in Norman times, the building exhibits different types of architecture. Above the screen is a beautiful "rose window."



ART IN STAINED GLASS

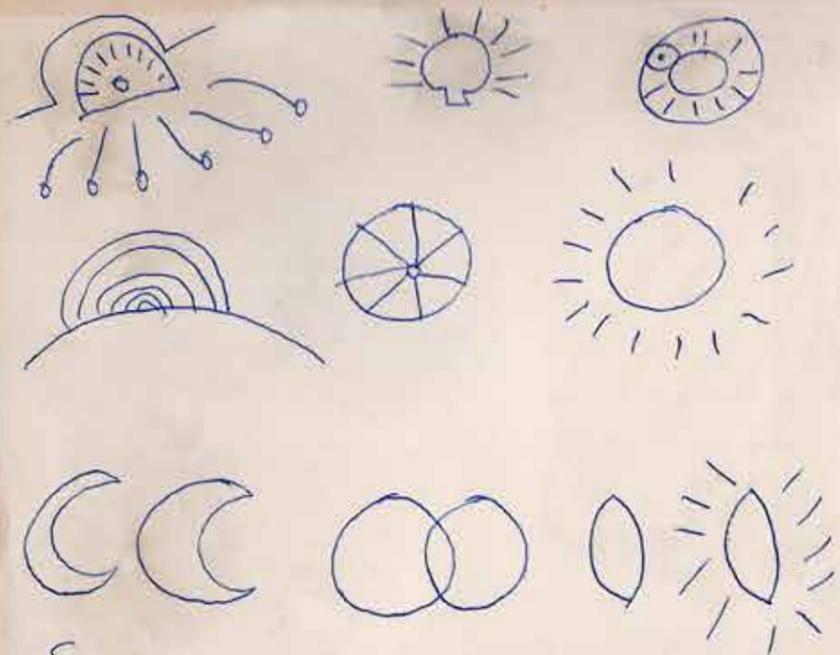


BEAUTIFUL EXAMPLES OF FIGURES IN COLOURED GLASS from a design by Dürer. It represents the Descent from the Cross. Nos. 2 and 7 are windows of the early sixteenth century showing scenes from the life of Christ. Nos. 3 and 6 are from the cathedral of Assisi, Italy, and portray the conversion of St. Paul. Above the windows is a circular medallion showing the Descent from the Cross. The figures are made of many tiny pieces, with intricate, costly work.



intericesimo anno in quarto mense i quarta mensis cum essem in medio captiuorum iuxta fluum ebodar apti sunt celi et undi uisiones dei. In

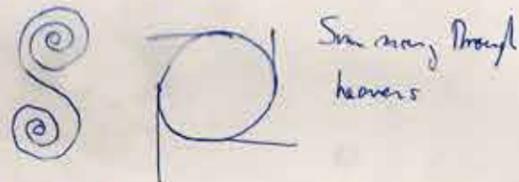




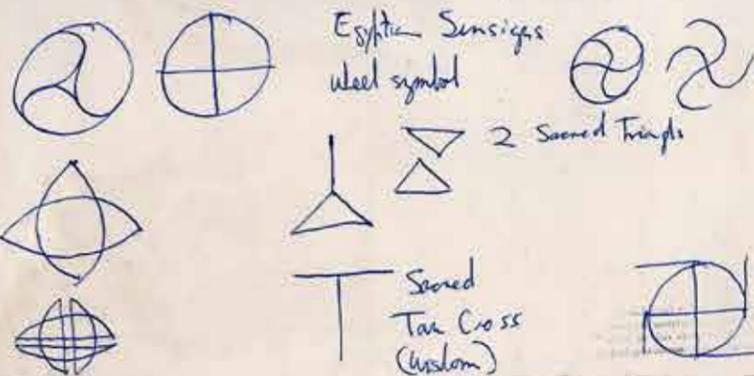
Sunsigns



Yang-Yin  
Celtic Boss



Sun rays through  
leaves



Egyptian Sunsigns  
wheel symbol

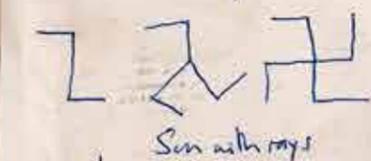
2 Sacred Triangles

Sacred  
Tau Cross  
(Custom)

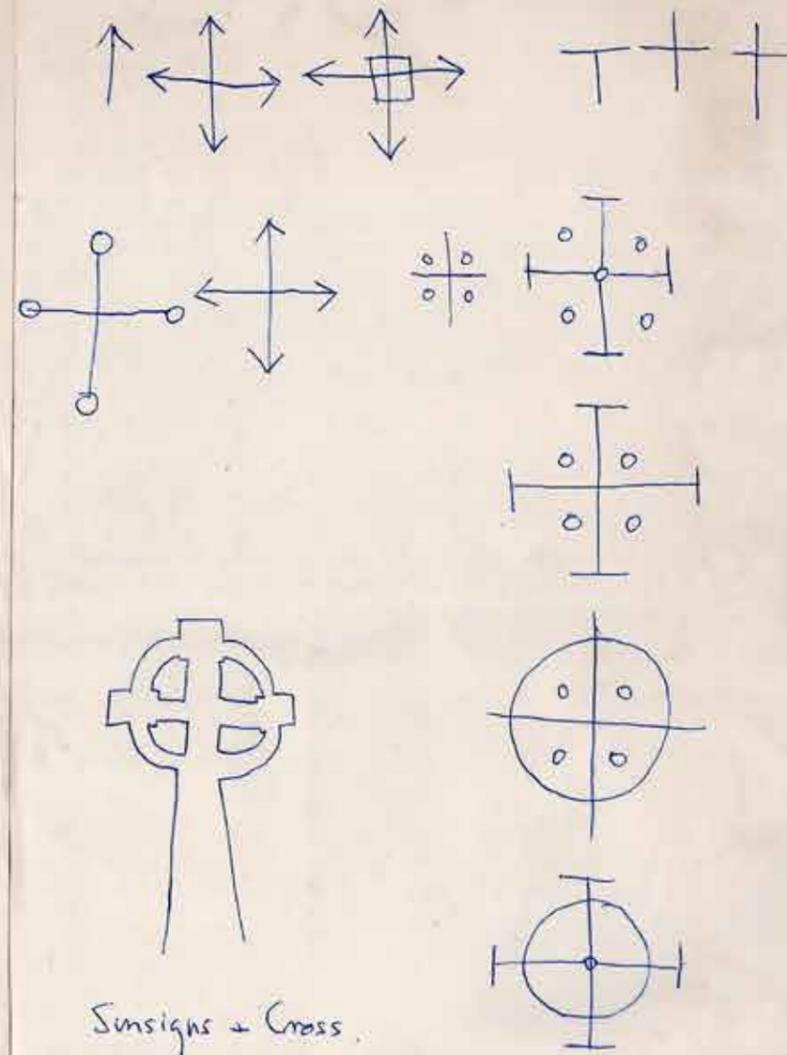
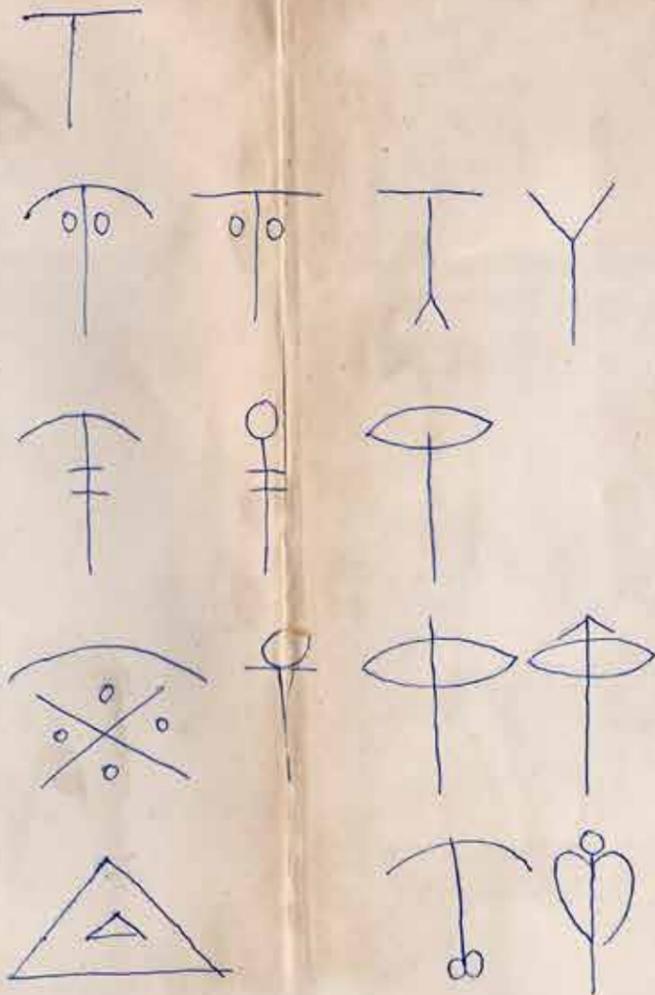


Four Season Winds Cardinal Points Rays of the Sun

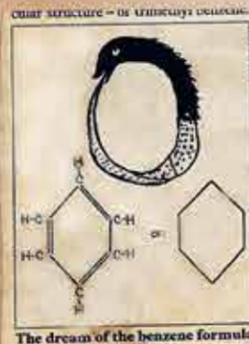
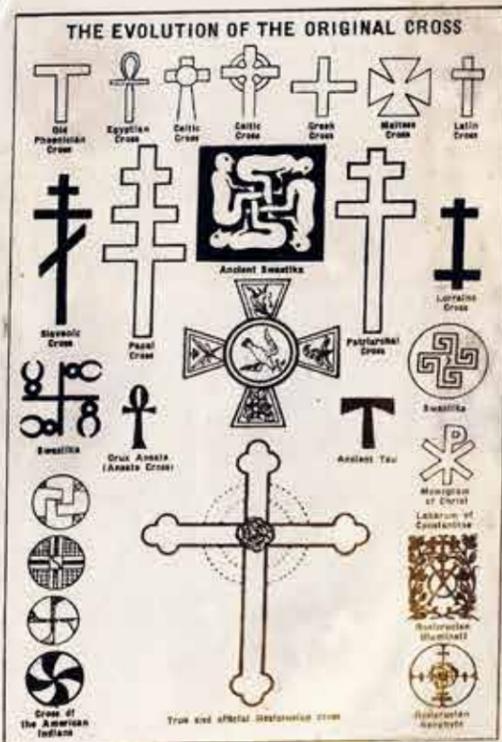
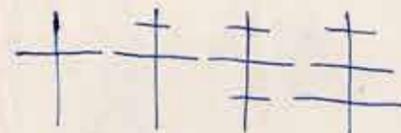
Sunsigns



Sun with rays



Sunsigns + Cross



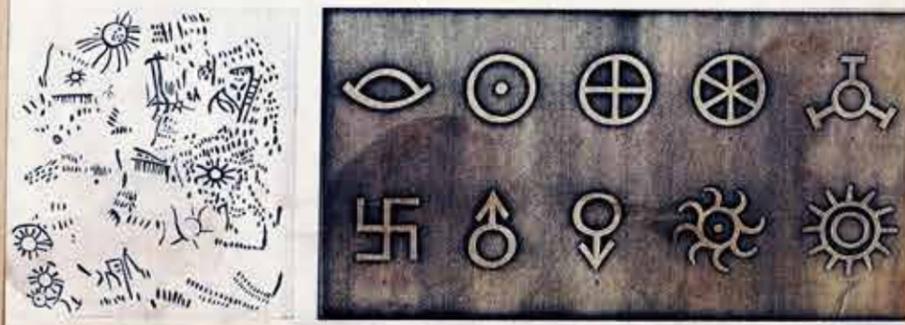
The dream of the benzene formula

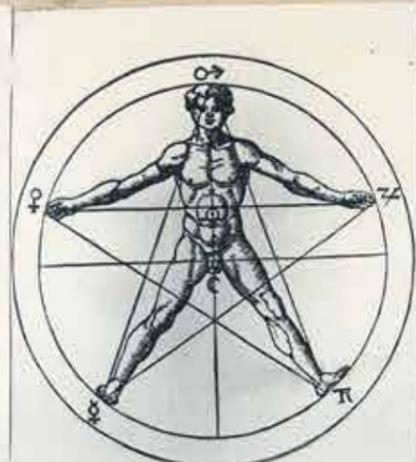
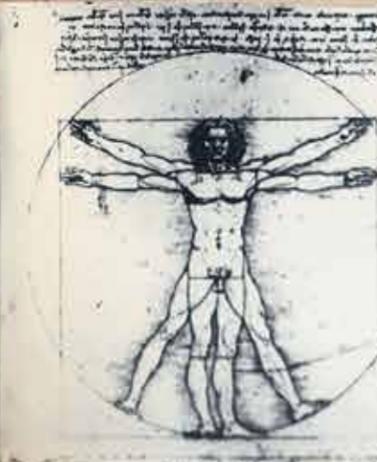
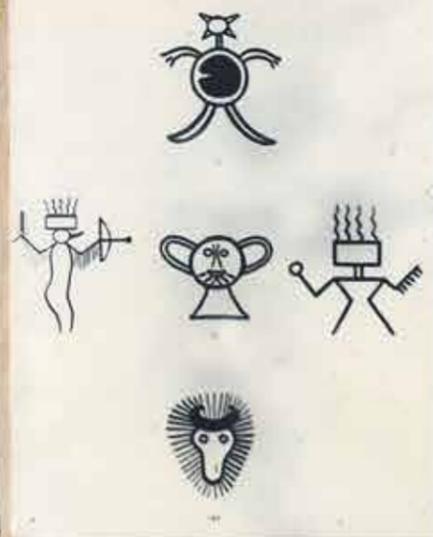
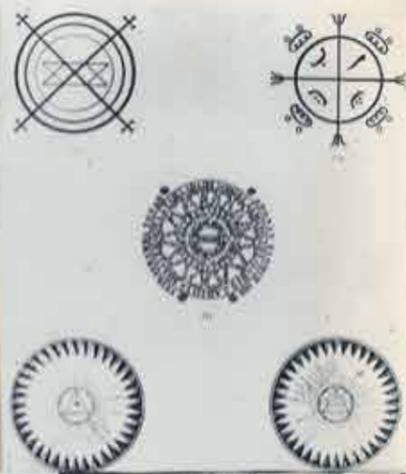
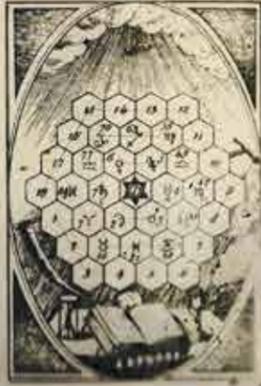
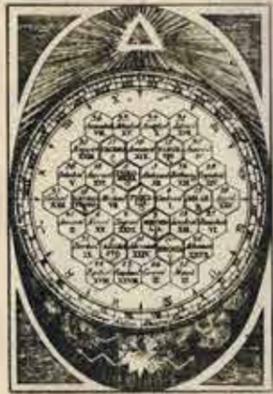
Below, left: Part of a cave drawing from Las Berrones, Spain. The drawing probably served the purpose of a primitive form of photography, indicating sunny spots such as in grass. The magic intent of the sign, as a means of commanding luck in the chase, also evokes.  
Below, right: Examples of early sun pictographs:  
1) Early Sumerian cuneiform sign for the sun. The pictograph is the form of an eye, which will later develop into the eye of a sun used in Egypt.  
2) Anaxion with central point, the astrological symbol for the sun and for gold.  
3) Sumerian wheel shape, later the Christian sign of the cross.  
4) The sun as a wheel, later interpreted as the monogram of Jesus: Jesus Christus.  
5) Old sun symbol. The applied Y-shapes represent the road of heaven.  
6) The clockwise swastika, a lucky charm (as opposed to the counter-clockwise version), first appeared in India. An example is shown in the sun's apparent rotation around the earth.  
7) Representations of morning and evening, of the rising and setting sun. These also carried their influence on the sign-usage of alchemy.  
8) Dynamic form of an early Spanish pictograph, later used by alchemists as a sign for gold.  
9) Sun with rays from a Spanish cave drawing.

Umien links: Ausschnitt aus einer Höhlenmalerei aus Las Berrones in Spanien. Hier handelt es sich vermutlich um eine primitive Jägerpiktographie unter Angabe der tier- und sonnenreichen Plätze. Die magische Bedeutung dieser Zeichen, die Herbeiführung des Jagdglückes im offenkundigen.  
Umien rechts: Beispiele von frühen Sonnenpiktographen:  
1) Altsumerisches Keilschriftzeichen für Sonne. Das Piktogramm stellt ein Auge dar, dessen umwickelte Form später das ägyptische Hieroglyphen-Auge werden wird.  
2) Ringförmiges Sonnenymbol aus derben Minoäerzeit. Bekanntes astrologisches Symbol für Sonne und Gold.  
3) Sumerisches Radform, später christliches Kreuzzeichen.  
4) Die Sonne als Radform, später interpretiert als Christomonogramm: Jesus Christus.  
5) Altes Sonnenymbol, die T-Furken stellen das Himmelsgewölbe dar.  
6) Rechtsdrehendes Hakenkreuz, angeblich glückbringend (im Gegensatz zum linksdrehenden), erschien erstmals in Indien. Versuch, den Umlaufcharakter der Sonne darzustellen.  
7) Darstellungen der auf- und niedergehenden Sonne. Sie haben auch auf die altsommerische Zeichnungswelt Einflüsse ausgeübt.  
8) Dynamische Form eines frühen spanischen Sonnenpiktogramms, später auch in der Alchemie als Zeichen für Gold verwendet.  
9) Sonnenform aus einer spanischen Höhlenmalerei.

En bas à gauche: Détail d'une peinture rupestre de Las Berrones. Il s'agit vraisemblablement d'une piktographie primitive à l'usage des chasseurs afin de leur indiquer les endroits propices à l'usage des chiens ainsi que leur rôle de ces symboles composés pour favoriser la fructification des chasses évènements.  
En bas à droite: exemples de piktogrammes anciens du soleil. L'un est le plus ancien, c'est un œil, qui sera plus tard, chez les Égyptiens, l'œil du dieu Ra. Le second est un disque à rayons, qui sera plus tard, chez les Sumeriens, le signe du soleil et de l'or. Le troisième est un disque à rayons, qui sera plus tard, chez les Sumeriens, le signe du soleil et de l'or. Le quatrième est un disque à rayons, qui sera plus tard, chez les Sumeriens, le signe du soleil et de l'or. Le cinquième est un disque à rayons, qui sera plus tard, chez les Sumeriens, le signe du soleil et de l'or. Le sixième est un disque à rayons, qui sera plus tard, chez les Sumeriens, le signe du soleil et de l'or. Le septième est un disque à rayons, qui sera plus tard, chez les Sumeriens, le signe du soleil et de l'or. Le huitième est un disque à rayons, qui sera plus tard, chez les Sumeriens, le signe du soleil et de l'or. Le neuvième est un disque à rayons, qui sera plus tard, chez les Sumeriens, le signe du soleil et de l'or.

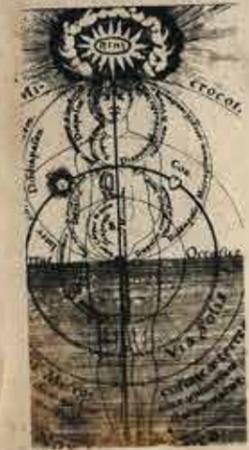
843. The Rosicrucian Order, which had been widely discussed during the 16th century, had been reconstituted in the United States in 1907. The Danish astronomer stated that he had been visited in 1907 by 'his incarnate visible superior spirit' or 'his teacher', who informed him of their intention to return to earth via the Rosicrucians, had a mission to fulfill. On the same occasion, he had received 'so to be said' the necessary instructions for giving a new foundation to the old Rosicrucian Order. For this reason he founded, south of Los Angeles, a 'Rosicrucian Temple', which was completed in 1920 and has been since...





# PHYSIOGNOMY

The idea of a connection between the body and the universe, between the physical form and destiny, originally the foundation of chiromancy, gave rise to 'physiognomy'.



TOMVS SECVNDVS  
DE  
SVPERNATVRALI, NATVRALI, PRÆTERNATVRALI ET CONTRANATVRALI  
MICROCOSMI HVS TORVA, IN  
TRES PARTES TRIS DE TRIBVS  
AVTHORVS  
ROBERTO FLVDD albas & Facto-  
ris Artificis & Medicus Doctore  
Oxonienſi  
Operibus Invenſis Johannis Thomeſii  
De Reg. 1574. 1575. Gallus. 1575.



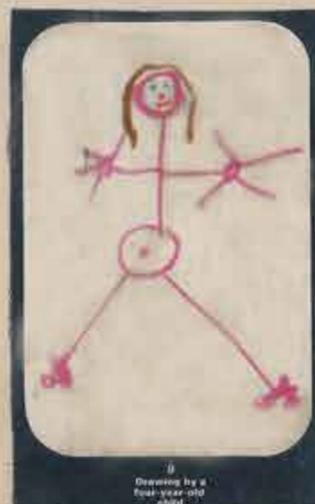
338. The true alchemists had a vision of the world which made them humble and set them apart. Besides the Egyptian and Greek influences, transmitted by the Arabs, there is no doubt that they followed the teachings of the Cabala of the Jews, as is shown by this engraving which represents the Grand Symbol of Solomon.

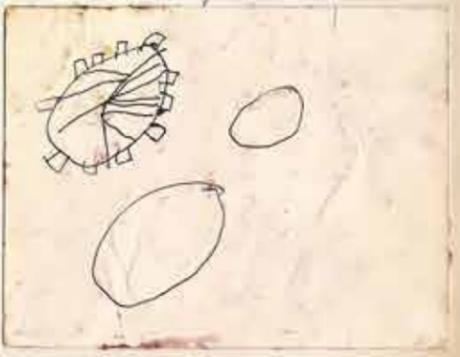
339. Initiation is shown here as being an entry into a sanctuary in which there are seven steps to be climbed. These steps are also the 'seven stages of perfection'. According to Kihunrath (1007), this entry could be achieved 'Chemically, Alchemically, Divino-magically, and even physico-chemically'. One of the initiations states that 'Evolution is in Essence' which another proclaims 'Viv' in Essence'.

344. In 1619, Robert Fludd attempted to symbolize the interconnection between what he called the 'microcosm' (Man) and the 'macrocosm' (the universe).

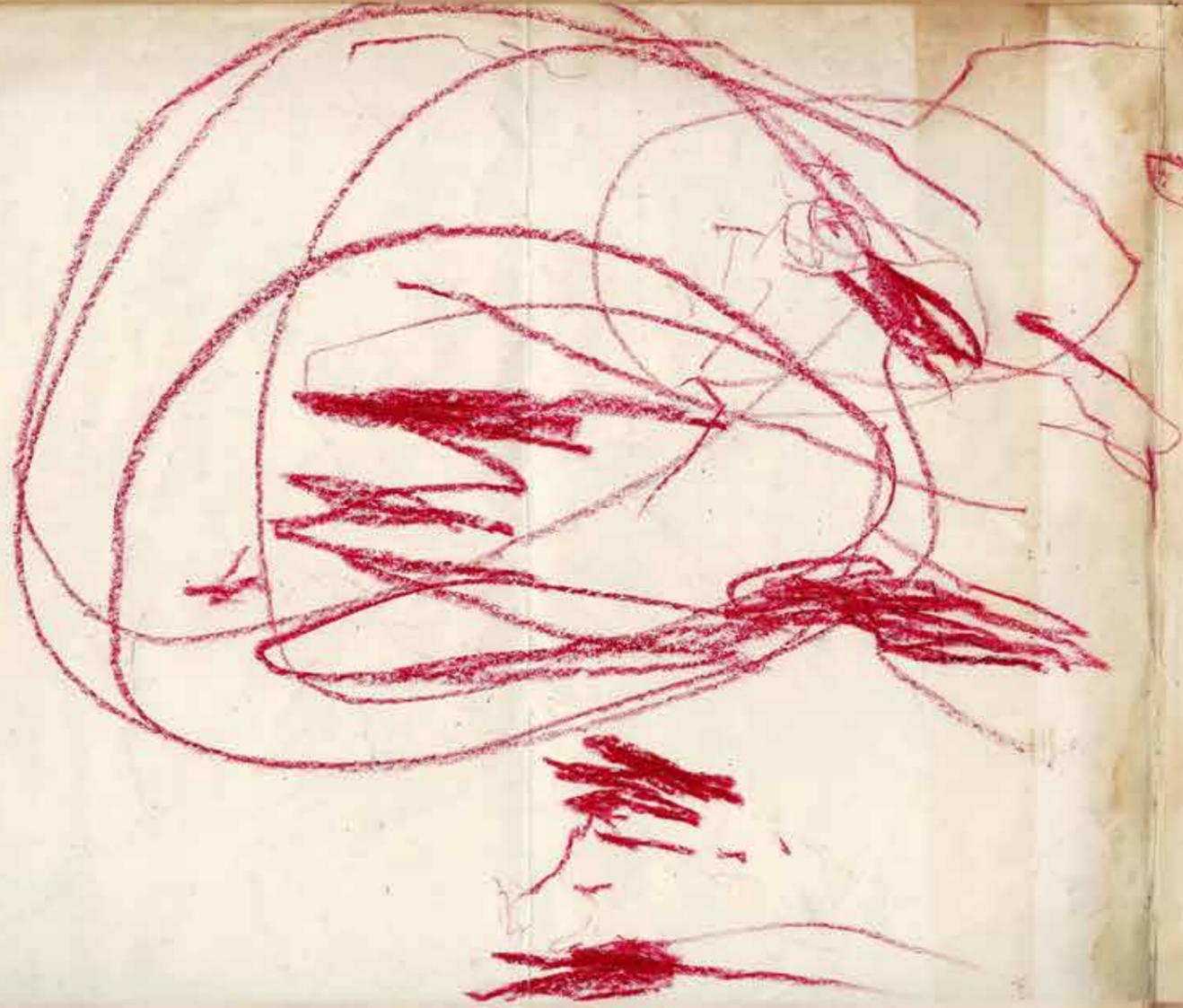
355. In the well-known diagram printed here, Fludd has attempted to symbolize the 'mystery of the human head', the manner in which 'the celestial world enters into the cranium'. He foreshadowed physiognomy which, two centuries later, was to enjoy a great vogue with Lavater. The face is divided into three 'worlds'. The nose and eyes, forming a triangle with the forehead, each touch with the 'celestial world', while the forehead, each touch with the 'terrestrial world'.

348. In Robert Fludd's 'Cosmologia Graphica' (1619) the 'microcosm' (Man) is shown as being connected to the 'macrocosm' (the universe) by a series of lines and symbols.





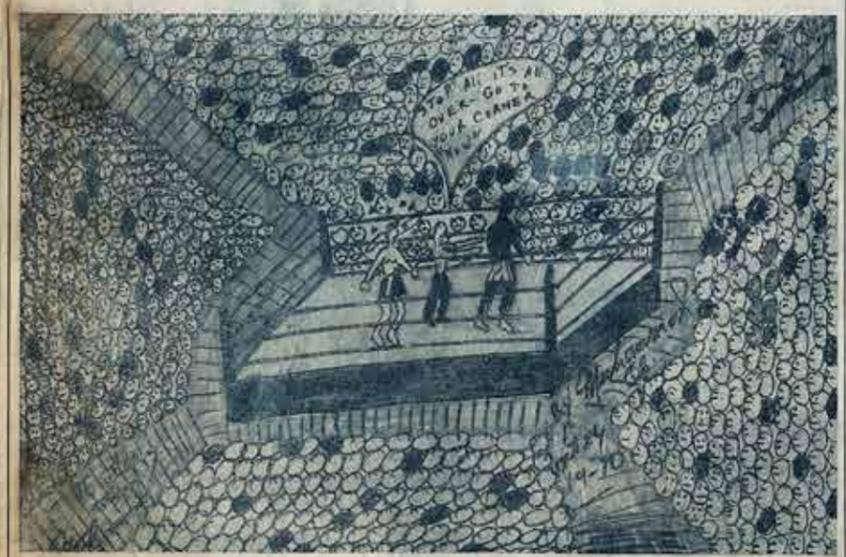
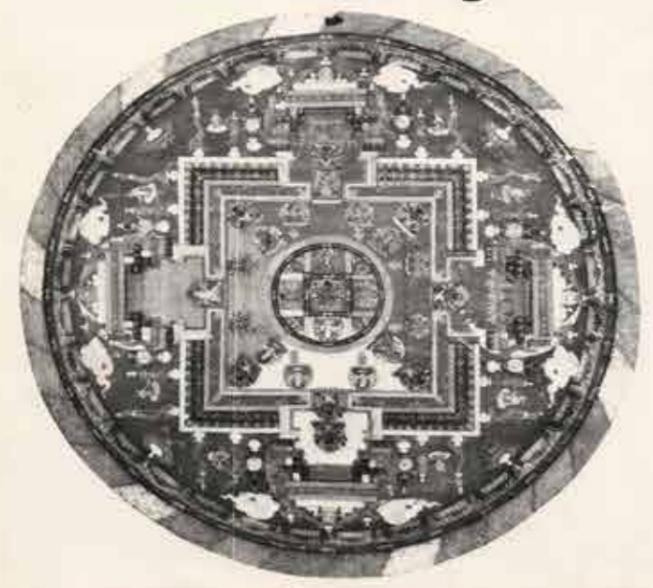




Bosch

# Man and his symbols

conceived and edited by  
**Carl G. Jung**



**Muhammad Ali**  
*As an Artist*

Muhammad Ali drew this picture for his friend Leroy Neiman, an artist who has taken sports as his subject. Ali, who made the drawing just prior to his return to the ring after a three-and-a-half-year ban, accurately predicted his technical knockout of Jerry Quarry.



174 to 176. The images depicting the times and destiny of Man are similar all over the world. And this parallelism is of interest in that it bears witness to the existence of a common psychological make-up in civilisations which had no point of contact. It is perfectly clear from the Tibetan picture (173), from these two Mexican calendars (174, 175) and the Renaissance calendar (176) that they have all been produced from a common inspiration. In those dreams which have been the subject of psychoanalysis, in most of the cosmic symbols of alchemy and, as we shall see later, in the rose-windows of cathedrals, in the Hindu 'mandalas', in the magic circle of primitive peoples, in all these can be traced this one temporal image, the image of destiny as a wheel. C.G. Jung saw in it the symbol of the 'Self', of the 'totality' which embraces both the conscious and the 'unconscious', the individual and society.



174

175



176

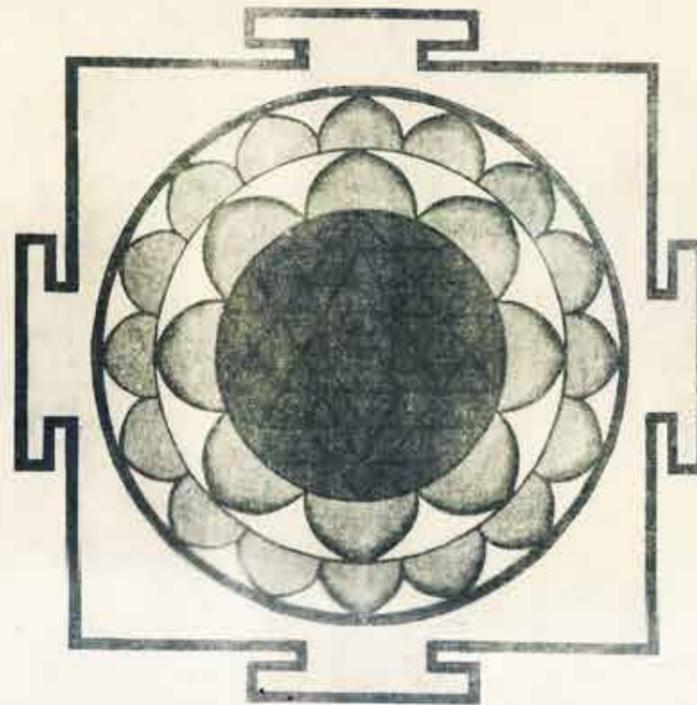
177. The astrologer described by Robert Fludd ('History of Two Worlds', 1617), is, in reality, a universal but timeless personage, known to all civilisations almost always in the same guise, who gives reassuring predictions to people worried about their future.

177

178



Set Yantra. Painting. Rajasthani. 18th century A.D. According to the Tantras, this emblem of energy should not be drawn during night time. (Pisani collection)



# Tantra



BY WHAT APPEARS to be sheer coincidence, two separate exhibitions of Tantra art have reached dealers' galleries in London: first in the field is Giacomino Ltd, the elegant Chelsea antique dealers, who for some time have been collecting Tantra paintings and sculptures in India. The second exhibition, currently at the Axiom Gallery, is presented in co-operation with an Indian art dealer.

By now we should be used to the idea of the pillaging of holy places for the privilege of possessing and admiring art objects. Since time immemorial sacred images and utensils have been the traditional prizes of victory, carried into foreign lands, not always for profane use; succeeding cultures and religions have often incorporated captured buildings or holy images into their own spiritual systems. It is, however, largely a European phenomenon that paintings and sculptures made to symbolise and express religious sentiments and ideals have become domestic decorations or the encyclopaedic addenda of public museums. In a world where faith has been lost, what a lot of art has been gained!

Until a short while ago Tantra art was a hidden, almost unknown religious phenomenon. According to Professor Philip Rawson, Director of the Museum of Oriental Art at Durham, Tantra paintings and sculptures remained unknown because of their sacred function. They are, indeed, religious instructions, embodying a kind of symbolic summary or résumé of traditional spiritual guidelines on meditation. 'Neither their authors nor their owners would have dreamed of showing them for conversation's or curiosity's sake,' says

Professor Rawson, 'No European has ever been allowed in the presence of these pictures, precisely because they are an esoteric form of religious instruction.' Jean-Claude Giacomino, who collected the works shown in London, says, 'In the traditional sense there is no art proper to Tantra, one cannot trace its origin and its development. Tantra has no other function than a religious one.'

In 1964 a book on Tantra art, written by Ajit Mookerjee, Director of the Crafts

interpretation almost as mysterious as the subject he is describing. This is a tribute to him; he does not offer any easy course in Tantric philosophy to the Western audience, nor does he present the paintings, diagrams and objects to be considered and admired as 'works of art'.

Mr. Giacomino bravely attempts to systematise Tantra for European apprehension: 'First the Bija, the sound (syllable, seed), from this comes Mantra, a Poly-syllabic invocation, then Japa, a repetition of Mantra and last of all Yantra or Mandala which 'fixes' the Mantra visually or in other ways. To the adept the image is only a vehicle for progress towards his aim. He does nothing to subdue his senses, but on the contrary he tries to increase their power. Through this dynamic process he experiences certain progression from sound (the Mantra) to colour and form (the Yantra, Mandala). He then rejects the image in the hope of visualising reality without its help.' Finally, Mr. Giacomino adds 'This conception of art is totally different from ours, but I think it adds a new dimension.' Presumably that is why he is presenting Tantra as art form, in our Western pagan terms.

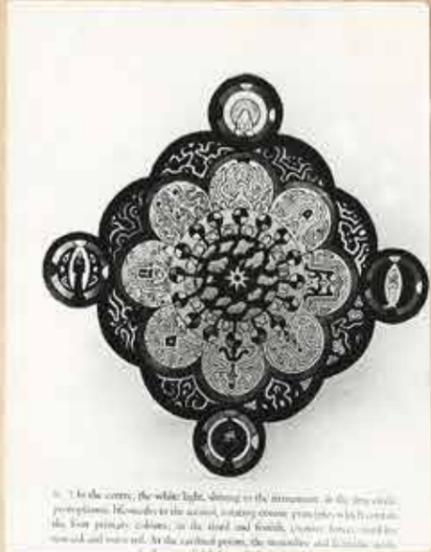


This is what Ravi Kumar, the Director of the Kumar Gallery, which published the book on the subject, is also doing. The exhibition of Tantra Art he presents at the Axiom Gallery, London, follows a similar display at the Navilloguena in

Delhi, New Delhi, and profusely illustrated, was published by the Kumar Gallery in New Delhi, which has branches in Paris and New York. 'Tantric art explained the author 'can be considered one of the essential forms of yoga.' He describes its purpose as the means 'to penetrate the enigmatic silence, the mystery of the universe.' A resigned non-expert on Indian religion and mysticism, I must admit to finding Mr. Mookerjee's

sales plan. From a manuscript dating with certainty and other physical sources. Reprinted Early 18th century.

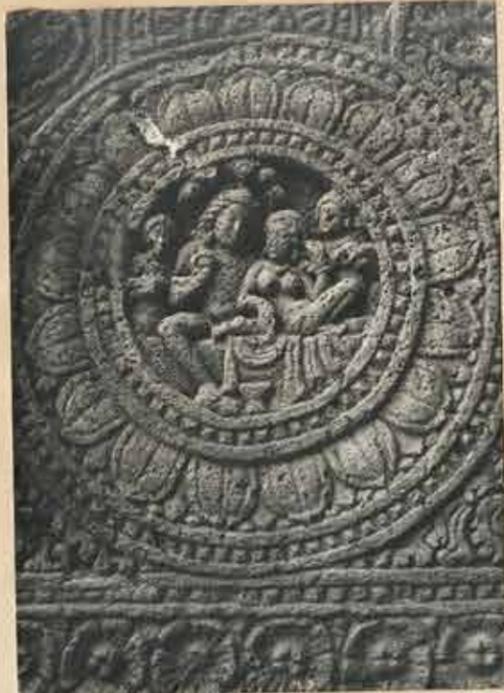




In the center, the white light, sitting on the instrument, in the four cardinal directions. Beyond to the second, rotating square, primary colors, the four primary colors, in the third and fourth, various forces, used for reward and love etc. At the cardinal points, the mandala and Kirtimukha.



b. Circle of gods  
Ball



A circle in the germinal circle with the four primary colors included in the circle structure.



In the center, the Golden Flower, sitting on the instrument, in the four cardinal directions. Beyond to the second, rotating square, primary colors, the four primary colors, in the third and fourth, various forces, used for reward and love etc. At the cardinal points, the mandala and Kirtimukha.



This is a view to the underworld and the underworld. (Dharm and Karma)



In this center, the germinal circle with a lotus from mandala of the lotus, which have their origin in the center. The center is a circle around the center, which is a square by construction. Around the center is a square.



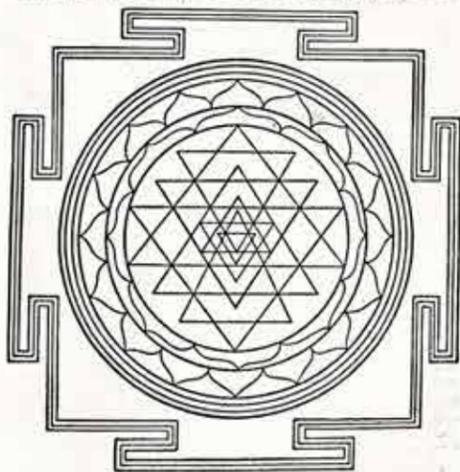
Structure of the lotus from the lotus petals.



sometimes finds images which would seem to be echoes of this concept (32). A human couple, by their very nature, must always symbolize the urge to unite what is in fact discrete. Figures which are shown embracing one another, or joining hands, or growing out of roots which bind them together, and so on, symbolize 'conjunction', that is, *coincidentia oppositorum*. There is a Hindu image representing the 'joining of the unjoinable' (analogous to the marriage of fire and water) by the interlinking of Man and Woman, which may be taken to symbolize the joining of all opposites: good and bad, high and low, cold and hot, wet and dry, and so on (32). In alchemy, Man and Woman symbolize sulphur and mercury (the metal). In psychology, level-symbolism is often brought to bear upon the members of the body, so that the right side corresponds to the conscious level and the left to the unconscious. The shapes of the parts of the body, depending upon whether they are positive or negative—whether they are protuberances or cavities—should be seen not only as sex-symbols but also in the light of the symbolism of levels. The head is almost universally regarded as a symbol of virility (56). The attitudes which the body may take up are of great symbolic importance, because they are both the instrument and the expression of the human tendency towards ascendance and evolution. A position with the arms wide open pertains to the symbolism of the cross. And a posture in the form of the letter 'X' refers to the union of the two worlds, a symbol which is related to the hour-glass, the 'X' and all other symbols of intersection (50).

**Mandala** This is a Hindu term for a circle. It is a kind of *yantra* (instrument, means or emblem), in the form of a ritual geometric diagram, sometimes corresponding to a specific, divine attribute or to some form of enchantment (*mantra*) which is thus given visual expression (6). Cammann suggests that mandalas were first brought to Tibet from India by the great guru Padma Sambhava in the 8th century A.D. They are to be found all over the Orient, and always as a means towards contemplation and concentration—as an aid in inducing certain mental states and in encouraging the spirit to move forward along its path of evolution from the biological to the geometric, from the realm of corporeal forms to the spiritual. According to Heinrich Zimmer, mandalas are not only painted or drawn, but are also actually built in three dimensions for some festivals. One of the members of the Lamaist convent of Bhubia Busty, Lingdam Gomschen, described the mandala to Carl Gustav Jung as 'a mental image which may be built up in the imagination only by a trained lama'. He maintained that 'no one mandala is the same as another'; all are different because each is a projected image of the psychic condition of its author, or in other words, an expression of the modification brought by this psychic content to the

traditional idea of the mandala. Thus, the mandala is a synthesis of a traditional structure plus free interpretation. Its basic components are geometric figures, counterbalanced and concentric. Hence it has been said that 'the mandala is always a squaring of the circle'.



The expanding centre—a concept exemplified in the Sri-Yantra mandala.

There are some works—the *Sri-Chakra-Sambhava-Tantra* is one—which prescribe rules for the better imagining of this image. Coinciding in essence with the mandala are such figures as the Wheel of the Universe, the Mexican 'Great Calendar Stone', the lotus flower, the mythic flower of gold, the rose, and so on. In a purely psychological sense it is feasible to identify the mandala with all figures composed of various elements enclosed in a square or a circle—for instance, the horoscope, the labyrinth, the zodiacal circle, figures representing 'The Year' and also the clock. Ground-

plans of circular, square or octagonal buildings are also mandalas. As for the three-dimensional form, there are temples built after the pattern of the mandala with its essential counterbalancing of elements, its geometric form and significant number of component elements. The stupa in India is the most characteristic of these temples. Again, according to Cammann, there are some Chinese shields and mirror-backs which are mandalas. In short, the mandala is, above all, an image and a synthesis of the dualistic aspects of differentiation and unification of variety and unity, the external and the internal, the diffuse and the concentrated (32). It excludes disorder and all related symbolisms; because, by its very nature, it must surmount disorder: it is, then, the visual, plastic expression of the struggle to achieve order—even within diversity—and of the longing to be reunited with the pristine, non-spatial and non-temporal 'Centre', as it is conceived in all symbolic traditions. However, since the preoccupation with ornamentation—that is, with unconscious symbolism—is in effect a concern for ordering a certain area—that is, for bringing order into chaos—it follows that this struggle has two aspects: firstly, the possibility that some would-be mandalas are the product of the simple (aesthetic or utilitarian) desire for order, and secondly, the consideration that the mandala proper takes its inspiration from the mystic longing for supreme integration. In Jung's view, mandalas and all concomitant images—prior, parallel or consequent—of the kind mentioned above, are derived from dreams and visions corresponding to the most basic of religious symbols known to mankind—symbols which are known to have existed as far back as the Palaeolithic Age (as is proved, for example, by the Rhodesian rock engravings). Many cultural, artistic or allegorical works, and many of the images used in numismatics, must have sprung from this same primordial interest in the psychic or inner structure (with its external counterpart to which so many rites pertaining to the founding of cities and temples, to the divisions of heavens, to orientation and the space-time relationship, bear eloquent testimony). The juxtaposition of the circle, the triangle and the square (numerically the equivalents of the numbers one and ten; three; and four and seven) plays a fundamental rôle in the most 'classic' and authentic of oriental mandalas. Even though the mandala always alludes to the concept of the Centre—never actually depicting it visually but suggesting it by means of the concentricity of the figures—at the same time it exemplifies the obstacles in the way of achieving and assimilating the Centre. In this way, the mandala fulfils its function as an aid to man in his efforts to regroup all that is dispersed around a single axis—the Jungian *Self*. It is of interest to note that the same problem occupied the alchemists, except that a very different aspect

of being was under investigation. Jung suggests that the mandala represents an autonomous psychic fact, or 'a kind of nucleus about whose intimate structure and ultimate meaning we have no direct knowledge' (32). Mircea Eliade, speaking as an historian of religions and not as a psychologist, sees the mandala chiefly as an objective symbol, an *imago mundi* rather than a projection of the mind, without, however, discrediting the latter interpretation. The structure of a temple—the Borobudur temple for instance—in the form of a mandala has as its aim the creation of a monumental image of life and the 'distortion' of the world to make it a suitable vehicle for the expression of the concept of supreme order which man—the neophyte or initiate—might then enter as he would enter into his own spirit. The same is true of the great mandalas traced on the ground with coloured threads or coloured dust. Here, rather than serving the purposes of contemplation, they have a ritual function in which a man may move gradually towards the inner area, identifying himself with each stage and each zone as he goes. This rite is analogous to that of entering into the labyrinth (denoting the quest for the Centre) (18), and the psychological and spiritual implications are self-evident. There are some mandalas which counterbalance not enclosed figures but numbers arranged in geometric discontinuity (for instance: four points, then five, then three), and are then identified with the Cardinal Points, the Elements, colours, and so on, the significance of the mandala being wonderfully enriched by these additional symbolisms. Mirrors of the Han dynasty depict the numbers four and eight balancing each other and disposed round the centre in five zones which correspond to the five Elements (that is, the four material Elements plus the spirit or quintessence). In the West, alchemy made quite frequent use of figures having a definite affinity with the mandala, composed of counterpoised circles, triangles and squares. According to Heinrich Khunrath, the triangle within the square produces the circle. There are, as Jung has pointed out, 'distorted' mandalas different in form from the above and based upon the numbers six, eight and twelve; but they are comparatively rare. In all mandalas in which numbers are the predominant element, it is number-symbolism which can best plumb its meaning. The interpretation should be such that the superior (or the principal) elements are always those nearest the centre. Thus, the circle within the square is a more developed structure than the square within the circle. And the same relationship to the square holds good for the triangle; the struggle between the number three and the number four seems to represent that between the central elements of the spirit (corresponding to three) and the peripheral components, that is, the Cardinal Points as the image of ordered externality (corresponding to four). The outer circle, on

the other hand, always fulfils the unifying function of overriding the contradictions and the irregularities of angles and sides by means of its implicit movement. The characteristics of the Sri-Yantra, one of the finest mandala-instruments, have been explained by Luc Benoist. It is composed around a central point which is the metaphysical and irradiating point of primordial energy; however, this energy is not manifest and therefore the central point does not actually appear in the drawing, but has to be visualized. Surrounding it is a complex pattern of nine triangles—an image of the transcendent world; four of these triangles have the apex pointing upwards and the other five downwards. The intermediate—or subtle—world is suggested by a triple aureole surrounding the triangles. An eight-petaled lotus (signifying regeneration), together with others of sixteen petals, and a triple circle, complete this symbolic representation of the spiritual world. The fact that it exists within the material world is suggested by a triple-lined serrated surround, signifying orientation in space (6).



The mandorla symbolizes the intersection of the two spheres of heaven and earth.

**Mandorla** Although the geometric symbol of the earth is the square (or the cube) and the symbol of heaven is the circle, two circles are sometimes used to symbolize the Upper and the Lower worlds, that is, heaven and earth. The union of the two worlds, or the zone of intersection and interpenetration (the world of appearances), is represented by the mandorla, an almond-shaped figure formed by two intersecting circles. In order that, for the purposes of iconography, the mandorla might be drawn vertically, the two circles have come to be regarded as the left (matter) and the right (spirit). The zone of existence symbolized by the mandorla, like the twin-peaked Mountain of Mars, embraces the opposing poles of all dualism (51). Hence it is a symbol also of the perpetual sacrifice that regenerates creative force through the dual streams of ascent and descent (appearance and disappearance, life and death, evolution and involution). Morphologically, it is cognate with the spindle of the *Magna Mater* and with the magical spinners of thread (50).

**Mandragora** (or *Mandrake*) A plant which was supposed to have various magic properties, a belief arising out of the likeness of



98. Vajravahni Mandala. Seventeenth-eighteenth century. 41 1/2" x 28 1/4".



87

87. Nairatma Mandala. Nepal school in Tibet. Ca. fifteenth century. Painting on cloth. 24" x 18 1/2". Lent anonymously.

Nairatma, 'no-self' (the embodiment of *shunya*, the Void) dances on a corpse in the center of her mandala. Sandalwood fills the ground of the central lotus, the palace-square, the surrounding circle and its outer flame edge. The eight concentric rings lively cartouches of the central border of this circle. Siddhas and hierarchs appear in the upper border; forms of Nairatma, etc. in the lower border. In the field between mandala and borders Nairatma is united with Heruka dancing; hierarchs and others are encircled by lotus stalks. This mandala is connected with the school of the Vajradhara pada (83) but appears to be of the later part of the century.

88. Vasudhara Mandala. Ca. 1504. Painting on cloth. 37 1/2" x 26". Lent anonymously.

Vasudhara is shown in the center of her mandala. For the inner border the traditional colors are used in three of the four regions—white (east), green (north), red (west)—but blue instead of yellow is used for the south; yellow, being the color of Vasudhara, is concentrated on her six-armed figure. Buddha Ratnamambhava is above her head. Above him are Jambhala, companion goddesses and attendants, yakshas carrying bags full of wealth, coddles, etc. Each has his own station in the eight directions within the square. Outside the mandala are scenes illustrating the ten evil states in purgatory, and scenes from the story of Simhala. The five-fold Buddhas occupy the middle of the top row. Dancing Vighnantaka is in the center of the bottom row, flanked by the figure of the royal donor (Jayaratnamalla) with symbols, family, and retinue. The name of this king is given in an inscribed and dated (1484) mandala of Vasudhara in the British Museum, of the same style and provenance as this one. Published: Stella Kramrisch, 'Nepalese Painting', *Journal of the Indian Society of Oriental Art*, I, 1933, Calcutta, p. 129. Pl. XXXIX, XL.

89. Lokeshvara (Sukhavasti?) and Tara. Pata. Dated 1570. Painting on cloth. 22 1/4" x 18". Lent anonymously.

The main god and goddess in their arched shrine, flanked by two minor divinities, are surmounted by foliate scrollwork emanating from the 'Face of Glory' with its serpentine the apex. Sun and moon, together with auspicious signs in their red circles, float on the dark blue ground. At the top are the Five Buddhas, and donors are at the bottom. The lateral scenes illustrate a legend telling of the liberation of a fish by the seventh daughter of the man who had brought it and recounting that she went to heaven. Published: P. C. Bhagchi, 'A Note on a Painted Banner', *Journal of the Indian Society of Oriental Art*, I, 1933, Pl. 1, where the deities are identified as Manjira and Prajnaparamita; see also p. 146, ib.

82. Amoghapasha Avalokiteshvara. Pata. Dated 1436. 22 1/2" x 17 1/2".



85. Traylokyavijaya (?). Pata. Dated 1467. 42 3/4" x 27 1/2".



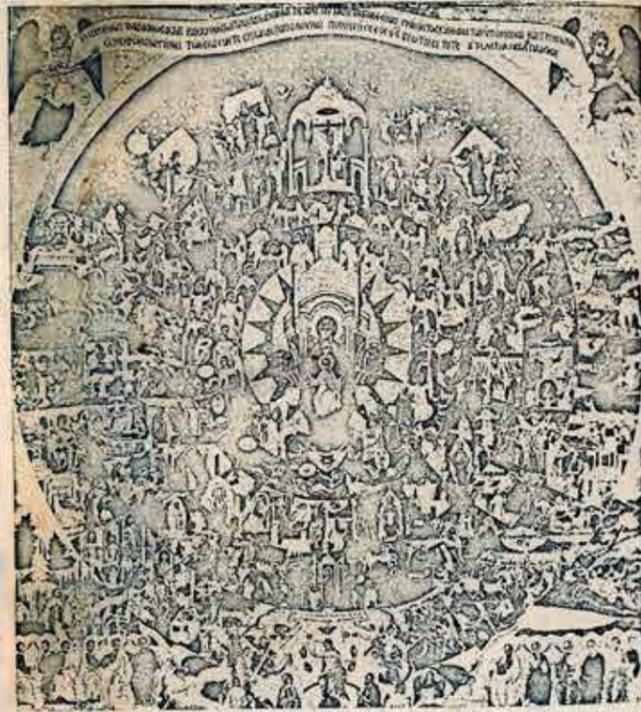
88. Vasudhara Mandala. Ca. 1504. 37 1/2" x 26".



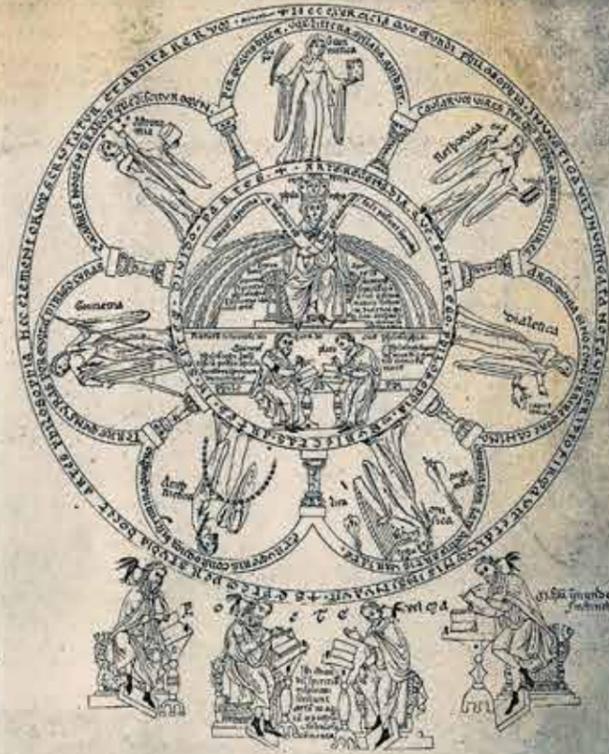
WHEEL OF LIFE  
Painting, Tibet



THE WHEEL OF MOTHER NATURE  
From a French manuscript



MADONNA  
Theodoros Poulakis, Crete, xvii century  
Detail of painting by I



PHILOSOPHIA-SOPHIA  
From the manuscript Hortus deliciarum of Herluf of Lonsberg, xii century

98

Symbol of the Rose and the Cross, used in certain rituals of the Order of the Golden Dawn, an influential occult society in England at the turn of the century; among its members were W. B. Yeats, Aleister Crowley, A. E. Waite and Dion Fortune



in the time of the Ptolemies (from 323 BC onwards), often influenced by gnostic ideas, adopted Egyptian magical methods with enthusiasm. The results are the Graeco-Egyptian magical texts which appeal to, and sometimes threaten, not only the Egyptian gods but also Greek gods and goddesses - especially Hermes, Hecate and Apollo - and in some cases the god of the Jews and Jesus Christ.

The writers of the grimoires were naturally still more heavily influenced by Christianity, and also by cabalistic speculation about the various names and titles of God in the Old Testament. For example, a threatening incantation in the *Grimoire of Honorius*, for forcing a demon to appear, says:

If you do not obey promptly and without tarrying, I will shortly increase your torments for a thousand years in hell. I constrain you therefore to appear here in comely human shape, by the Most High Names of God, HADG, LON, HELY, SARACHTH, HELIM, RADESUSA, JERBEIA, ADONAY, JERKOWAH, YAM, TETRA-GRAMMATON, SADAL, MEDSIAS, AGHOR, TSCHYBOS, EDMANUEL, AGLA, Jesus who is ALPHIA and OMEGA, the beginning and the end, that you be justly established in the fire, having no power to reside, habit or abide in this place henceforth; and I require your doom by the virtue of the said Names, that St. Michael drive you to the uttermost of the infernal abyss, in the name of the Father, and of the Son, and of the Holy Ghost. So be it.

The words in capital letters are 'names of power', some of them from Hebrew, some from Greek and others of unknown origin. The name of a god is considered effective in magic because it contains the god's power. To pronounce it, automatically brings the god's power into operation - hence the use of the names of God and Jesus in the grimoires, even in operations of a distinctly black magical nature.

**The Frenzy**  
Like poetry, an incantation depends for its effect on the combination of meaning and sound. Though it is a statement of the magician's orders, it is not said flatly but rhythmically chanted, with gradually increasing force as the ritual proceeds and

as he believes, taps the powers of 'gods' and supernatural forces, and states his commands in forceful words, but he also works himself up into a state of *divoried* intoxication in which his own inner energies are raised to their highest pitch and in which he compels the 'spirit' to appear and to obey his commands.

Other elements of the ritual contribute to this frenzy - the fumes from the burning herbs, the gestures with wand and sword, sometimes the killing or wounding of an animal or a human being, and sometimes the approach to and achievement of orgasm, but the principal single element is the hypnotic chanting of magical words.

by the grimoires, with their strong Christian and Jewish emphasis. Others, influenced by 19th century progress in Egyptology and the study of Gnosticism, have sometimes looked back to Graeco-Egyptian models. Macgregor Mathers, head of the Order of the Golden Dawn at the turn of the century, liked to celebrate 'Egyptian Masses' invoking the goddess Isis. He appeared at these ceremonies in a long white robe and a leopard-skin, wearing ornamental bracelets round his wrists and ankles, and a metal belt on which the signs of the zodiac were engraved. His pupil Aleister Crowley was a thoroughgoing Gnostic. But behind all the various rituals is the shadow of the pre-hypnotic chanting of magical words and

106

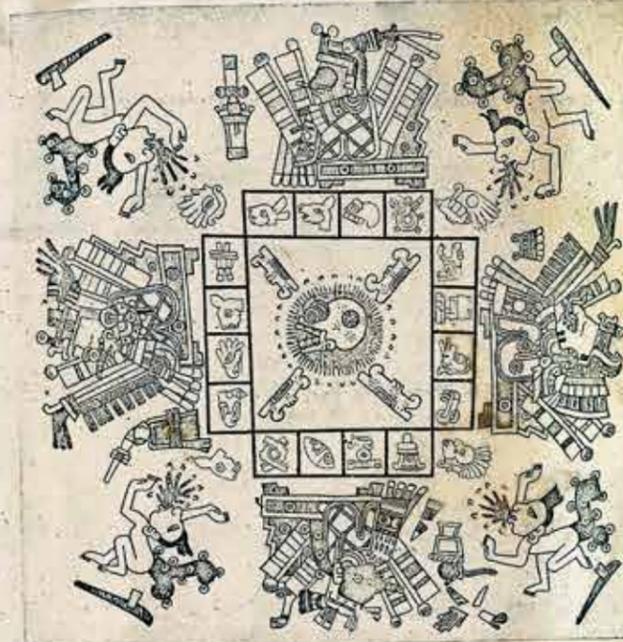
THE NEGATIVE ELEMENTARY CHARACTER



SACRIFICIAL BLOOD BOWL, EARTH TOAD  
Stone, Mexico, pre-Columbian

108

THE NEGATIVE ELEMENTARY CHARACTER

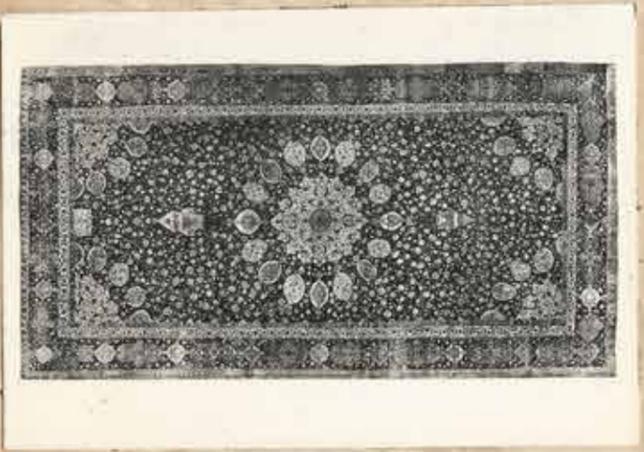


THE LAND OF THE DEAD  
From an Aztec codex

11



A SEVENTEENTH-CENTURY BEAUFORT OF PERSIA'S RUG-MAKING ART  
This rug, like all its admirers and imitators, has its white medallion of strange birds, peopled, as  
though at first sight, with birds and flowers. woven in Persian silk and wool, during the sixteenth century.  
2099



An Akkadian carpet of Persia, probably from 17th c. 6 in. by 17 1/2. 6 in. Soft green background with rose in

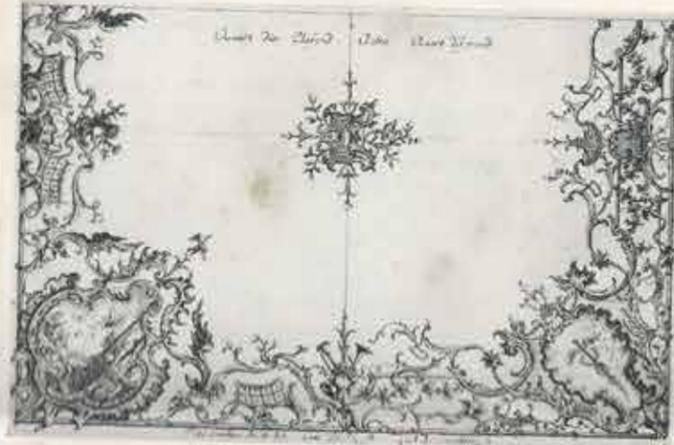
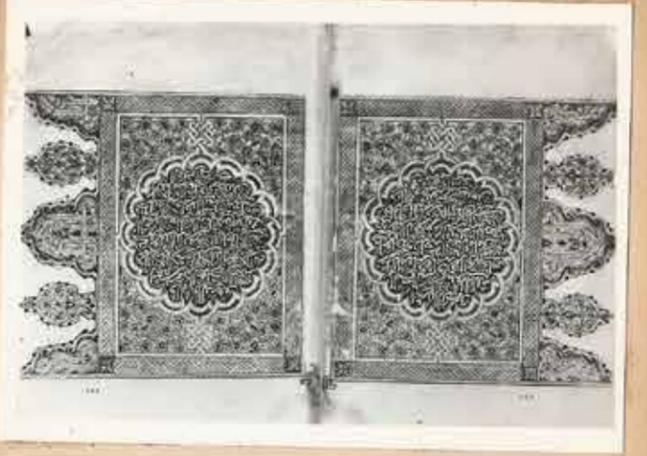
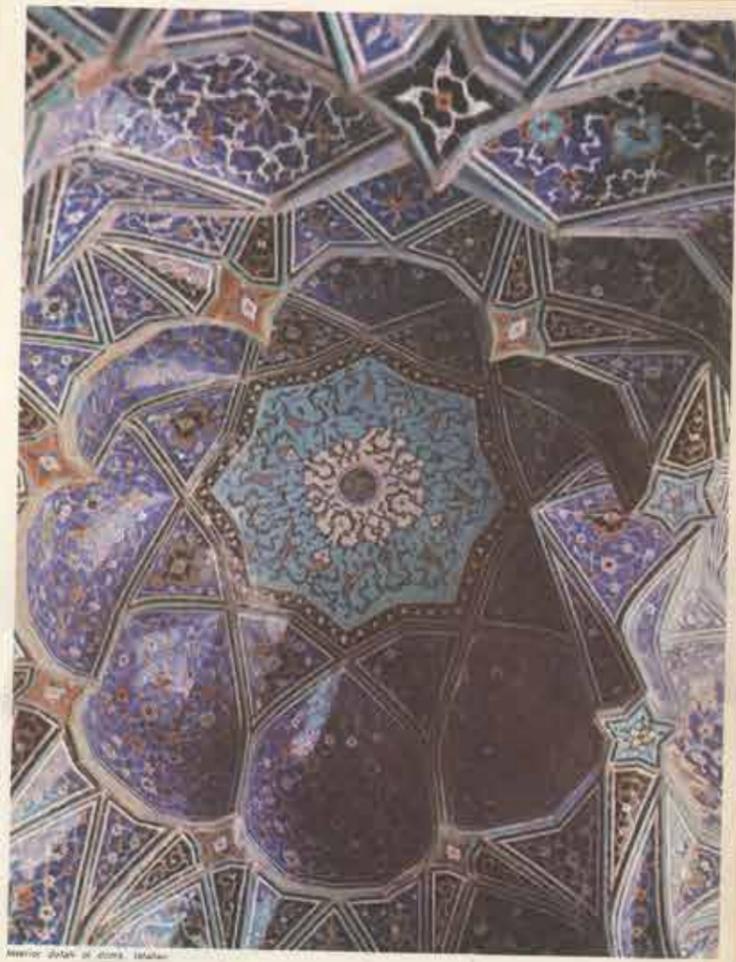


Figure 16. Design for a rug by Francisco de  
Covilland the Elder (1695-1768; about 1750  
[E. 1272-1925])

102



Anterior design of dome, Isfahan

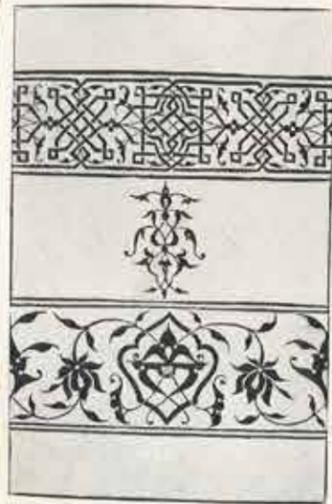
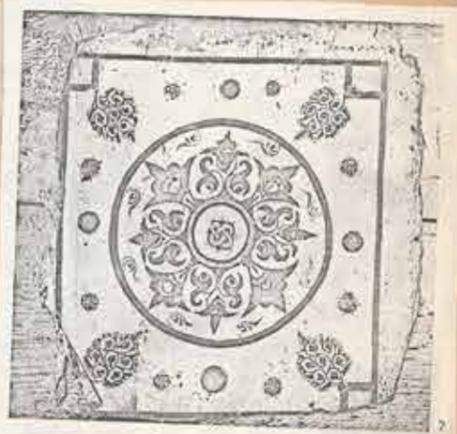
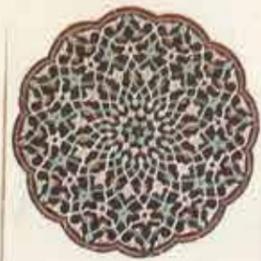


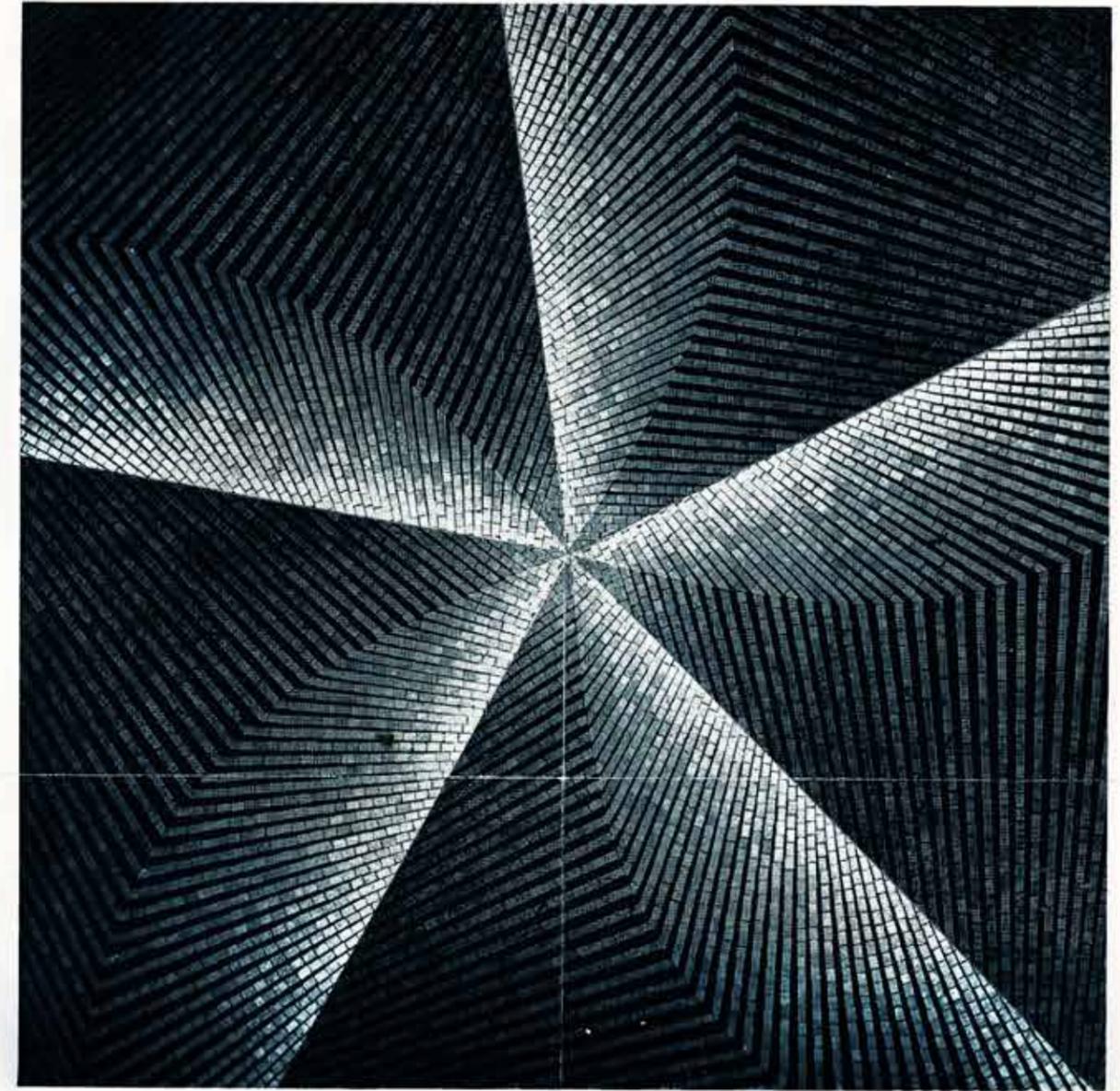
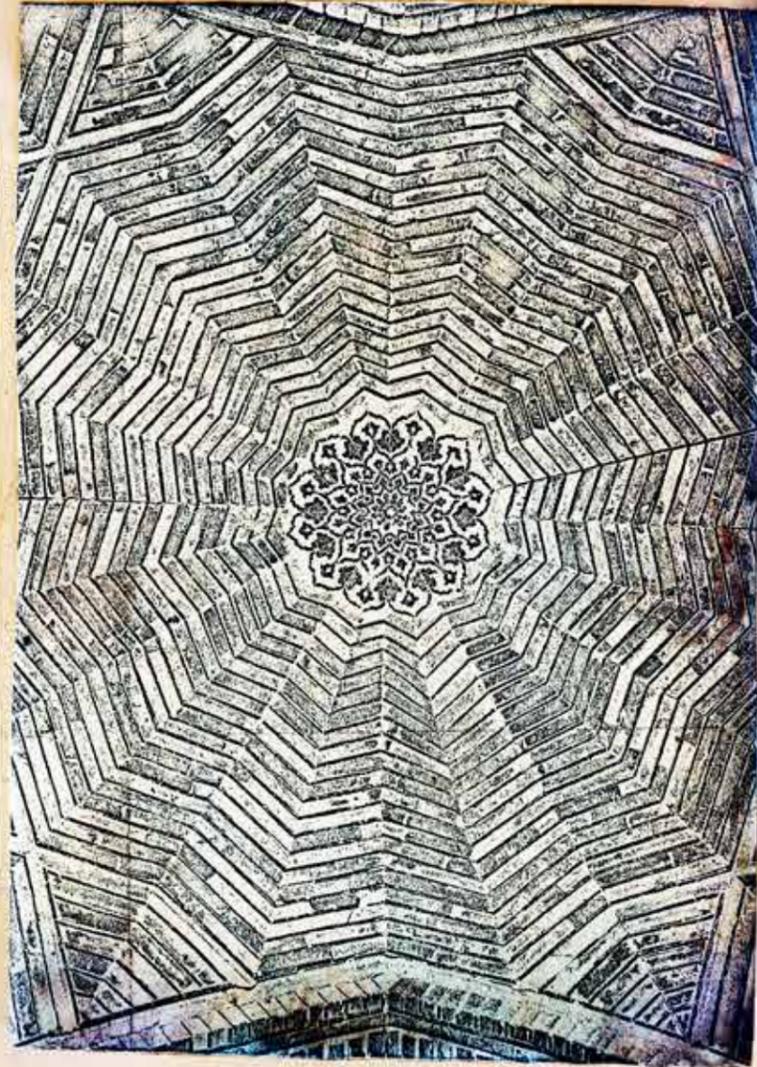
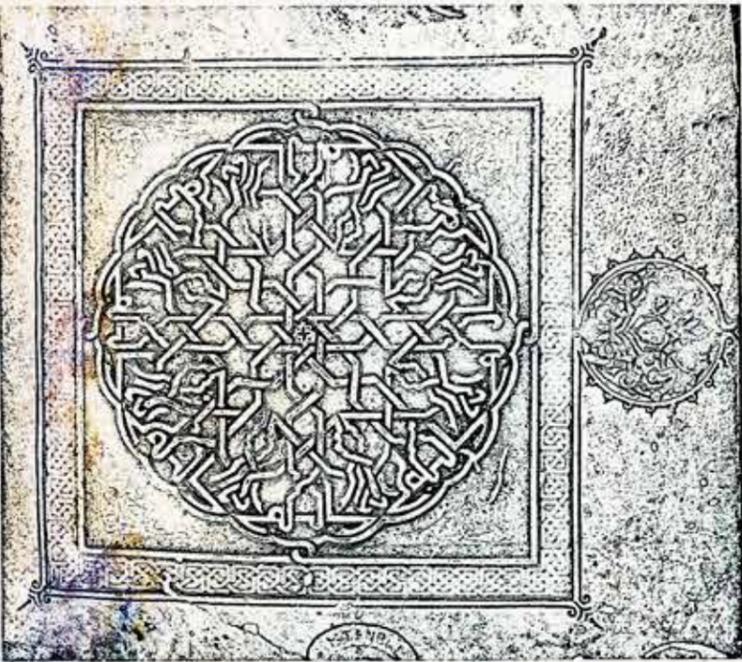
Figure 5. Arabesque designs by Francesco Pellegrini,



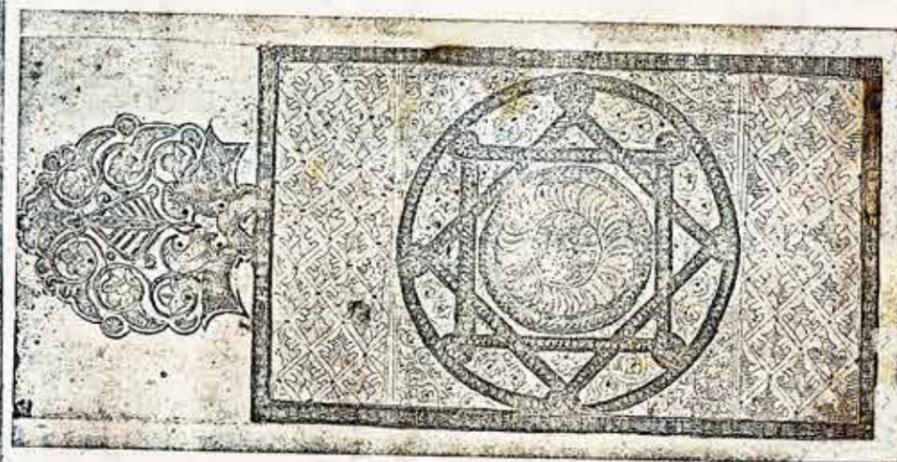
Figure 6. Arabesques by Juan Goussens (c. 1851)



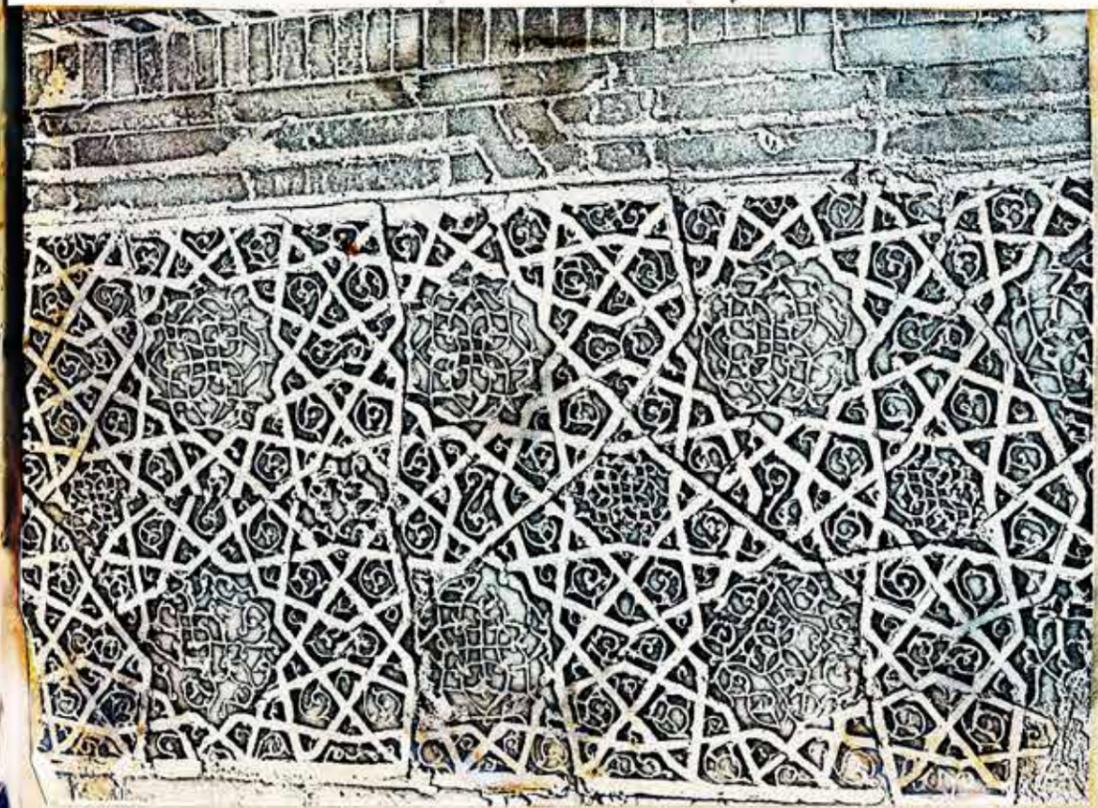
Koran, Decorative Page. Valencia (Spain), 1282 (578 A.H.). (Parchment, page: 175x185 mm.)  
MS. A. 6754, folio 1 verso, University Library, Istanbul.



Mosaic by Hans Vogel & Eberhard Schulze



Koran, Frontispiece. Possibly Syria, c. 900. (Parchment, 120x285 mm.)  
MS. 1406, The Chester Beatty Library, Dublin.



THE UNRULY CALENDAR

Long ago they believed that their year was the year of the creation of the world. But we now know that the Egyptians were living in the Nile Valley long before the year 1 of the Hebrew. For in 4241 B.C.



THIS CURIOUS STONE ENABLED MEN TO TELL THE DAY OF THE MONTH

Long before white men appeared in America, the Aztecs in Mexico had devised an ingenious method of keeping a record of time. They divided their year into eighteen months of twenty days each, with five extra days at the end of the year, and they kept track of their calendar on huge round stones carved with many figures. The most wonderful of all these stones is shown above. It is called "The Book of the Sun," and was carved out of solid basalt for a magnificent temple that was dedicated in 1479. Its diameter is 41 feet 8 inches, and its weight some 47 tons. The head in the center represents the sun, and the four squares set in the circle round it are the four seasons. The little squares on the outer circle are the twenty days of the month—each day with a different name. Other circles show various signs connected with the record of the years and with the sixteen hours into which the day and night were divided. The stone was painted red, because that colour represented the sun. This curious calendar may still be seen in Mexico City, where it is preserved.



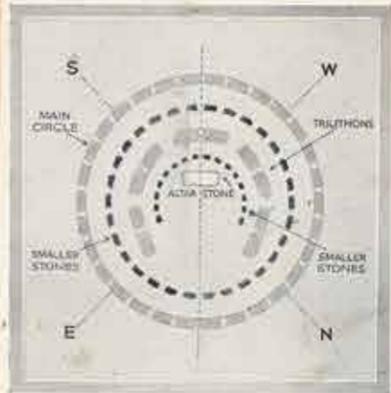
They had not thought of a leap year. The time people had learned to keep a true record of events, they had probably not that it is the sun that makes the

THE UNRULY CALENDAR



HOW LONE DOG KEPT A RECORD OF IMPORTANT EVENTS

This is a calendar of the Dakota Indians, kept on an official buffalo robe by Lone Dog, who as a youth was appointed by his tribe to make a record of each passing year. So between 1799 and 1879 he annually set down an important event, in the manner shown above, to keep the "calendar" of the tribe. These events are numbered in order. Here are the meanings of a few of them: 1. Thirty Dakotas killed in 1799 by Crow Indians. 2. Smallpox among Dakotas. 3. Dakotas stole horses from the whites. 4. Dakotas stole horses with tuffed curly hair. 5. Chief Red Coat killed. 6. A Dakota killed by two arrows while crossing. 7. Wild horses loosed. 8. Epidemic of whooping-cough. 9. Chief Crow Feather built six lodges at Fort Union. 10. Plenty of buffalo meat. 11. A Canadian built a trading store at Fort Union. 12. Many died at measles. 13. Measles or scarlet fever. 14. White soldiers appeared for the first time. 15. Dead Arrow was stabbed with a knife. 16. A white man built a fort lodge. 17. Lone Dog crippled in the leg. 18. Measles again. 19. A hundred elk killed in one hunt. 20. Dakotas massacred village of Snake Indians. 21. Peace made with Cheyennes. 22. Dakotas held conference to bring back the buffaloes. 23. Fort Union of pure timber. 24. Plenty of buffalo meat for drying. 25. A brachack was killed. 26. Dakotas and Crow exchanged peace pipes. 27. General Harey made peace with bands of Dakotas. 28. Indians killed a Crow squaw. 29. Buffaloes came down to the wigwams. 30. United States peace commissioners visited tribe. 31. Eclipse of the sun. 32. Dakotas attacked fort of Crow.



STONEHENGE IN A SKETCH-PLAN

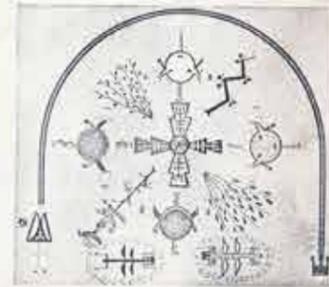
From this diagram we can really imagine the shape and ground-plan of Stonehenge when first erected. You will notice that there were thirty huge stones in the outer circle. These stones were capped with lintels, or large horizontal stones. The inner trilithons consisted of two uprights and one cross-

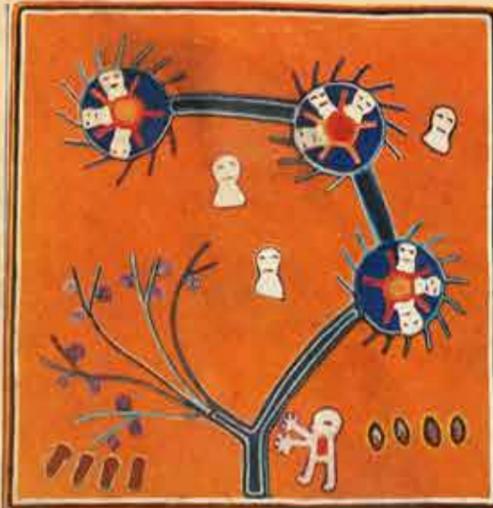


5. Sun 294

For the Chinese, the bat is a good omen and an emblem of happiness. Here, five bats represent the five blessings: long life, great wealth, happiness, great virtue, and a happy and a happy death.

The lotus flower is one of eight sacred Buddhist symbols—here a symbol of purity. The Buddhist heaven has thirty-three stories, and at the topmost sits Buddha on a lotus.





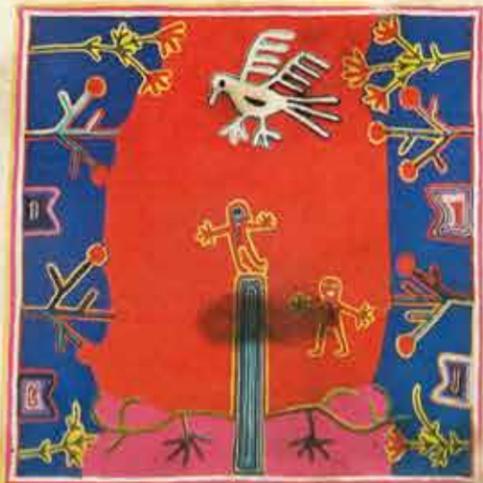
**Fig tree**  
The Huichol Indians believe that the soul, in its five-day journey to the land of the dead, is burdened with all the evidence of its sexual life - the female carrying male organs (lower left) and the male carrying vaginas (lower right). Eventually it arrives at a fig tree around which the previous departed await in the form of disembodied heads. This *suririka* shows a male soul flinging the organs at a tree to bring down fruit which the assembled spirits consume in a feast with peyote and maize beer. The newly arrived soul then joins the others in dances round the fire, symbolised by the three circles. The shaman recounts these adventures to the dead person's family in a 'soul-calling' ceremony five days after death.



**Angry mules**  
The Huichols experience sexual guilt. The temporary destination of the soul of an offender against the sexual *seves* is a corral of angry mules, of which one calls out: "I was the one with whom you took your pleasure." The soul attempts to rope the mule, but is trampled for its sin. The symbol of the mule is double-barrelled: it is the animal of the 'Spaniards', and thus alien, and it is sterile, which accords with the Huichol belief that anyone engaging in sexual relations with a 'Spaniard', or close relative, may become sterile. The punishment is temporary. There being no concept of eternal punishment in the Huichol religion, the soul is allowed to retrace its steps and embark on the right-hand, or proper, path into the underworld. On the previous pages, Ramon Medina works on his first vision of the Fire god, Tatewari ("Our Grandfather", the first shaman). Flanked by two peyote plants, the fire is shown exploding in a shower of multi-coloured flashes. All the gods have 'family' names and Tatewari is the principal one.



**Crystallised soul**  
Five years after death, the soul of a deceased shaman or other person of great *tonari* forms itself into a rock crystal and announces its desire to return to *tonari* to dwell among its relatives as a guardian spirit. It is the living shaman's task to climb to the Otherworld, into the realm of the sun, to bring back the crystallised soul to earth. Lower right, the shaman Ramon Medina wears on his hood two diving plumes which stand for the horns of the sacred deer and thus represent his shamanic power. At the end of the path the crystallised soul waits for him. To reach it, the shaman must penetrate a fiery curtain of solar rays.



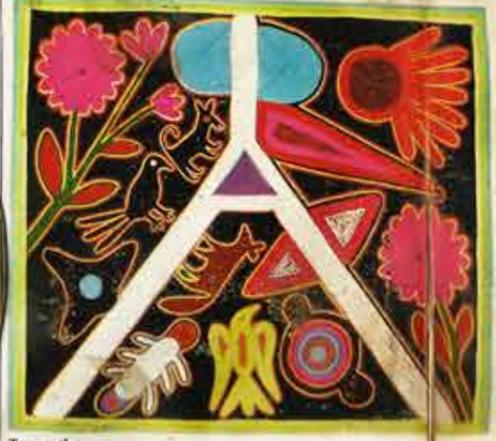
**Maize Baby**  
A child born to a man and woman in ancient times fouled the house as it crawled about so its parents put it outside. Wherever it crawled, flowers grew. The Mother of Maize heard it cry and carried it off to her house. On three sides are the flowers the Maize Baby made as it crawled about: at the top, the dove symbolises the Mother of Maize; bottom right, the baby's human mother, *matl*.



**Buzzard and Scorpion**  
Pirikuté, the owner of animals, was afraid the scorpion might harm people and asked Buzzard to carry away a basket with the most dangerous scorpion inside. He ordered Buzzard not to peer into the basket but Buzzard was curious and opened it; the scorpion dropped out and hid. Buzzard could not find it, which is why one is plagued by scorpions today. Here Pirikuté on his little seat spits blood, symbolising death, which often follows the sting of scorpions. Above flies Buzzard with the shaman's basket, flanked by symbols representing the peeling bark behind which scorpions hide. Cover: a boy goes in search of maize; on his way he meets the Ant People. At dawn he awakens beneath a pine to find they have nibbled away his clothes, hair, even eyebrows, leaving only his bow and arrows. A bird lands on the tree; he aims at it, but she reveals herself as the Mother of Maize, and leads him to the maize. (Grateful acknowledgement is made to Dr Peter T. Furst, of the University of California, for these interpretations.)



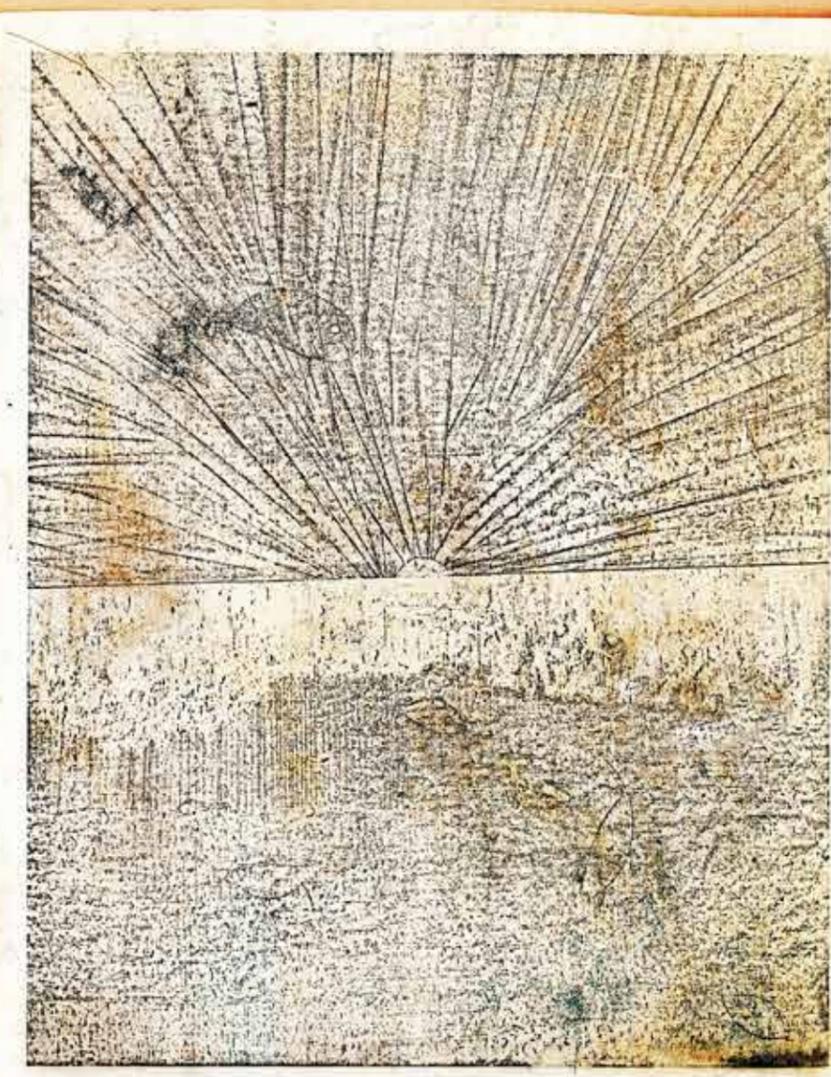
**Sun God**  
*Neurika* - wool and beeswax paintings - have been used since antiquity as votive offerings to the gods, and the Huichols feel uneasy at the idea of their being the subject of commercial transactions. To dilute the sanctity they are felt to possess, it is customary to make those intended for museums or collections on a base not of wood, but of hardboard - considered less 'authentic'. Occasionally, for the same reason, the artist will introduce pure decoration, extraneous to the religious symbolism of the picture. This *suririka* shows the deified sun encircled by symbols pertaining to Huichol traditions. Right, Watakame, the Clearer of the Fields, in the canoe in which he and the black bitch (which was to be transformed into a woman and become his wife) escaped from drowning in the great flood. Top, a serpent symbolising the movement of the waters is flanked by sacred deer. Left, a maize plant. Bottom, the shaman with his back to a votive arrow, from which is suspended a gourd for *merfirina* water. Centre, the Sun God and his rays.



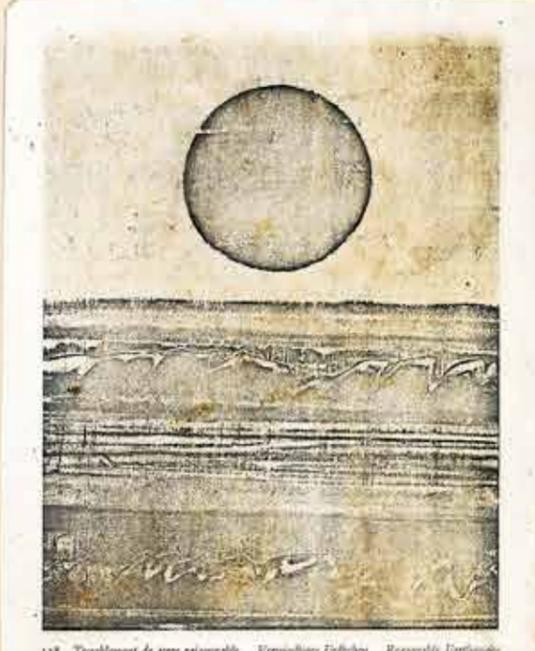
**Two paths**  
The soul after death embarks upon a bifurcated path (soul here from above) into the nether world. The left-hand path is for transgressors against sexual taboos, the right for the virtuous. Top, the 'ringing stones' on which the soul signals its arrival. Along one path, the purifying fire and a thorn on which the soul of the offender is temporarily impaled, clashing rocks through which the soul must slip, and a pool of hot, foul-smelling water. Along the other, a black dog guards the way; a crow which refuses to eat the hungry soul; an opossum whose meat is taboo; a caterpillar symbolising the first sexual experience, and a blue pool.



**Blue Maize Girl**  
The Mother of Maize changes from dove to human shape and introduces a boy to her five daughters, symbolising the five sacred colours of maize. She gives him a bowl of tortillas and a gourd of atole; he does not think it enough, but the food magically renews itself so that in the end he cannot finish. She asks him to choose a girl and he takes Blue Maize Girl, the most beautiful and sacred of all. His own mother is angry because instead of maize he brings another mouth to feed. He explains that the girl herself is maize, and that she must be treated well or she will leave, but his mother can't understand and the girl deserts them.



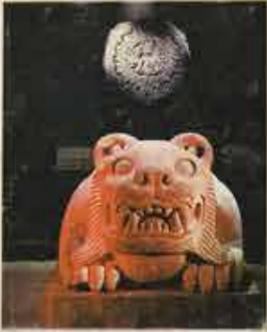
127 *Alice ensue en message aux poissons* Alice Botchoff on the Fish Alice's Message to the Fish 1964



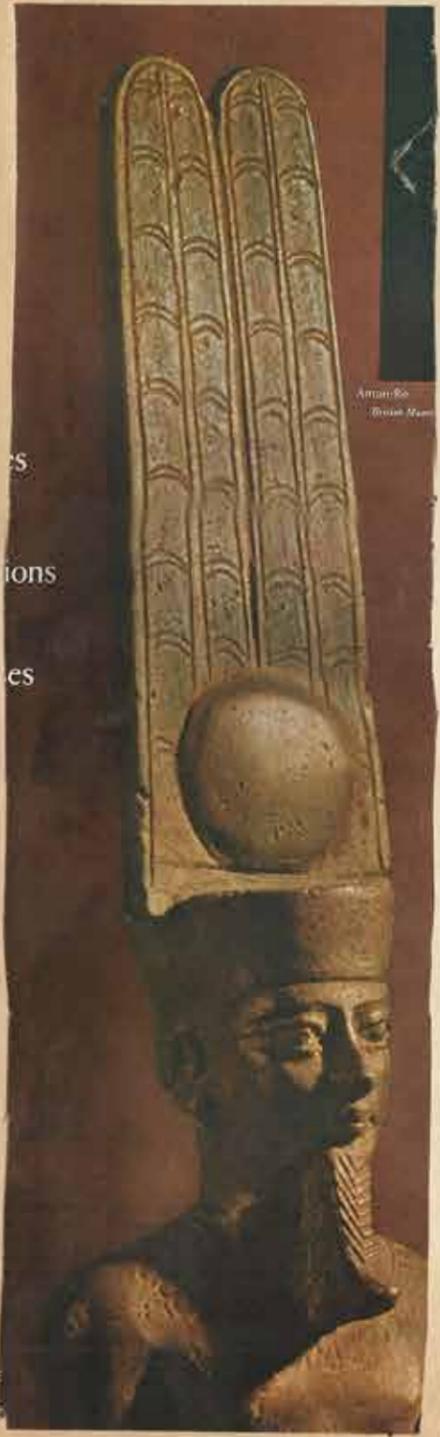
128 *Troublément de terre raisonnable* Versoignes Eelichen Reconnaitte Lantiquaire 1964



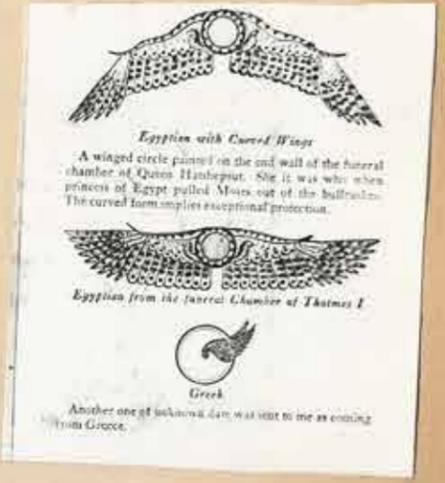
TO THE NEW WORLD



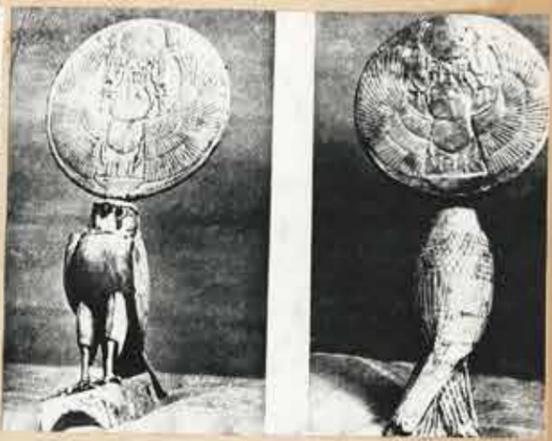
Bulldog from Asia, a Hindu

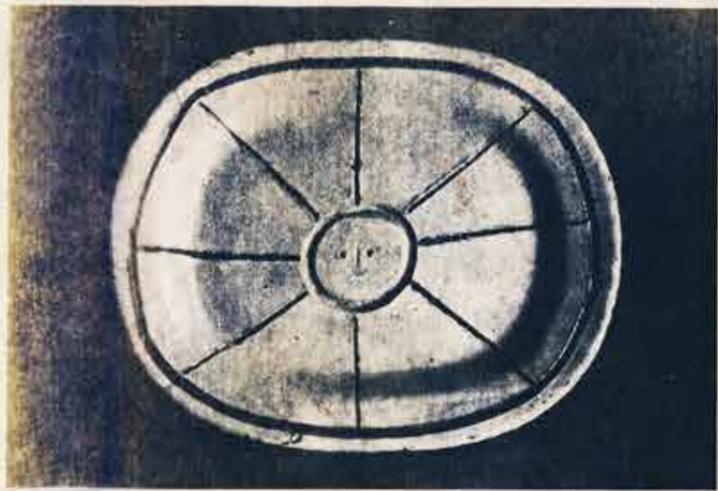


Amarna  
British Museum



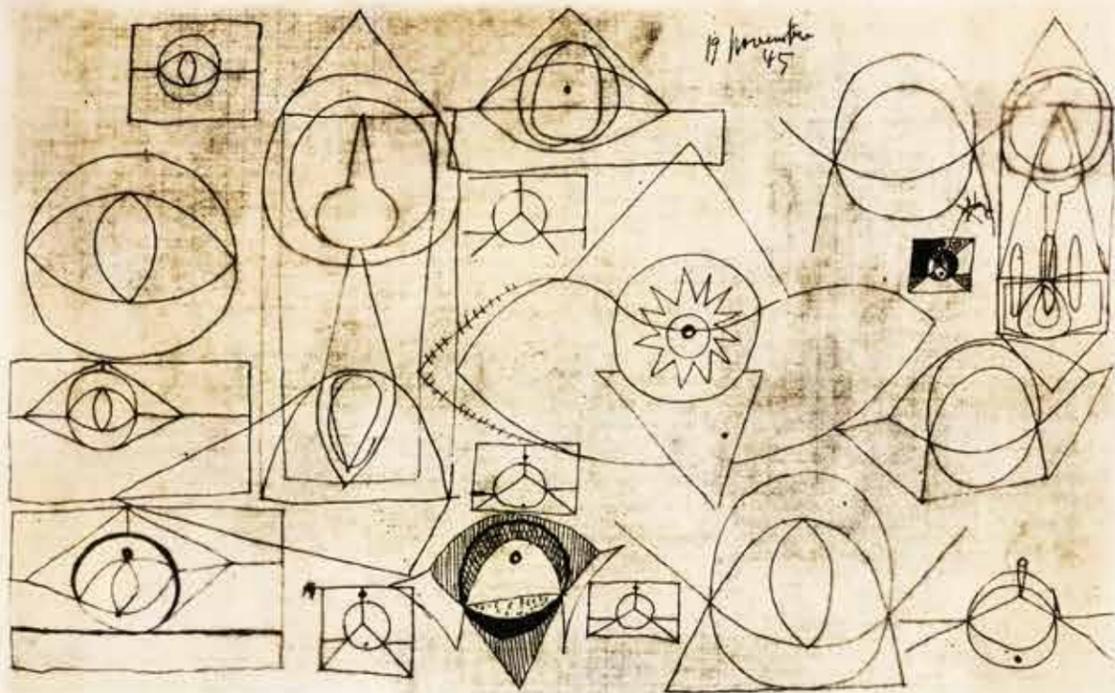
evil spirits. The secrets of his tomb were as much as ordinary's sinners





12x31 cm.

12x31 cm.

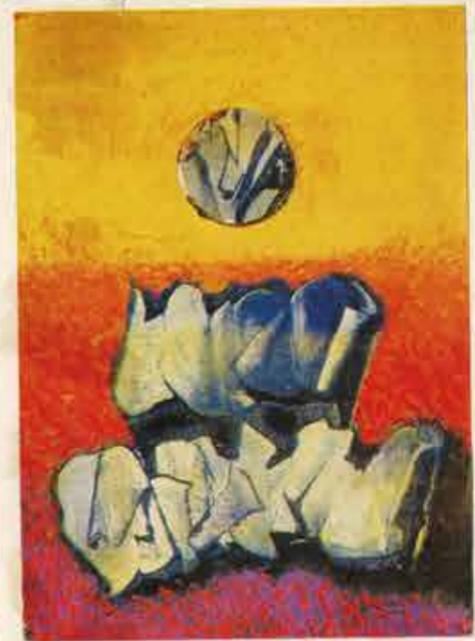


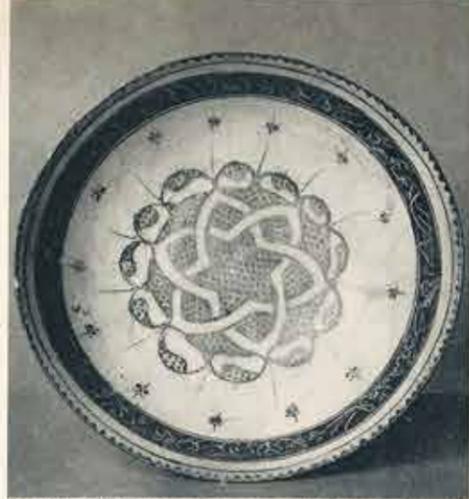
19 novembre 45

168. - Esque Ordinaire. Paris, 19 novembre 1945. 21x31 cm.



IT'S HEAVENLY INSIDE  
1962, oil on canvas, 84 x 96 in.  
Collection: Guepé Pitt, London





16. BOWL, painted in blue and black. Found at Rhages. 13th century. Diam. 8 1/2 in. C.725-1909.



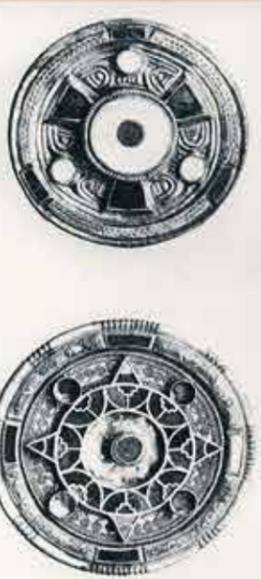
6. DISH, PAINTED IN COLOURS. SECOND HALF OF 10TH CENTURY. DIAM. 12 1/2 in. 340-1897.



10. DISH, PAINTED IN COLOURS. SECOND HALF OF 10TH CENTURY. GIVEN BY MR. G. H. CAMERON. DIAM. 13 1/2 in. C.257-1921.



11. BOWL, painted in colours and gold over a pale turquoise enamel. Found at Rhages. 13th century. Diam. 7 1/2 in. C.81-1918. Given by Mr. Venen Wehner.



R, WITH WHICH IS INCORPORATED



CELESTIAL WITH FIGURE AND ANIMALS. Given by Mr. Venen Wehner.



9. BOWL, decorated in black and turquoise blue. 13th century. Diam. 7 1/2 in. C.403-1923.



12. DISH, PAINTED IN COLOURS. SECOND HALF OF 10TH CENTURY. DIAM. 12 1/2 in. 1141-1894.



19. BOWL, with slip decorated with slight relief and painting in grey and black. Subansob type. 13th or 14th century. Diam. 7 in. C.721-1900.



7. DISH, PAINTED IN COLOURS. LATE 10TH CENTURY. DIAM. 14 in. 334-1897.



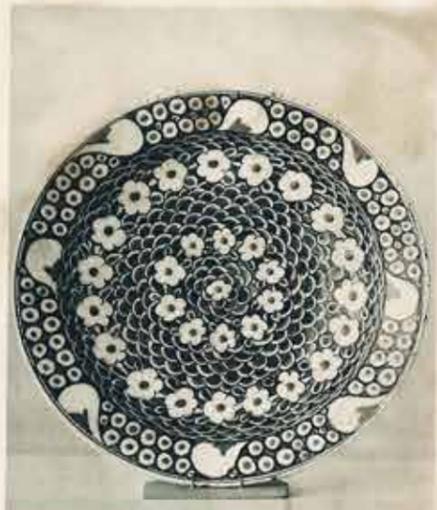
Found at Rhages. 13th century. Diam. 6 1/2 in. C.157.



2. BOWL, decoration pierced and filled with translucent green glaze. 12th or 13th century. Diam. 7 in. C.141-1914.



18. BOWL, decorated in blue and black. Subansob type. 13th or 14th century. Diam. 7 in. C.118. Given by Mr. Venen Wehner.



73. PLATE, PAINTED IN COLOURS, GROUND OF GREEN AND BLUE SCALE-PATTERN. SECOND HALF OF 10TH CENTURY. DIAM. 10 1/2 in. GALT COLLECTION. C.2010-1910.



A GEORGE II PERIOD TABLE, CIRCA 1740-1750, WITH ORIGINAL METAL TRAY, MADE BY ALEXANDER ROBERTSON, WITH GILT BRASSWORK, TO KING GEORGE II BY THE ROYAL MANUFACTURE OF THE ROYAL ARTS, LONDON.

of May... Central America... the pale... presented... figure... are of... and its... fifty... one of a... holding... in arms... of Alaska... mask... Mr. Mackay... master... and, who... in... in... of... any, al... light is a... culture... steering... said to... luded a... sea and... ment of... squares... for built... idea, the... query of... lumbino... various... survival... other... lumbino... spolia... (continued)



components. German mystics, as Luc Benoit recalls (6), have also applied themselves to shape (both in the round and diagrammatically) as a manifestation of the spirit. As Anna Katerina Emmerich observed: 'Nothing is pure form. Everything is substance'

- Unity: the Origin.
- Passive, static principle.
- | Active, dynamic principle.
- Quaternary—material and passive.
- ◇ Quaternary—material and active.
- ⊗ Material generation through the interaction of two opposing principles.
- △ Ternary—neutral and successive.
- ▽ Ternary—evolutive, since the vertical axis is the greater.
- △ Ternary—involute since it is inverted.

and action, by virtue of signs.' The symbol as crystallized in creative art involves a high degree of condensation, deriving from its inherent economy of form and allusive power. This, then, is the psychological basis of the symbolism of graphics (the basis of the

magical interpretation is to be sought in the literal interpretation of the theory of correspondences). It underlies the graphic symbolism of amulets, talismans, pentacles and divinatory signs from pre-historic times right up to the present day. Hence the strong and perfectly justified attraction exerted by certain shapes, emblems,

- + Quaternary—spiritual and neutral.
- + The higher ternary acting upon the spiritual quaternary.
- + The spiritual quaternary acting upon the inferior ternary.
- × Quaternary—spiritual, active or dynamic.
- ⋆ Spiritual, active quaternary acting upon the neutral; equivalent to the octagon.
- ⊗ Material quaternary, subdivided into two ternaries.
- ⊗ Two intermingling ternaries.
- Infinity, the universe, the All.

flags, coats of arms, marks and medals, based not upon convention, as is usually suggested, but upon inner bonds of symbolic 'common rhythms' (50). Quite apart from their function as integrating or synoptic symbols, graphic symbols possess a singular mnemonic power, as Scholes has shown. He points to the fact that such

- Centre of infinity: the point or first cause.
- General movement in the Upper and Lower Worlds.
- ⊕ Spiritual quaternary in the universe.
- △ Ternary in the universe: the spiritual principle within totality.
- Quaternary in the universe: the material principle within totality.
- ⊗ The two quaternaries—spiritual and material—within totality.
- ⊗ The quaternary acted upon by the ternary within the universe: the constructive principle within totality.
- ☆ Sensory, anthropomorphic principle (according to Piobb).

CROSS

the spiritual (or vertical) principle with the principle of the world of phenomena. Hence its significance as a symbol for agony, struggle and martyrdom (14). Sometimes the cross is T-shaped, further emphasizing the near-equilibrium of the opposing principles. Jung comments that in some traditions the cross is a symbol of fire and of the sufferings of existence, and that this may be due to the fact that the two arms were associated with the kindling sticks which primitive man rubbed together to produce fire and which he

- + Simple, primordial figure denoting orientation on a plane surface.
- × St. Andrew's cross: union of the Upper and Lower Worlds.
- ↔ Arrow-headed cross denoting centrifugal forces.
- ⊞ Gammadion (fylfot or cross cramponnee) denoting the path of peripheral forces.
- ⊕ Doubled cross, expressive of parallel forces.
- ⋆ Maltese cross (or cross of eight points), expressive of centripetal forces.

thought of as masculine and feminine. But the predominant meaning of the cross is that of 'Conjunction'. Plato, in *Timaeus*, tells how the demiurge joins up the broken parts of the world-soul by means of two sutures shaped like St. Andrew's cross (31). Bayley stresses the fire-symbolism of the cross, and explains that all the words for 'cross' (crux, cruz, crouw, croaz, krouis, krouz) have a common etymological basis in -ak, -aw or -or, signifying 'light of the Great Fire' (4). The cross has been widely used as a graphic emblem, very largely as a result of Christian influence but equally on account of

CROSS

the basic significance of the sign; for it is clear that all basic notions, whether they are ideas or signs, have come about without the prompting of any cultural influence. Hundreds of different shapes of crosses have been summarized in works such as Leiser's *Symbols, Signs and Signets*, and it has been found possible, by the study of graphic symbolism to elucidate the particular meaning of each one. Many of them take the form of insignias of military orders, medals, etc. The swastika is a very common type of cross (q.v. *Swastika*).

- ⊕ Cross of the Templars: forces disposed around a circumference.
- ⊕ Teutonic cross: four triangles denoting a centripetal tendency.
- ⊕ Cross of ovals, composed of one continuous line representative of the direction of movement of forces.
- ⊕ Cross with knobbed extremities representing the four Cardinal Points of space.
- ⊕ Lunate cross, representing (according to Piobb) the four tangential circumferences and the phases of the moon.

The Egyptian, anserated cross is particularly interesting in view of its antiquity. In Egyptian hieroglyphics it stands for life or living (*Nem Ankh*) and forms part of a curve, sometimes almost closed to form a circle. Enel analyses this hieroglyphic as follows: 'The phonetic significance of this sign is a combination of the signs for activity and passivity and of a mixture of the two, and conforms with the symbolism of the cross in general as the synthesis of the active and the passive principle.' The very shape of the anserated cross expresses a profound idea: that of the circle of life spreading outwards from the Origin and falling upon the surface (that is, upon the passivity of existence which it then animates) as well as



SEIPS' FUNNELS AND HOUSE FLAGS  
 Above are given, in pairs, the funnel colours and house flags of the following British shipping lines: 1. P&O, 2. New Zealand Shipping Co., 3. Canadian Pacific, 4. Peninsular, 5. Blue Star, 6. Atlantic Steam Navigation Co., 7. British and African Steam Navigation Co., 8. Aberdeen and Commercial, 9. Elder, 10. British India Steam Navigation Co., 11. Dillit, 12. Houston, 13. Orient, 14. Canada, 15. White Star, 16. Peninsular and Oriental, 17. Anchor, 18. Royal Mail Steam Packet Co., 19. Leyland, 20. Hoadley and Hoadley, 21. Harrop and Harrop, 22. Manchester Line, 23. Ellerman, 24. Union Castle, 25. Clan, 26. Shaw Savill and Albion Co., 27. Nelson

# 152 FLAGS OF ALL NATIONS 152

PLUS A NUMBER OF OTHERS OF SPECIAL OR HISTORIC INTEREST  
 GRATEFUL THANKS ARE EXPRESSED TO MANY EMBASSIES, LEGATIONS, CONSULATES AND OFFICIAL BODIES FOR INFORMATION PROVIDED TO ENSURE ACCURACY. THESE FLAGS ARE PRINTED ON GUMMED PAPER, AND ARE USEFUL FOR STAMP AND CIGARETTE CARD COLLECTORS, SCOUTS, GUIDES, CADETS, STUDENTS, AND FOR DECORATING SCHOOL BOOKS, ETC.







100. The Seven Seals of St John (apoc)

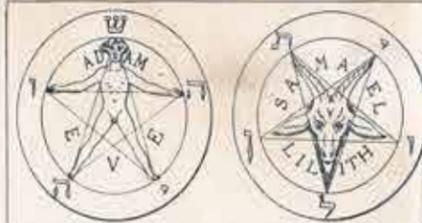


## THE CONSPIRATORS OF THE OCCULT

795. A cross, a circle and a rose are all that is needed to explain the world. 'Yes societies cultivate this symbolism, which, after all, has some fascination. Yet when it comes to understanding the significance of these images, we remain puzzled, and it is by chance we succeed in deciphering them; we realize that finally anything has been explained.

## THE SATANIC SCIENCES

624-622. Pentagrams are the result of occult isomorphological speculation. The five-pointed star, for example, seems to be characteristic of the Christian era, while the cross is the symbol (amongst others) of the figure five: four arms and the centre. By a strange coincidence, the Holy Spirit, the United States, the U.S.S.R. and Islam use the five-pointed star as their emblem. (The opposition of good and evil is indicated through the inverted triangles).



628. Seen from another angle a pentagram which is known to us. Modern occultists believe this to be the image of the 'unlucky star', opposite to the 'lucky star'.

629. The 'marvellous candle' is an extract from the 'Little Albert'. Its origin can be found in the black candles that witches took to their sabbaths; they were, it was said, infallible while searching for treasure. They were called, therefore, the 'hands of fate'.



630. The pentacle from the 'Ninth Key' by B. Valentin. It represents 'the union of the red man and the white woman, of the stable and volatile, of sulphur and mercury' from the viewpoint of alchemy. Nothing is more wearisome in the long run than this succession of sexual allusions which nobody wants to admit, but which betray their authors.



631. The gesture of benediction is changed into malediction when one looks at the 'double' or shadow. This is the sophisticated opposition of black and white which is demonstrated more or less like a caricature. The artist responsible for this drawing (who has taken the assistance of the Chinese circle of opposition) has obviously understood nothing of the symbolism of the 'yin' and the 'yang'.



632



796. According to the spiritualists thoughts are material phenomena armed with psychic virtualities. Ochocowita, formerly a teacher at a University of Lemberg, asserts that thanks to his medium, Mile Stanislawa Smerek, he has obtained a certain number of 'photographs of thoughts'. (In order to achieve this, the medium used at the moon for a long time and a few days later placed her hand 15 inches away from the lens, in a room. This resulted in photographs like this).



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## TALISMANS



632. In 'The Crown of the Magi' the well known hexagram occurs again along with the four traditional figures: the eagle, the bull, the lion and the sphinx. But real magic crowns were made with wax and wool, closely bound together. They were placed on the heads of those whom one wished to protect.



633 to 635. The circle theme links together these engravings (and 'The Crown of the Magi' based on the 'Ritual of High Magic' by Eliphas Levi). Wherever it appears the magic circle is a protective grille against evil spirits. In the practice of magic no invocation should be made outside the circle, which can be completely drawn out or merely indicated by using a wand. Once he was surrounded by the circle the magician had nothing to fear from any spirits who, if they had pursued him into it, would have found themselves at his mercy. Modern psychology also regards the circle as very important, seeing in it a symbol of the fulfillment of the human soul, i.e. the union of the conscious and subconscious. It appears in dreams in the world of the ego in conflict with complexes.



Plate 10

## DISCUSSION ON PHOTO-ELASTICITY

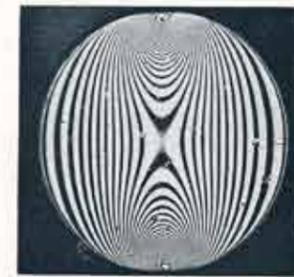


Fig. 65. Isochromatic Fringes Due to Diametral Stress in Disk of Castin 902



Fig. 66. Halves of Disk in Fig. 65 with Horizontal Slice Superimposed



Fig. 67. One Segment of Disk in Fig. 65 with Superimposed Slice



Fig. 71. Fringes resulting from the Centrifugal Force of Turbine Disk

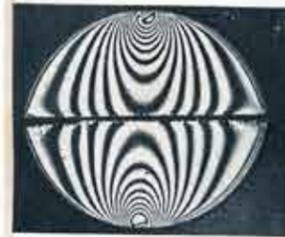
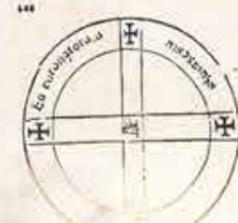
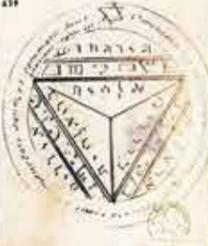
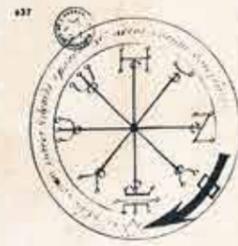


Fig. 68. Two Slices of One of the Segments of Disk in Fig. 65

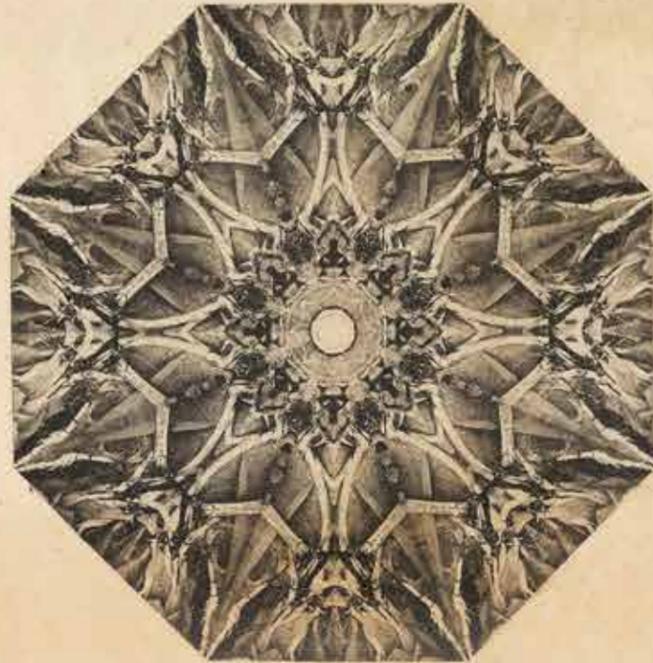
Note isotropic region near the bottom.

634 to 642. The word 'talisman' comes from the Arabic word 'Tilman' and signifies an object capable of ensuring the protection of a person or a thing or even of passing on to him powers which he did not possess at birth. Talismans have been known since very ancient times, appearing sometimes as carved jewels, tablets of inlaid wood, dried grasses, gums or fragments of parchment covered with inscriptions. In the Western world the great period of talismans was the time when the Cabalists exercised its influence over this part of the world. Something of their variety can be judged from this reproduction of a page from 'Treat Talismans, Pentacles and Circles', an 18th century book in the Bibliothèque de l'Assenal. Every eventuality is provided for.

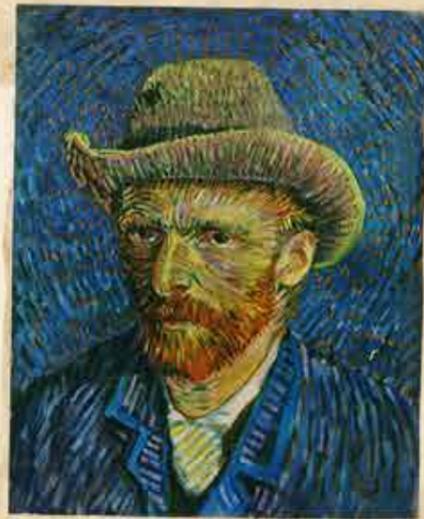




Lobgesang der Auserwählten im Himmel  
The hymn of the chosen  
1898  
Le cantique des élus en ciel  
H. 97



H. Pencil work  
About 1890. Size 10 1/2 x 7 1/2



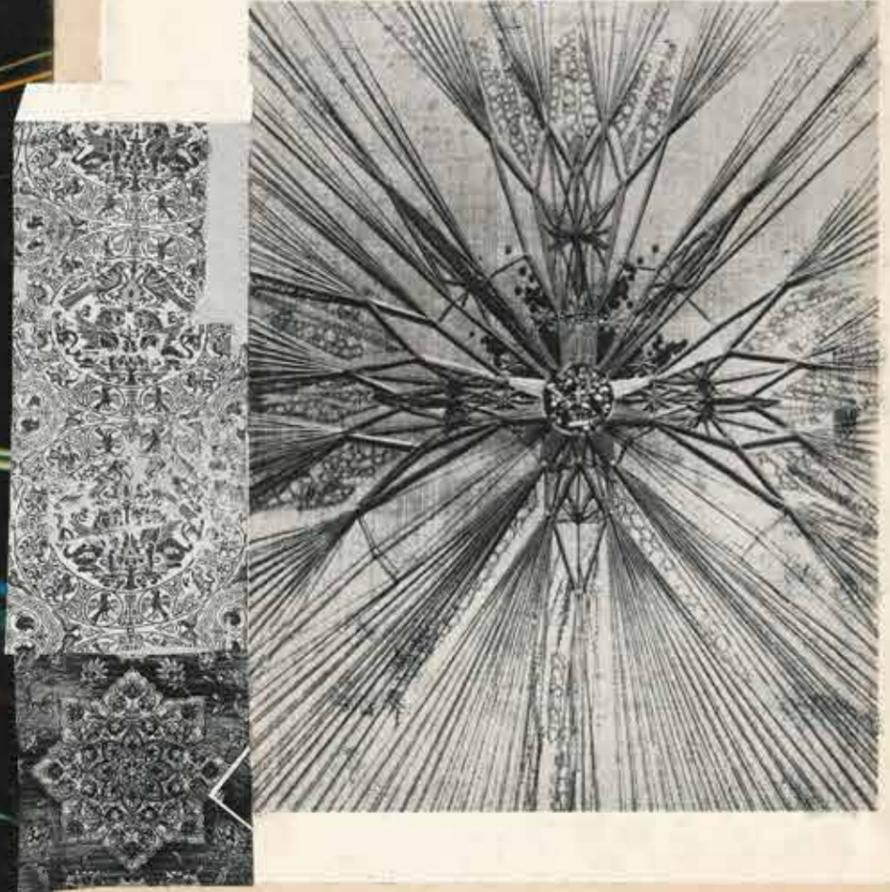


Regent street (as Nash never imagined it). Photographed by Cranham using an abstract technique he calls 'stretch-lens'.

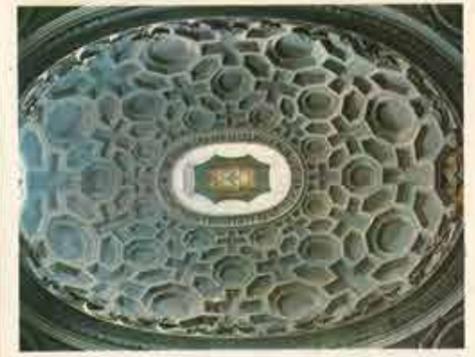
# embroidery

The Journal of the Embroiderers' Guild

Volume 17 No. 1 Spring Three Shillings



LINDISFARNE GOSPELS. In the seventh century Aidric, Bishop of the abbey on Holy Island, off the Northumberland coast, illustrated Jerome's Vulgate in the Celtic style. Three centuries later an Anglo-Saxon 'crib' was written in minute letters above the Latin. Now in the British Museum. The mat page (above) is the finest of several interspersed through the text.



THE CONNOISSEUR, WITH WHICH IS INCORPORATED INT

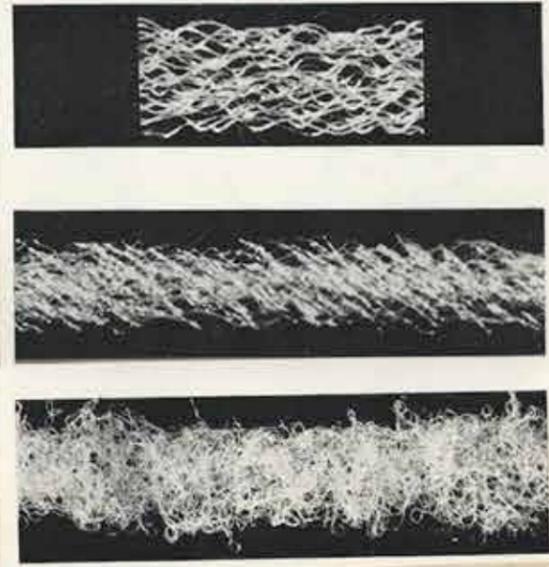
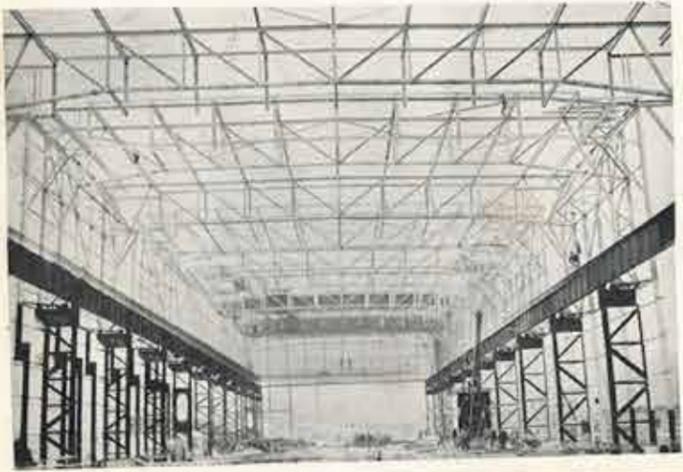


Hall of Fame at Automotoren, with the "Airborne" chassis display, and an 18th-century Tannenberg pipe organ at the far end. On the left is the 1929 Ford which was driven up Pike's Peak in 1964 by Gene Zimmerman



Could be made up of the seat cushions. Behind the seats are the lockers with the folded tables. Above the lockers are the seats. The car is now all set up for use. Water and coffee and hot ready for sale.

March 1966



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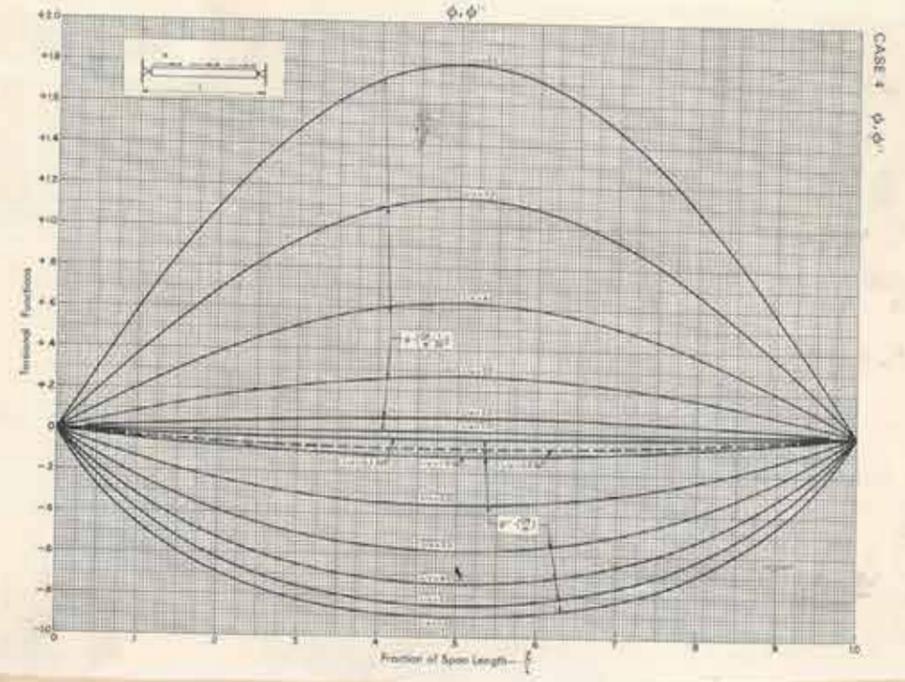
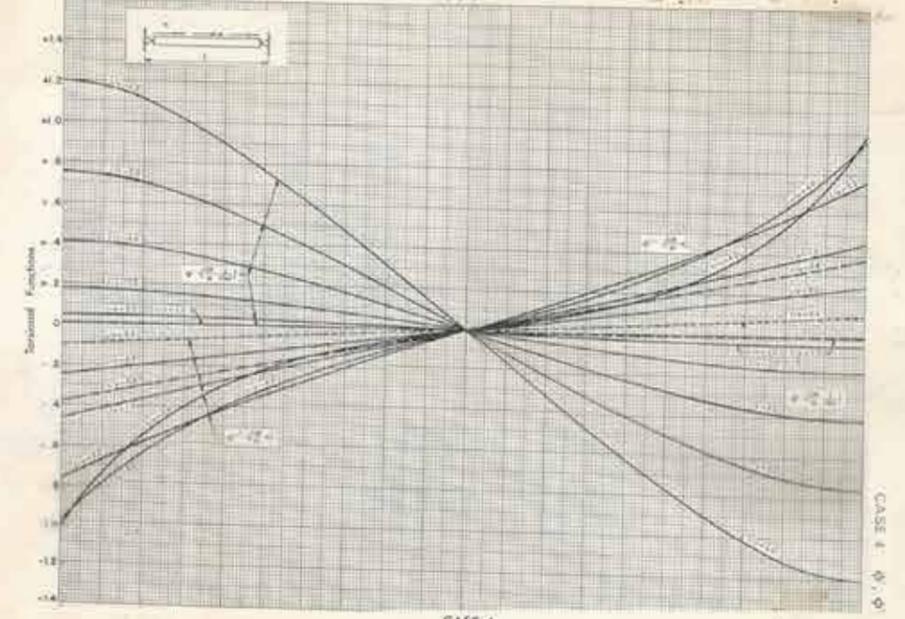
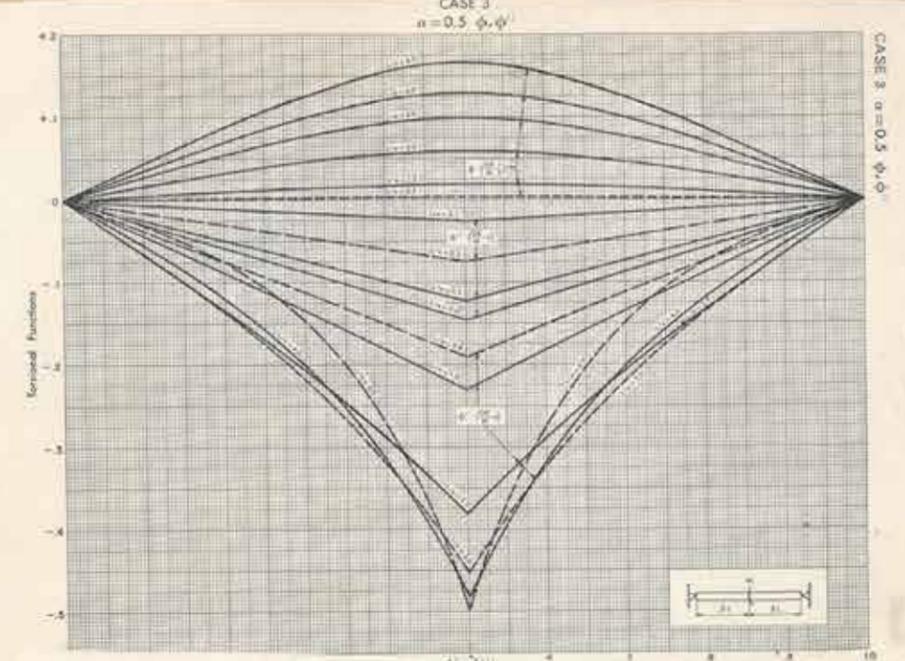
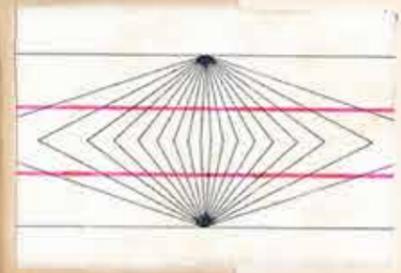
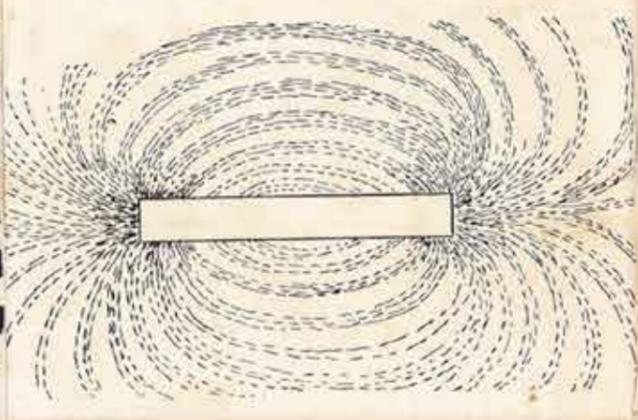
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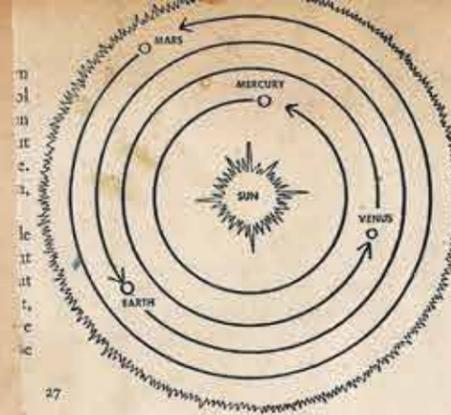
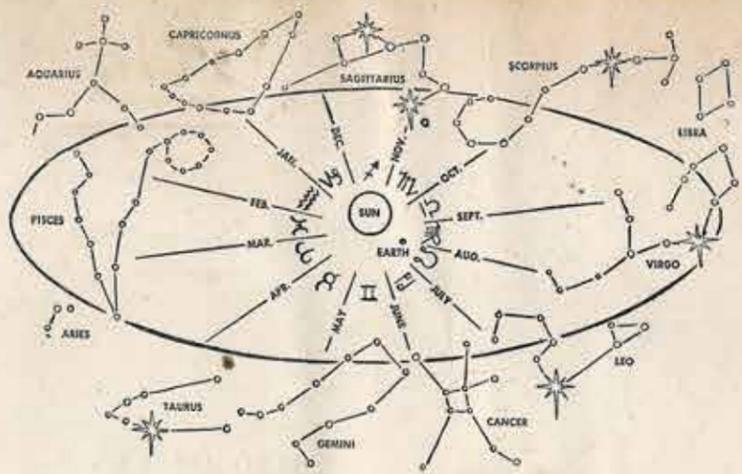
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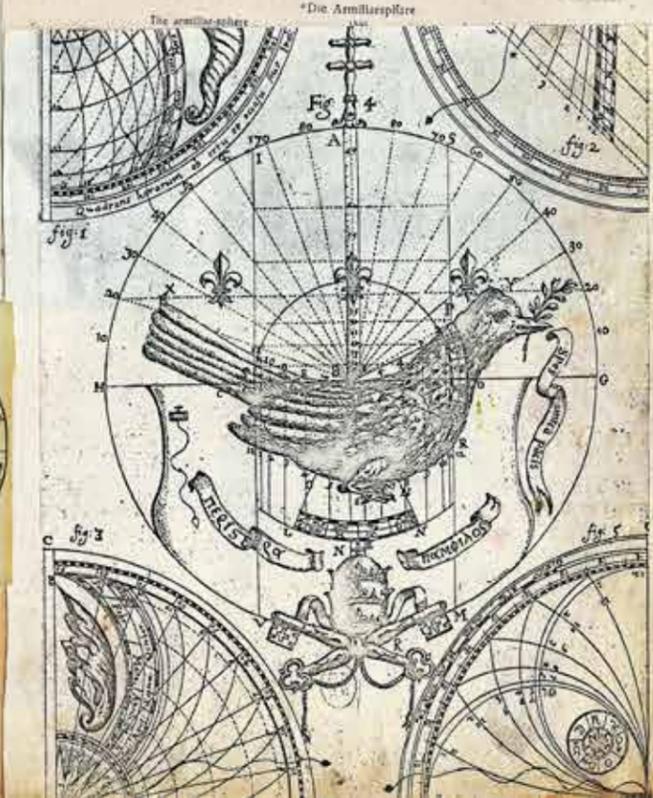
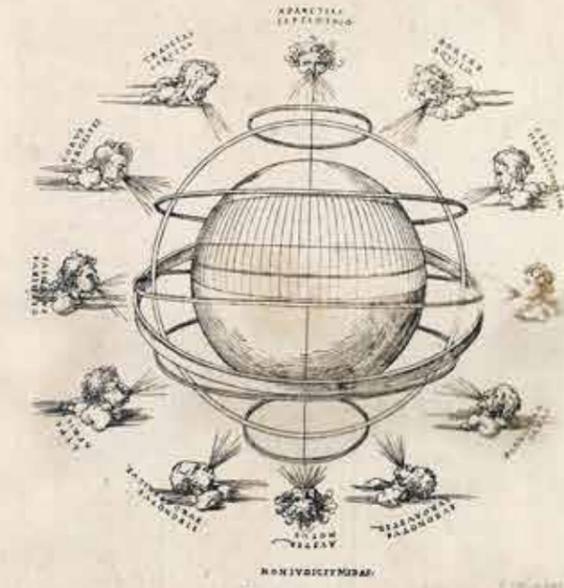


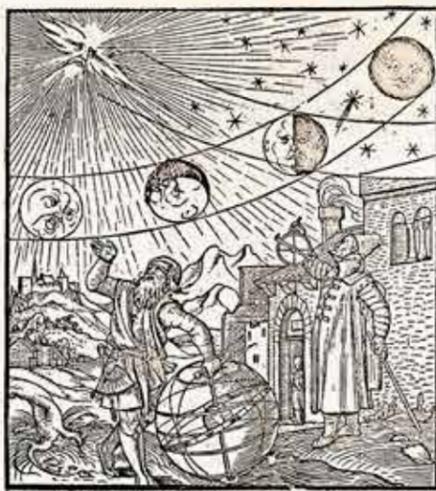


WHAT THE ANCIENT GREEKS THOUGHT ABOUT ASTRONOMY



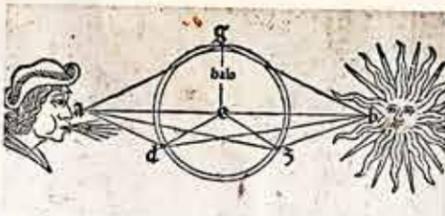
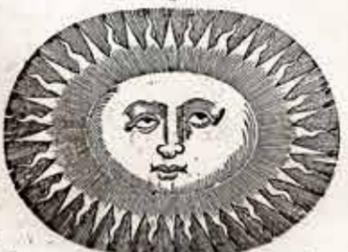
This picture represents the system of Astronomy as it was conceived by the Ancient Greeks and Egyptians. Notice that near the centre of the diagram the four elements—Earth, Water, Air and Fire—are indicated. These come the Heavens of the Moon, of Mercury, of Venus, of the Sun, of Mars, of Jupiter, and of Saturn. Outside these was supposed to be the Heaven of the Firmament in which the stars were fixed. The Moon, the planets and the stars were thought to be embedded in a series of hollow balls of crystal, fitting inside one another and revolving at different speeds.





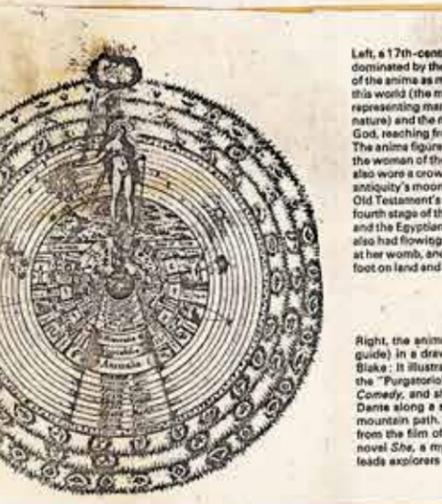
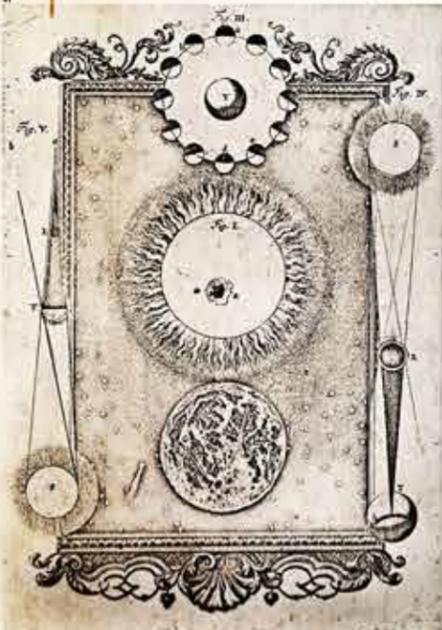
30) Forenoon, in the day and hour, of one solar and two lunar eclipses in 1696. Almanac woodcut printed by Peter Wagner in Nuremberg.  
 31) Louis XIV in the habit in a habit produced in Paris, 1653. Coloured drawing, artist unknown.  
 32) New Year Book Calendar for the Year 1816. Neuwald-Königsberg, Germany.  
 33) Table for selecting Sunday letters, by Edward Rastold, Augsburg, Germany, 1486.  
 34) "The Mexican Century." Copperplate table from *Storia antica del Messico* by Clavigero, Mexico, Italy, 1791.  
 35) Sun motif by the English calligrapher Edward Cocker, London, 1613. (Victoria & Albert Museum, London.)  
 36) Vorwissen eines Sonnen- und zweier Mondkennzeichen im Jahr 1694 auf Tag und Stunde. Almanach-Folien aus Peter Wagner Offset in Nürnberg.  
 37) Ludwig XIV. als Sonnenkönig in einem Bildnis, das 1653 in Paris aufgeführt wurde. Farbige Zeichnung, Künstler unbekannt.  
 38) "Neuer Schalkkalender auf das Jahr 1816." Neuwald Königsberg (Alemagne).  
 39) "Neuer Schalkkalender auf das Jahr 1816." Neuwald Königsberg (Alemagne).  
 40) Tables pour régler les lettres du dimanche par Edward Rastold, Augsburg, 1486.  
 41) Le siècle mexicain. Gravure sur cuivre de la *Storia antica del Messico* de Clavigero, Genoa (Italy), 1791. Bibliothèque Nationale, Paris. (Photo Studio Jonas Lohrner & Co.)  
 42) Motif solaire du calligraphe anglais Edward Cocker, London, 1613.

43) Holzschnittentwurf aus *Carus Librum Philosophiae Naturalis*, einem Frühdruck des Bistum Druckers Michael Furer, 1494.  
 44) "Tischlein und Holzschnittentwurf in Originalgröße eines 1517 in Ingolstadt (Deutschland) erschienenen Werkes von Christophorus Scheiner. (Zentralbibliothek Zürich).  
 45) Die Sonne im kopernikanischen Weltensystem. Darstellung von Andreas Cellarius in *Harmonia Macrocosmica*, erschienen in Amsterdam, 1660.  
 46) Illustrationentwurf vom 2. Mai 1524 über die Stadt Zürich, basierend auf drei Sonnen und vier hellen Regenbogen. Aquatille. Graphische Sammlung des Zentralbibliothek Zürich.  
 47) Holzschnittentwurf von Hans Holbein d. J. auf dem Tischlein zu *Carus* über seine astronomischen Annahmen. von Sebastian Münster, erschienen bei Casparus, Basel, 1534.  
 48) Schematische Darstellung der Sonnen- und Mondkennzeichen aus *Phisica* Isaac von Johann Jakob Scheuchzer. Kupferstich. Entschienen 1730 in Zürich.  
 49) Bois illustrent le *Carus Librum Philosophiae Naturalis*, l'un des premiers ouvrages réalisés par l'imprimeur bilingue Michael Furer, 1494.  
 50) Page de titre et vignette xylographique (gravure originale) d'un ouvrage de Christophorus Scheiner publié en 1517 à Ingolstadt (Allemagne).  
 51) Le soleil dans le système de Copernic, par Andreas Cellarius, dans *Harmonia Macrocosmica*, Amsterdam, 1660.  
 52) Placombre effleuré consacré le 2 mai 1524 au-dessus de la ville de Zurich et caractérisé par l'apparition de trois soleils et de quatre demi-arc-en-ciel. Aquatille de la Collection graphique de la Bibliothèque Centrale de Zurich.  
 53) Gravure sur bois de Hans Holbein le Jeune, sur la page de titre des *Carus* reger seine astronomischen Annahmen... de Sebastian Münster, 1534 chez Casparus, Bâle, 1534.  
 54) Représentation schématisée des éclipses de soleil et de lune, dans la *Phisica* Isaac von Johann Jakob Scheuchzer. Cuivre. Paris à Zurich en 1730.



La fréquence de telles combinaisons s'explique peut-être davantage par cette « puissance » formelle plutôt que par l'universalité du culte solaire. L'art populaire ne procédant point logiquement mais par associations, le soleil se trouve également faire sentir sa présence dans les ouvrages des ébénistes, des brodeuses et des tisserands, tout comme dans ceux des forgerons et des orfèvres, potiers et fondeurs, de sorte que les propriétaires de leurs produits ont le sentiment d'avoir approvoisé l'astre lumineux dans l'équipement de leur propre foyer.  
 Moules à gâteaux, beurriers, dossiers de sièges, bois de lits, horloges, vaisselles et tentures, etc., sont ornés de signes solaires. Tel paysan close un soleil de bois sur la porte de sa ferme (ill. 29), tel papetier choisit le soleil pour filigrane (ill. 31), tel négociant utilise le même symbole

comme marque commerciale. Et quand un roi a recours au même emblème (ill. 51), la portée de celui-ci est certes rehaussée, mais l'essence n'en est point modifiée pour autant. (Bois page 27)  
 55) Woodcut illustration from *Carus Librum Philosophiae Naturalis*, an incunabulum of Biele printer Michael Furer, 1494.  
 56) Title-page and woodcut vignette in original size from a book by Christophorus Scheiner published in Ingolstadt, Germany, in 1517.  
 57) The sun in the Copernican system. Illustration by Andreas Cellarius in *Harmonia Macrocosmica*, published in Amsterdam, 1660.  
 58) A vision in the sky over Zurich on 02 May 1524: three suns and four half-rainbows. Water-colour in the graphic art collection of the Central Library, Zurich.  
 59) Woodcut illustration by Hans Holbein the Younger on the title-page of *Carus* reger seine astronomischen Annahmen... by Sebastian Münster, published by Casparus, Bâle, 1534.  
 60) Diagrammatic presentation of solar and lunar eclipses from *Phisica* Isaac von Johann Jakob Scheuchzer. Copper engraving. Published in Zurich, 1730.



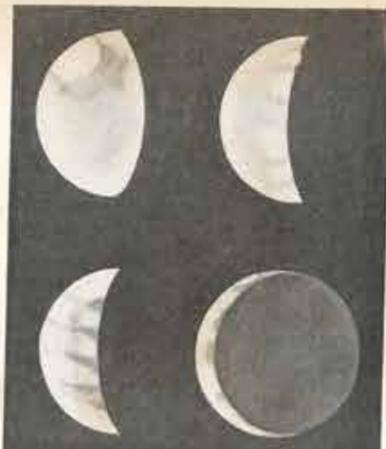
Left, a 17th-century engraving dominated by the symbolic figure of the anima as mediator between this world (the monkey, probably representing man's instinctual nature) and the next (the hand of God, reaching from the clouds). The anima figure seems to parallel the woman of the Apocalypse, who also wore a crown of 12 stars; antiquity's moon goddesses; the Old Testament's Sapientia (the fourth stage of the anima, p. 185); and the Egyptian goddess Isis (who also had flowing hair, a half-moon at her womb, and stood with one foot on land and one on water).

Right, the anima as mediator (or guide) in a drawing by William Blake: It illustrates a scene from the "Purgatorio" of Dante's *Divine Comedy*, and shows Beatrice leading Dante along a symbolically tortuous mountain path. Far right, in a scene from the film of Rides Haggard's novel *She*, a mysterious woman leads explorers through mountains.

XXXII. Year. Circular representation of the signs of the Zodiac, corresponding to the year's labours (from a medieval miniature).

In this 17th Century drawing, superstitious peasants...

VENUS



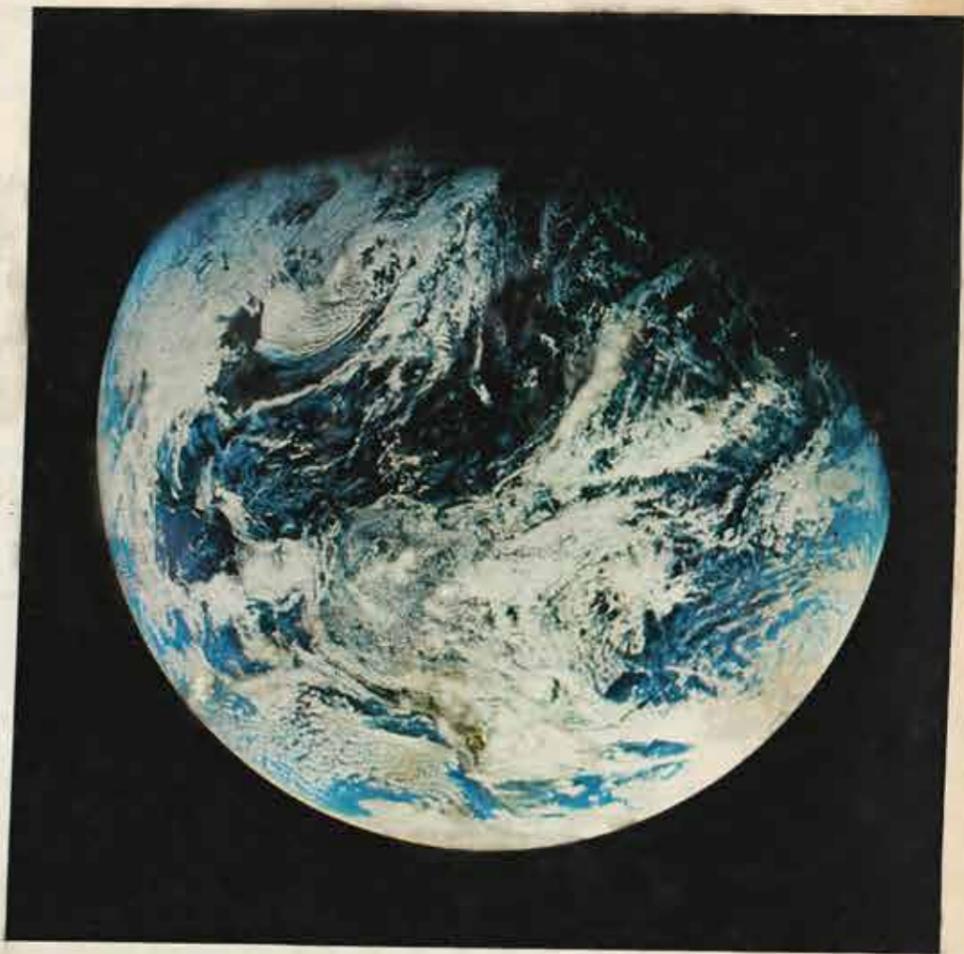
11. Four telescope views of Venus (observer and artist V. A. Fournil) (a) In green light, on 10 March 1956, showing a large well-defined cap close to the theoretical position of the South Pole. (b) in red light, 5 May 1956, (c) simultaneous appearance in violet-blue, and (d) in green light, showing a small polar cap and some light, 7 January 1958.

THE STORY OF THE HEAVENS



THE LARGE DARK PATCHES ON THE FACE OF THE MOON

This is a very little photograph of the face of the moon. Of course, it was taken through a telescope, but you will be amazed to find how distinctly you can see the dark patches. The patches shown above were about perhaps when the moon was still molten. They are mostly craters, and sometimes very deep ones. Scientists say that some of the dark areas were once dark patches.



Greenland coast: cloud formed where ice-cap meets ocean

Cloud shows small irregularity ('trough') in cold front

Britain-bound major cold front (cold air displacing warm air). This crossed over Britain and cleared two days later. Small gaps in cloud formation indicate assemblies of rain showers

United States: cloud indicates cold front

Island of Hispaniola (Haiti and Santo Domingo): cumulus cloud (deep, puffy) caused by hot land, cooler sea

Cloud probably formed by interaction of trade winds and ocean currents

Cloud that cannot lift over east side of Andes because of force of wind from west

Off coast of Peru: stratus cloud (sheep-like) without vertical thickness) over cold sea current

Cloud in cloud produced by sinking of colder air

Typical formation of cloud blown across land

Chile: probably a thunderstorm

South America: wind swirl is clockwise in southern Hemisphere

Brazil: dense, extensive cloud - probably heavy rain

South America: wind swirl is clockwise in southern Hemisphere

It looks like rain. Typical cumulus cloud with the anti-cyclonic movement that is characteristic of the Northern Hemisphere suggests depression (low pressure) on way to Britain. Fourteen hours later followed by cold front

Stung-out cloud indicates that it has along high-altitude wind

Stumpy cloud suggests violent thunderstorms

Woolly cloud limit of high-pressure

Broken clouds influence temperature

Five clouds suggest depression and wind

Woolly cloud limit of high-pressure

Bum form

Cloud spot (cumulus)

Position of satellite (over Equator)

United States

Caribbean

South America

Cape Horn

Britain

Greenland

Arctic

Antarctic

Equator

South Pole

North Pole

Atlantic Ocean

Indian Ocean

Pacific Ocean

Arctic Ocean

Antarctic Ocean

Drainage

Photograph

Weather

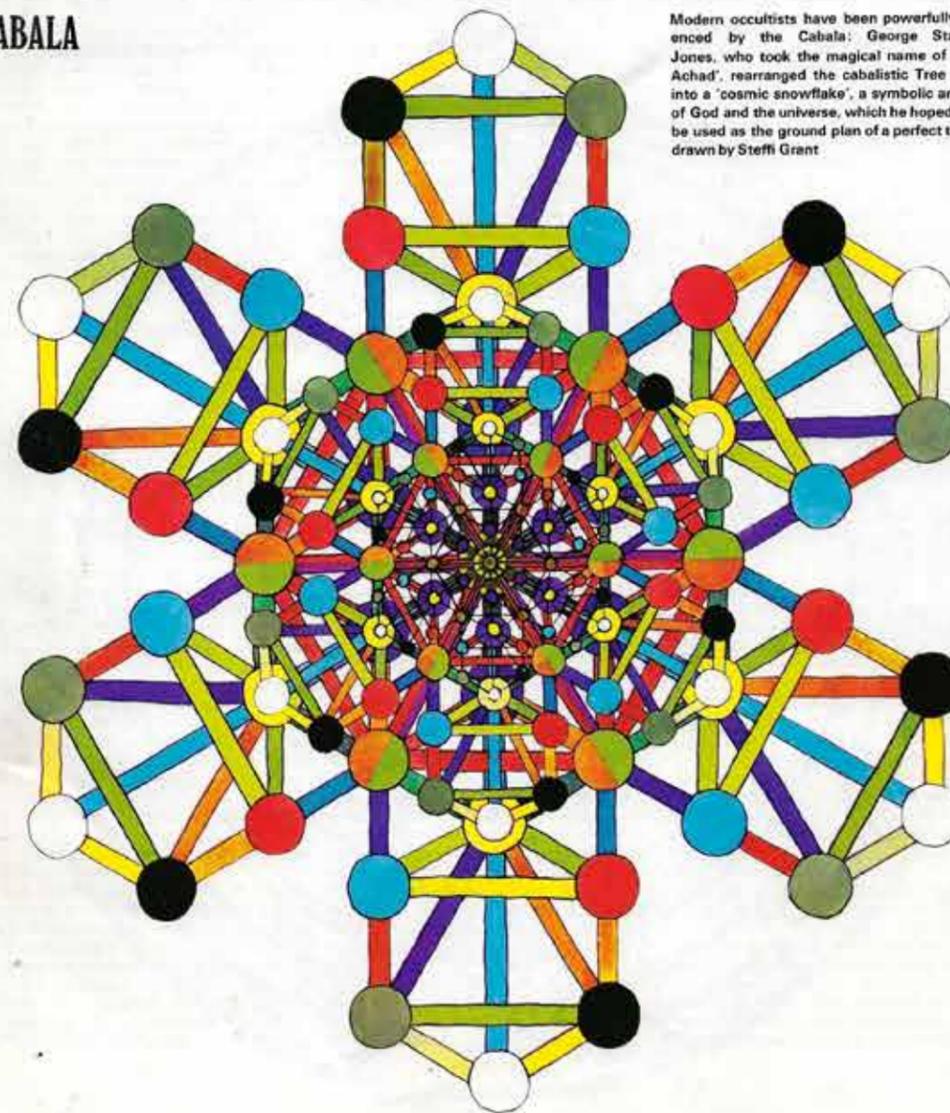
Angel Malin





# CABALA

Modern occultists have been powerfully influenced by the Cabala: George Stansfeld Jones, who took the magical name of 'Frater Achad', rearranged the cabalistic Tree of Life into a 'cosmic snowflake', a symbolic anatomy of God and the universe, which he hoped would be used as the ground plan of a perfect temple: drawn by Steffi Grant



Steffi Grant

ICA Institute of Contemporary Arts  
Nash House Gallery  
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11 June — 22 July 1970  
Tuesdays-Sundays inclusive 11am-7pm  
Mondays closed

**VIBRATING WORLD**

the visible effects of sound on matter  
as observed by Dr Hans Jenny  
presented with the aid of  
photographs, films and machines

admission 8s  
students 6s  
ICA members and children under 16 4s  
pensioners free  
parties of 20 or more 4s each



A fairly fluid mass is vibrated at maximum amplitude and a frequency of 180 Hz., so that a stormy wavescape of pillars and peaks up to 15 cm high is created, through the violent interpenetration of wave-trains.



2 An ordinary soap-bubble (diameter 65 mm) is vibrated at 90 Hz. (fairly strong amplitude), and the original sphere begins to change shape as rhythmic pulsations gather strength within its surface. Changes of frequency turn the bubble into a versatile pulsating polyhedron, its movement and geometry constantly changing.

**VIBRATING WORLD**

by Jonathan Benthall

The work of Hans Jenny has been exhibited in many cities in Europe and America, but this is the most comprehensive exhibition of his work to date. Dr Jenny is a Swiss natural scientist and general practitioner, who for twelve years has been observing and documenting phenomena of periodicity, made in particular the effects of applying vibrations to different substances. The name he has given to this research is 'Dynamics', from the Greek word for waves.

Dr Jenny differs from most scientists in that he is in no way a specialist. His studies of periodicity and vibrations are of course focused upon a limited range of phenomena, and are conducted under proper experimental controls. But they continually refer us outward to the whole range of science, revealing large areas where man's understanding of nature is suggestively incomplete.

His concept of 'Dynamics' covers both the living and the non-living world. His work originally began with a study of vibration in human muscles. It has been demonstrated acoustically, visually and mechanically that when the striate or voluntary muscles are fully contracted they are in a state of

The exhibition consists of photographic enlargements (colour and monochrome), a continuously shown colour film lasting about one hour, and actual machines which visitors can operate by their own voices or by manual controls.

7 A blob of kaolin paste 25 mm in diameter is vibrated at strong amplitude and a frequency of 160 Hz. As Dr Jenny writes 'The ribbed pattern pulsates and circulates, the current of circulation passing up the sides of the "Christmas cake" structure, over the top, down through the centre and back along the bottom to the periphery'.

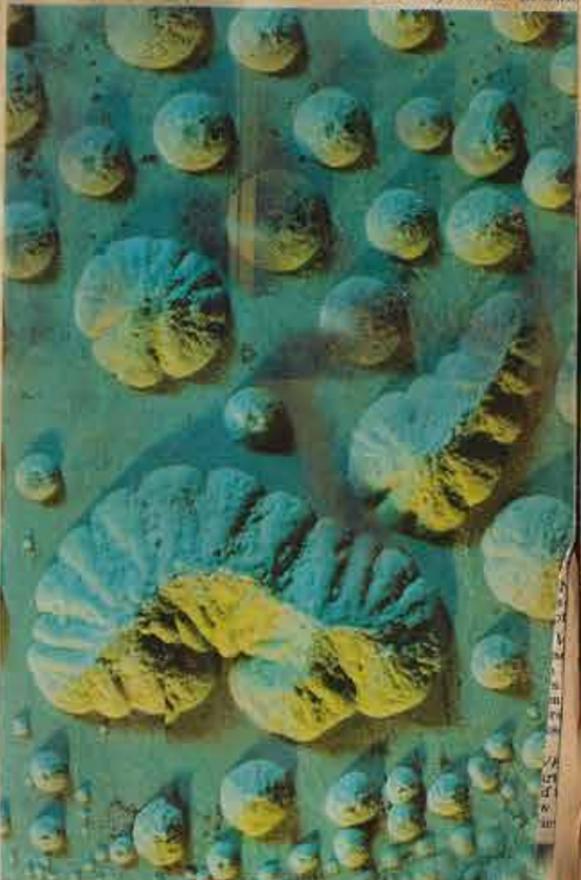


8 Here a viscous mass has been saturated with iron powder and placed under a magnet on a membrane. The membrane is then vibrated (45 Hz., maximum amplitude). Twisting, ever-changing, erectile forms result - which Dr Jenny has described as 'Eisenplastiken'. This one is about 4 cm high.



**GOOD VIBRATIONS**

Nature Surprisingly, rhythmic processes as such have been rarely studied. In Switzerland, the large-scale movements of the heart and lungs in the division of cells that is the ultimate basis of all life. Dr Hans Jenny, formerly a physician, has founded the Institut für Schwingungsforschung where he uses sound vibrations to shake sand, lycopodium (a light powder made from moss spores) or liquids; the shapes can be beautiful, and cine film often shows complex internal movements that are strikingly like natural rhythms. On Thursday an exhibition of films and pictures by Dr Jenny opens at the Institute of Contemporary Arts. *Tony Osman*



Lycopodium, shaken by a steady frequency, forms constant patterns, though the grains are in motion.



In a vibrating fluid, the pattern depends on the viscosity. The shapes of small parts change.



Quartz sand particles vibrating at a constant frequency.



Symmetrical figure formed by a vibrating water drop.



Soap bubble vibrated by very low frequency sound waves.



In a vibrating mass there is a periodic concentration of energy that produces doming jets of fluid, usually see the bursts of matter shot from the surface.



Although the shapes formed with lycopodium powder seem fixed, a cine picture shows that all the particles of the solid are moving in circular patterns, and so there is a constant internal movement.



Symmetrical vortices shown by adding dye to liquid.



Symmetrical figure formed by a vibrating water drop.



An open heptagon seen in a vibrating mass of matter.

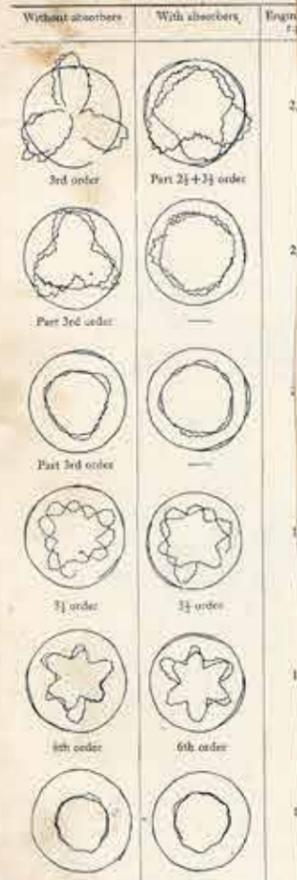
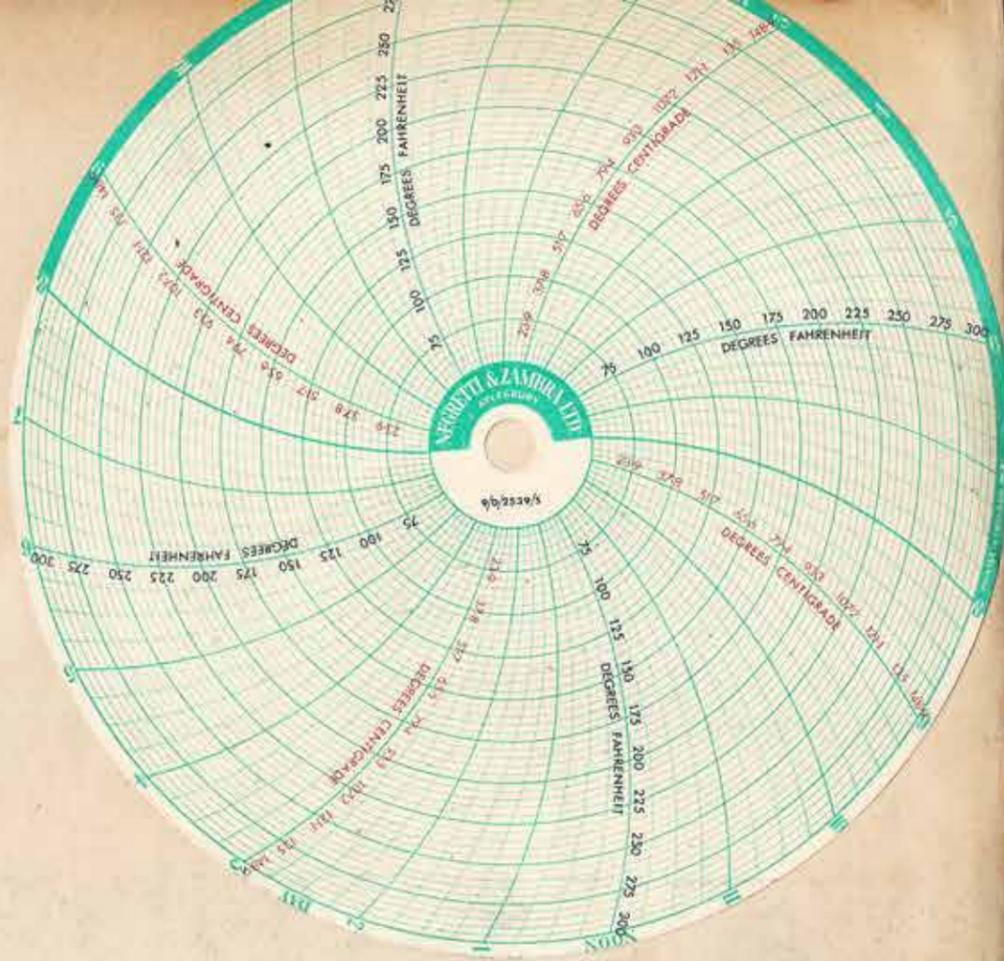


Fig. 33. "Gipsy Six" Aero-Engine: R.A.



64 THE MANUFACTURE OF SEAMLESS FERROUS TUBES

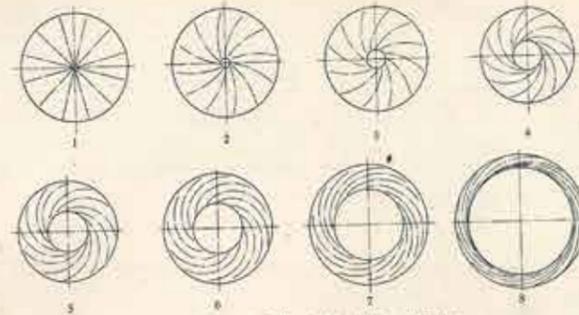


Fig. 6. Theoretical Flow of Metal During Piercing

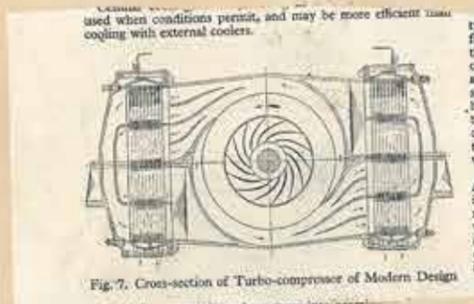
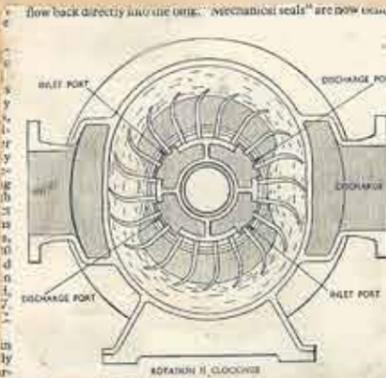


Fig. 7. Cross-section of Turbo-compressor of Modern Design



Fig. 9. Undulation Records Before and After Filling

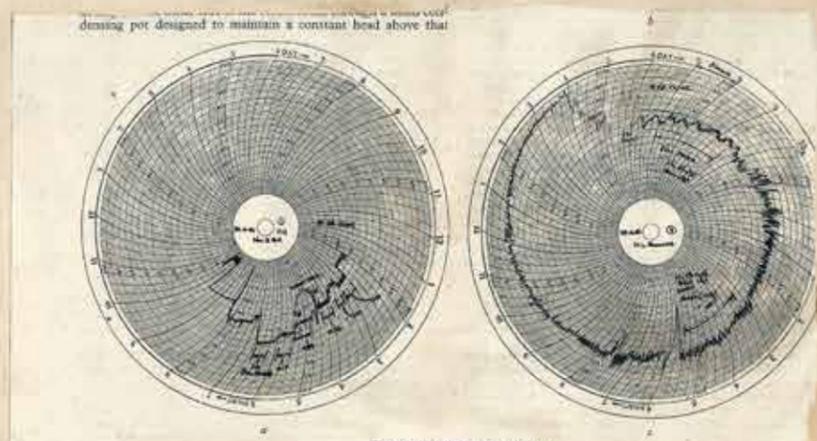


Fig. 38. Water-level Variations

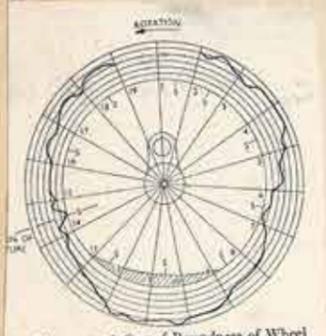
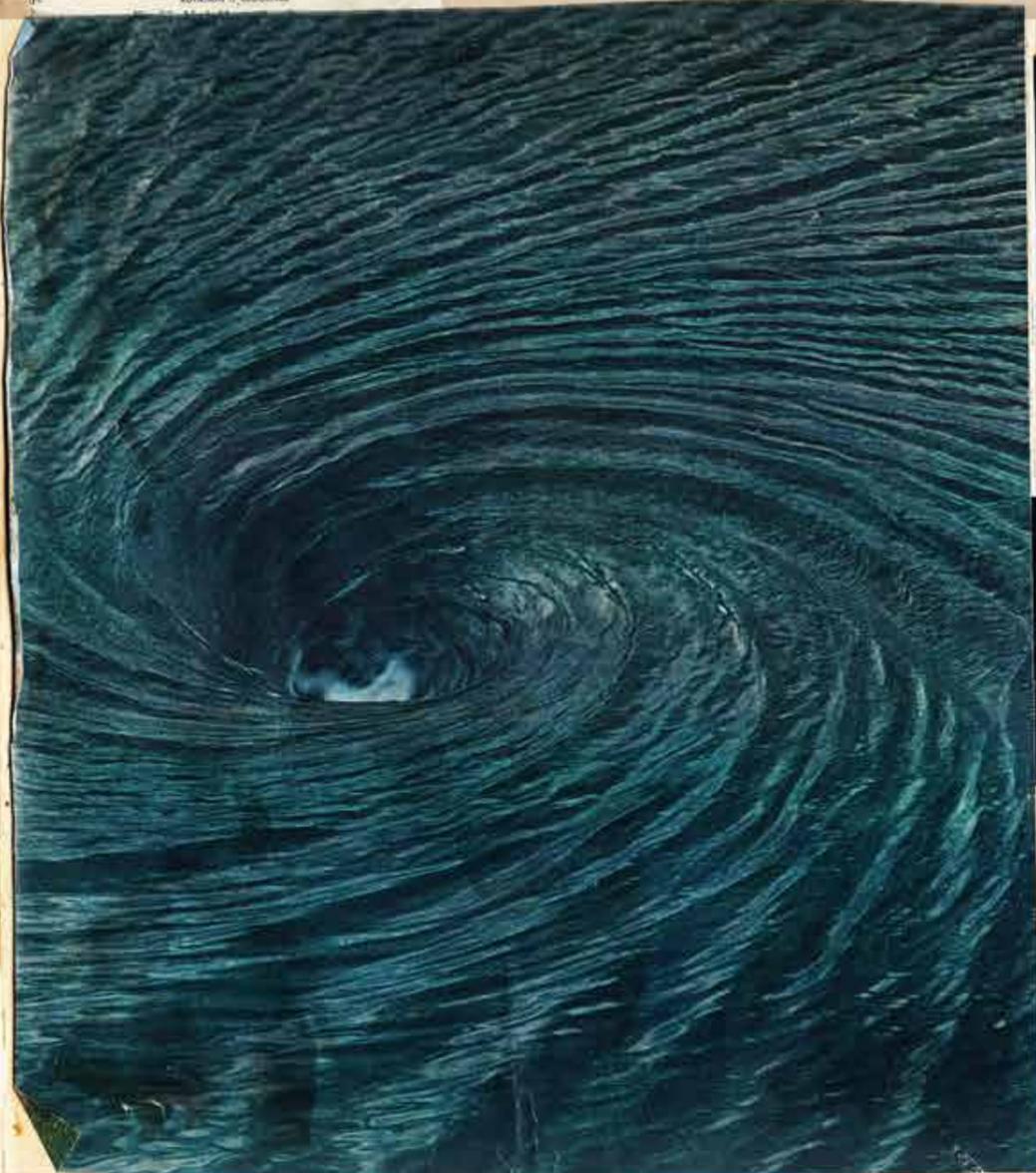


Fig. 9. Diagram of Out-of-Roundness of Wheel



Fig. 10. Multiple-flash Picture

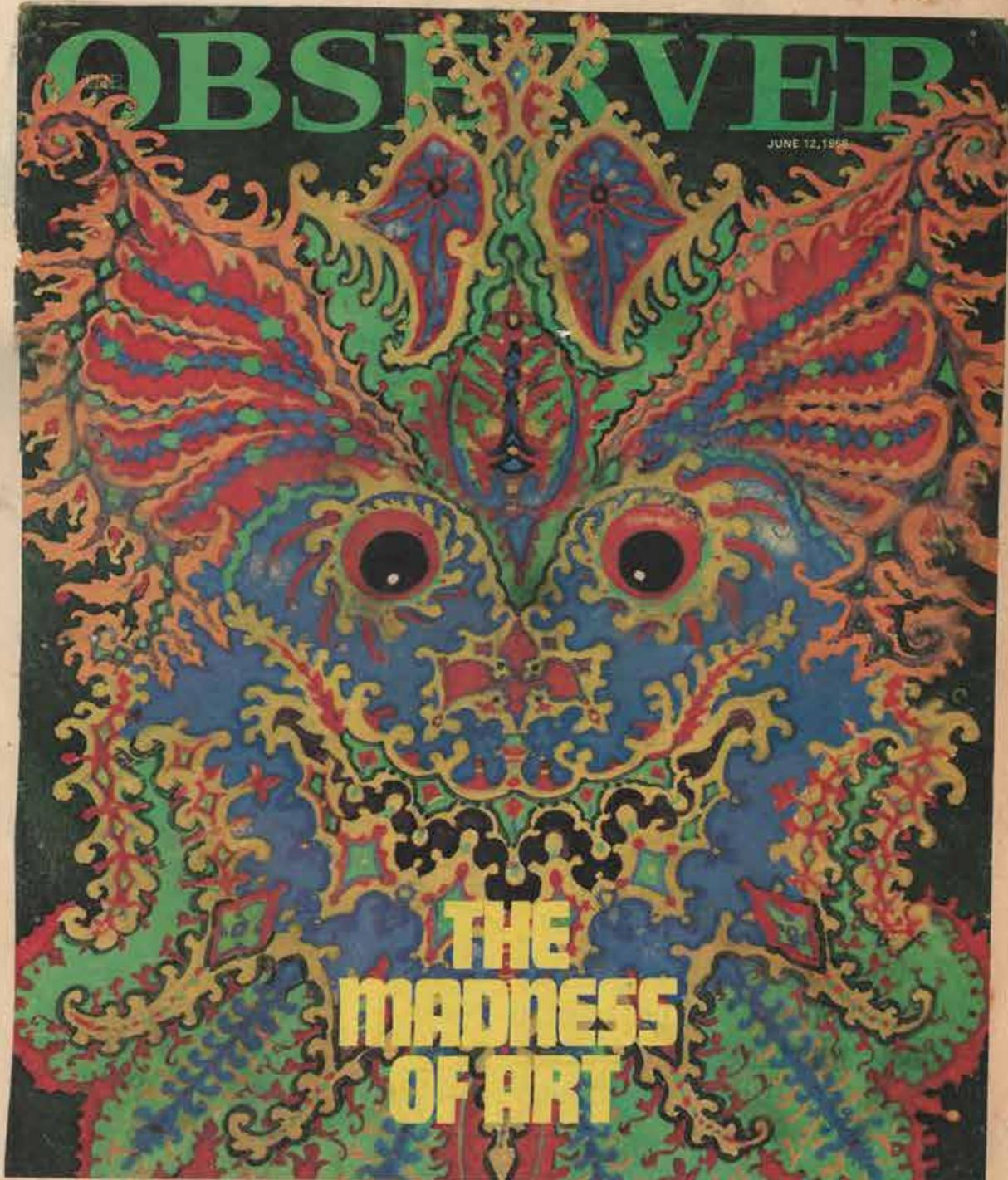


Andromeda Galaxy: our own galaxy looks like this. The light has taken two million years to reach us.

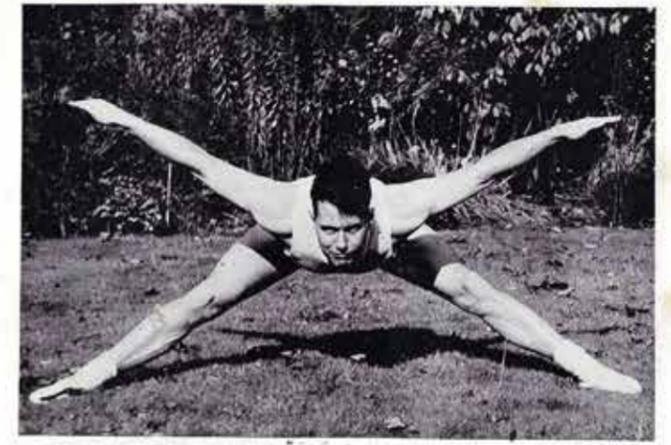
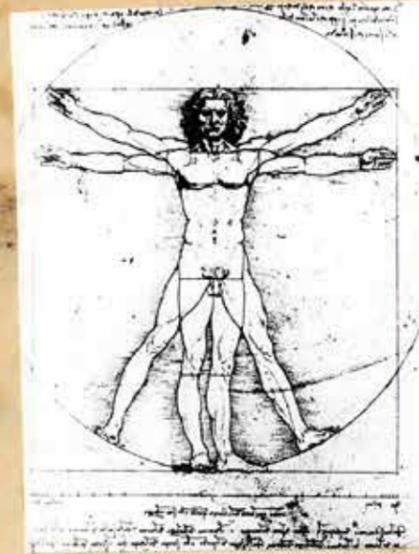


*shimbrenin. The cat on the cover comes between Nos. 3 and 4 above.*

Gutman-Minsky Collection



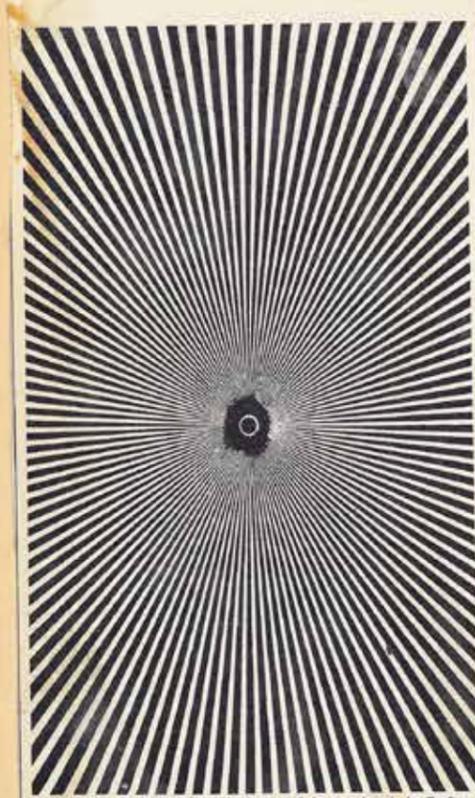
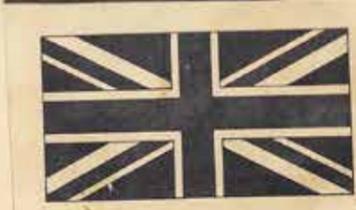
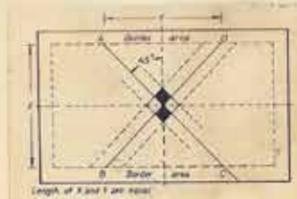
1969-1971



Low Straddle Stand



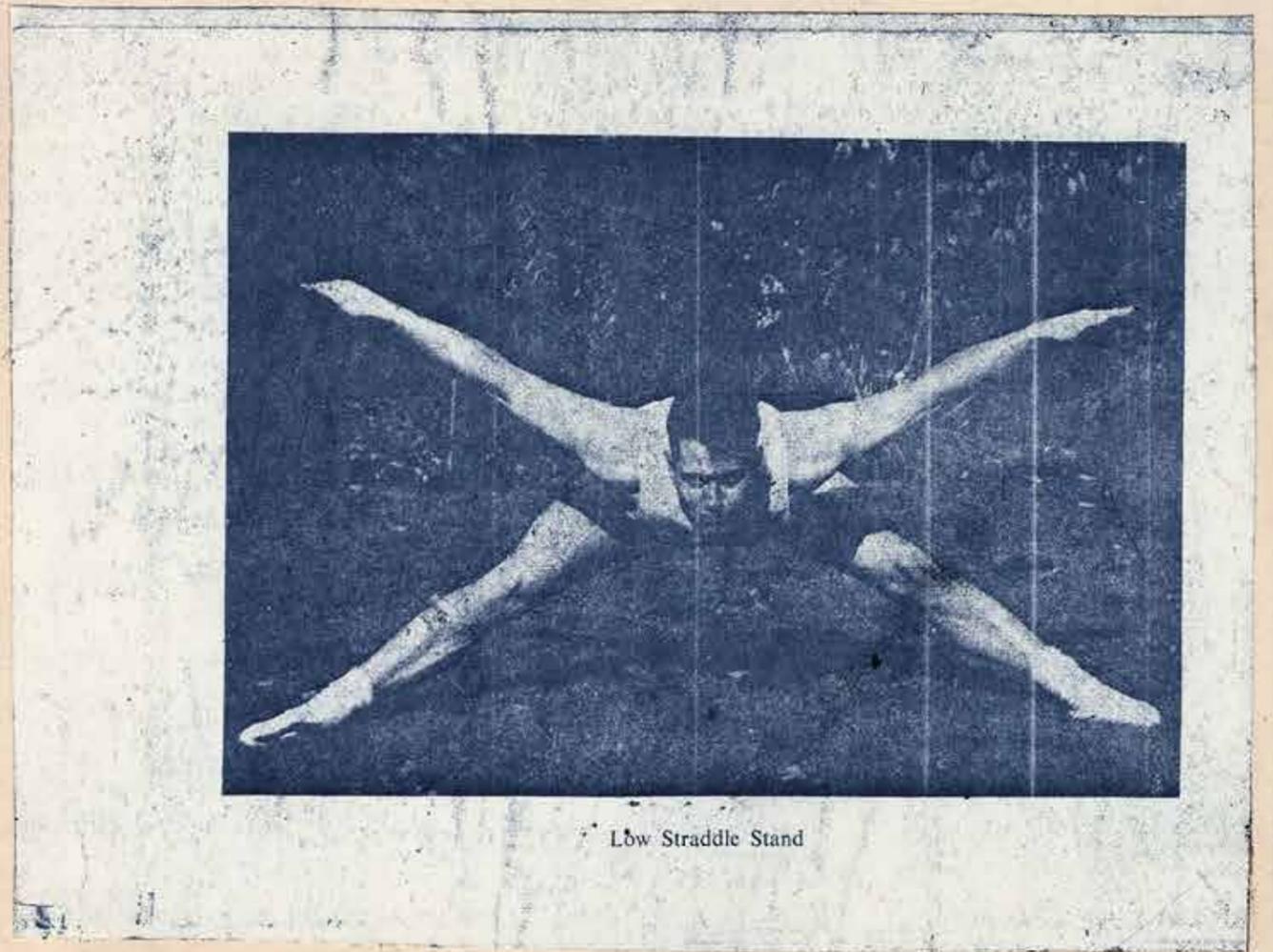
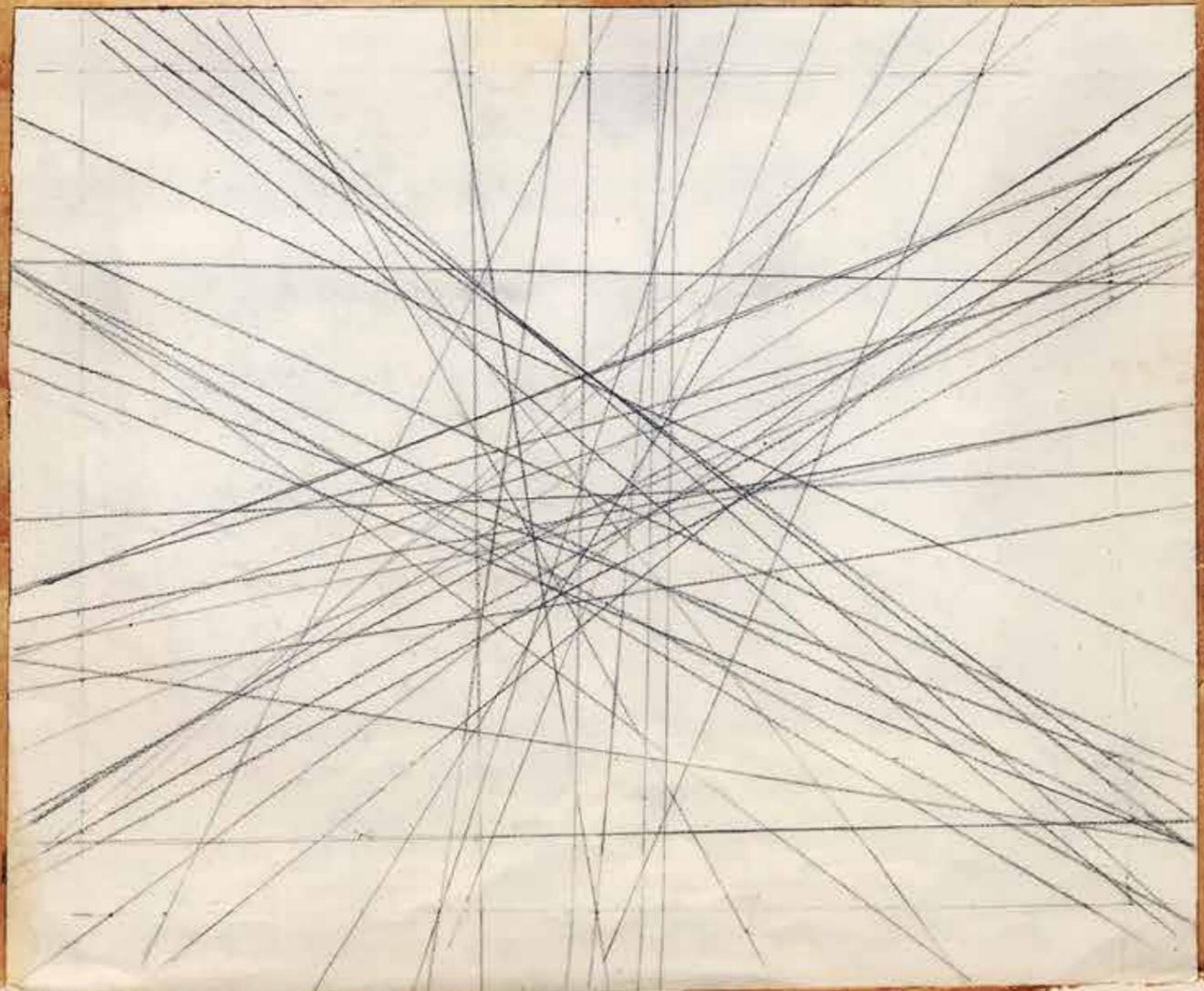
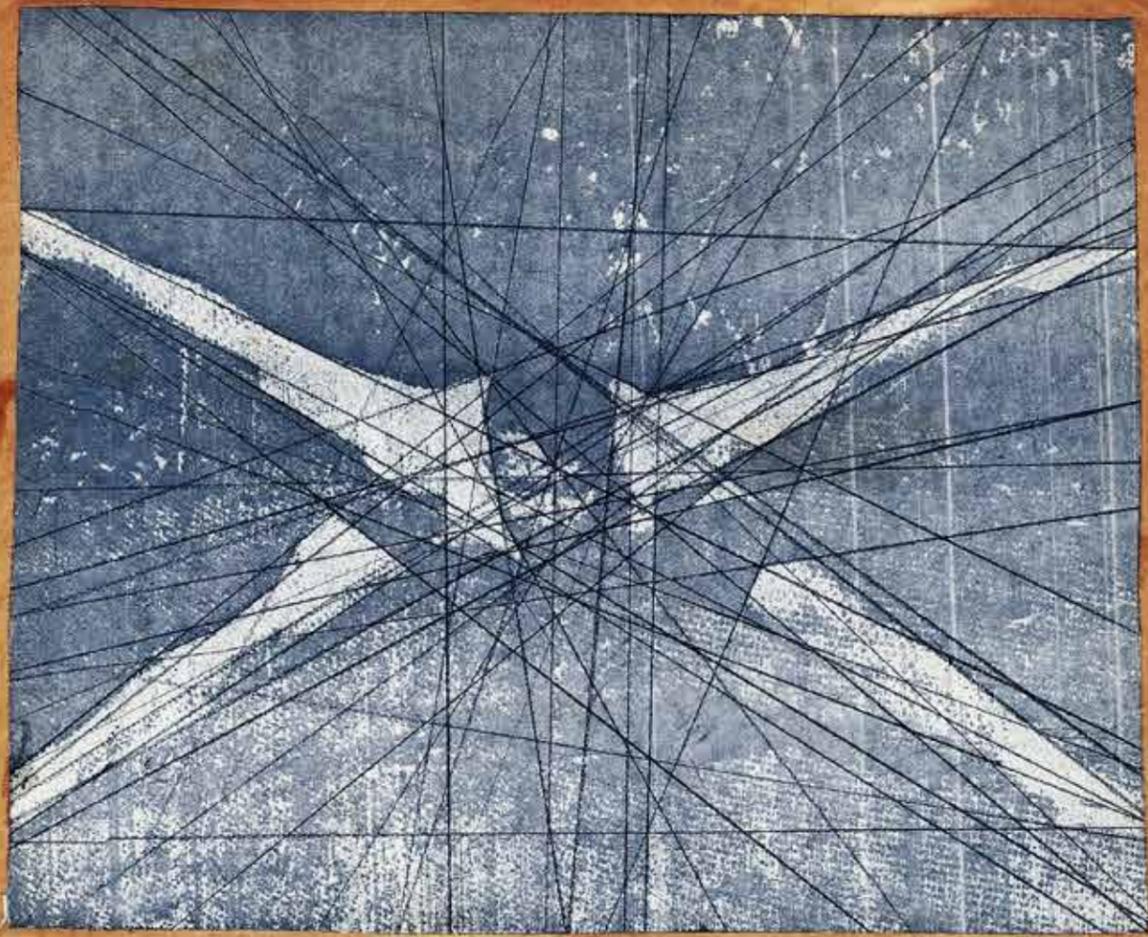
...rttime R.A.F. station, was opened in ... enabled it to become the busiest international ...



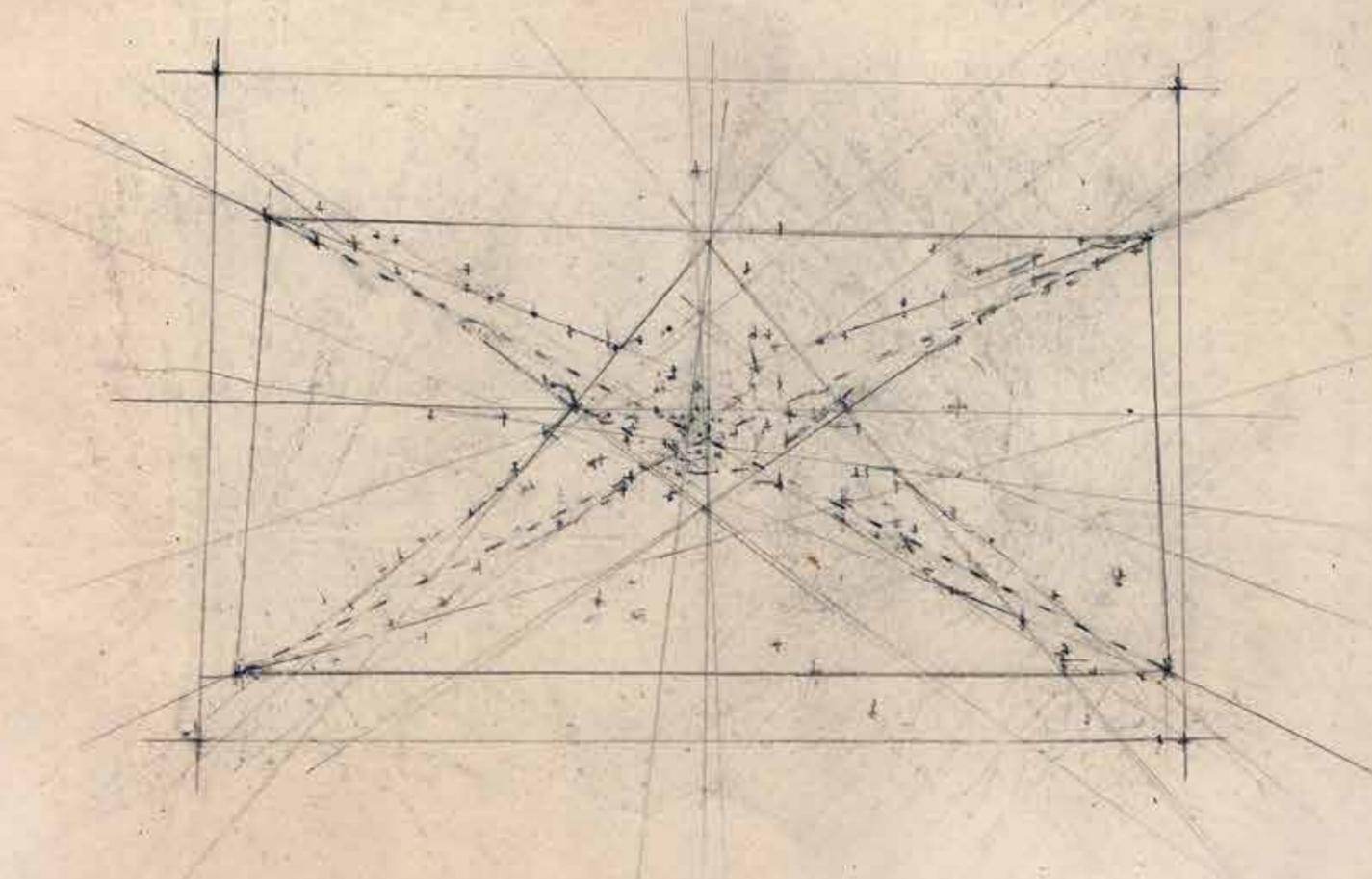
The disturbing 'ray' and 'target' figure used in experiments by Professor McKay - the visual system reacts to an 'overload' of repetitive patterns.

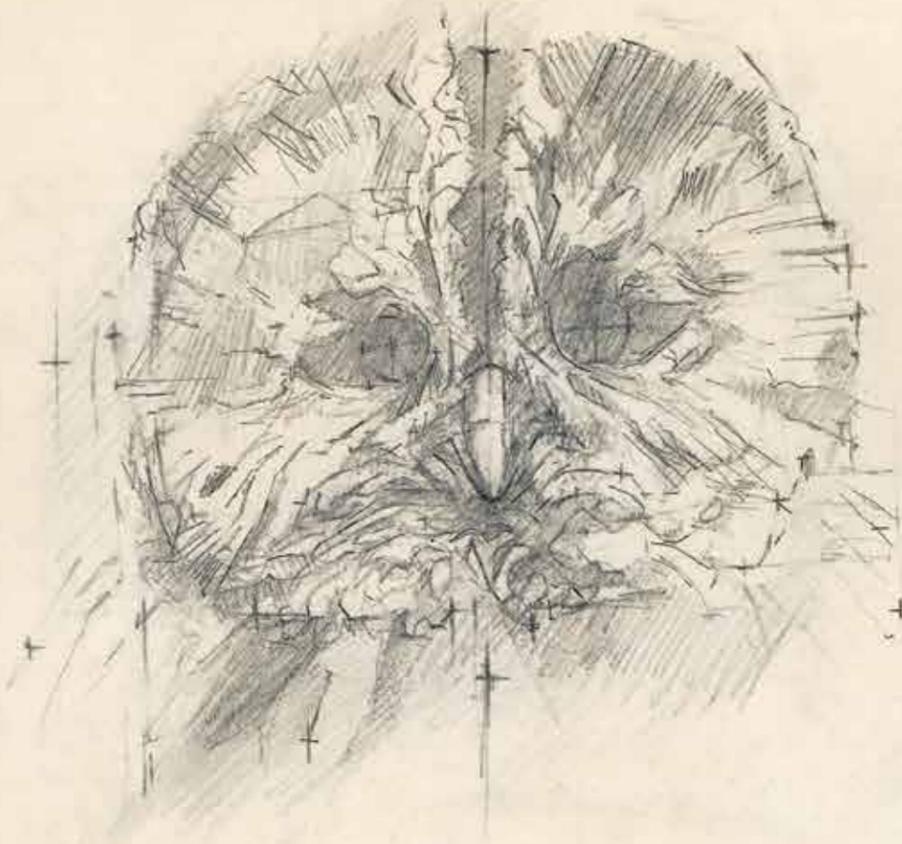


Ideas are to objects as constellations are to stars. - Walter Benjamin



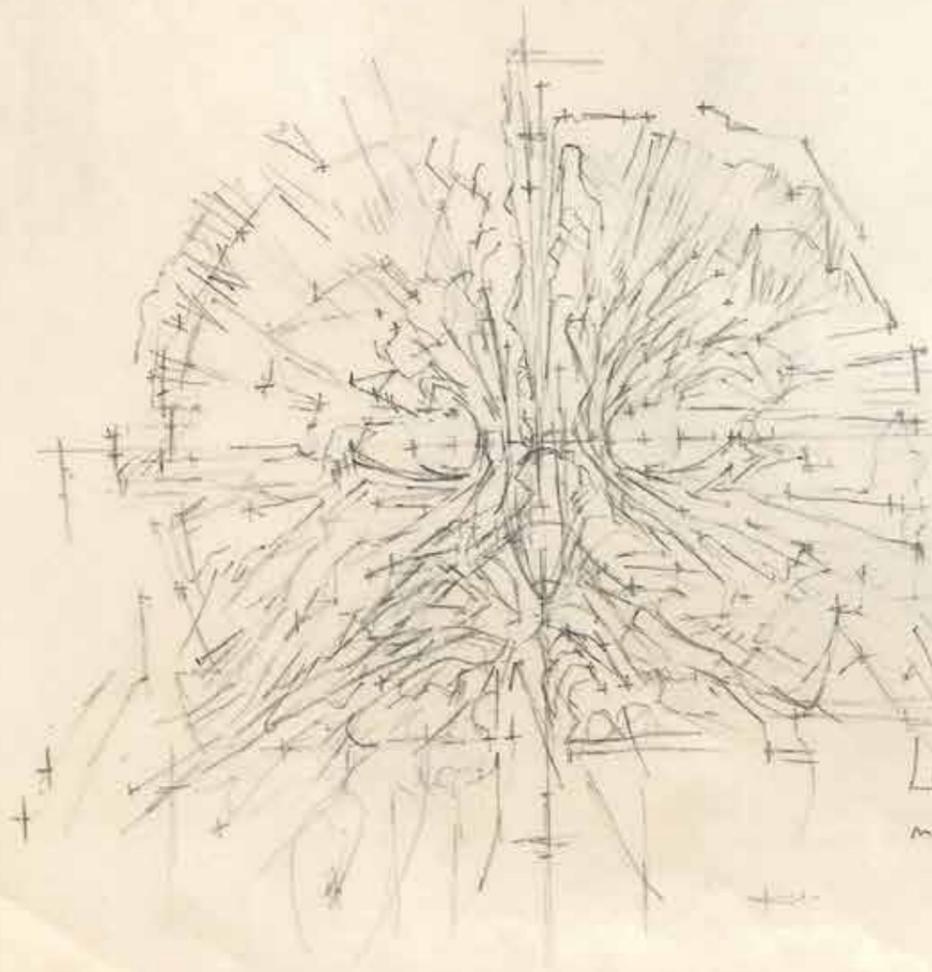
Low Straddle Stand





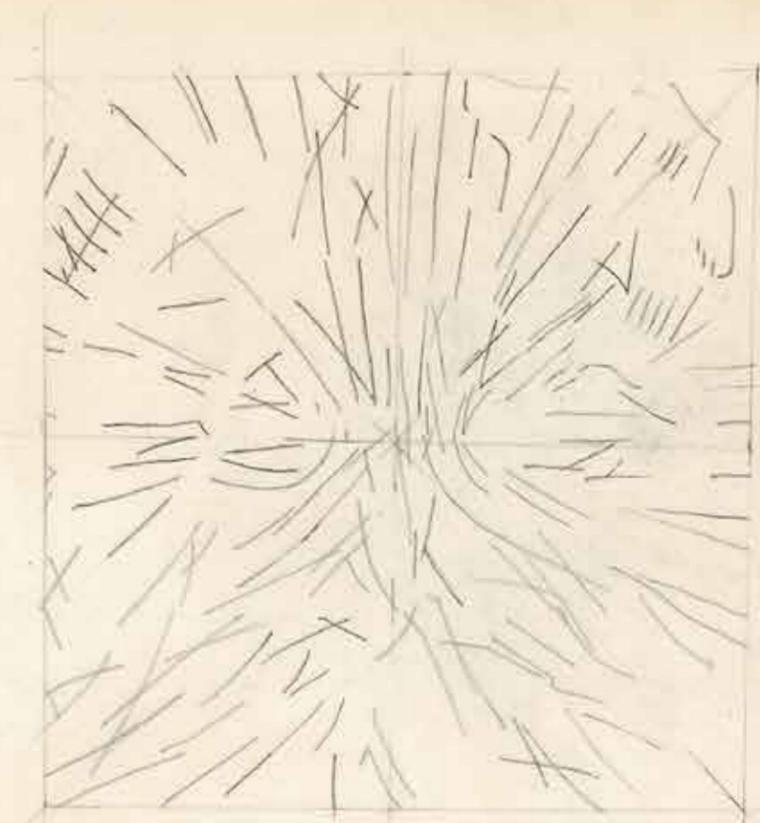
Tonal structural notes.

4



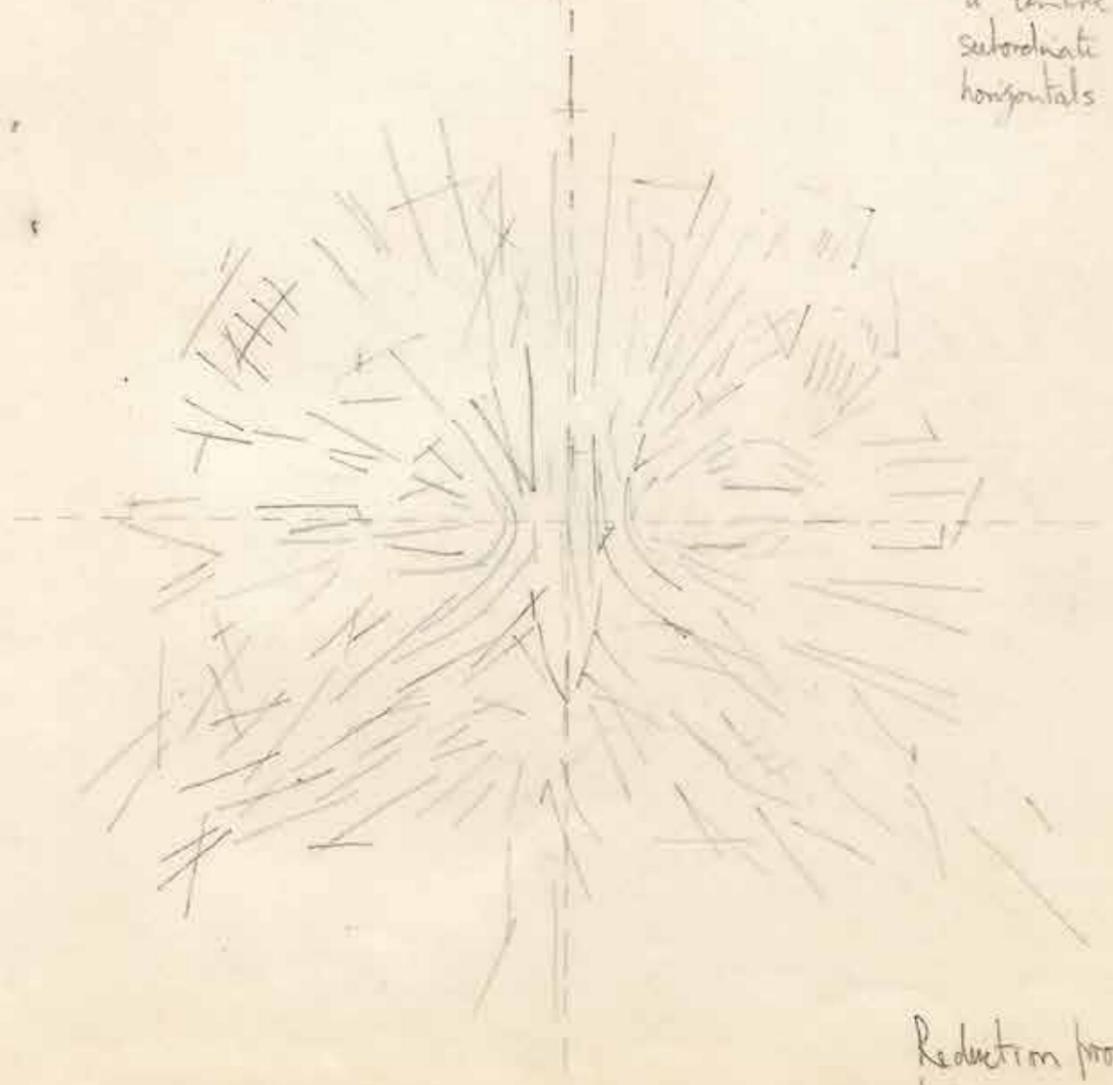
Linear structural notes.

3

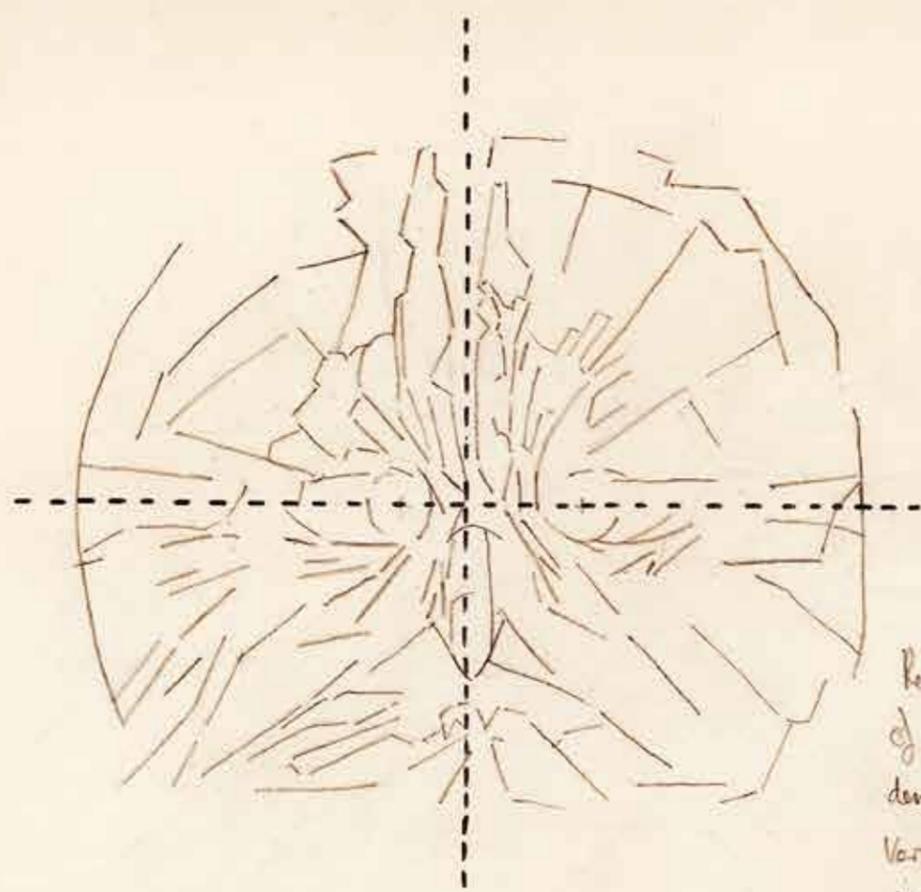


Bottom right

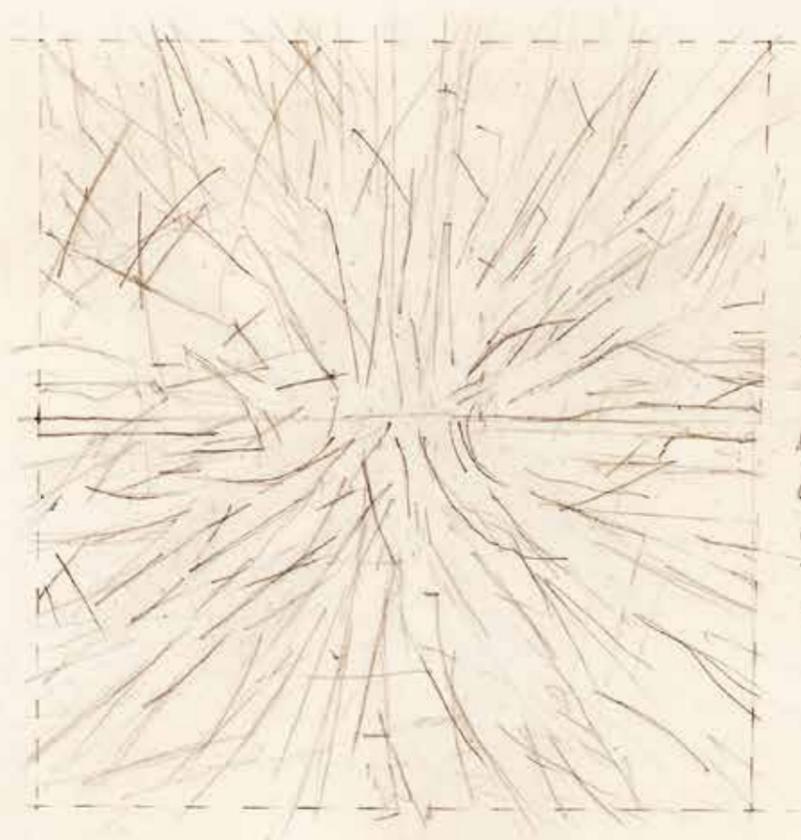
Linear movements around a vertical & of horizontal, diagonals strong, for a centre. Lines being subordinate to verticals, horizontals and diagonals.



Reduction process linear movement notes



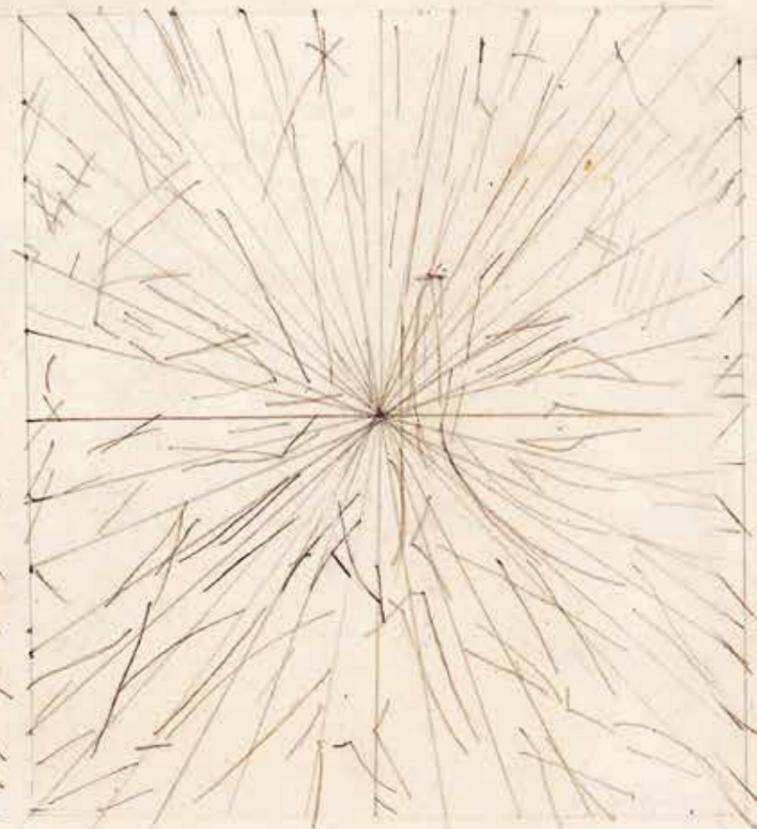
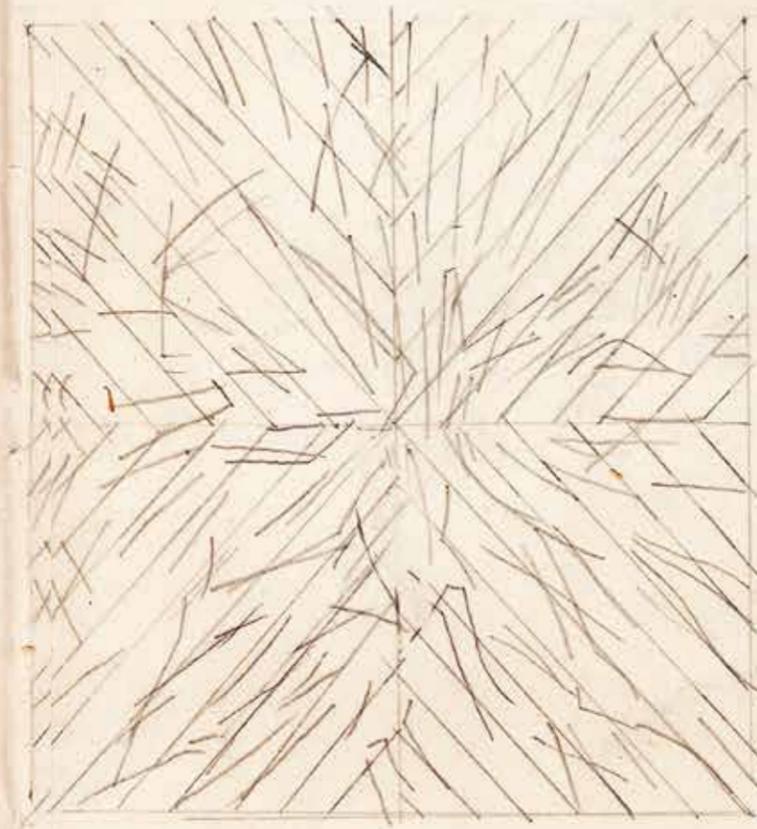
Reductive process  
of structural lines  
demonstrating the  
vertical and horizontal  
in the image.



Freer use of line  
with reference to the  
diagonal.  
Spatial → landscape  
implications.



Diagonal lines  
superimposed on  
the 'best' linear  
arrangement.

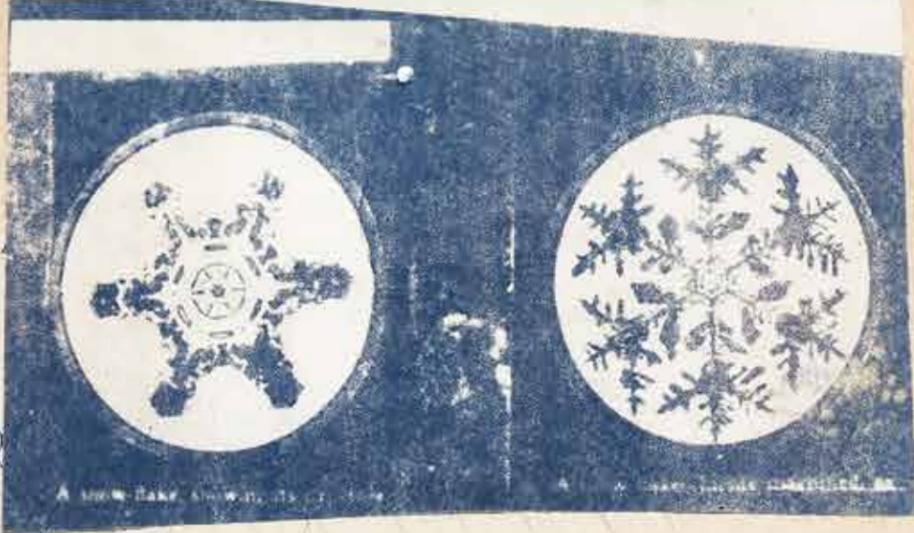


WATER H<sub>2</sub>O

~~PROPER~~

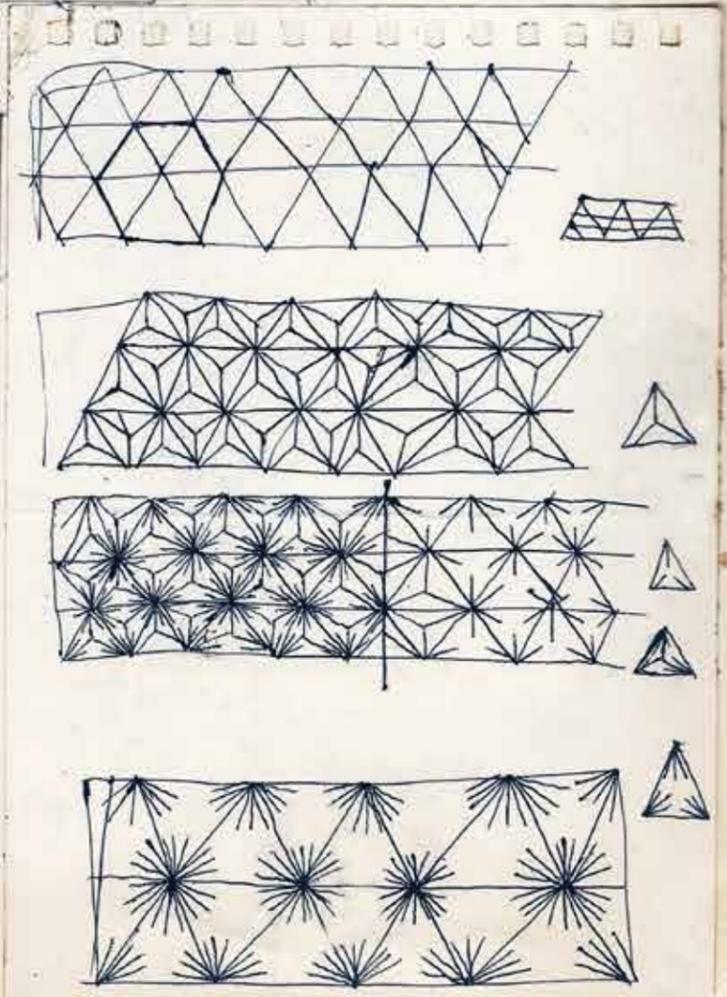
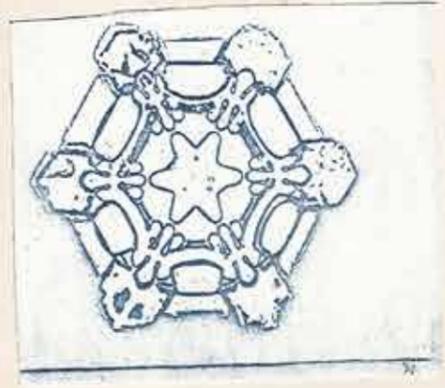
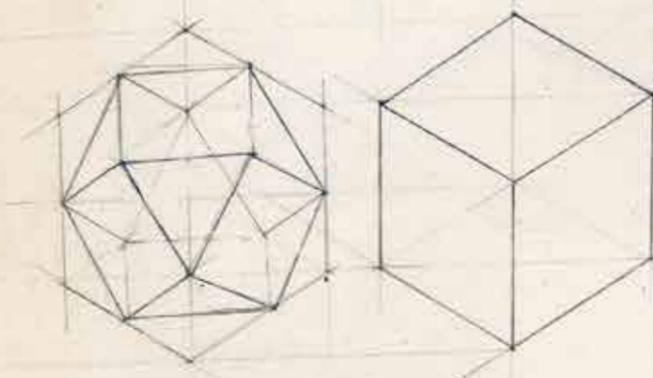
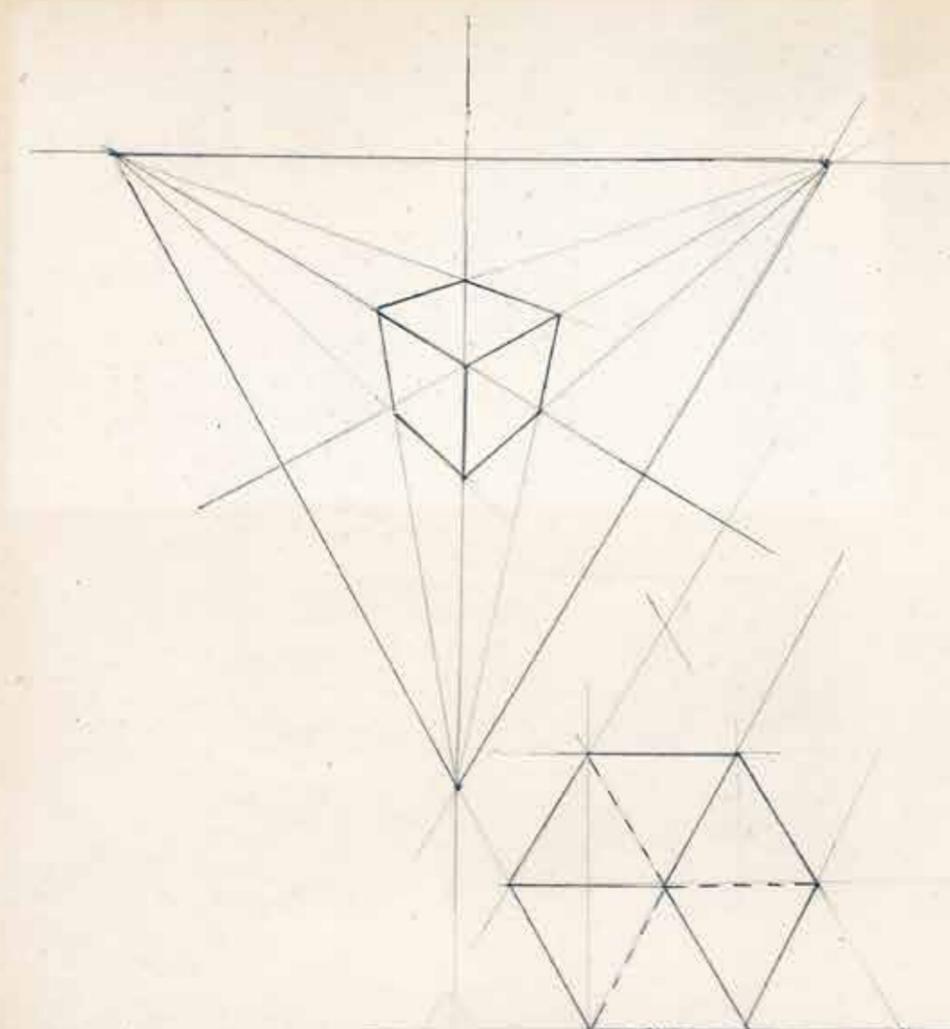
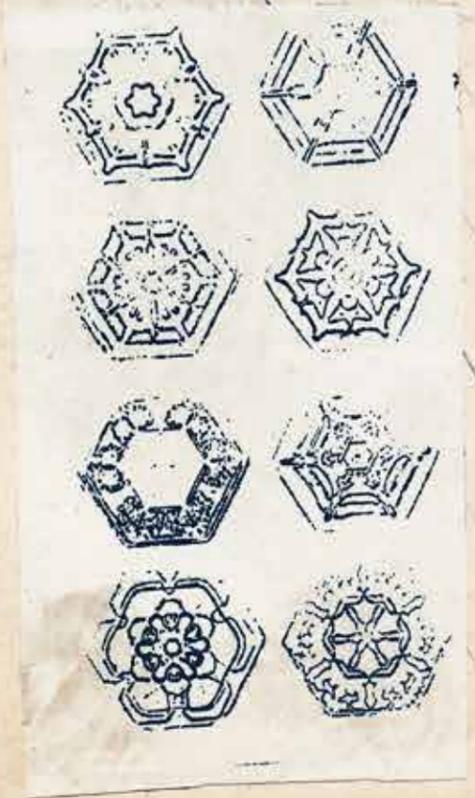
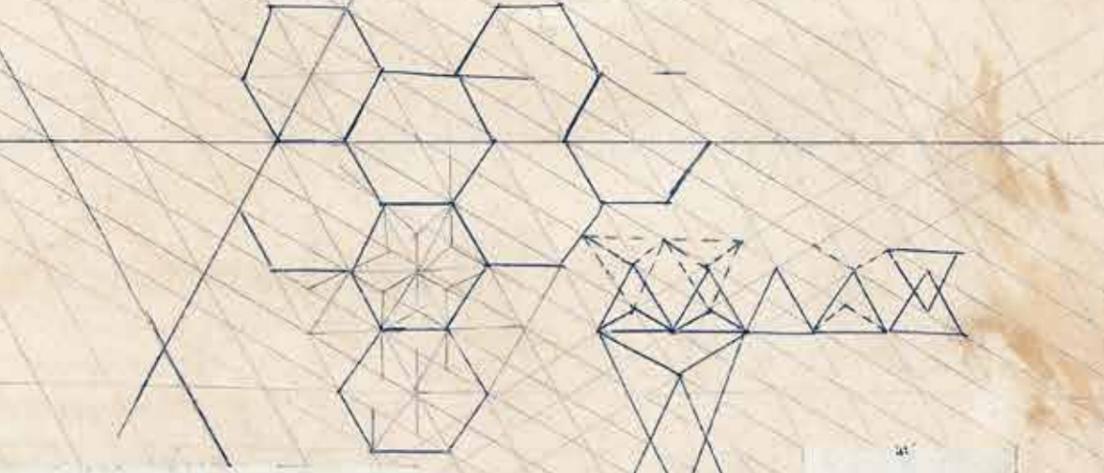
~~PROPER~~ HEXAGON

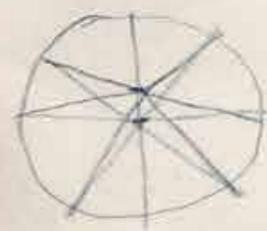
WATER CRYSTAL



WATER TRIANGLE

Carbon atoms  
as arranged in  
graphite

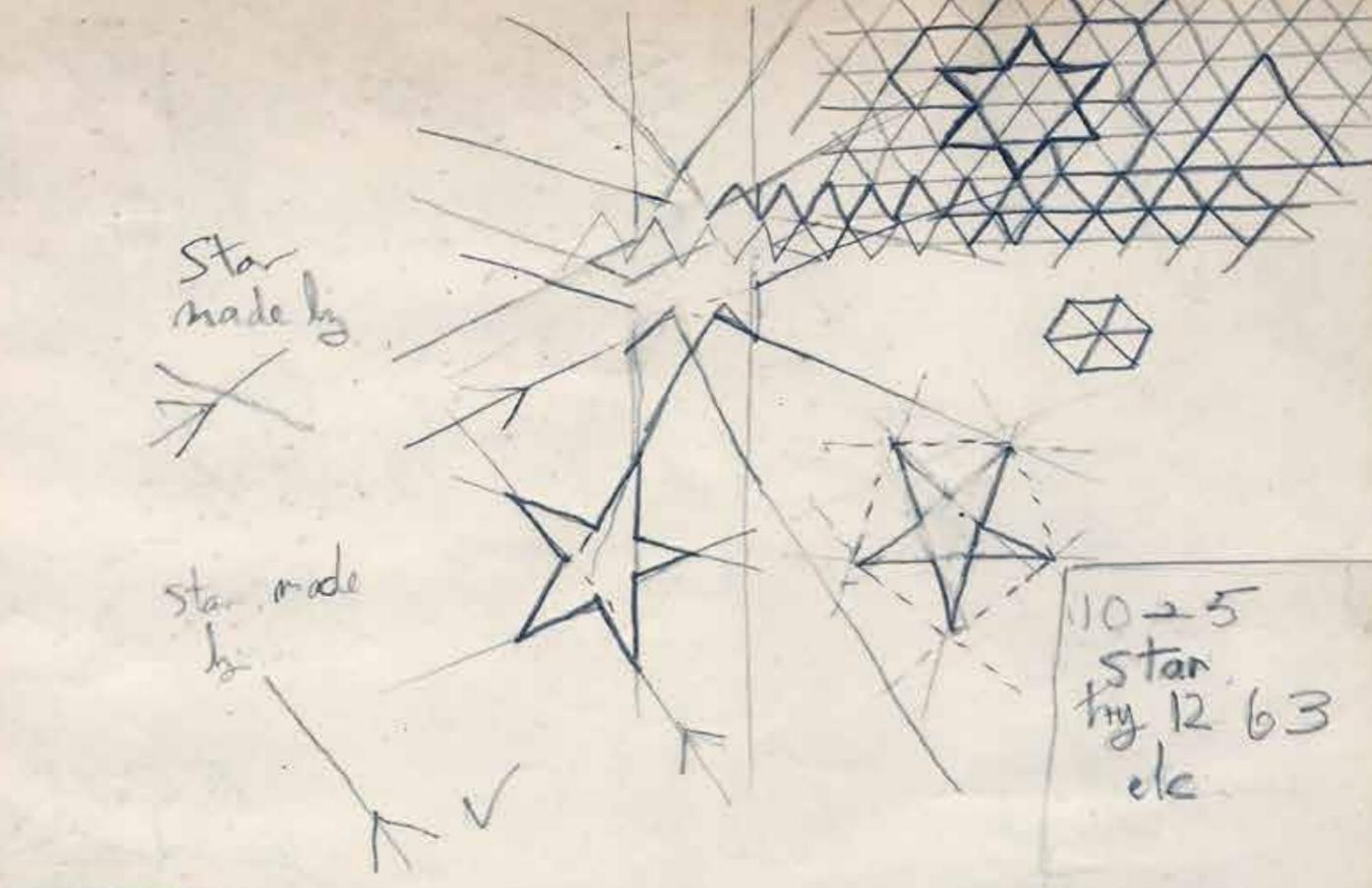
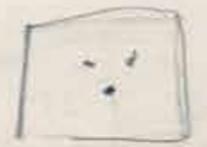
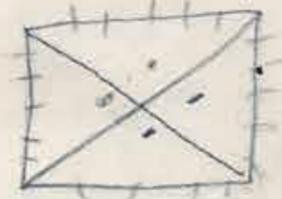
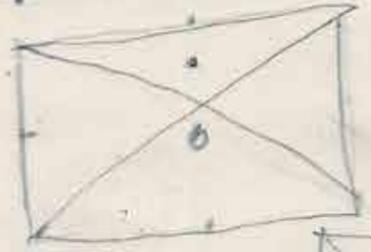
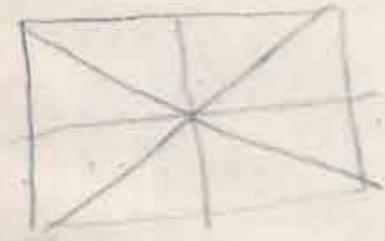




Center  
one above



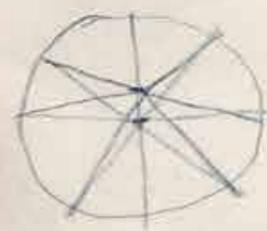
2 points not center



Star  
made by

Star made  
by

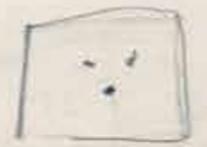
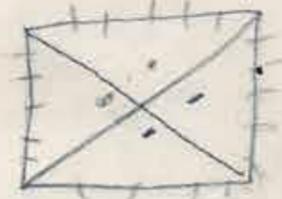
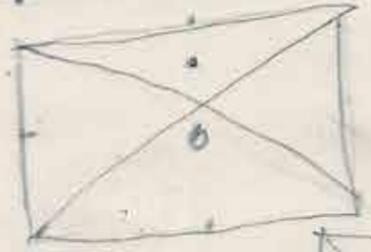
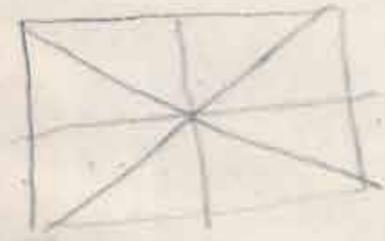
10-5  
star  
by 12 63  
etc



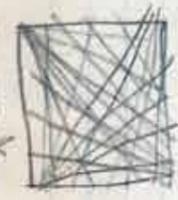
Center  
one above



2 points not center



from corners.



from points.

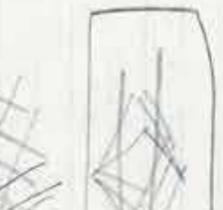


etc.

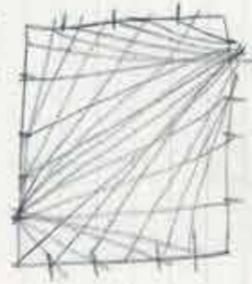
plus



=



Variations  
from certain points.



parts.



Same



etc



?



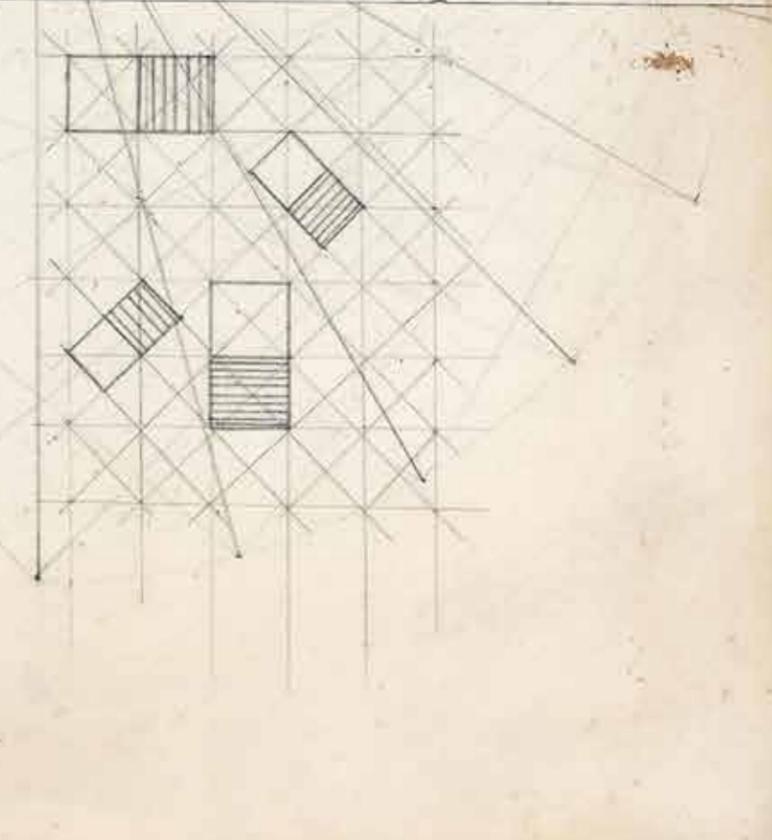
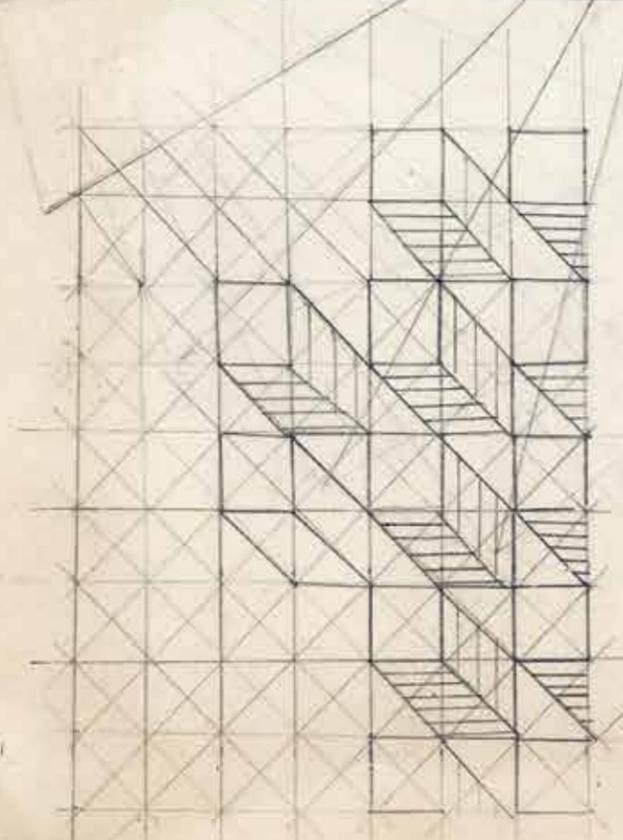
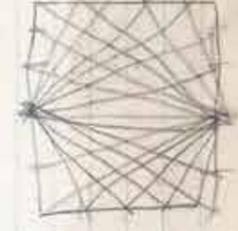
or just  
plus



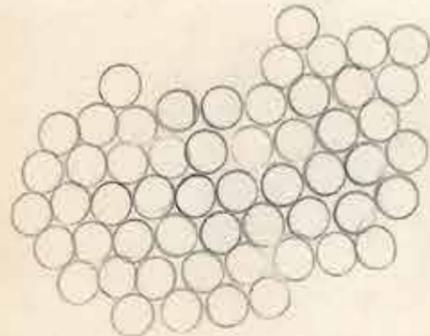
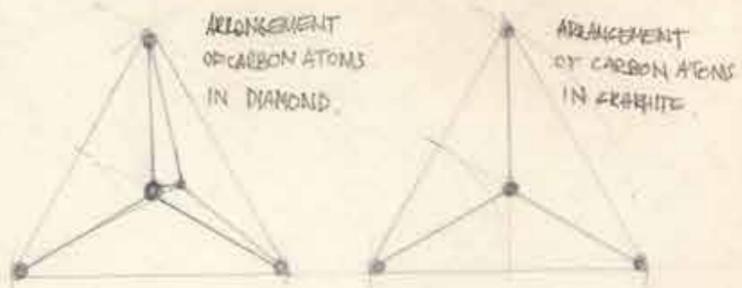
or  
plus

12: Corners, middle of  
edges.

or center.



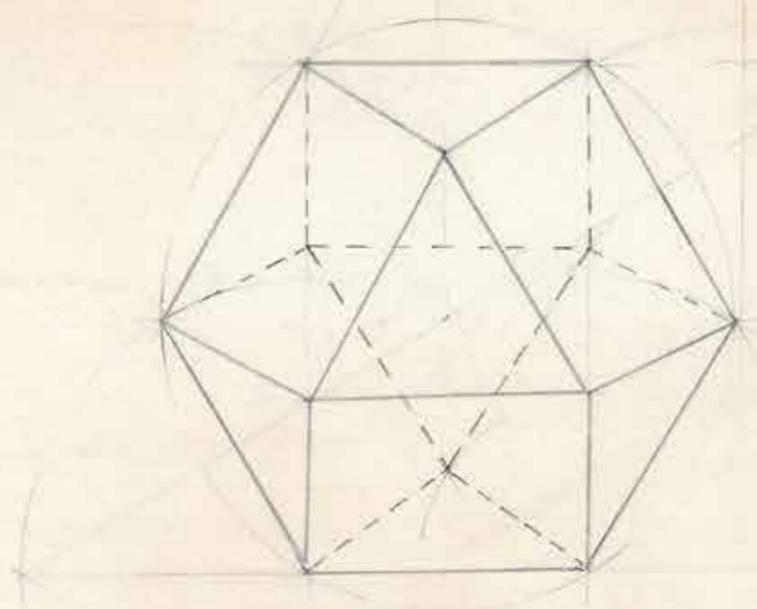
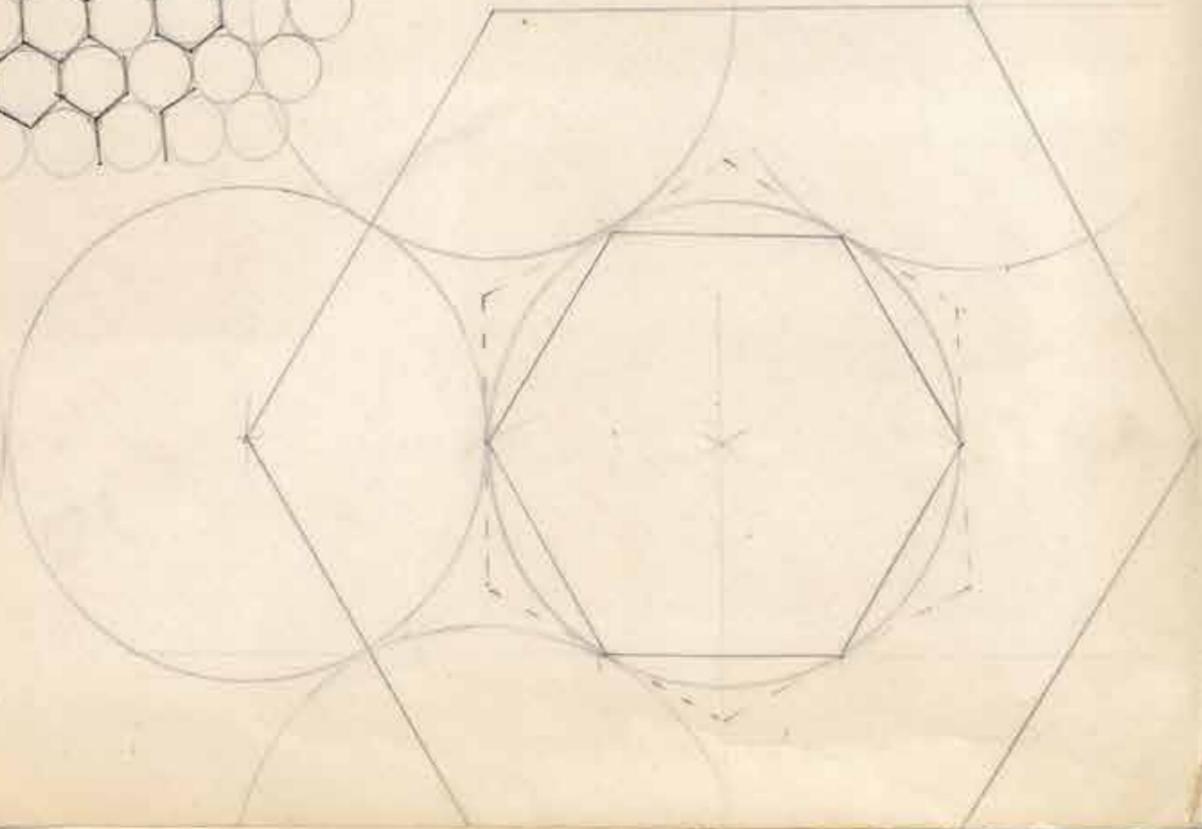
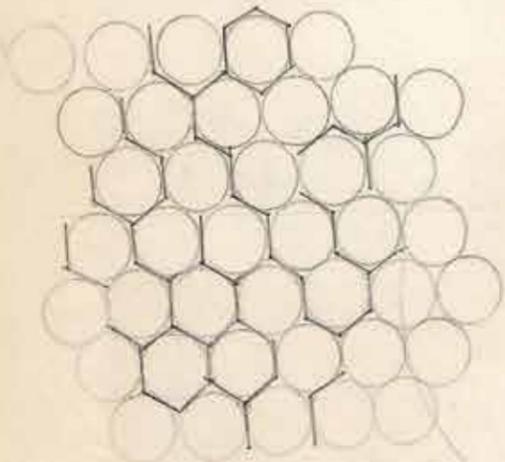
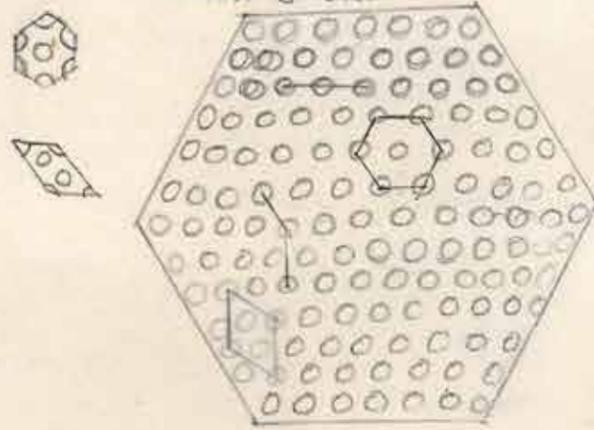




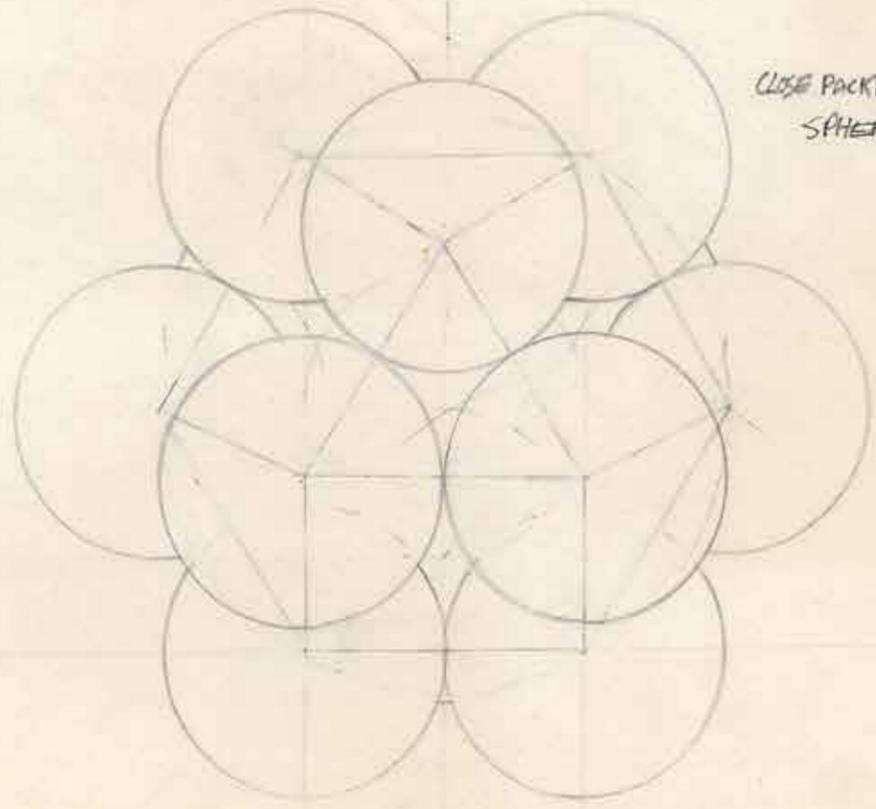
CLOSE PACKING OF CIRCLES.

CLOSE PACKED 2-DIMENSIONAL ATOMS.

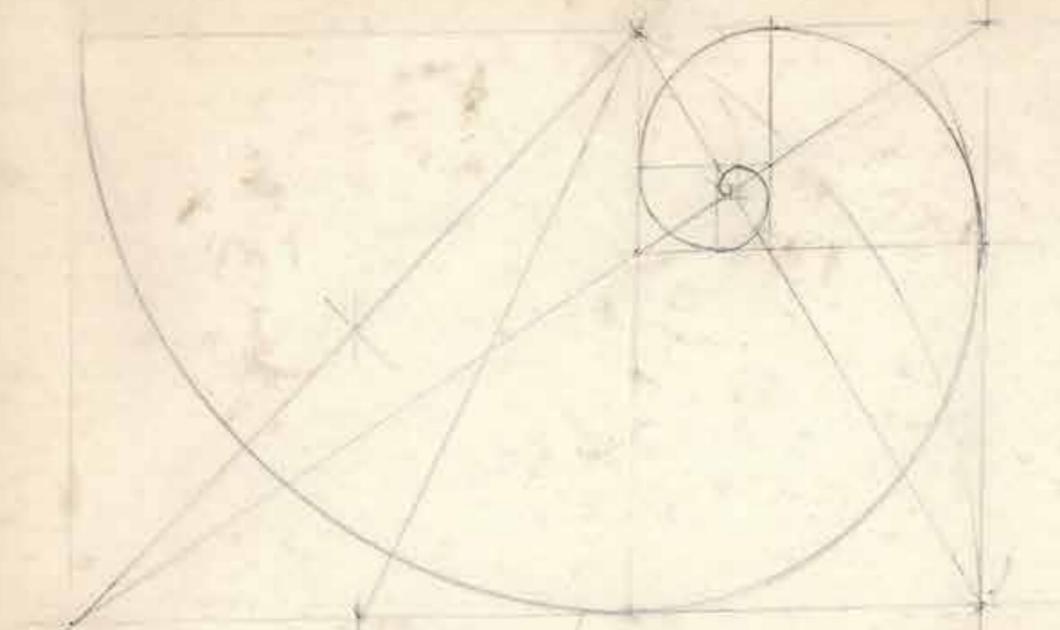
CLOSE PACKED IN THE RHOMBIC BUILDING BLOCK.



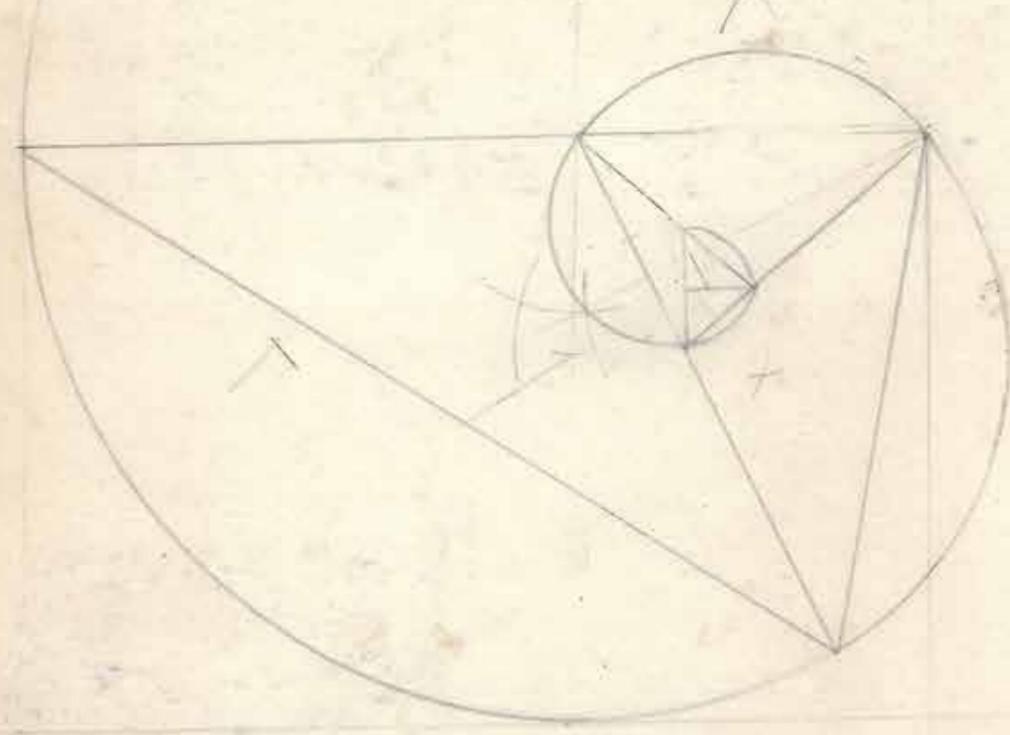
CUBOCTAHEDRON



CLOSE PACKING SPHERES



$a/t = k/(a+k)$      $1, \phi, \phi^2, \phi^3, \phi^4$



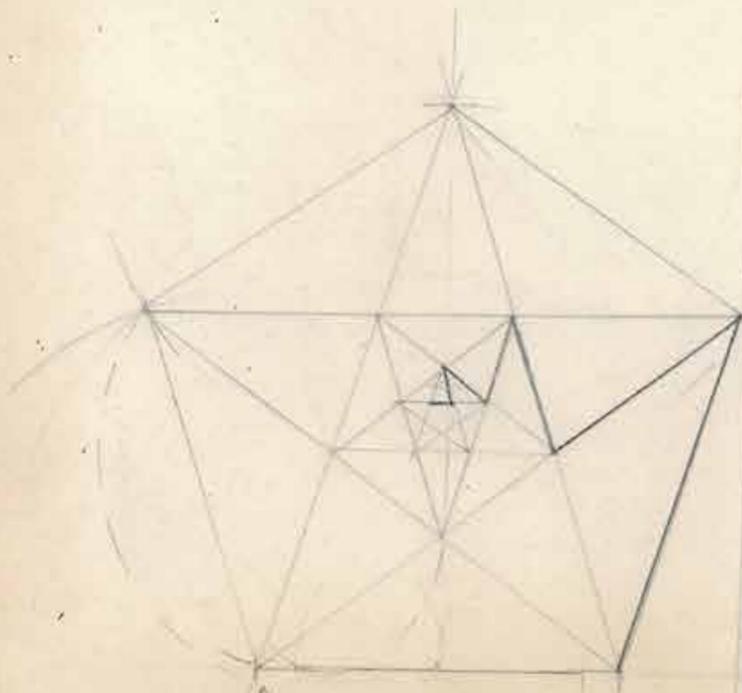
PENTAPEDIA.



- 1
- 2
- 3
- 5
- 8
- 13
- 21
- 34
- 55
- 89
- 144

3:5

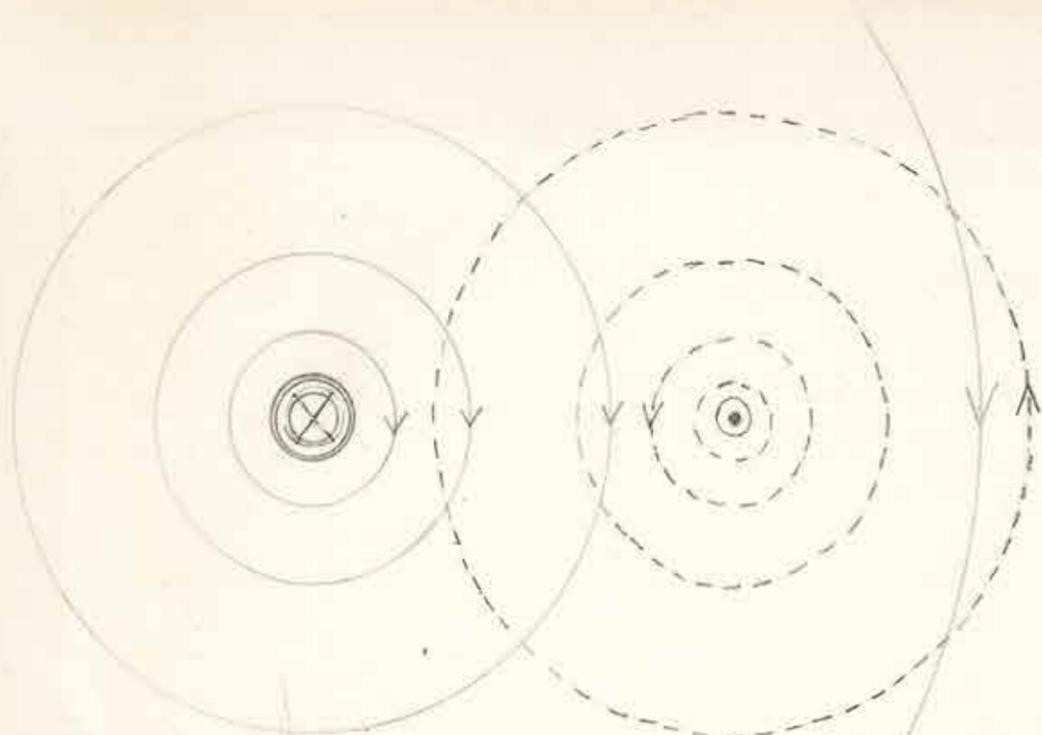
GROWTH SPIRAL.



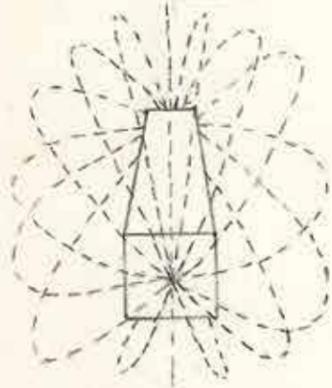
PENTAGRAM.



Fig. 10. Multiple-Flash Picture

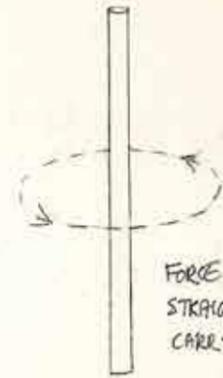
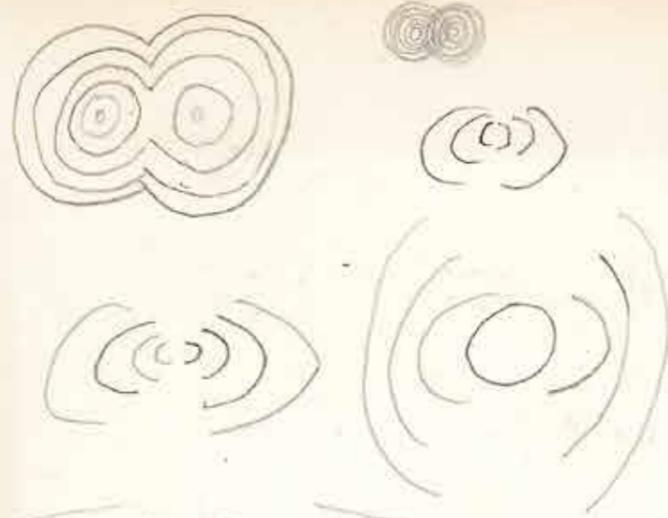
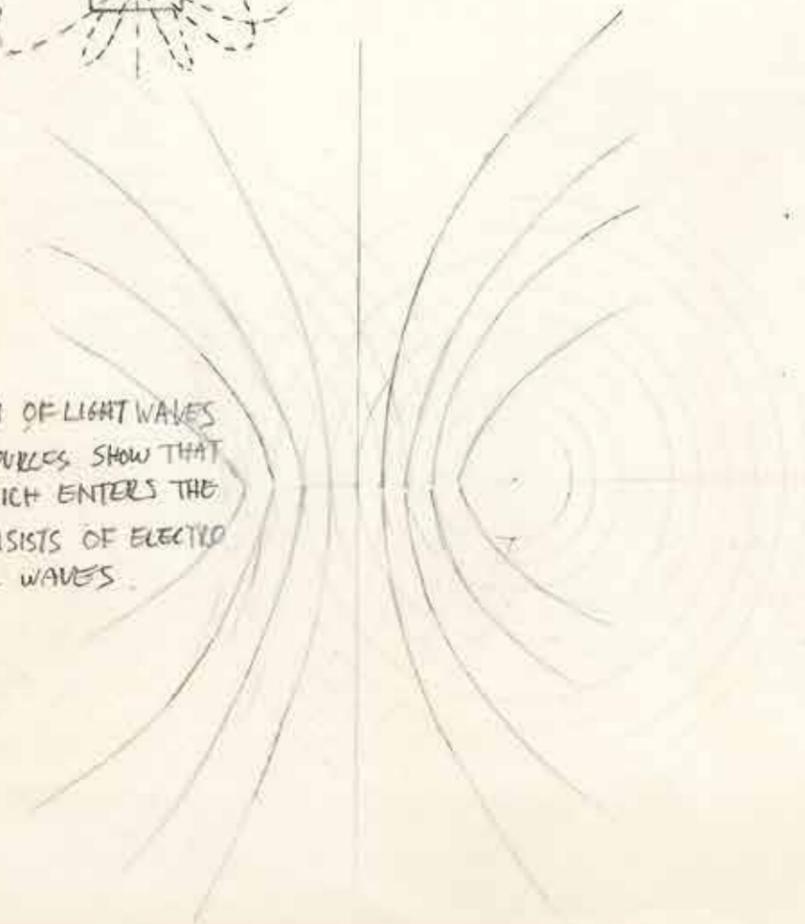


LINES OF FORCE BETWEEN TWO CONDUCTORS.

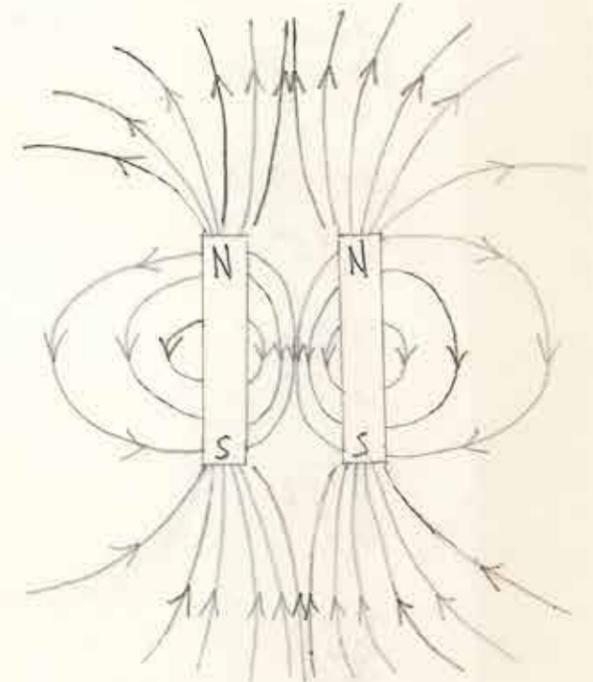
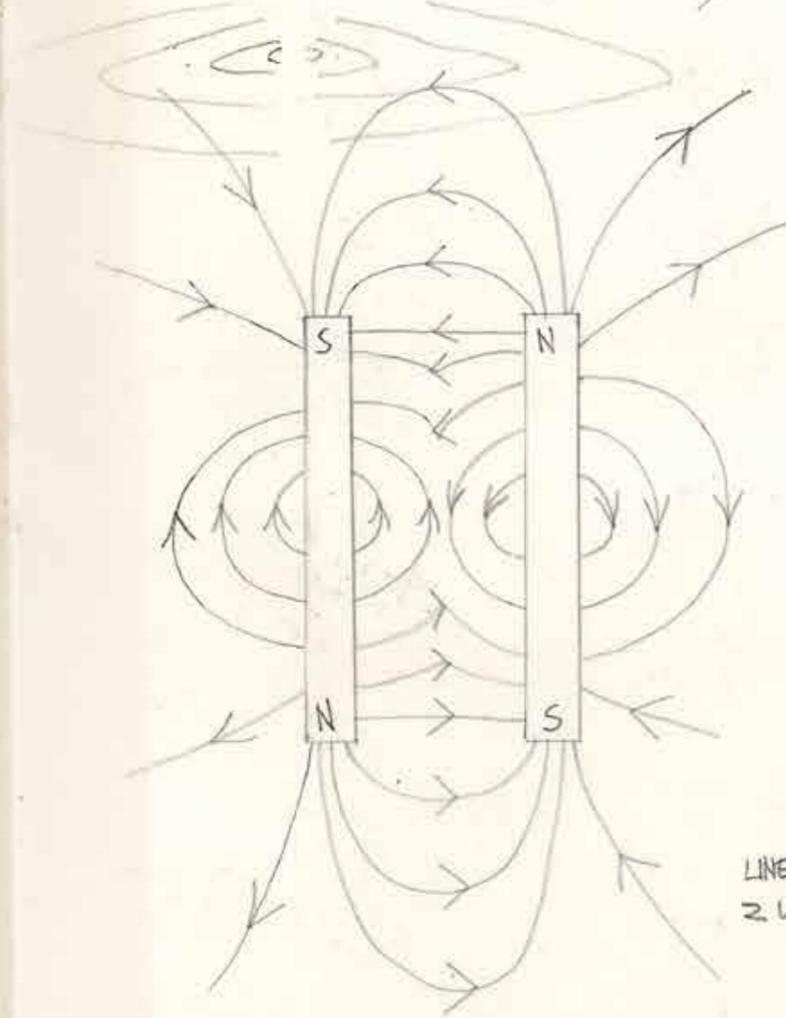


FORCE FIELD AROUND A BAR MAGNET.

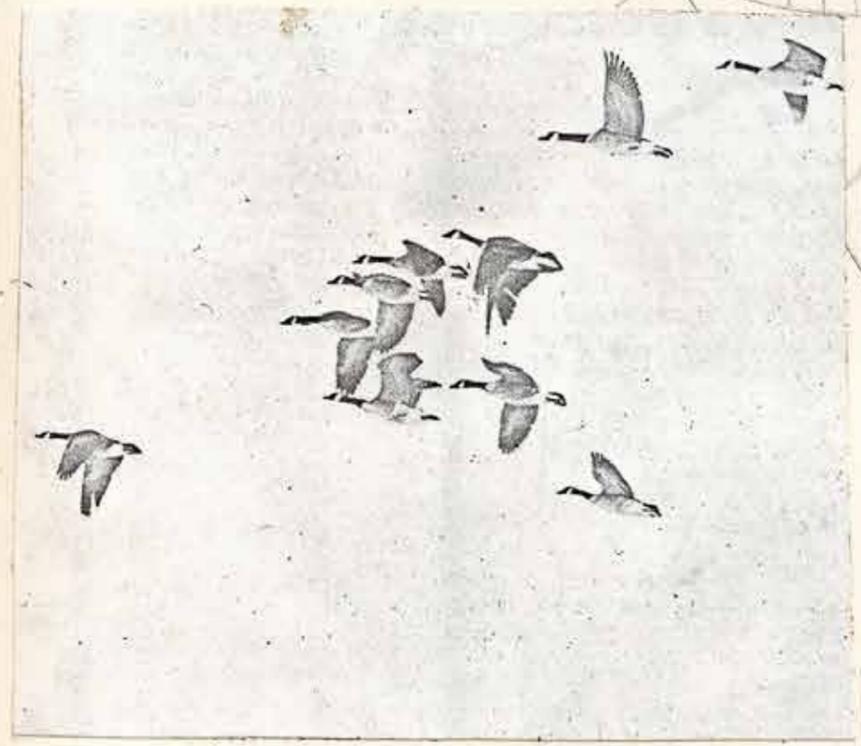
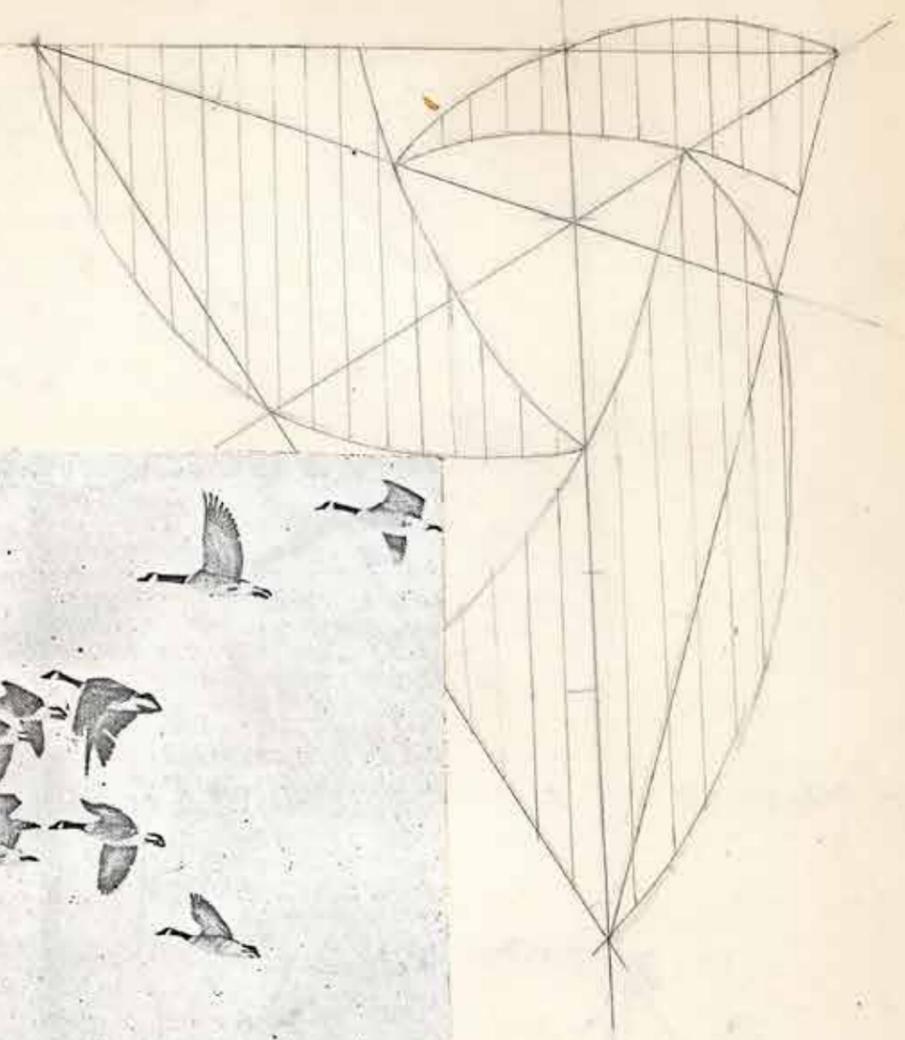
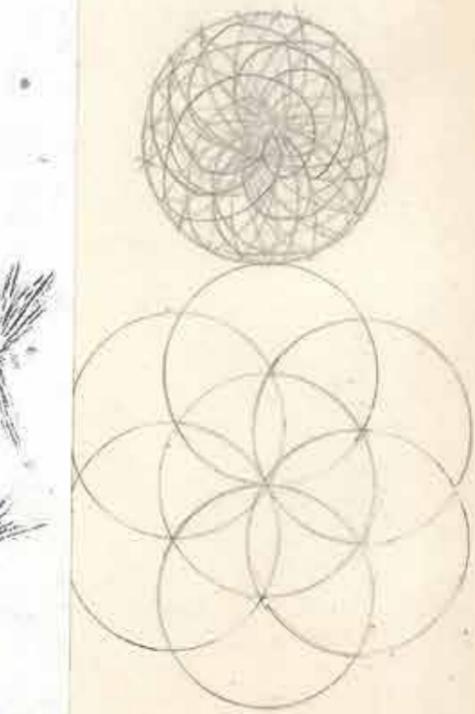
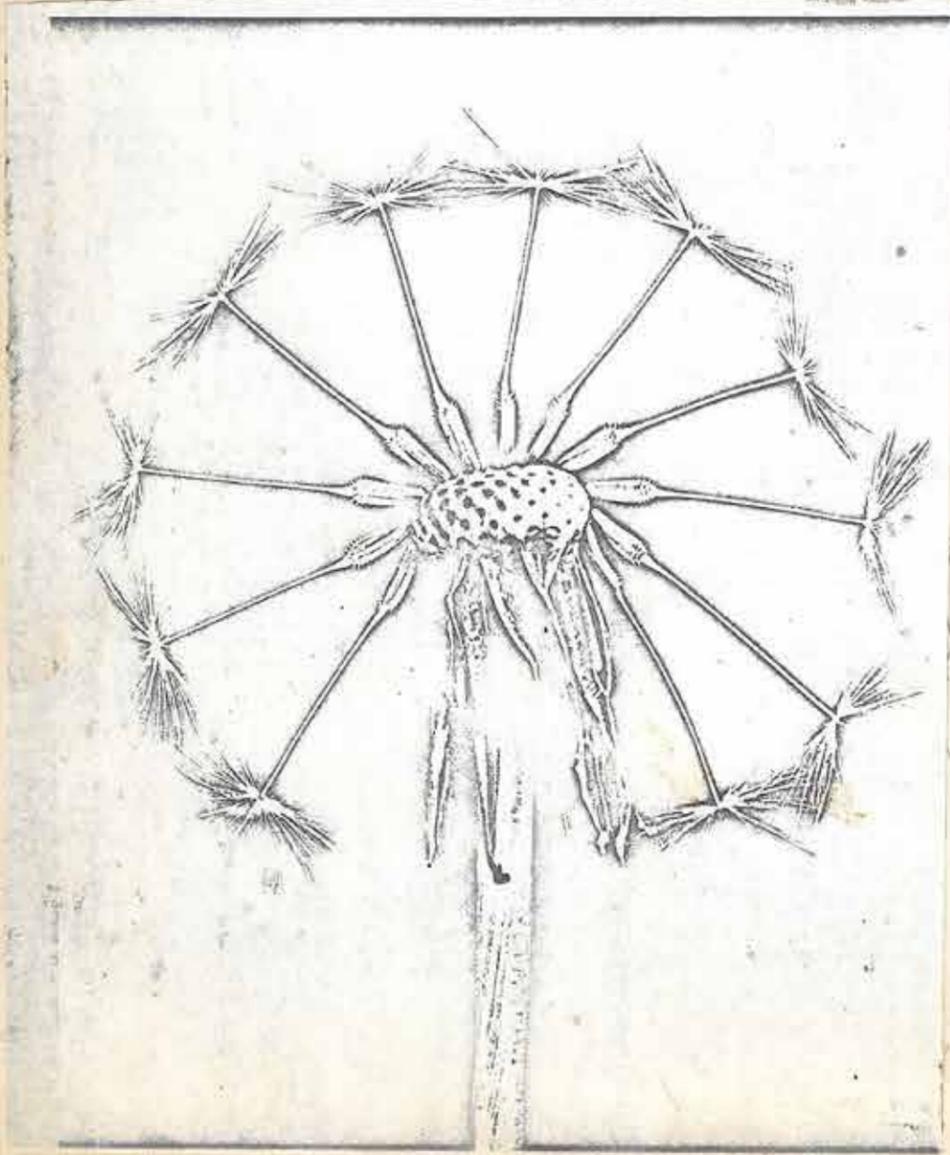
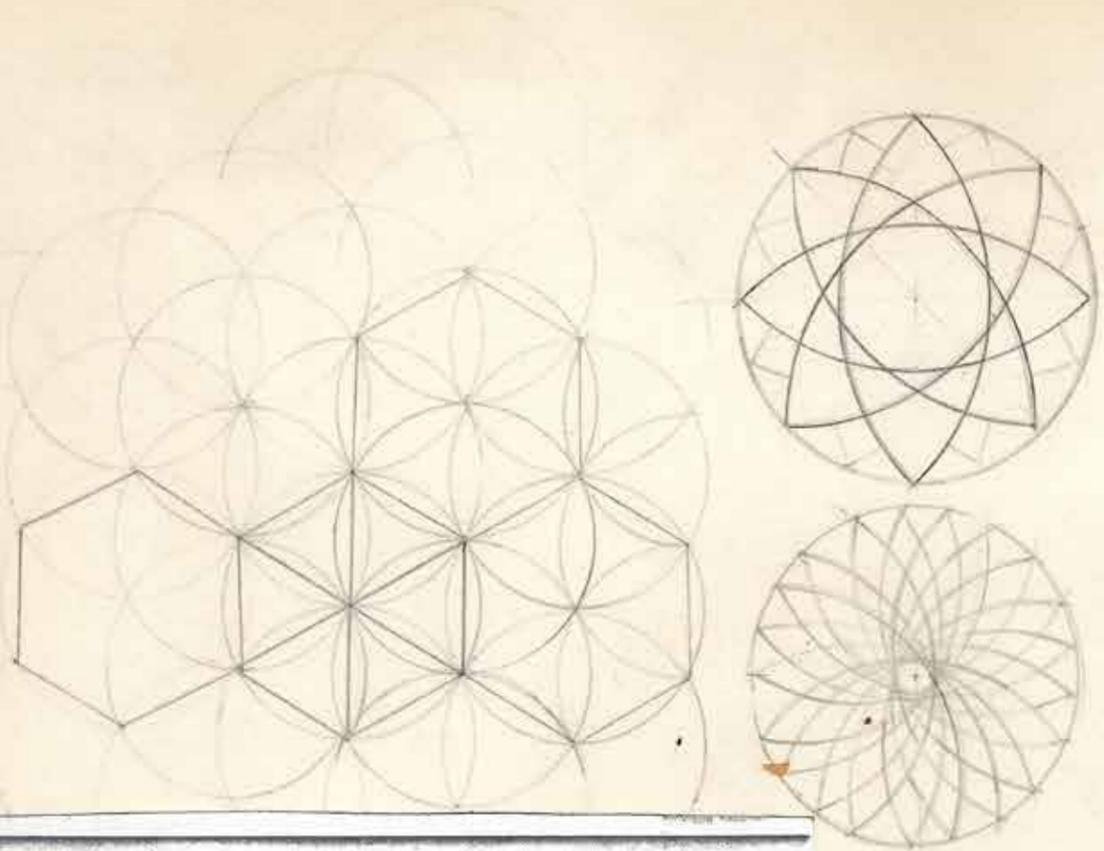
INTERACTION OF LIGHT WAVES FROM 2 SOURCES SHOW THAT LIGHT WHICH ENTERS THE EYE CONSISTS OF ELECTRO MAGNETIC WAVES.



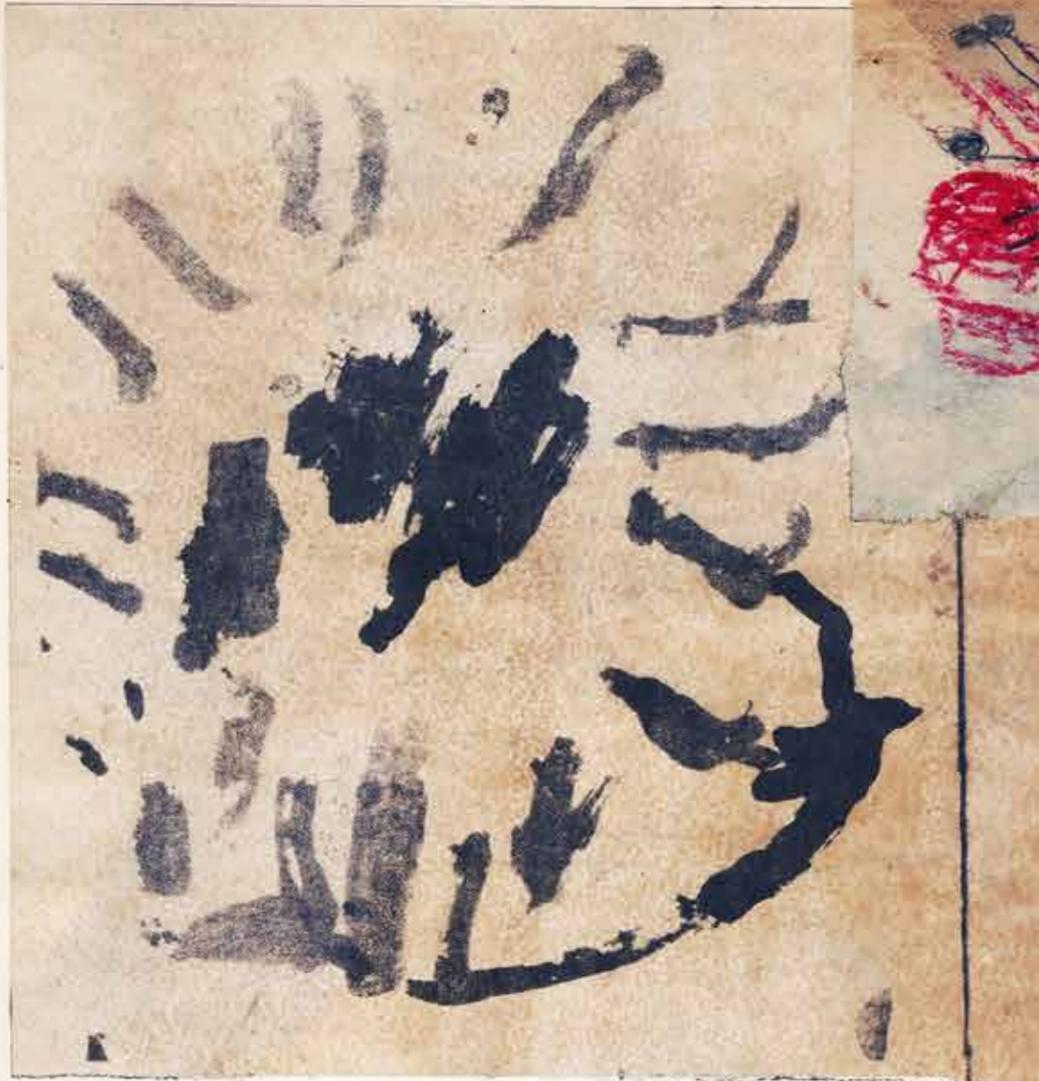
FORCE FIELD AROUND STRAIGHT CURRENT CARRYING WIRE.



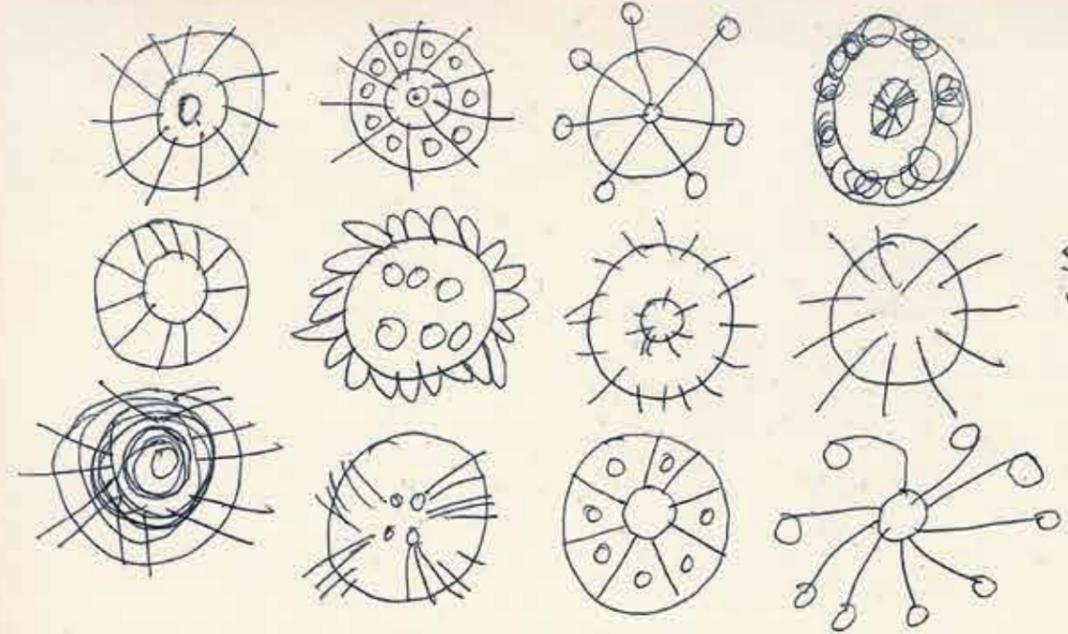
LINES OF FORCE SET UP BY 2 UNLIKE POLES AND 2 LIKE POLES




  
 Man's unconscious archetypal images  
 are as instinctive as the ability  
 of geese to migrate (in formation);  
 as ants' forming organized societies;  
 as bees' tail-wagging dance (above)  
 that communicates to the hive the  
 exact location of a food source.



CHILD 'SUNS'  
AGE. 4 YRS.

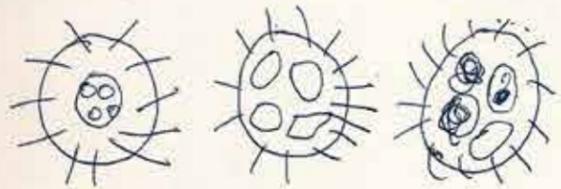


SUN  
VARIATIONS.

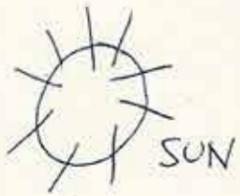


Age 3 years Play group. 14 x 18 in.

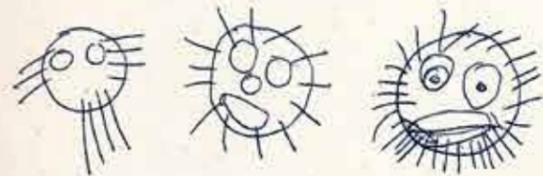
Age 4 years 22 x 30 in.



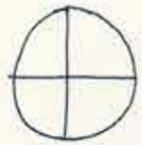
SUN WITH CENTRE MARKINGS.



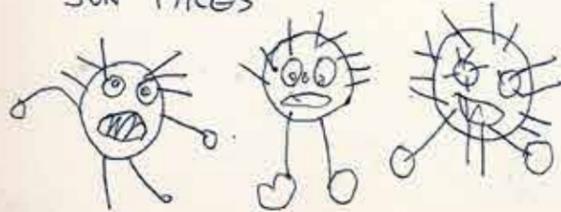
SUN



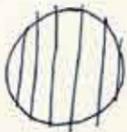
SUN FACES



MANDALA



SUN HUMANS



MANDALA



| + + + + + + + + + +

x x N N N N N N

↑ ⊕ ✕ ✕ ✕ ✕ ✕ ✕ ✕ ✕ ✕ ✕ ✕ ✕ ✕ ✕

↑ ↑ ↑ ↑ ↑ ↑ ⊕ ⊕ M ā

S S S S S S S S S S S S S S S S S S

wavy lines

wavy lines

1

2

3

A

B

ellipses and wavy lines

ellipses

large loops

eyes

zig-zag lines

zig-zag lines

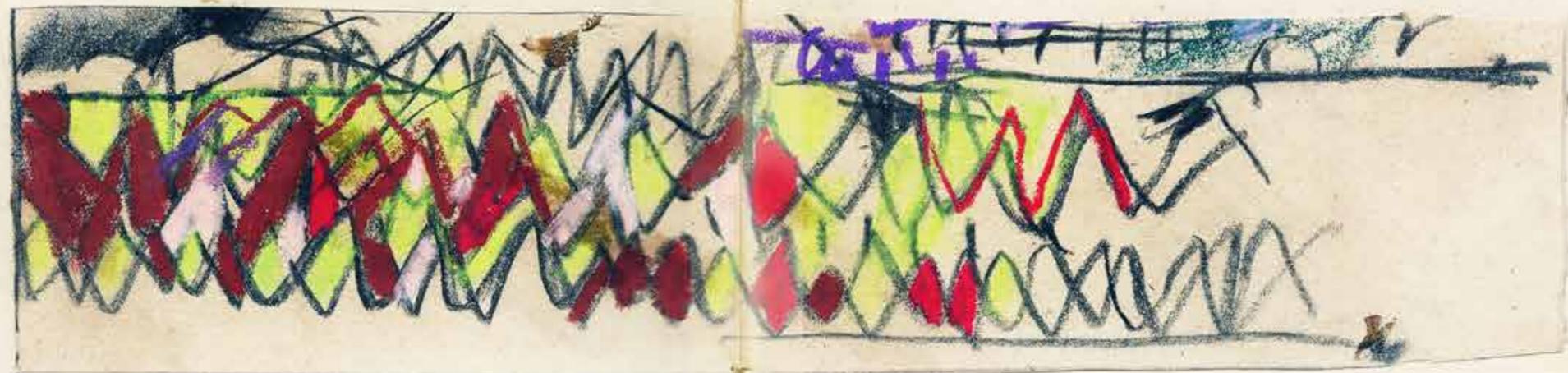
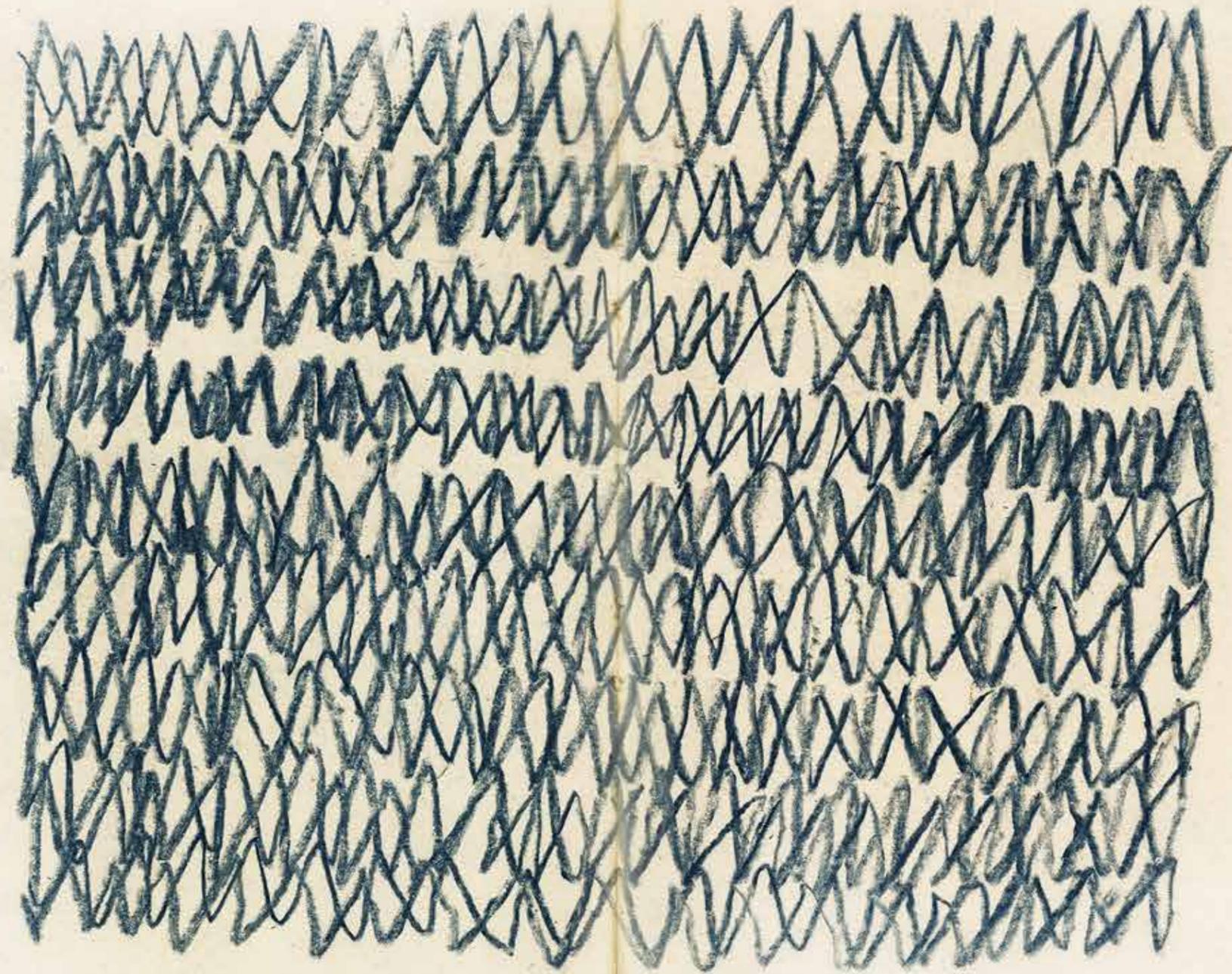
scribbles

scribbles

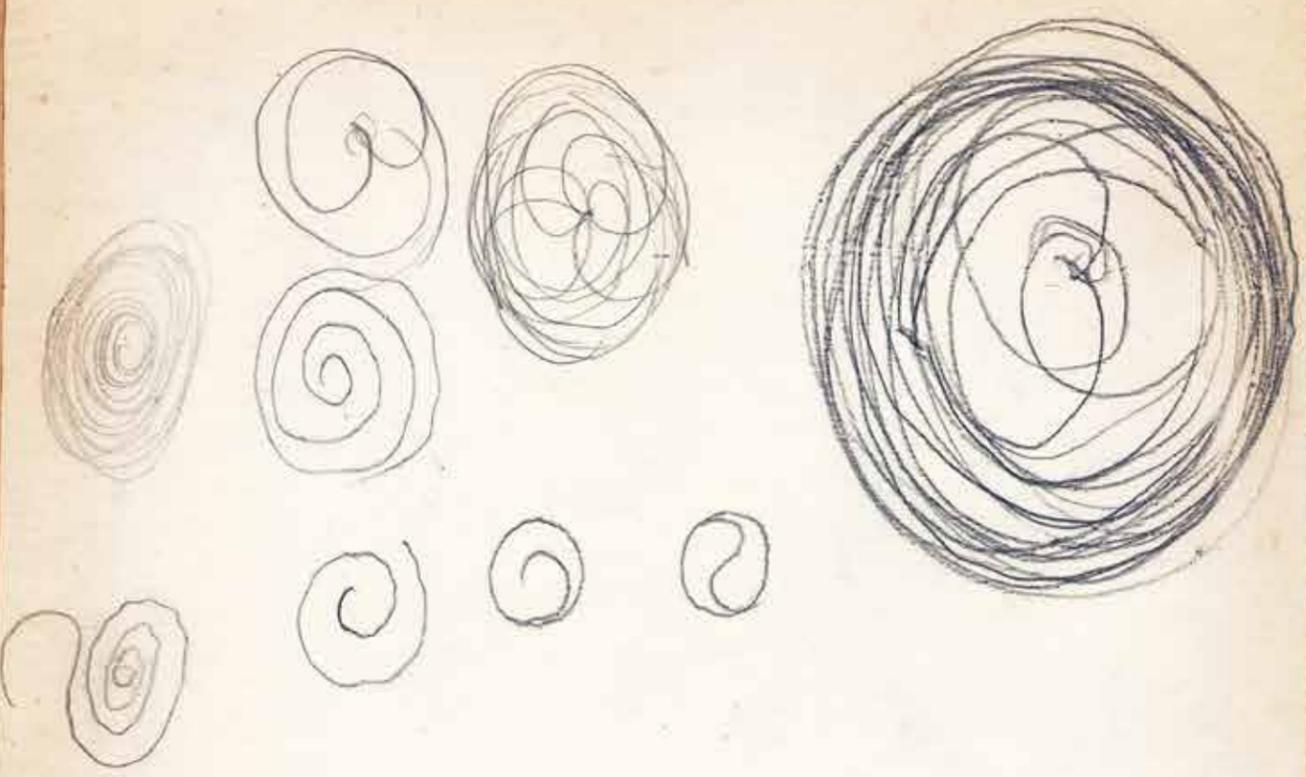
wavy lines

Notes on Waves.

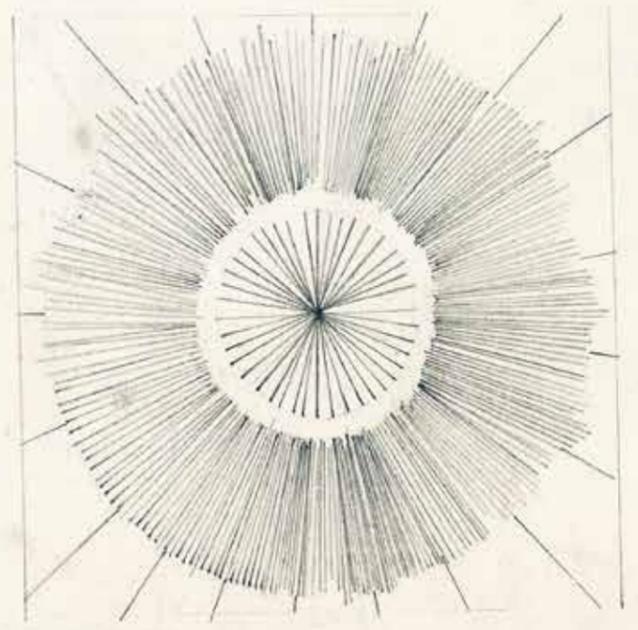
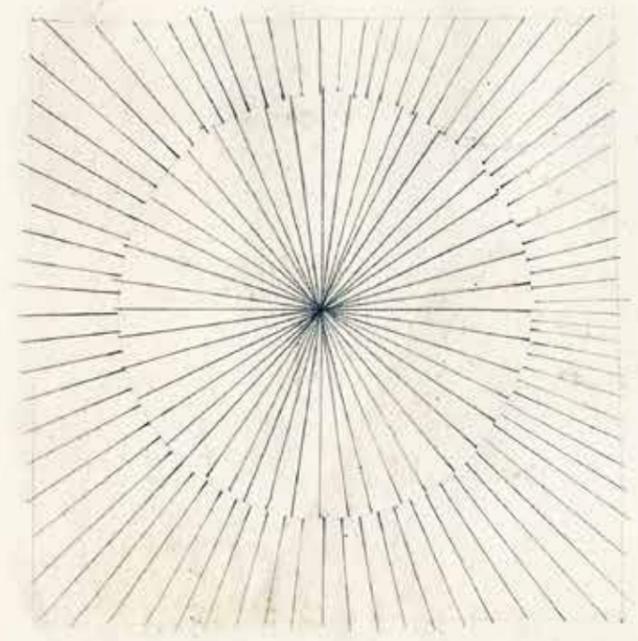
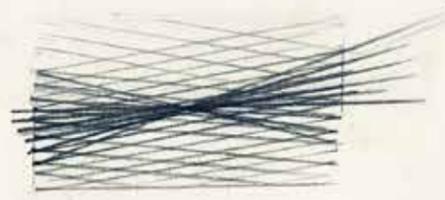
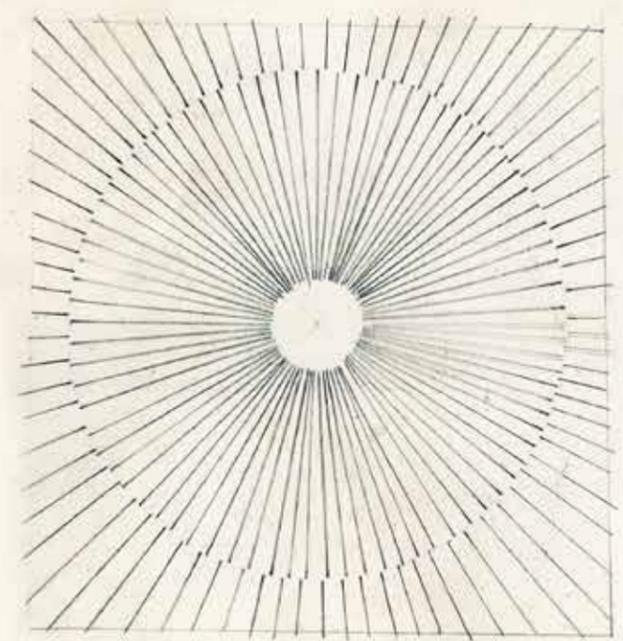
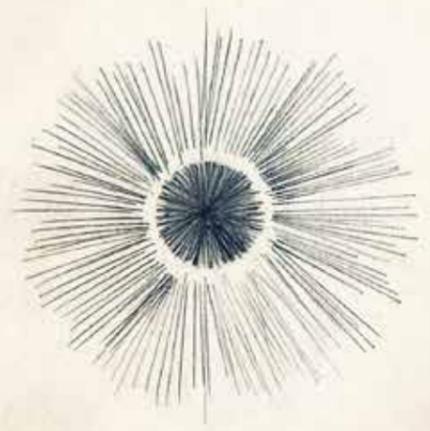




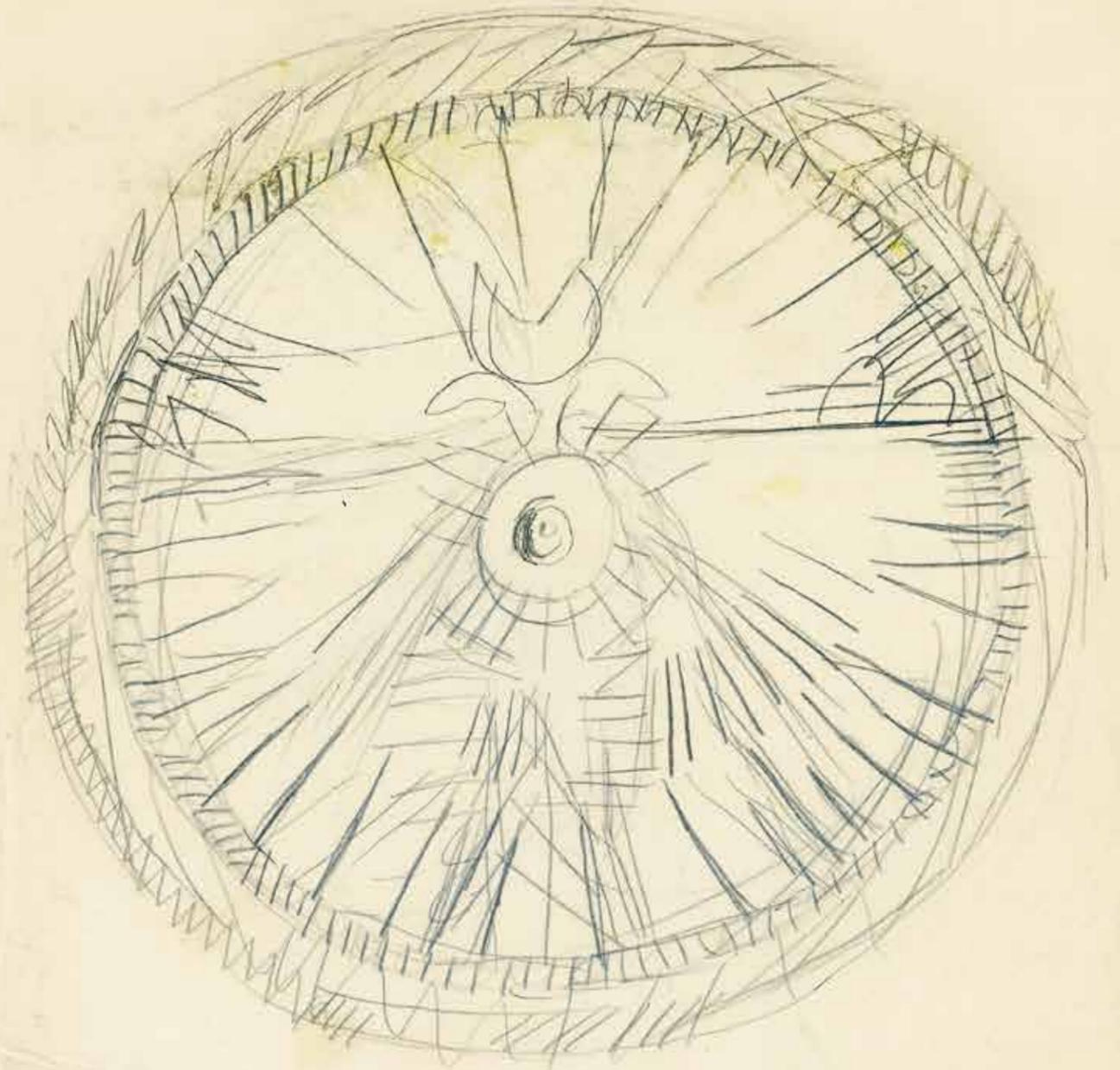
May 20



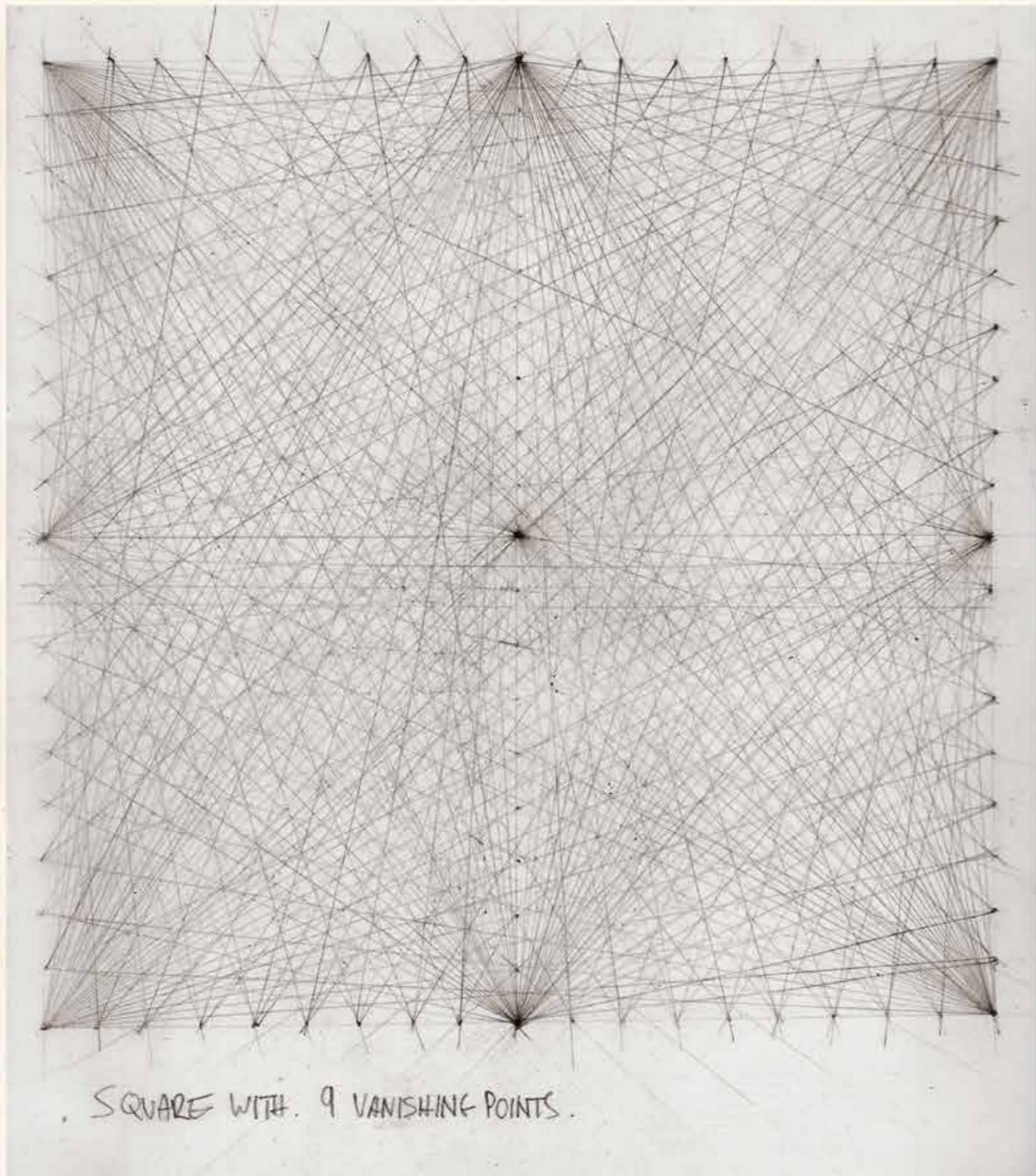
Pous 70



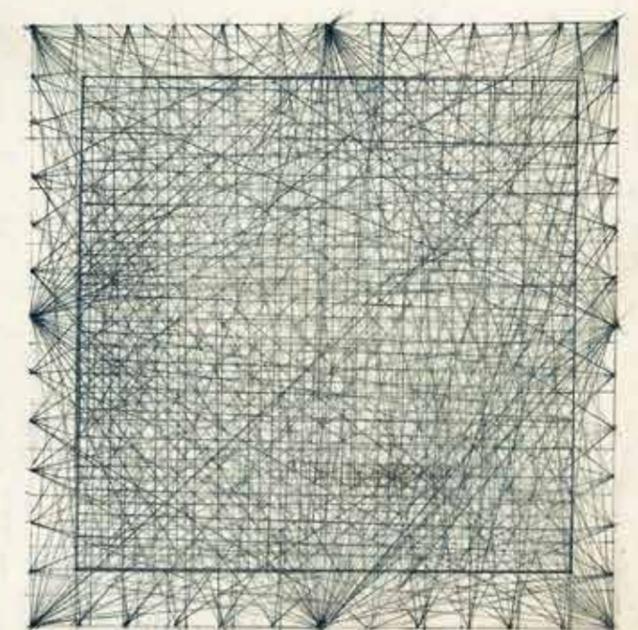
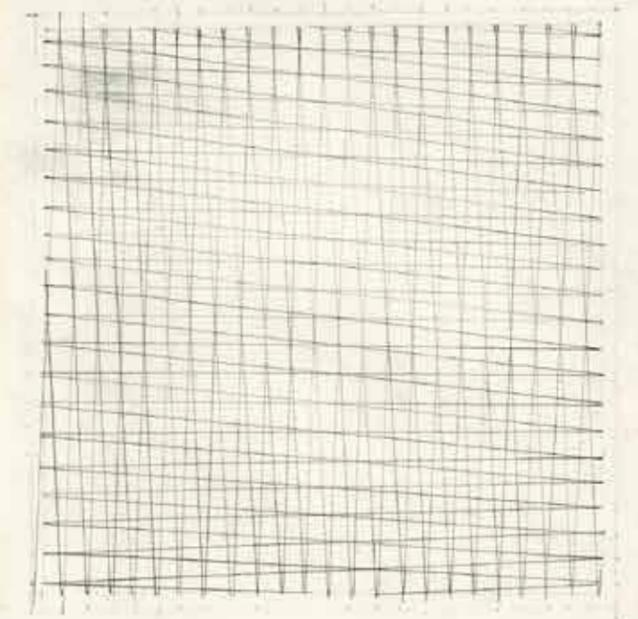
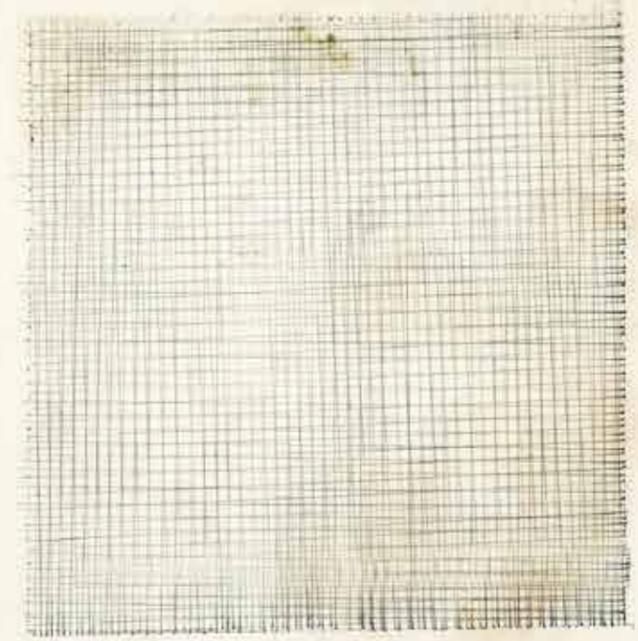
2nd Feb. 70

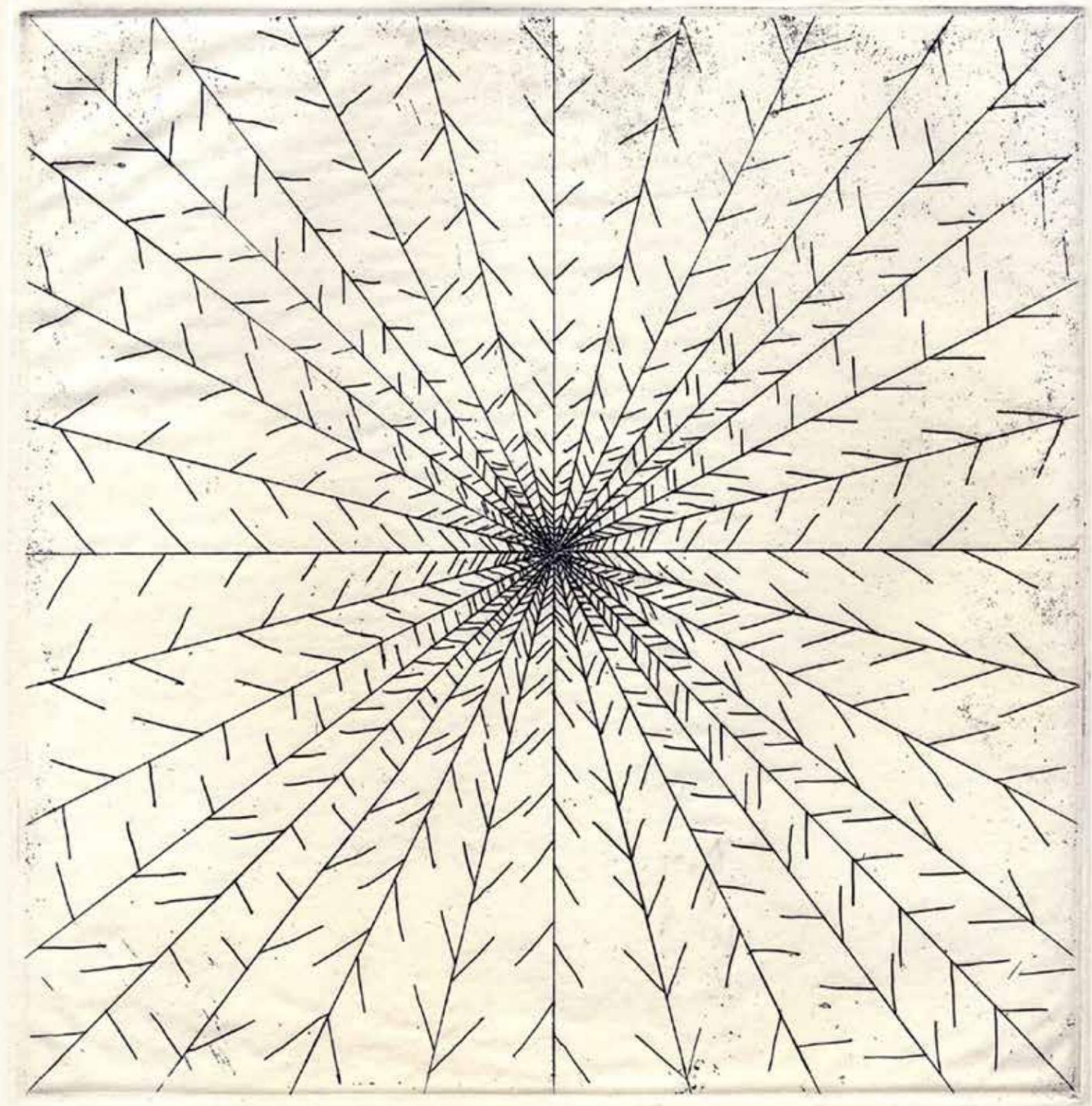
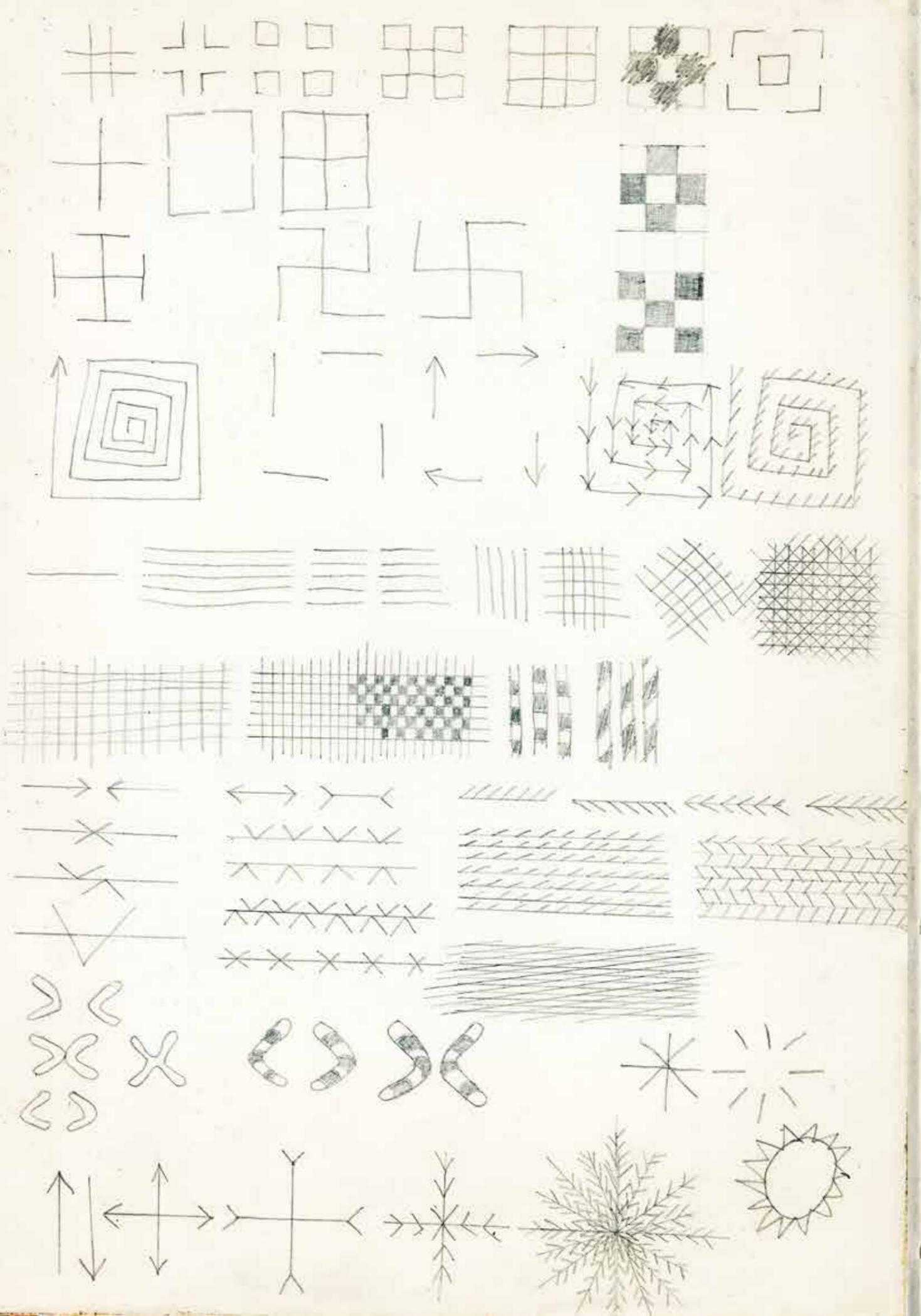


Muller Feb. 11 '89

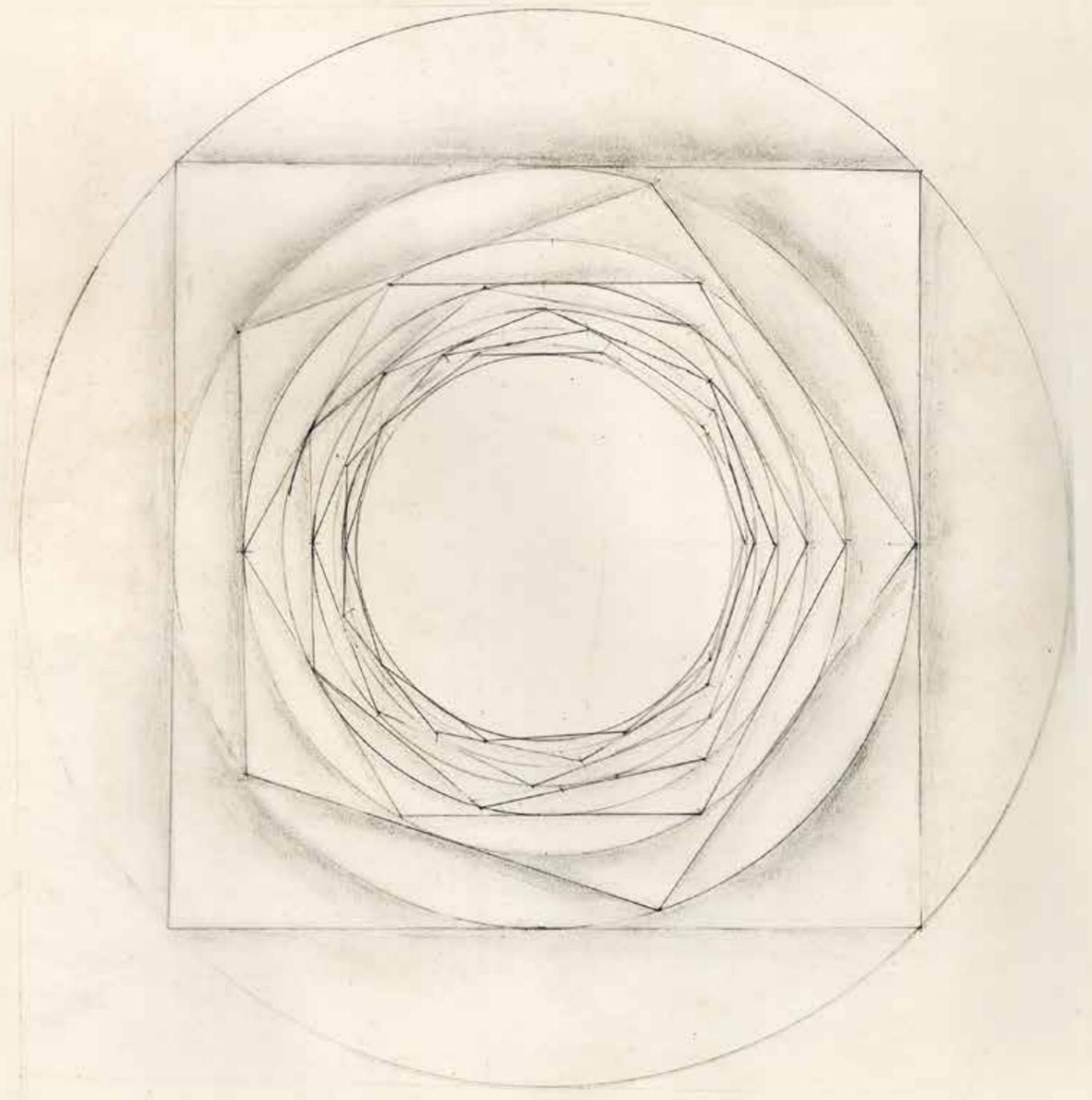
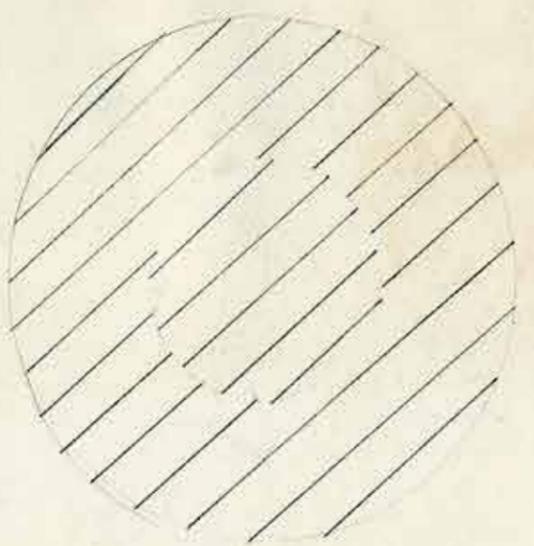
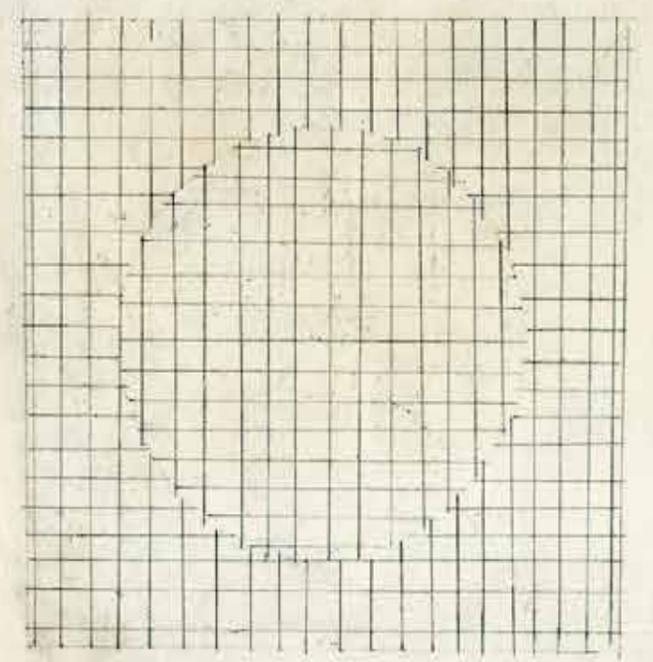
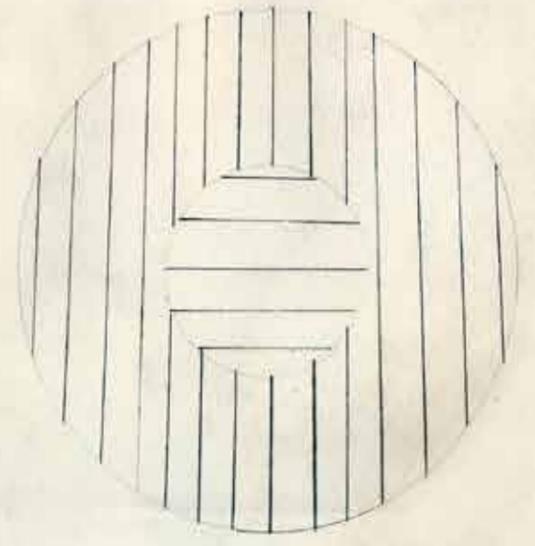
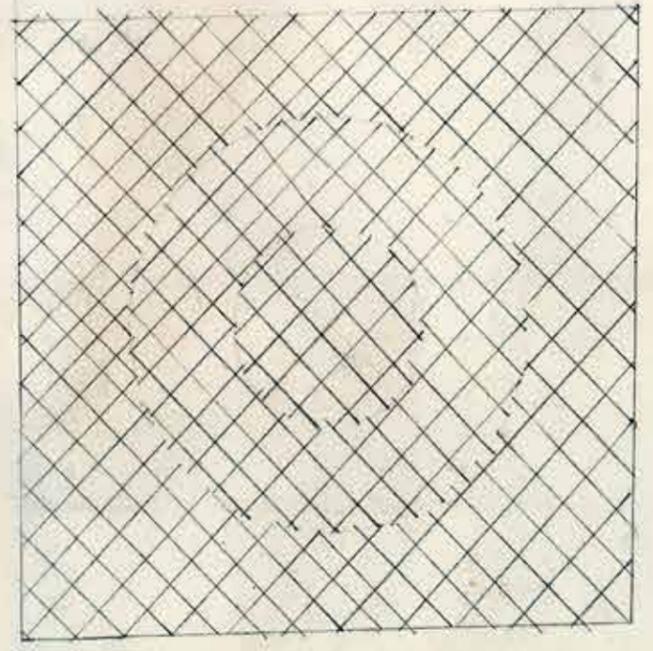
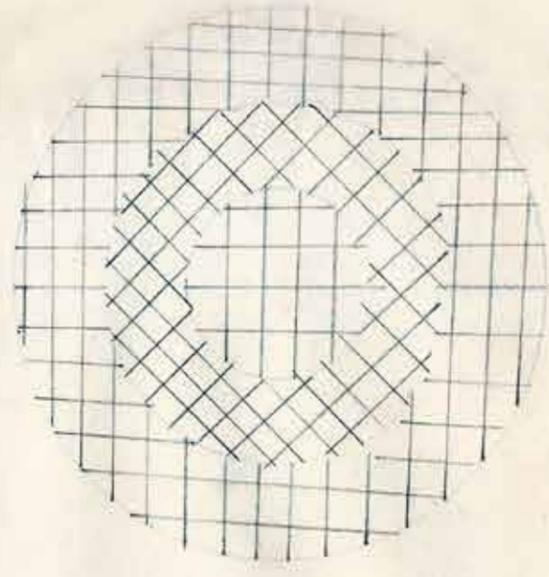
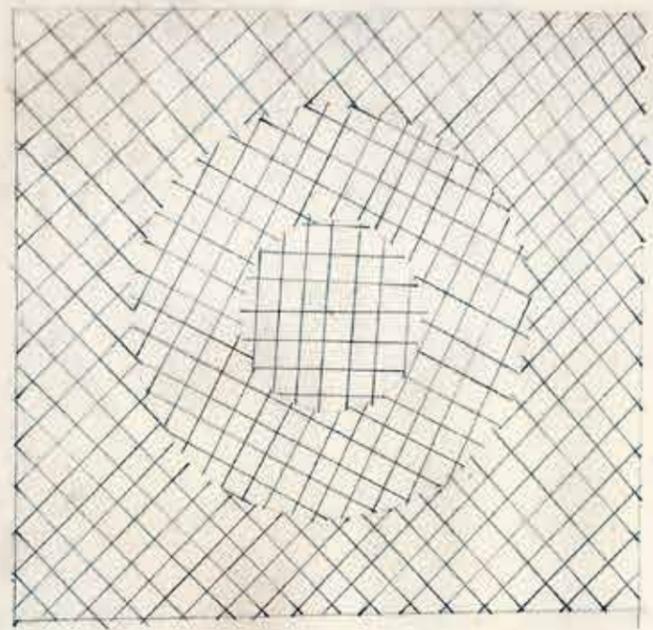


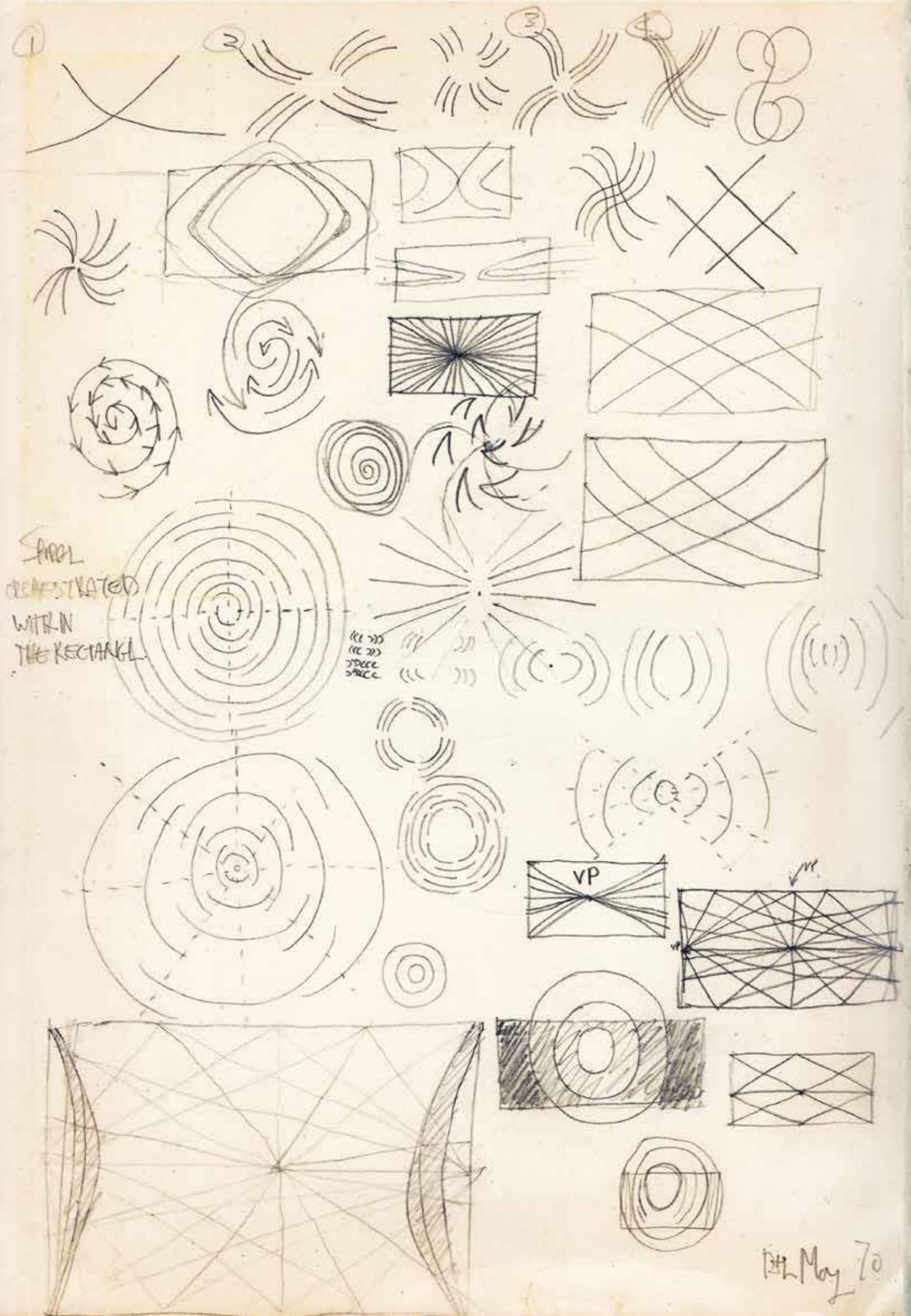
SQUARE WITH 9 VANISHING POINTS.





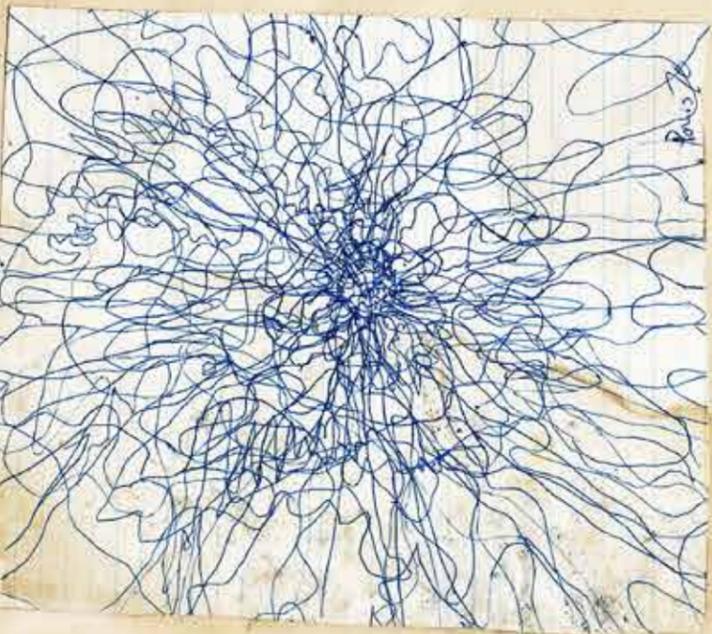
30A 5-70





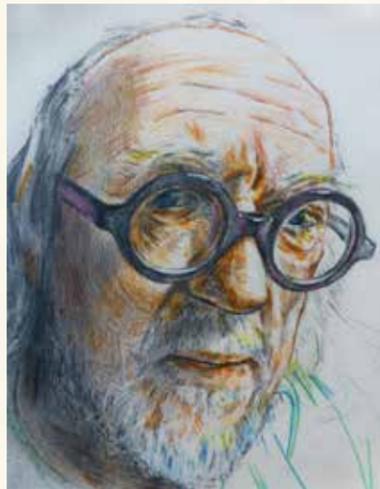
14th May 70





Paris 70





## John Yeadon

*Born 3 February 1948 in Burnley, Lancs. UK.  
Studied – Hornsey College of Art, 1966-69.  
Royal College of Art, 1969-72.*

Retired from full-time teaching in 2002 as Course Leader MA Fine Art after 30 years at Coventry University (Lanchester/Coventry Polytechnic as was).

Visiting lecturer at post-graduates centres throughout Britain including Slade, the Royal College of Art, Goldsmiths, Chelsea, and Glasgow School of Art.

Residencies in Cite des Arts Paris 1970 and in Prague in 1981, as guest of the Czech Artists' Fund, on the 40th Anniversary of the destruction of Lidice.

A practicing artist for over 50 years, exploring issues of politics, sexuality, food, national identity, the grotesque and carnival. Essentially a painter and printmaker, he has worked on banner-making, and with text and digital photographic techniques.

For much of Yeadon's career his work has been pornographic, humorous, oppositional, disquieting, difficult, obsessive, unfashionable and mostly goes against the grain.

He has exhibited throughout Britain and abroad, with over 40 one person shows including the Transmission Gallery, Glasgow, the Centre for Contemporary Art, Glasgow, the Royal Festival Hall, London, Ikon Gallery, Birmingham, Vilma Gold, London, Phoenix, Brighton and The National Museum of Computing, Bletchley Park.

With over 60 group shows, which include:  
The British Art Show, Arts Council, touring (1985/6)  
Critical Realism, Nottingham, touring (1987/88)  
Post Morality, Kettle's Yard, Cambridge (1990)

More recently: the Kreuzkirche, Dresden and Coventry Cathedral, the Lie of the Land, MK Gallery (2019)  
Coventry Biennial 1 (2017) and 3 (2021)  
A Very Special Place, Ikon in the 1990s,  
Ikon Gallery, Birmingham (2021).

In 2022 he was spotlighted in a Showcase at the Ikon in collaboration with the Shout Festival, he is also supporting the Ikon Youth Programme.

Yeadon has exhibited in Germany, Portugal, Holland, and Hong Kong. Reviewed in numerous publications, he is also featured in Emmanuel Cooper's (1986) book 'The Sexual Perspective'.

He is founder and chairman of the Coventry Dresden Art Exchange and has been organising exhibitions and residencies with Coventry and Dresden artists for over 10 years. During the Palais Sommer 2024 in Dresden, the Mayor of Dresden, the Frauenkirche Foundation, the Neue Saxony Art Association, and the KFA Culture for All gGmbH presented the FAMA Award; for Lifetime Achievement to Yeadon at a ceremony in the Neumarkt, in front of the Frauenkirche.

[www.johnyeadon.com](http://www.johnyeadon.com)  
[instagram.com/yeadonjohn](https://www.instagram.com/yeadonjohn)

## Acknowledgements

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