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THE EYE OF ETHICS

Study of Ethics in Visuality

A dissertation submitted in partial satisfaction of the

requirements for the degree Doctor of Philosophy

in

Art History, Theory, and Criticism with a Concentration in Art Practice

by

Jaekyung Jung

Committee in charge:

       Professor Norman Bryson, Co-Chair
       Professor Kyong Park, Co-Chair
       Professor Ricardo Dominguez
       Professor Kelly Gates
       Professor Mariana Wardwell

2020

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Co-Chair

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Co-Chair

University of California San Diego

2020

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Education

University of California San Diego, Department of Visual Arts. 2010–2019

PhD in Art History, Theory, and Criticism with a Concentration in Art Practice

Academic Advisors: Norman Bryson (co-chair), Kyong Park (co-chair), Ricardo Dominguez, Kelly Gate, Mariana Wardwell

Massachusetts Institute of Technology, Program in Art, Culture, and Technology. 2008–2010

Master of Science in Visual Studies

Academic Advisors: Krzysztof Wodiczko, Gediminas Urbonas

Rhode Island School of Design, Department of Graphic Design. 2006–2008

Bachelor of Fine Arts

Academic Advisor: Thomas Ockerse

Selected Group Exhibition

In Our Present Condition, the School of Architecture + Planning Dean's Office Gallery, MIT, Cambridge, MA, USA, May 1, 2017–April 30, 2018*

SuperSurfaces, In the Paper Gallery, Seoul, Korea, 2018

Records, Visual Arts Gallery, UCSD, La Jolla, CA, USA, 2017*

Public Space? Lost & Found, MIT Media Lab, Cambridge, MA, United States 2014*

PhD Art Practice at the Discursive Curatorial Practice, UCSD, La Jolla, CA, United States, 2013*

The Record Room, Ruskin School of Drawing and Fine Art, University of Oxford, United Kingdom 2013*

Art as a Mode of Enquiry, The Ashmolean Museum of Art and Archaeology, Oxford, United Kingdom, 2012*

Bibimbop: Unexpected Transformation, Allegra Laviola Gallery, New York, NY, United States, 2010

Something Like a Proposition, MIT Media Laboratory, Cambridge, MA, United States, 2010*

Things of That Nature, Boston Center for the Arts Mills Gallery, Cambridge, MA, United States, 2009

CHI 2009, Video Showcase, Hynes Convention Center, Boston, MA, United States, 2009

Students Choose Exhibition, Sert Gallery, Harvard University, Boston, MA, United States, 2009*

SIGGRAPH 2008, Space Time Gallery, Los Angeles, CA, United States, 2008

23rd International Biennial of Graphic Design Brno, Moravian, Czech Republic, 2008

Graphic Design Show, Wood-Gerry Gallery, Providence, RI, United States, 2008

Meet by Accident, Space 35, New York City, NY, United States, 2007

Design Korea 2007, COEX, Seoul, Korea, 2007

Design Made 2007, Hangaram Design Museum, Seoul, Korea, 2007

*Collaboration with Sohin Hwang

Press & Publications

Public Dialogue, "Re-Public of Korea," Total Museum of Contemporary Art, 2010*

A review on Hit Here If You Feel Victimized, "AND THINGS OF THAT NATURE @ BCA," *Big Red & Shiny*. June 8, 2009

A review on Hit Here If You Feel Victimized, "An Artist's Nature," *Huntington News*. May 20, 2009

"The Gulag Project," *Harvard Advocate: The Contest Issue*, Cambridge: Harvard University. Summer 2009*

"The Gulag Project," *A View on Harvard GSD*, Vol. 1, London: Tank Form Ltd. May 2009*

*Collaboration with Sohin Hwang

Research Experience

New Eurasia Project at Asia Culture Center, Gwangju, South Korea

Director of Visualization, April 2015–January 2018

Research Director: Kyong Park, Professor in Department of Visual Arts at University of California, San Diego

Thirteen-city field research in Eurasia for "Imagining New Eurasia Project," April 2017–June 2017

For "Imagining New Eurasia Project" exhibition at National Asia Culture Center, thirteen major cities covering the entire Eurasian territories from Asia to Europe were visited to conduct intense research on conflict or union condition of the core sites from April to June 2017 with Kyong Park.

The events, sites, or interviews filmed during the field exploration were used as content material for the exhibition. The places visited are as follows, in chronological order: Singapore, Hong Kong, Beijing, Kashgar, Urumqi, Almaty, Tbilisi, Tel Aviv, Jerusalem, Bethlehem, Belgrade, London, Brussels, Berlin, and Moscow

Transnational Korean Studies, University of California, San Diego, US
Researcher, March 2014–December 2015
Research Director: Todd A. Henry, an Associate Professor in Department History at University of California, San Diego

Interrogative Design Group, Center for Advanced Visual Studies, MIT, Cambridge, MA, US
Artist Researcher, August 2009–May 2010
Research Director: Krzysztof Wodiczko, a Director of Center for Advanced Visual Studies at Massachusetts Institute of Technology

Korea Culture Research Team, Innovative Design Lab. of Samsung, Seoul, Korea

Researcher, January 1999–December 1999

Research Director: Jung Bae Kim, Culture Researcher at Innovative Design Lab

Samsung Design Membership 1999–1999

Designer in Residency

Teaching Experience

University of California, San Diego, Department of Visual Arts, 2013–2017

Teaching Assistant in numerous sections, including:

Time and Process Based Digital Media (Professor Amy Alexander), Winter 2017

Design Communication: Speculative Design (Lecturer Nathan Wade), Fall 2017

Introduction to Digital Photography (Professor Karolina Karlic), Spring 2016

Time and Process-Based Digital Media I (Professor Amy Alexander), Winter 2016

Computer Programming for the Arts I (Professor Brett Stalbaum), Winter 2014

Computer Programming for the Arts I (Professors Brett Stalbaum and Benjamin H. Bratton), Fall 2013

Introduction to Computing in the Arts (Professor Brett Stalbaum),Winter 2013

Massachusetts Institute of Technology, Program in Art, Culture, and Technology. 2009–2010

Teaching Assistant including;

Interrogative Design Workshop: Projection, Intervention, Intervention (Professor Krzysztof Wodiczko), Spring 2010

Interrogative Design Workshop: Projection as Intervention (Professor Krzysztof Wodiczko), Fall 2009

Awards & Grants

Research Fellowship, The Program in Transnational Korean Studies, UCSD, La Jolla, CA, USA, 2014–2015

Full Tuition and Research Fund Scholarship, University of California, San Diego, La Jolla, CA, USA, 2010–2013

The Harold and Arlene Schnitzer Prize in the Visual Arts, MIT, Cambridge, MA, US, 2010

Merit-Based Full Tuition Fellowship, Massachusetts Institute of Technology, Cambridge, MA, USA, 2009–2010

The 7th KIDP Design Leader Fellowship, 20,000 USD Awarded by Ministry of CIE, Korea, 2008

The 6th KIDP Design Leader Fellowship, 30,000 USD Awarded by Ministry of CIE, Korea, 2007

SIGGRAPH 2008 The Space Time Awards, ACM SIGGRAPH, USA, 2008

ABSTRACT OF THE DISSERTATION

THE EYE OF ETHICS

Study of Ethics in Visuality

by

Jaekyung Jung

Doctor of Philosophy in Art History, Theory, and Criticism with a Concentration in Art

Practice

University of California San Diego, 2020

Professor Norman Bryson, Co-Chair
Professor Kyong Park, Co-Chair

My research focuses on how feelings and thoughts about ethics are created or

constructed with imagistic materials such as painting, photography, or film. While the

matter of ethics has been deeply examined from the metaphysic point of view, relatively

few have studied the subject by looking at the images themselves. My research

methodology is to focus on visual materials in order to observe how ethics is involved in forming how we turn our gaze on others.

First, I trace Sebastian Münster's *Cosmographia*, including its vast collection of images in the form of maps, histories, figures, and myths of the various regions in the Renaissance. *Cosmographia* was designed to help readers experience the divinity of God, which meant the absolute morality of the Renaissance, by seeing the diversity of God's creations through images made by highly skilled artists of the era such as Holbein the Younger. In particular, I examine how Renaissance artists transformed the abstract idea of goodness into a realistic visual order of it through accurate depictions of the world as the creation of God; further, I trace how this accurate or realistic visual knowledge eventually weakened belief in morality, contrary to what these artists intended.

Second, in contrast to the *Cosmographia*, I examine Caesare Lombroso's claim in the late nineteenth century that evil was innate, which he tried to prove scientifically with visual materials or evidence such as photography. I focus on *El Atlas Criminal de Lombroso* (The atlas of the criminal) along with *L'uomo Delinquent* (Criminal man), a visual atlas of immorality containing images of "bad" people such as prisoners, whom Lombroso predetermined to be the opposite of "good" citizens in order to support his theory.

Third, I trace how Lombroso's imaginative science of criminality, coupled with people's imaginary typological views of others flowing in cultural memory, was further refined through accurate, verifiable, and standardized procedural methods such as Alphonse Bertillon's identification system. I focus on how these refined systems

transformed the matter of ethics into technologies that can be processed massively and efficiently without the delays caused by emotional fluctuations associated with ethical conflicts.

Finally, I examine how the Soviet film director Andrei Tarkovsky in his film *Solaris* attempted to restore the old masters' views from the Renaissance to contemporary society without relying on ethical emotion.

Chapter 1: Introduction

1.1 Intuitive Knowledge

Why do we often feel bad when we perceive chaotic visual forms such as uncontrolled marks on a piece of paper? Conversely, why do we often feel good or in harmony when we see certain forms such as a perfect circle or symmetrical shape? In general, the goal of my research is to find better answers to these basic questions regarding the relationship between visuality and ethics, which many scholars have been exploring, but about which we still have little understanding.

It is already well known that no single idea always presents itself as absolutely good or bad.[1] Questioning which actions or decisions are good or bad for a person's happiness is one of the central subjects in philosophy, religion, and politics. It is not hard to find deep discussions or debates on the origins, genealogies, and principles of moral philosophy, focusing on metaphysical aspects of the subject; however, in comparison to the countless studies on the ideas of moral philosophy or ethics, the number examining the subject by looking closely at material forms such as images is relatively limited.

Perhaps thinking about ethics seems to be superior to seeing it. This imbalance could be caused by the long dominant influence of Plato's theory of ideas according to

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[1] For instance, Nietzsche, in his book *Genealogy of Morality,* claimed that the idea of morality is constructed by power.

which there are immutable ideal characters of things beyond the constantly changing appearances or images we see of them in the material world. This classical metaphysical worldview, which devalues sensorial perception or of the present state as inaccurate illusion, has been challenged or revised by relatively more recent thinkers such as Spinoza, Nietzsche, and Deleuze.

I became particularly interested in Spinoza among these key thinkers because he conducted a deep investigation into the meaning of ethics, which is a key axis of my dissertation research. Clearly, the purpose of this research is not to analyze Spinoza's moral philosophy in depth. But I will introduce his ideas insofar as they relate to my research. Before explaining the topics covered in my dissertation, it is necessary to introduce some of his ideas related to ethics, particularly, the concept of intuitive knowledge or *Scientia intuitive*. In *Ethics* (*Ethics, Demonstrated in Geometrical Order*), Spinoza argues that God is an absolute infinite fundamental substance that is a singular existence and cannot be two or more:[2]

> Exp.: I say absolutely infinite, not infinite in its own kind; for something is
> only infinite in its own kind, we can deny infinite attributes of it [NS: (i.e.,
> we can conceive infinite attributes which do not pertain to its nature)]; but
> if something is absolutely infinite, whatever expresses essence and
> involves no negation pertains to its essence. (Spinoza, 86)

In Spinoza's view, God interpreted as Nature is different from the concept of God as the first cause in monotheistic religious practice, which reflects a teleological

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[2] "By God I understand a being absolutely infinite, that is, a substance consisting of an infinity of attributes, of which each one expresses an eternal and infinite essence" (Curley, 85).

worldview. In contrast to a teleological God, Spinoza's God doesn't have the will to

realize and accomplish his plans and goals; but in the infinite, all essences are eternally

determined as a necessity, which means the absolute infinite eternal universe only exists

"by cause of itself" (Spinoza, 85). Spinoza explains his idea of God in the appendix to the

first chapter "Of God" in *Ethics*: "he [God] is the free cause of all things; that all things

are in God and so depend on him"[3] (Spinoza, 109). In this approach, in the eternal

infinite, the separation between ideas and sensations is inevitably dissolved and they are

not dividable into God versus Nature. Therefore, an individual person is also in God, and

that person's mind and body are not dividable[4] (Spinoza, 94). Consequently, in

Spinoza's ethical system, the good comprises those actions of getting closer to Nature

and the infinite God, whereas the bad comprises all actions that are opposite to Nature.[5]

Like Plato's constantly changing shadows of original forms in the allegory of the

cave, in the infinite world of Spinoza, insufficient knowledge of the infinite God, which

creates all things and exists sufficiently by cause and necessity of itself, is regarded as

badness; oppositely, sufficient knowledge is seen as goodness. What the true moral

philosophy is for humankind is reconsidered by Spinoza's radical idea, separating it from

old moral illusions and anthropocentric prejudgments of the world, which humankind has

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[3] "He exists necessarily; that he is unique; that he is and acts from the necessity alone of his nature; that (and how) he is the free cause of all things; that all things are in God and so depend on him that without him they can neither be nor be conceived; and finally, that all things have been predetermined by God, not from freedom of the will or absolute good pleasure, but from God's absolute nature, or infinite power" (Spinoza, 109).
[4] "Whatever is, is in God, and nothing can be or be conceived without God" (Spinoza, 94).
[5] Obviously, this question immediately arises: why does the human beings in God do bad things for themselves? Spinoza argued that the infinite is enough to create "all things, from the highest degree of perfection to the lowest" (Spinoza, 115).

conceived as thinking; if things in Nature satisfy the human's desire, they are perceived as good, beautiful, or orderly, and if they don't, as bad, ugly, or disordered.

According to Spinoza, the individual is a constantly changing mode reflecting the essence of God. The individual's mind is not separate from the body, but the body is the idea of the mind: "[t]he object of the idea constituting the human mind is the body, or a certain mode of extension which actually exists, and nothing else" (124). The body is constituted by sensory organs and perceptions that are affected by things and other external bodies. For instance, when the body is confused by an imaginative perception of things, the mind will gain inadequate ideas of them, which is bad because the distorted ideas oppose the nature of God in the world of Spinoza. To be good, according to Spinoza, the individual perceives "adequate ideas of the properties of things" or the nature of God through reason (*ratio*) or adequate intellect of things, not by "random experience" (*experientia vaga*) and signs (*ex signis*) or imagination (*imaginative or opinio*, *opinion* in English) (141).

Beyond reason and the imagination, Spinoza mentions another type of knowledge in *Ethics*, namely, intuitive knowledge or intuitive science (*scientia intuitive*): "and this kind of knowing proceeds from an adequate idea of the formal essence of certain attributes of God to the adequate knowledge of the essence of things" (141). This *scientia intuitive* is one of the most mysterious ideas in Spinoza's *Ethics* and it is an essential concept that distinguishes Spinoza's thought from Plato's. Plato gives the idea, an archetype or an original form of a thing, superiority over the constantly changing phenomenal present, seen as copies of the ideal form. Similarly to Plato, Spinoza seeks a way of avoiding the misperception of the present caused by insufficient understanding or

imaginary perception of it through reason. However, unlike Plato's approach, in Spinoza's philosophy, sufficient understanding means the ability to recognize how our perceptions are easily sensationalized by the affects of things; importantly, it doesn't mean there is another superior ideal world over and above that of the inferior body. To Spinoza, it is insufficient intellectually to imagine the world as something outside the infinite, which cannot be dividable. Mind and body, as a mode of being presented in the infinite God/Nature, are a central matter, which requires certain abilities. *Scientia intuitive* or intuitive knowledge can be interpreted as the ability of true recognition of the eternal infinite over reason and imagination. This ability belongs to God/Nature and is a total mystery, as is God/Nature. Further, *scientia intuitiv*e explains clearly what truth means. Truth is the "true recognition" of God/Nature, which is the meaning of freedom for Spinoza.

In short, interestingly, Spinoza turns moral philosophy upside down, transforming it from a metaphysical to a physical science: ethics is reconstructed from the physical sciences, the body and sensation, to reach divinity or *scientia intuitive*—recognizing the truth of God/Nature by gaining intellectual knowledge of things. Therefore, to get closer to the truth of God/Nature, the key issue is to gain knowledge of how our mind and body operate.[6]

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[6] For this reason, Spinoza contributes two main parts in *Ethics* consisting of five chapters on analyzing how human emotions are affected by things for details: "Of the Origin and Nature of the Affects" and "Of Human Bondage, or the Power of the Affects," which I will discuss further in relation to the affection of image archival forms in next chapter.

In ethics or the moral philosophy of human freedom, which has been radically addressed by Spinoza since the seventeenth century, understanding how things, or images of things, affect the human mind and perception is still a central matter, which has been extensively investigated in the field of visual studies. However, it seems difficult to research how we can reach *scientia intuitive* through the physical sciences with contemporary examples, because we live in a time heavily influenced by the dominant idea of knowledge as solely objective, involving verifiable facts to the exclusion of intuition or mystery. For this reason, I have selected research materials from the Renaissance before the Enlightenment up to the present.

1.2 Chapters

In the first chapter, I examine Sebastian Münster's *Cosmographia*, one of the most popular publications of the Renaissance, published in 1544. The *Cosmographia*, the cosmological guide to the goodness before the Enlightenment, contains a magnificent collection of maps, histories, figures, and myths from Germany and Switzerland that Münster collected over twenty years of traveling. For the illustrations of the *Cosmographia*, Münster hired highly skilled artists of his time, including Holbein the Younger and Hans Rudolf Manuel, who were known for their portrait, botanical, and landscape drawings. However, Münster's interest was not in the accumulation of knowledge of the world; he wanted to produce the most accurate portrait of the infinite variety of the world created by God. It was the aim of the *Cosmographia* to allow most people who were unable to leave their homes to comprehend the divinity of God, which is difficult to explain directly, by experiencing indirectly the diversity of his creations.

Ironically, the goal of the project, which attempted to allow readers to sense divinity—absolute ethical goodness in the religious worldview of that time—by presenting them with precisely depicted images of the world, would eventually be weakened by the very knowledge it gave.

Among the many records of the *Cosmographia*, I focus on Hans Rudolf Manuel's woodcut portrait of Desiderius Erasmus based on Holbein the Younger's *Portrait of Erasmus of Roterodamus*. As, for Münster, inaccurately depicting the world created by the absolute good God is regarded as a lack of his inner faith in the goodness of God, Erasmus, one of the key classic theologian scholars of the sixteenth century, tried to restore the Bible scripts written in Greek or Hebrew without misinterpretation. As is well known, his close philological examinations of the Bible and other classical texts hugely influenced the Renaissance and the Reformation. Just as Erasmus attempted to restore the sacred original scripts as much as he could, the portrait of Erasmus painted by Holbein the Younger seems to have tried to depict his inner and outer essence as closely as possible without distortion.

Like Holbein, his admirer Manuel also seemed to have tried to make the portrait of Erasmus to be as close as possible to the original painting, *Portrait of Erasmus of Roterodamus*. However, oddly, in the decorative background of Manuel's wooden portrait, he freed himself from the authority of the original, expressing his particular imagination. I examine how, in the *Cosmographia*, knowledge was formed through the process of the pursuit of mysterious divinity. Further, I trace how the concepts of

mystery, weakened by the accumulation of the knowledge, remain in peripheral, trivial, or personal spaces that were not yet fully incorporated into moral idealization.

In the second chapter, I turn to Caesare Lombroso, who is regarded as a founder of scientific criminal anthropology. At the end of the nineteenth century he argued that evil is innate, and attempted to prove the existence of evil scientifically. To support this claim, Lombroso collected all possible morphological or biological materials such as skulls, face images, body tattoos, and handwriting samples of prison or psychiatric inmates who were prejudged to be the opposite of the ideal or healthy citizen. Lombroso tried to find universal patterns in these collected materials to make criminality morphologically detectable and verifiable.

In the third chapter, I focus on *El Atlas Criminal de Lombroso* (The atlas of the criminal), a cosmological archive of the collected visual evidence annexed to the fifth edition of *L'uomo Delinquent* (Criminal man), containing Lombroso's key theories. In particular, I trace how the mythical imagination found in the earlier tradition of the typological gaze in cultural memory, such as physiognomy which incorporates moral judgment into the image of others, was absorbed into the modern pseudoscientific ethical gaze. Further, I examine how this modern eye has led to a decline in the intuitive gaze that helps us to see the unknown mystery of life as it is.

The fourth chapter focuses on how, in contrast to Lombroso's approach, the ethical concepts of good and bad were transformed into a processable form without the emotional disturbance of ethical conflict through a standard and transparent regulatory system. In this context, I focus on both Alphonse Bertillon's *Signaletic System*, or

Bertillonage, and Pehr Henrik Ling's gymnastic free exercises system without apparatus, or *Ling's system*, of the nineteenth century.

Lombroso's theory lost its status as a science when these procedural standard regulation systems such as Bertillonage and Ling's system found ways to remove the imagination and emotion that arise from moral conflicts in cultural memory. Bertillonage was carefully designed to find a scientific way of precisely measuring the physical or autobiographical characteristics of individuals in a strictly standardized system to categorize a person as having a "sick" soul (Bertillon, Plate 6). By contrast, Ling's system sought a systematic way to cultivate a harmonious ideal body with a good or healthy soul by using the gymnastic free exercises system. Further, I trace how Bertillonage and Ling's system separated the body from ethics in order to turn moral concepts such as the criminal or the ideal into measurable items within their systematic procedures.

The fifth chapter focuses on Andrei Tarkovsky's *Solaris*, which attempts to restore ethics to the collective social body where such moral feelings have been suppressed. In *Solaris*, Tarkovsky examines ancient universal ethical issues such as conscience, faith, sacrifice, and love—issues that are often regarded as obsolete religious ideas by socialist idealism.

Even if *Solaris* did reflect socialist values, the film with its common ethical themes was as oppressed as political films that expressed antisocialist ideas. I track in depth what specific aspects of *Solaris* were in conflict with the views of those in power at the time. On this approach, I try to examine what we can see through the eyes of ethics,

along with the intention to look more closely at what the institutional gaze looks at today. For example, in the Solaris space laboratory, psychologist Kris, the film's main protagonist, encounters Hari, either his wife or a "guest," who had previously committed suicide on Earth. The guest has no memory; through her eyes, the audience can see the process of awakening the emotion of ethics in Kris. I analyze this process by examining main scenes of the film in depth.

Additionally, the worldview of *Solaris* strongly reflects Spinoza's ethics. In the film, Solaris is depicted as the world of eternal truths and nature similar to Spinoza's God/Nature. In this eternal space, Kris and Hari become human beings, recognizing the ethics contained within themselves through the pain and love that arises from their encounter with each other. However, their cognitive processes are not based on logic, but arrive in a poetic moment, which we are not able to describe clearly, similar to Spinoza's idea of *intuitive science.* I discuss the world of *Solaris* from this perspective of the views of Spinoza.

In the epilogue, I summarize the key issues discussed in the introduction to the fifth chapter and explore how these arguments are related to my artistic practices, which focus on the study of moving images.

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Tarkovsky, Andrei, dir. *Solaris*. The Criterion Collection, 2002.

Spinoza, Benedictus, and Edwin Curley. *A Spinoza Reader: The Ethics and Other Works*. Princeton, NJ: Princeton University Press, 1994.

Chapter 2: The Atlas of Divinity

2.1 Münster, *Cosmographia*

Sebastian Münster, born in 1488 in Ingelheim, Mainz, is best known as a cosmographer, theologian, and Hebrew scholar. He published the first edition of *Cosmographia* in 1544, a vast constellation of geographies, histories, ethnographic findings, literatures, and mythologies collected mostly from cultural memory such as literary sources or his own travels in Germany, Switzerland, and Alsace (Figure 1).
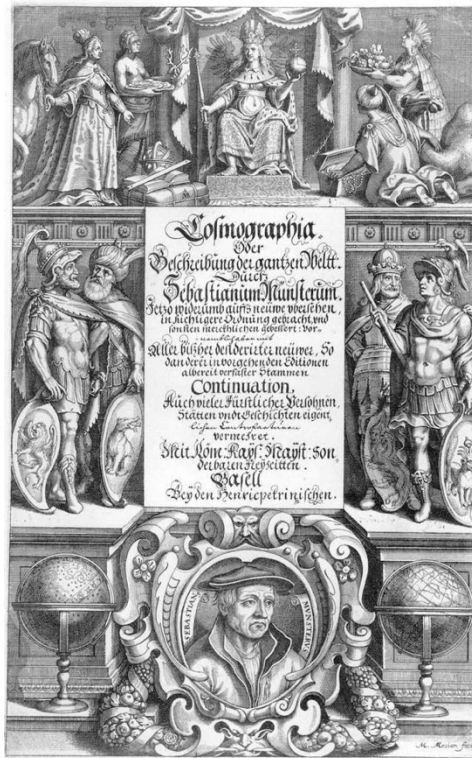
Figure 1 Passe Crispin II, Merian Matthäus I. Illustration for Sebastian Münster, Cosmographia oder Beschreibung der gantzen Welt, title page: Allegory of the Four Continents Paying Homage to the Holy Roman Empire. Basel, 1628[?]. Print/Engraving on Steel.

The book was the result of two decades of hard work by Münster. After the first edition was published in Germany, it became one of the most popular books of its kind in the sixteenth century, and thirty-five editions were published in five different languages including Latin, French, Italian, and Czech; more than 50,000 copies of the book were printed in Mainz from 1544 to 1628 (McLean, 1–4). There is no doubt that the more than nine hundred woodcuts made by Hans Holbein the Younger, Hans Rudolf Manuel, Urs Graf, and David Kandel in the *Cosmographia* contributed largely to the book's success in the late Renaissance.

Tracing the etymology of the Latin word *Cosmographia* will help us comprehend the characteristics of this mnemonic collection of things from ancient times to the sixteenth century. The word is derived from the Greek word *kosmos* (κόσμος), which meanst "orderly arrangement," "decoration," or "by implication, the world," using the Greek suffix *graphia* (-γραφία) from the Greek word *graphein*, which means "to draw."[7] Etymologically, *Cosmographia* can be interpreted as "drawings of orderly arrangement." Thus, the word *Cosmographia* reflects Münster's long-standing interest in discovering the order of the world; the word "cosmology" was also popular in his time because it covered a larger spectrum than geography (McLean, 59).[8]

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[7] "Cosmos," *Encyclopædia Britannica*. Encyclopædia Britannica Ultimate Reference Suite.

[8] Knowing what Münster studied will help us know why the order needed to be examined in the vast cosmological spectrums rather than the limited territorial areas: grammar, rhetoric, logic, cosmology, mathematics, natural science, theology, geometry, arithmetic, music, astronomy, ethics, and metaphysics (McLean, chap. 1).

What methods did Münster use to construct the order of world memories in these various subjects? Attempting to answer this question would help us discern how people imagined their world in the sixteenth century. One interesting answer to this inquiry is given to us from the historical perspective. In *The "Cosmographia" of Sebastian Münster: Describing the World in the Reformation* (2007), Renaissance historian Matthew McLean argues that memories of the world in the *Cosmographia* were arranged according to the concept of religious pilgrimage, which is a geological or metaphorical journey to seek moral or spiritual teachings.[9] In other words, the *Cosmographia* was organized to be read genealogically from the beginning to the end of the book, in order to help its readers, as pilgrims, gain scared teachings at the end of their journey or reading. For this method, it is reasonable that the encyclopedic book, with more than four hundred pages, is often misread by contemporary readers as an early dictionary-like reference book of the world.

Furthermore, current readers often criticize the book for its lack of precise scientific classifications; the book consists of a mixture of empirical observations and mythological folklore. From today's perspective, largely influenced by empirical scientific orders or material cultures with little sacred belief in comparison to what most

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[9] "The grand architecture of the *Cosmographia* was that of the 'periegesis,' a method which originated in classical literature and which provided a basic connection between the work of Strabo and that of Mu̇nster. This periegesis takes the form of a progression, or pilgrimage, through the world, place by place: the world is divided into continents which are discussed in sequence; the discussion of each continent is subdivided and discussed by an orderly progression through its contingent territories; these territories are again broken down, and a tour of their constituent parts is made; and so on" (McLean 192).

people believed in the sixteenth century, it is unsurprising that the book has often been misinterpreted as an instance of the immature stages of science. In this view, the contents of the book cannot be scientific because they are too much of a mixture of verifiable and unverifiable ideas. To turn the mixture into modern science, the empirically unprovable or unmeasurable imaginations such as myths and legendary animals need to be separated from the empirically verifiable parts such as maps, plants, and minerals. Otherwise, these imaginary things need to be recategorized in order to fit them into the classification system; for example, they may be able to be relocated in category of the "unmeasurable" and recognized as outliers of the system. In other words, investigating things that cannot be measured plays a crucial role in identifying the boundary of between what does and does not exist and in producing knowledge of the order of things. In contrast to this contemporary perspective, interestingly—as if turning the image of the world upside down—in the *Cosmographia*, things that can be measured were actively explored to determine our unmeasurable or invisible ideas, such as divinity or faith.

Münster wanted to improve upon Ptolemy's and other scholars' studies of the image of the world by relying on accuracy and precision (McLean, 205). Münster needed precisely reproduced indexical images of the world, not to acquire knowledge of it, but to help people experience the grand cosmological varieties of things in the world constructed under the rule of God. On Münster's view, distorting the images of things or unlikeness of them can be linked to faith, not science; in other words, in the book, he perceives dissimilarities between images and things as a lack of confidence in the world, the creation of God. Furthermore, in the externalization of inner confidence, the degree of resemblance between original things and the representative images of them can be

measured and evaluated to inspect the degrees of inner faith in a verifiable or mathematical way. This concept of measuring visual similarities by comparing the "original" thing with multiple copies of it also allowed Münster to inspect which areas were shaped in an incorrect or correct way in his abstract minds. Another benefit of inspecting the degrees of visual similarities in multiple copies is that he could arrange them by level of likeness in order to gain knowledge of the progression of spiritual improvement. In these steps of the progression, the most deformed images of the original copy can be regarded as the most unfaithful mind and, oppositely, the most similar image to the original one can be seen as the externalization of the most faithful mind. However, in this formula, the exactly same image as the original can be never achieved; it can only converge infinitely toward the original, with increasingly detailed steps ranging infinitely between faithful and faithless.

On this view, it makes sense that Münster asked artists such as Holbein the Younger, Hans Rudolf Manuel, Urs Graf, and David Kandel to produce the images of the world for the *Cosmographia*; not only were they famous, they also had the ability to produce images that were most faithful to the world. Holbein the Younger was the pinnacle of realism at this time, making precisely represented portraits of nobles; Urs Graf captured the condition of people's lives in the sixteenth century as an ethnographer or documentary photographer would today; David Kandel was trained and skilled in observing botanical species, carving more than five hundred botanical woodcuts, similar to the illustrations in contemporary science books, for Hieronymus Bock's *The Kreuterbuch* (The book of herbs) of 1539. Hans Holbein and Urs Graf's follower Hans Rudolf Manuel's talent were to draw landscapes, particularly topographical views of

cities, which were a crucial part of the *Cosmographia*, and later he worked on woodcuts for Georgius Agricola's seminal book on mineralogy, *De re metallica* (On the nature of minerals), of 1556.

2.2 Erasmus

Returning to the Greek word *kosmos* (κόσμος) and the etymology of the Latin word *Cosmographia*, it requires a bit more careful thought to understand why the word "decoration" exists. This is one of many curiosities that struck me while I examined the book. Examining how Hans Rudolf Manuel interpreted *Portrait of Erasmus of Roterodamus* (painted by his admirer Holbein the Younger in 1523–24, which is currently possessed by the Louvre in Paris), to produce a woodcut portrait of Desiderius Erasmus for the German edition of *Cosmographia* in 1550 will help us go deeper in the inquiry (Figure 2).

Figure 2 Hans Holbein the Younger, Portrait of Erasmus of Rotterdam, 1523. Musée du Louvre, Paris.

Erasmus, a classical poet, was one of the most influential theologians of the sixteenth

century. He published many classic texts such as the satirical essay *Stultitiae Laus* (*In*

Praise of Folly) in Latin in 1509, criticizing the dogmatism of the Roman Catholic

Church, and *Collectanea Adagiorum* (*A Collection of Proverbs*), collecting Greek and Latin proverbs published from 1500 to 1536.[10]

Erasmus's publications played a key role in distributing his philological studies on the Bible, which greatly influenced the cultural movement of the Renaissance, and simultaneously helped him gain a reputation in Europe. Erasmus worked closely with many publishing houses, the newly emerging mass-distribution systems, such as Aldus Manutius in Venice, one of the best-known printers in Europe who published major Latin and Greek books in philosophy and literature. Johannes Frobenius (Johann Froben) owned the Basel-based publishing house. Frobenius was aware of the importance of Erasmus and contracted with him as an editor and corrector of classical scripts, becoming the main publisher of Erasmus's books; furthermore, Frobenius had a partnership with the skilled printer Johann Amerbach and hired Hans Holbein for woodcuts for his books (Chisholm).

In 1516, Frobenius published Erasmus's first Greek *Novum Testamentum* (New Testament), which Martin Luther referred to when he translated the New Testament written in Latin into the German vernacular, a huge influence on the Renaissance cultural movement (Hauser, 385). In fact, Erasmus's philological examination of the Bible's texts written in Greek and Hebrew irreversibly shifted the paradigm of biblical studies from Spanish scholarship, a long tradition that strictly controlled the principles of exegesis, to Erasmus's linguistic-centered interpretations (Nauert). Though his work provided a firm foundation for the Reformation, it is important to consider that Erasmus's goal was to

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[10] Charles Nauert, "Desiderius Erasmus," *The Stanford Encyclopedia of Philosophy* (Winter 2012 Edition), ed. Edward N. Zalta.

find the correct interpretation of Christian teachings, which he thought were contaminated by Catholic dogmatism and ceremonial traditions, by returning to the original texts of the Bible. The goal of this approach was to understand the teachings by reaching the correct interpretation of them, not to overturn the Catholic church; for this reason, Erasmus disagreed with the subversive ways of Martin Luther and his followers of reforming the structure of church. Instead, Erasmus insisted on changing Catholic culture from within the church, which explains why he remained in the Catholic community his whole life (Manfred). Nevertheless, the Catholic church was terrified not only by Lutheran ways, but also by Erasmus's direction; besides, they often criticized Erasmus's ways more than Luther's because they saw him as the original sinner, or a precursor to the Protestant Reformation. Neither did Lutheran circles welcome his approach, often criticizing him as a coward who didn't fight against corrupt Catholicism (Nauert). In short, Erasmus's new methods merging belief and knowledge were welcomed by neither conservative nor progressive circles; only the printing houses and their readers, such as humanist scholars, lawyers, rich collectors, or the masses in Europe, gave him an audience (Febvre 22, 89).

Just as Münster wanted to develop exact likenesses of the original world to guide his readers to understand religious teachings, Erasmus examined the original scriptures with philological rigor to translate them faithfully into Latin and Greek. The goal of such exact translation with annotation was to guide people to return to the original divinity of Christianity through correct knowledge of it—but not to give his readers the knowledge itself. The level of the similarity between the original scripture and translations of it was

regarded as a key element for Erasmus to reveal the holy teachings, which was similar to Münster's approach in the *Cosmographia.*

Methodologically, the high level of the similarity between these works can be revealed by looking at "historic" records or texts, examining the genealogy of words to find exact meanings of texts, or reconstructing missing words by comparing them with other materials in context. Ironically, as Münster's precise vision of the world opened the door for readers to encounter images of the world, which can be evaluated and constructed by ideas of historical time and space, Erasmus's scholarship to reveal the true teachings opened the door for people to read texts constructed by the knowledge of history, genealogy, or linguistics, which consequently weakened any superstitious or religious feeling.

2.3 Holbein

Within the framework of both Münster's and Erasmus's approach, I will examine Holbein's pursuit of the exact likeness of his subjects, focusing on *Portrait of Erasmus of Rotterdam Writing* of 1523 which is possessed by Kunstmuseum, *Öffentliche Kunstsammlung*, Basel (Figure 3). Like Erasmus's and Münster's search for spirituality through empirical evidence, the similarity between the particular individual Erasmus and the interpreted image of him can be seen as the artist's attempt to guide viewers to reach the invisible spirit of his subject, the representative idea of cultural rebirth by cultivating classical literature and thought, not to produce knowledge of merely what Erasmus looks like. In the Kunstmuseum version of the portrait, with its search for the invisible spirit, all visual cues are organized to help viewers to construct their own ideas of what this new

spirit means, with Holbein's masterful touches linking the abstract new idea to the cultural memories of classical values such as simplicity and dignity, which oppose decoration and the infamous. For instance, the profile of the sitter, a form of idealization and eternity, matches well with the collective memory of classics such as the iconic effigies of Roman Emperors on coins or medals emphasizing dignity and greatness. Particularly, *Desiderius Erasmus of Rotterdam* on a bronze medal made by Quinten Metsys in 1519 demonstrates well how the flow of cultural memory could lead to the creation of the image of Erasmus in profile with the symbolic words, "his writings will present a better image surrounding him" (L. Smolderen; Figure 4).

Figure 3 Hans Holbein the Younger. Portrait of Erasmus of Rotterdam Writing, 1523.
Kunstmuseum, Öffentliche Kunstsammlung, Basel.

Figure 4 Quinten Metsys. Desiderius Erasmus of Rotterdam, obverse, 1519. British Museum, inv. CM M2913. Bronze.

In Holbein's idealized profile of Erasmus, what we see is the sitter whose eyes stare only at what he is writing with his right hand holding a pen inscribing the words "Saint Mark's Gospel," and his left hand holding the paper firmly on top of two books, rejecting all the everyday things surrounding him except the stationaries in the dark green background. It will be helpful for us to see how this temperate composition could help characterize the new theologian-scholar type by comparing this portrait of Erasmus with *Portrait of the Merchant Georg Gisze* of 1532 (Figure 5).

Figure 5 Hans Holbein the Younger. Portrait of the Merchant Georg Gisze (1532). Germany, Berlin, Staatliche Museen, Stiftung Preussischer Kulturbesitz, Gemäldegalerie.

Holbein depicted the merchant guild Hanseatic League's Georg Gisze not only by realistically rendering the physiognomic traits of the sitter, but also by vividly describing his everyday workspace with numerous objects including a desktop cloth with decorative patterns, a glass vase holding carnations, a clock, a golden coin, a seal, a signet ring, a

pen, and an ink bottle, all of which represent characterizations of the occupation of merchant: decorative, secular, and excess.

Additionally, the new spirit of Erasmus with its mood of temperance and simplicity can be seen as timeless and perpetual when we compare *Portrait of Erasmus of Rotterdam Writing at Kunstmuseum* with *Portrait of Erasmus of Roterodamus* at Musée du Louvre, which Manuel referred to for his woodcut work for *Cosmographia* (Figure 6). In the Louvre version, Holbein placed the sitter in an interior space by adding a curtain with floral and mythical animal patterns on a wooden surface. In this idealized portrait in an unidentifiable secular or interior space, individual viewers can invite Erasmus as an incarnate individual into their own familiar space and simultaneously recognize the unbridgeable distance between the viewer and the ideal type. Unlike the new scholar type idealized in the timeless background in the Kunstmuseum version, which creates an iconic or eternal time and space where viewers can project their own mental images of the timeless scholar type constructed by cultural memories that trigger by the composition, the Louvre version helps viewers feel the endlessly alternating momentary/eternal emotion in their inter-mental spaces between reachable familiarities and unreachable infinities, which allows viewers to internalize deeply: he is one of us.

Figure 6 (Left) Portrait of Erasmus of Rotterdam Writing at Kunstmuseum. (Right) Portrait of Erasmus of Roterodamus at Musée du Louvre.

2.4 Manuel

As I wondered why "decoration" has meaning in the *kosmos*, my eyes paid attention to the decorative patterns on the curtain in the portrait so masterfully ordered by Holbein's faith. Why didn't Holbein portray a simple curtain without the decoration? In other words, why did he include decorations in his *kosmos* or that of Erasmus? It might be much easier to explain why the decoration was there in the historical context; for example, the decoration may depict the exact likeness of Frobenius's home interior design where Erasmus worked on Saint Mark's Gospel in 1523, which is the same year that Holbein painted the portrait. However, it wouldn't be likely that Holbein's careful eyes chose to depict the interior simply because it was there. Moreover, it is much harder to explain why he chose the interior with the floral and animal patterns to portray the spirit of classic scholarship. At first blush, the floral and animal images do not seem match well with classic traditions such as simplicity, temperance, and frugality.

It seems likely that Hans Rudolf Manuel was not skilled enough to translate fully the classic values that Holbein achieved in the Louvre version into his woodcut portrait of Erasmus for the *Cosmographia*, even though he was an outstanding artist in his time (Figure 7). Looking more closely at Manuel's "misinterpretation" can help us answer to these questions and, furthermore, understand more fully what Holbein achieved in his temperate composition of the Louvre version.

Figure 7 Hans Rudolf Manuel, Bust of Erasmus (1550). Berlin.

If we compare the Louvre version with Manuel's woodcut, we see that Manuel did his best to translate exactly the sitter Erasmus into his woodcut just as Erasmus carefully translated the holy scriptures into the New Testament. In Manuel's woodcut, we can observe wrinkles and folds on the face and the black robes of Erasmus which are almost the same as those in the Louvre version, which are hardly discernible if we don't observe the subject carefully. Nevertheless, in contrast to the profile of Erasmus as painted by the master's hands, the decoration in the background was freely reimagined, retouched, and reinterpreted by Manuel. The floral decorations are greatly enlarged in the woodcut. The enlarged patterns are similar to their original designs, but do not fully match them (Figure 8).
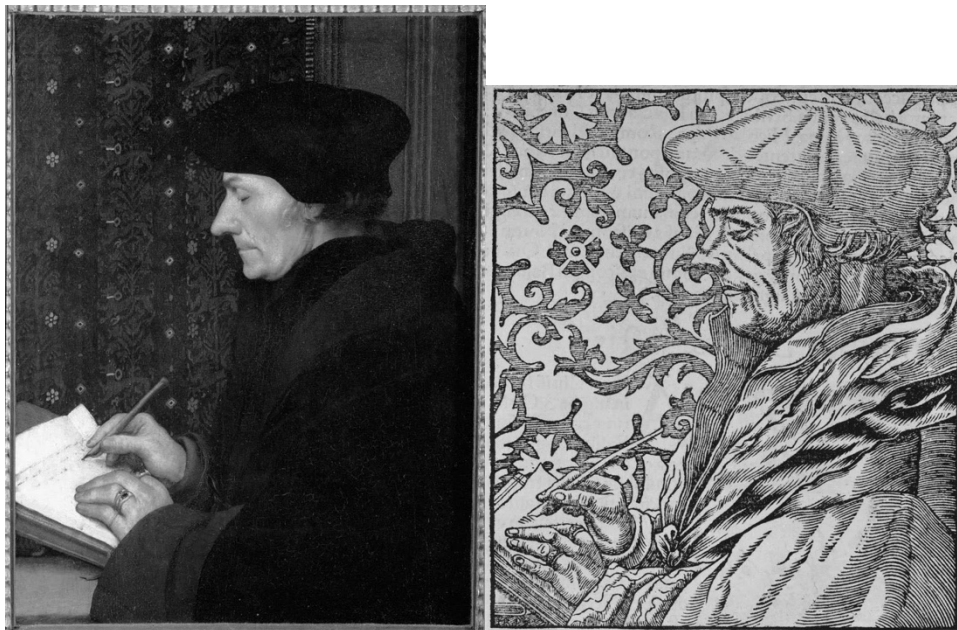
Figure 8 (Left) Holbein's Portrait of Erasmus of Roterodamus at Musée du Louvre. (Right) Hans Rudolf Manuel's Bust of Erasmus in Cosmographia.

Manuel inserted conventional floral ornament patterns in the background, which were popular in his time, known to be influenced for centuries by cultural ideas from

Europe, the Middle East, Mongolia, and China (Byrne, 183). As a result, the floral decorations in the background no longer look like the interior space in the Louvre version and it is hard to discern the simplicity and temperance of the original version in the mixture of the three-dimensionally depicted profile of the sitter and the two-dimensional decorative surface. We can infer what Holbein might have thought when he saw Manuel's translation. Holbein, who carefully chose and used his subjects' everyday objects to reveal their inner character, might disagree with the idea that the visibly emphasized decorative background would best represent the inner quality of classic scholarship. Furthermore, he might think that the symbolic meaning of love and beauty inherent in the cultural memories evoked by the floral patterns weakens the carefully carved form of the sitter allegorizing self-restraint, endurance, or calmness.

One question for Manuel's interpretation would be what aspect of the decorative surface allowed him to use own interpretation or imagination while he did his best to translate the idealized figure as closely as he could to the original image; in other words, when Manuel translated the portrait from the painting medium to the mass production medium, the woodcut, what made him think that he could change or reimagine the decorative interior, which was fully integrated within the original's ordered system?

2.5 Defaced

Returning to the *Cosmographia*, we find that unknown hands damaged Manuel's woodcut in the book. The defaced portrait of Erasmus by Manuel was found in the Latin *Cosmographia* of 1550 at the Spanish Royal Library (Figure 9).

Figure 9 Hans Rudolf Manuel's defaced Bust of Erasmus in Latin Cosmographia of 1550, found at the Spanish Royal Library (date unknown).

In the Spanish edition, the unknown vandal(s) also defaced all those parts related to the Reformation and any critical opinions of Spanish religious institutions.[11] We can guess that there was intense hatred toward Erasmus in Spain, who initiated the shift of theological authority from the Spanish-centered Catholic scholars toward the German Lutheran Protestant reformation groups. Certainly, the rough ink strokes on the woodcut portrait were intentional, though it is unclear whether the defacement was planned or

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[11] The defacement might have been done around the middle of the sixteenth century or later, but the exact date of this action is unclear.

simply done impulsively. It seems clear that the defacement was performed not only to erase the memory of Erasmus from the *Cosmographia* but also to punish him by destroying the image of him. In addition to the punishment, the action might have been an attempt to produce a sign or memory of the stigmatic exemplary of the punished enemy, providing readers the lesson of who is punished in the world of the *Cosmographia*. It is similar to the situation of someone spraying hateful graffiti on the statues of Erasmus. Certainly, the unknown(s) takes a lesser risk in defacing pictures in the book rather than vandalizing statues or paintings in plazas or churches installed by authoritative institutions. Simply put, acting in domestic or private spaces makes it much easier for the vandals to hide their identities and reduces potential risks of being witnessed by others or arrested by the authorities. In a way, revealing inner feelings in these kinds of domestic spaces is similar to what Manuel revealed in portraying the decorative background space, the zone of comfort where less is governed by his memories of tradition, within his admirer's composition that was authorized psychologically or historically by the inherited traditions of his time.[12]

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[12] According to Lucien Febvre and Henri-Jean Martin's book on history of printings, *The Coming of the Book: The Impact of Printing 1450–1800*, though the number of publications was dramatically growing in the sixteenth century, books were still limited to specific groups such as lawyers, theologians, and rich merchants; additionally, the places where people could access books in that time were mostly churches, universities, scholars, or collectors' libraries (22). Among them or in the book borrower's home, the unknown vandal(s) may have accessed the book and intentionally attacked Erasmus's sense organs, his eyes and mouth, and drawn the uncontrolled strokes in which we could feel the drawer's intense hatred of or disagreement with Erasmus.

The intentional destruction of images of faces as punishment has a long tradition. Eric R. Varner, a classical Roman scholar, in his book *Monumenta Graeca et Romana: Damnatio Memoriae and Roman Imperial Portraiture* of 2004, gives us a good example: *Damnatio Memoriae* (damnation of memory) was one of the heaviest penalties in Rome. This penalty was to destroy all traces of a dishonored person or enemy of the state: "[s]anctions passed by the Senate could mandate the destruction of the monuments and inscriptions commemorating capital offenders or *hostes*, the official enemies of the Roman state" (1). According to Varner, for example, Nero was officially condemned to *Damnatio Memoriae* as *hostis* (an enemy of the state) by the Senate, and under *Damnatio Memoriae* of Nero, Vespasian (Titus Flavius Caesar Vespasianus Augustus) started erasing all trace of the old regime (49). The new regime of Vespasian did not destroy all the remains of the memory of the former ruler Nero; "However, imperial portraits were neither immutable nor monolithic, and should an emperor be overthrown, his images were systematically mutilated or physically" (Varner, 12). Varner explains that in the process of *Damnatio Memoriae*, sensory body parts such as eyes, nose, and lips of the face of the emperor were destroyed, which was metaphorically linked to punishment after death (*poena post mortem*) (49).

Needless to say, like *Damnatio Memoriae* of Nero, the deformed face of Erasmus was displayed as a form of visual pedagogy, or notice, for readers of the *Cosmographia*. When readers saw this violently damaged symbol of an authoritative figure, some may have felt their belief in him sabotaged, which would unavoidably make them feel fear. Also, in their mind, it would be difficult not to see, or forcefully confront, the monstrous

destroyed figure as the face of a punished past—the face of bygone greatness turning into

a ruined archaeological site. The defaced portrait of Erasmus can be seen as an example

of immorality for future visitors. Consequently, the reason why the unknown vandal(s)

attached the sensory organs on the face of Erasmus is clear in this context; his hands

holding the pen and letter to write his commentaries on Saint Mark's Gospel that

symbolize the essential characteristics of the new scholarship, which fundamentally

influenced the Renaissance, were also attacked by violent strokes, but were not

intentionally punished as the face was. What we can assume from this is that the vandal

in Spain might not have clearly recognized Erasmus's true destructive forces of the

combination of knowledge and faith, at least until the Latin *Cosmographia* was published

in 1550.[13]

2.6 Flickering

To answer my initial inquiry of why we feel good or bad when viewing particular

visual forms, I took the defaced portrait of Erasmus in *Cosmographia* as my case study.

What interested me was how pursuing the exact likeness of the portrait can be seen as a

sort of pilgrimage, an attempt to guide viewers to grasp the invisible character of the

sitter. In this framework, the degree of likeness between the sitter and his reproduction

can be linked to values as externalized barometers of painter's faith to seek the inner

quality of his subject by accurately reproducing his subject's external appearance. The

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[13] Additionally, viewers of the destroyed face could observe the mixture of the repetitive
strokes of intentions to cover the entire picture with a grid system and hysterical touches.
It is quite unlikely that the vandal trained him- or herself to produce the stroke style
intentionally.

goal of this approach was to seek a way of attaining spirituality by gaining knowledge,

which was influenced by Erasmus's philological examinations of the original scripts of

the Bible. However, such hermeneutic studies may help people observe the world in

historical, genealogical, or empirical perspectives; in opposition to its own objective, this

approach could end up weakening unverifiable ideas including spirituality.

During this research, I also became interested in the question of how Manuel

could use own interpretation of the decorative pattern in the untouchable idealized profile

portrait of Erasmus by Holbein, which symbolized the classical scholarship of the

Renaissance. Though the regular or irregular repetitive patterns as signs of intention are

essentially embedded in the formation of civilization, they were often devalued when

classics were dominant. For example, the floral or decorative patterns were often

regarded as linked to the trivial, oriental, feminine, seductive, popular, instant, or pagan,

in opposition to revived classical values such as the masculine, honest, permanent,

reflective, or religious. Looking at the dominance (of the classics) and the periphery as

the whole of the Renaissance, we could find a potential way of seeing not only the

distinctive characteristics of the ordered and the disordered, but also a way of not creating

imaginary or discursive boundaries between them, which always has the danger of

positioning the search in the political or historical sphere. I traced peculiar tiny marks in

the *Cosmographia*; the first mark was the woodcut from Manuel who used his own

unexplainably peculiar imagination for the decorations within the master's *kosmos*. Next

were the strokes from the mysterious unknown vandal(s), who revealed the unstably

alternating nature of the human condition between order and disorder, the classical and

oriental, conservation and reformation, or history and mythology.

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Chapter 3: *The Atlas of The Criminal*

3.1 *L'uomo delinquent*

Caesare Lombroso was born in Verona, the third-largest city in Northern Italy in 1835. In 1876, Lombroso published the 225-page first version of *L'uomo delinquent* (Criminal Man), which marked him as a founder of the scientific methodology of applied criminal anthropology, or the Italian positive school of criminality. What Lombroso mainly opposed in *L'uomo delinquent* was classical criminal justice, whose main concept was established in *On Crimes and Punishments* written in 1764 by Italian jurist and Politian Cesare Marquis of Beccaria-Bonesana. In that work, Beccaria claimed that humans have free will and that the amount of punishment needs to be determined proportionally in correspondence to the degree of the crime.[14] For instance, in *Discipline & Punish: The Birth of the Prison*, Foucault begins describing the fate of Robert-François Damiens, who attempted to assassinate King Louis XV of France in 1757 and was condemned to "*amende honorable*" or a public apology with reparation, and was then severely tortured prior to his public execution. This detailed historic record of the spectacle of public execution gives readers a vivid picture of how punishment was

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[14] "It is not only the common interest of mankind that crimes should not be committed, but that crimes of every kind should be less frequent, in proportion to the evil they produce to society Therefore, the means made use of by the legislature to prevent crimes, should be more powerful, in proportion as they are destructive of the public safety and happiness, and as the inducements to commit them are stronger. Therefore there ought to be a fixed proportion between crimes and punishments" (Beccaria, Chapter VI). ""

applied before the development of calculable criminal justice—the body.[15] However, the site of punishment shifted from the body to the mind after the emergence of modern criminal justice. The economic inefficiency of monarchic spectacular punishment such as the public dismemberment of Damiens shifted toward "the punitive semio-technique."[16] This technique maintained a higher economy of social control through self-discipline in the calculable sign of punishment. In the late nineteenth century, in *L'uomo delinquent*, Lombroso reversed the direction of criminal theory: from the mind back to the body. However, this was no longer the feudal dismemberment of the physical body, but a logical, mathematical, anatomical vision of the body. Under the influence of Isidore Auguste Marie François Xavier Comte, who established positive thinking and social evolutionism in the nineteenth century, Lombroso rejected the classical view that crime, as a part of nature, tempts humans and tests their will in the same way the devil is said to tempt us. On this classical view, the amount of punishment could be calculated by measuring the degree of one's weakened will. Lombroso looked not for the core

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[15] "On 1 March 1757 Damiens the regicide was condemned '"to make the amende honorable before the main door of the Church of Paris",' where he was to be '"taken and conveyed in a cart, wearing nothing but a shirt, holding a torch of burning wax weighing two pounds"'; then, '"in the said cart, to the Place de Grève, where, on a scaffold that will be erected there, the flesh will be torn from his breasts, arms, thighs and claves with red-hot pincers, his right hand, holding the knife with which he committed the said parricide, burnt with sulphur, and, on those places where the flesh will be torn away, poured molten lead, boiling oil, burning resin, wax and sulphur melted together and then his body drawn and quartered by four horses and his limbs and body consumed by fire, reduced to ashes and his ashes thrown to the winds"' (Pièces originales..., 372–4)" (Foucault, 3).

[16] The new political anatomy emerging in the eighteenth century has two intersecting lines of objectification: that which rejects the criminal from the side of a nature against nature; and that which seeks to control delinquency by a calculated economy of punishments that results in the supersession of the punitive semio-technique by a new politic of the body (Foucault, 103).

elemental "crime" surrounding people, but instead looked within the individual. He believed that there was a pathologic type of individual who was "born criminal" with an atavistic disease of degeneration that was detectable. To detect these individuals, as a positive anthropologist of atavistic pathology, Lombroso collected all the possible symptoms of the disease, including metrological data, physiognomy, phrenological shapes, tattoos, or handwriting, from those identified as born criminal suspects in prisons, insane asylums, or in the ateliers. In his laboratory, Lombroso then analyzed them to find the common characteristics of inherited criminality.

Needless to say, this idea of an inherited criminality is not accepted by contemporary criminology. It is well known, for example, that the Nazis executed the genocidal *Generalplan Ost* (Master Plan East), which resulted in the extermination of Jews who were thought to embody inherently unwanted traits for the Third Reich. Consequently, after this overwhelming and unspeakable calamity, a deep wound remains with an undeniable visible scar of the terrifying abuse that results from linking judgmental value and inherited characteristics, especially for post-Master Plan East generations. Since this time, attempts to connect generic traits with value judgments have been strictly policed and systemically dictated by contemporary ethico-juridical systems. Under the rigorous patrol of these subjects, this idea of a "born type" biological determinism has become taboo at the conscious level. For instance, today the words "born type" automatically force us to enter into a horrifying nightmare of violence and fulfilled historic memories of racism and colonialism, we find ourselves in a paralysis of reflection on these subjects and the horrific emotions they bear. However, it is another absolutism that the determinism can be perfectly exterminated by patrolling. It is not an

unnatural inference that this situation can force the conception of the "born type" into a deeper subterranean area where our consciousness can hardly reach.

Although this kind of subject is hardly discussed outside the historic framework, to clarify, my goal of this chapter is not to discuss racism or colonialism. Quite the opposite: my aim is not to see the early social typology project *L'omo delinquent* in the racial or colonial perspective of which it is a part. The reason I chose this approach was to attempt to see the subterranean aspects of the subject, just as I tried to see in Holbein's portrait of Erasmus and Manuel's one in *Cosmographia*, escaping our contaminated conscious vision of the world in the taxonomy of race, gender, and colonialism. To do this, my methodology is to follow up the nineteenth-century positivistic vision of Lombroso, the early establishment of modern perception, to seek a clue (not an origin or cause) of how we look at the other in the present time. In this sense, the goal of this experiment is not to address my criticism of the symptomatic problems of Lombroso's criminal science, but, to attempt to confront the deep scar of visuality as our inner wound, and to see how it can distort the image of the other.

In this chapter, I examine how visual images in *L'uomo delinquent* of the other as archival forms discovered under positive thought and ethical aesthetic forms in the late nineteenth century were involved in establishing juridical social knowledge of types, nullifying our imagination of these images or policing our ambiguous or intuitive visions of them. For this, my research focus is *El Atlas Criminal de Lombroso* (The Atlas of the Criminal), an archive of visual evidence annexed to the fifth version of *L'uomo Delinquent*. This atlas contains rich visual traces showing how Lombroso could fix endlessly mixed and transforming identities into tableaus through the positivistic

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dissection and categorical accumulation of his subjects in the name of science. Focusing on tableaus of visual representations of alien or criminal types in *El Atlas Criminal de Lombroso*, I will first trace the socioeconomic conditions of the Italian region in the late nineteenth century to examine the foundations of how the determined typological vision could be accepted. Second, I briefly survey European face-reading cultures from Italian Giambattista della Porta's physiognomy in the Renaissance in the late sixteenth century, to Johann Kaspar Lavater's popularized physiognomy and Franz Joseph Gall's phrenology in the late eighteenth century, which hugely influenced Lombroso's vision of how to read the other. Further, I examine how human vision leads us doubt others and can turn into a self-regulative praxis to apply the typological framing of the other without question through an archive or memory of types.

3.2 Unknown Faces

In Italy and other European countries in the late nineteenth century, a large number of villagers were migrating from the countryside to cities in the midst of rapid social reform taking place under industrialization. Paolo Malanima, an Italian economic historian, and Oliver Volckart, a German economic historian, analyzed the level of urbanization from 1800 to 1980 in volume 1 of *The Cambridge Economic History of Modern Europe*, explaining that "[w]hile in 1800 the level of urbanization in Europe was hardly higher than the world average, in 1900 it was double" (Broadberry, 20). This rapid urbanization and social transformation from the eighteenth to the nineteenth century had a solid direction from the Mediterranean to the Continent or from the South to the North

or the Center;[17] simply, from peripherality to centrality. Similarly, in Italy, according to

Istituto Nazionale di Statistica (The National Institute of Statistics), in 1770, the total

population in the Italian region that consisted of small states such as Sardinia, Lombardy,

Venetia, Parma, Modena, Tuscany, Papal States, Naples and Sicily was 14.7 million. This

number grew to 25 million when the Kingdom of Italy was established by King Victor

Emmanuel II in 1861 and to 32.4 million in 1900. According to Malanima and Volckart,

cities were not central to the economy of Italian regions until the late nineteenth century.

This was because the ratio of urban to rural wages was similar to its level at the end of

the sixteenth century, a pattern that held until the 1880s.[18] Since that time, the rate of

urbanization of the kingdom of Italy increased threefold. This rapid growth was

particularly acute between 1870 and 1910. When the Kingdom of Italy entered the

beginning of the twentieth century, its diffuse economy vanished and the ratio of urban to

rural wages increased. Consequently, those migrating both inside and outside the

Kingdom of Italy began to seek better wages, lifestyles, and opportunities.[19]

        In the first decade of the twentieth century, the expanded economy of the

Kingdom of Italy led one in ten persons on the economic margin to move toward cities

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[17] "Already around 1700 urbanization in the South had been overcome by that in the North. During the 19th century, urbanization progressed more in the North and the Centre" (Broadberry, 21).
[18] "Italy represents, by contrast, the example of a declining economy where the ratio urban-rural wages diminished with respect to the end of the 16th century. The declining trend was correlated with the diminishing importance of the cities in the economy as a whole until the 1880s" (Broadberry, vol. X, 19).
[19] "In Italy there was no convergence until the turn of the century, which is when Italian emigration rates exploded; thereafter, Italian real wages rose from 40 percent of British wages in 1900 to 56 percent in 1913" (Broadberry, vol. 2, 114).

and economic centers where they could earn higher wages. This moment represents the highest migration rate among European countries, and this sudden change shook the socioeconomic structures of the Italian regions. It further advanced Italian society as a highly centralized economic reformation, allowing the kingdom to increase its total amount of production and to maximize labor efficiently. However, within this rupture of social reformation, wounds remained as well; many new migrants or immigrants failed to fit into the newly established economic order. This resulted in increased urban poverty and crime such as homicide, theft, and rape. In the perspective of Beccarian classic criminology, in such conditions of intensified urban density, the level of "evil temptation" correspondingly increased and individuals' wills were not strong enough to pass the new test they were now faced with. From the viewpoint of environmental criminology, these criminal activities can be interpreted as the necessary logical consequences of the new economic system. In this framework, crimes are not caused by individuals, but by the conditions of politico-economic infrastructures.

Lombroso did not entirely deny that environmental factors, which were not only social but also atmospheric, influenced crime. For instance, he claimed that the rate of increase in population density was related to the crime rate in "Urban Density, Alcoholism, Wealth, and Religion," in the fifth edition of *L'uomo delinquent*, saying, "[i]n civilized countries, rising population density is correlated with increasing theft and decreasing homicide, except where temperature provides a countervailing influence" (590). However, Lombroso goes on to claim that the newcomers who increased the density of the newly burgeoning cities were "special types":

> Immigrants belong to the human category with the greatest incentives and fewest barriers to committing crime. Compared to the resident population, newcomers have greater economic need, better developed Jargon, and less shame; submitted to less surveillance, they more easily escape arrest. Thieves are almost always nomads. (317)

These unknown faces, immigrant types, or nomads were regarded as potential threats that could damage the social structure while reducing labor productivity. It was also both an urgent and practical agenda to find efficient and economic ways of identifying individuals to tax and simultaneously police in the rapid expansion of population during this period of urbanization. Importantly, no government had ever experienced this quantity and speed of population growth. In this circumstance, how to identify these unknown faces and to distinguish the repetitive habitual criminal from the first offender became one of the central debates in the Italian penal system and other European countries particularly in the 1880s and 1890s.[20] Consequently, concerned with repetitive criminal behaviors, or recidivism, the Italian juridical system strengthened its laws to legitimate heavier punishments for those distinguished from first offenders in 1889.[21] This meant that the police department and criminologists urgently had to seek both a practical solution and concrete theory to distinguish between the first offender and the recidivist and to comprehend the characteristics of the nomadic unknowns, thereby providing a firm foundation for Lombroso's research.

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[20] "By the 1880s and 1890s, a central concern amongst social investigators was the 'scientific classification' of the problem of recidivism and there was an increasingly wide-spread desire to use legislation to distinguish the recidivist from the first-time offender" (Pick, 183).
[21] "Recidivism was first introduced into Italian legislation in the second part of the 18th century. It was then collocated in the criminal corpus in 1889, and finally proposed in the Rocco Code, in Article 99" (Torrente, 3).

3.3 Born Criminal

In 1892, Lombroso, a doctor at the Asylum in Pavia, was asked to perform an autopsy on the skull of 72-year old Giuseppe Villella who had been convicted of theft and died in prison in 1872. This autopsy led Lombroso to an "illuminated" moment of the idea of criminal atavism. As Lombroso examined Villella's brain, he suddenly discovered an abnormal hollow section in occipital area of the cranial structure (Lombroso, 40; Figure 10). Lombroso named this small hollow the *median occipital fossette* (median occipital hollow) and concluded that it resulted from hypertrophy of the *vermis* or "the central portion of the cerebellum" observed in "the lower types of apes, rodents, and birds" (Lombroso-Ferrero, 6).[22] This discovery convinced Lombroso that he had established the fact of criminal atavism; human criminality is inherited and can be identified by physical or anatomical traits (Lombroso, 27):

> "The sight of that fossette suddenly appeared to me like a broad plain
> beneath an infinite horizon, the nature of the criminal was illuminated, he
> must have reproduced in our day the traits of primitive man going back as
> far as the carnivores." (Lombroso-Ferrero, 6)

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[22] *Vermis*: the central portion of the cerebellum, lying between its two lateral hemispheres and immediately behind the pons and the medulla oblongata of the hindbrain. E. A. Martin, *Concise Medical Dictionary* (Oxford: Oxford University Press, 2010).

FIG. 1

FOSSETTE OCCIPITAL.
(see page 6)
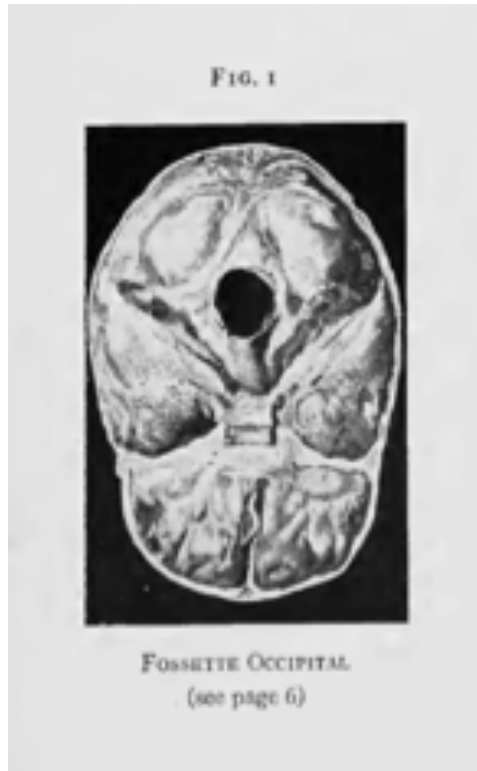
Figure 10 The image of "median occipital fossette of Giuseppe Villella," L'uomo delinquent, 4th edition.

What played a key role in allowing Lombroso to conduct his research to prove his thesis and persuade others who were unfamiliar with his thought to believe in the visual image, was, particularly, a newly emerging indexical reproduction technology: photography. During Lombroso's time, photography had become increasingly widespread since the 1839 invention of Daguerreotype. In particular, in the 1870s, gelatin bromide plates were invented in Britain, replacing old heavy glass plates. This resulted in the establishment of the infrastructure of photographic image production, increasing its popularity. The increasing number of both professional and amateur photographers was concurrent with the advent of the enlarged portrait format and increasingly advanced artificial lighting systems in studio settings (Hannavy, 693). Within this new infrastructure of image production, visual expressions were tested in the realms of

conventional art genres including the domestic portrait (Gaspard Felix Tournachon), landscapes (Francis Bedford), and street scenes (John Thomson), including those such as Alphonse Liebert's, which document the Paris Commune of 1871 (Hannavy, 694–5). These new photographic technologies were tested for observational purposes as well. Examples of photographic technology in this observational mode include Eadweard Muybridge's 1872 sequential movement studies of a horse in California and French physiologist Étienne-Jules Marey's mechanical movement studies of an animal and a human. Further applications of photography as an observational instrument in areas of identification or social types include Alphonse Bertillon's police identification portrait and Francis Galton's Eugenic composite portrait of criminal types (Hannavy, 696–7).

In this trend of exploring aesthetic or observational possibilities and the value of image technology, it is quite clear that photography as an observational tool was also crucial for Lombroso's empirical eye in that it allowed him to easily collect raw materials directly indexing images of his subjects at a geological distance, seeing them together in order to investigate similar or dissimilar characteristics among them to produce verifiable knowledge of born criminal types. However, it requires a bit more attention for us to see how Lombroso's "cultural" eye, which was shaped through aesthetic realms and traditions, simultaneously helped him see the strong illusion of social types. In fact, Lombroso's visual archives remain as valuable traces giving us a rare opportunity to see how his ideas, as a mixture of empirical and aesthetic perception, produced the imaginary concepts and images of social types. His vision influenced how people see the illusion of the lifelike type as if they were polluted by the power of black magic even before Lombroso's new imagination unfolded.

3.4 Physiognomy

The question for aesthetics is how to evoke certain emotional feelings in the consumer by linking a particular dimension of things to values shared among people. Physiognomic traditions well represent how ethical values can be associated with forms. This tradition is one of the key elements in seeing how the illusion of criminal types in *Atlas of the Criminal* is formed through ethico-aesthetic perception. I will briefly trace three key thinkers and their ideas that impacted the ethico-aesthetic perception from the Renaissance to Lombroso's time in Europe: Italian Giambattista della Porta, Johann Kaspar Lavater, and Franz Joseph Gall.

Italian Giambattista della Porta was regarded as an early authority on physiognomy. Giambattista della Porta established Academia Secretorum Naturae (The Academy of the Secrets of Nature) in the early Academy of Science, which was forcibly closed by the Catholic community in 1580 due to its anti-establishment nature during the era of scientific revolution and Reformation (Hellicon, 36). Giambattista della Porta also owned private museum-like collections including unfamiliar natural specimens, instruments, and rare books. From 1558 to 1589, he published the twenty-volume *Magiae Naturalis* (Natural Magic) covering optics, geology, medicine, cosmology, and cryptography (Applebaum, 12). Before his completion of *Magiae Naturalis*, Giambattista della Porta published *De humana physiognomonia libri IIII* (On Human Physiognomy) in Naples in 1583. In this book, he connected human characteristics with animal behaviors through a comparison of their facial characteristics. Here, for instance, a goat-like face is linked to

the trait of laziness and lust, the dog to avarice, the crow to austerity, the pigeon to domesticity, the leopard to passion, and so on. A goat-like face was particularly connected to historic references such as the face of Attila, the ruler of the Hunnic Empire and enemy of the Roman Empire, who was defeated by the Roman army in 451 (Porta, 190; Figure 11). Evil or enemy faces were found not only outside the Italian regions, but also inside. The face of Nero's successor defeated by Vespasian (Titus Flavius Caesar Vespasianus Augustus), for example, was linked to the face of the owl, which was also linked to wicked characteristics (Cook, xix; Porta, 36v).
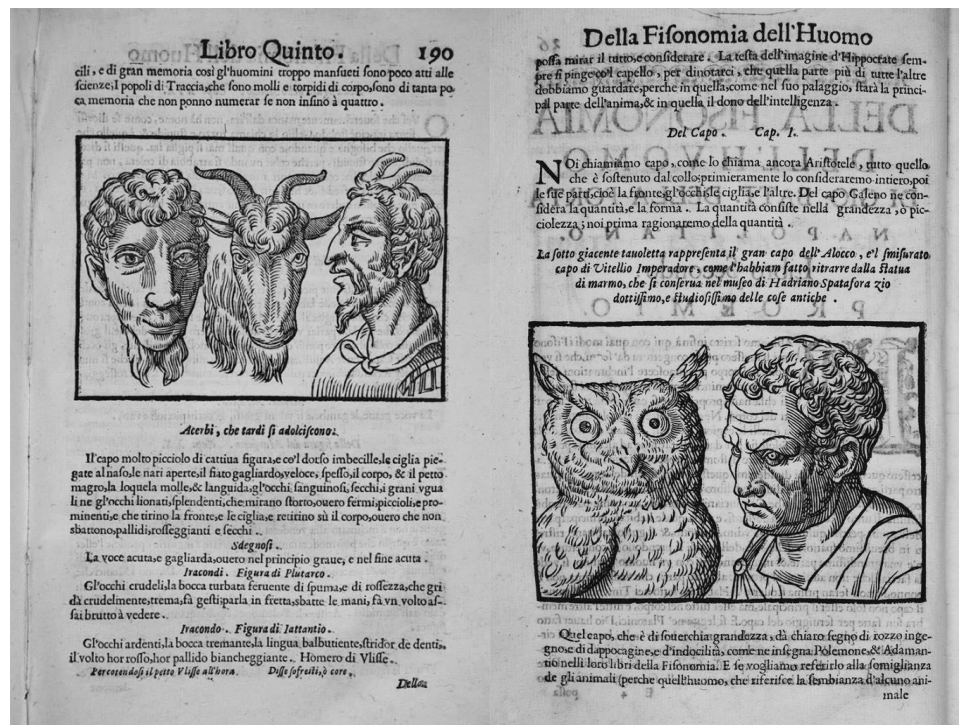
Figure 11 Left: Man compared with a goat, Attila depicted with horns (Porta, 190r). Right: Aulus Vitellius, Emperor of Rome, and an owl, 1623. Woodcut. Warburg Institute: Renaissance and Baroque Book Illustrations.

The ideas of Giambattista della Porta were modernized through Johann Kaspar Lavater's analogical perspectives. Lavater defined physiognomy as follows:

"Physiognomony, or, as more shortly written Physiognomy, is the science or knowledge of the correspondence between the external and internal man, the visible superficies and the invisible contents" (Lavater, 11). Lavater published his influential book *Physiognomische Fragmente zur Beförderung der Menschenkenntnis und Menschenliebe* (Physiognomic fragments for the promotion of human understanding and human love) from to 1775 to 1778 under the dominant influence of Christian and philosophical dualism such as God and creation or René Descartes's body and mind. Lavater, a Pastor in the Catholic church, began *Physiognomische Fragmente* with this question: "[a]ll is plenitude: all is animation: all is motion. What is the great purpose that this multitude of creatures contribute to effect? —Where is the unity of this grand whole!" (Lavater, b). In the book, Lavater subversively claimed that the body, intellect, and morality cannot be separated but are united in a whole. In this way, the material body observed by the eye acts as a window, allowing us to see the invisible, the interior, the intellect, and morality. For instance, Lavater thought that a forehead could reflect intellectuality, lines or marks on face, morality, and the mouth animality. The eye is central. In summary:

> If we take the countenance as the representative and epitome of the three
> divisions, then will the forehead, to the eye-brows, be the mirror, or
> image, of the understanding; the nose and cheeks the image of the moral
> and sensitive life; and the mouth and chin the image of the animal life;
> while the eye will be to the whole as its summary and centre. (Lavater, 10)

Lavater insisted that physiognomy is the study of general knowledge of the character "at rest," as opposed to pathognomy, which studies signs of specific pathologic conditions such as passion "in motion" (Lavater, 12). The power of this general science is well summarized in his short sentence: "Pathognomy has to combat the arts of dissimulation;

physiognomy has not" (ibid.). In this framework, physiognomy as universal knowledge

can allow people to see others' interior space without confusion in everyday

circumstances if they have a *trained eye* and a familiarity with precisely determined

physiognomic terms.[23] These physiognomic terms can be found in his book. Lavater

included a visual dictionary of moral faces consisting of people such as the German

painter Albrecht Dürer (#1), Protestant theologian Johann Joachim Spalding (#6), and

William Shakespeare (#8) (Figure 12). For example, the visually represented

physiognomic term of Dürer means "fortitude, deep penetration, determined

perseverance, and inventive genius" (Lavater, 32). Additionally, the portrait of Spalding

represented "accurate, acute, and endowed with taste" (Lavater, 34).

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[23] "Another, no less convincing, though not sufficiently noticed, proof, of the universality of physiognomonical sensation, that is to say, of the confused feeling of the agreement between the internal character and the external form, is the number of physiognomonical terms to be found, in all languages, and among all nations; or, in other words, the number of moral terms, which, in reality, are all physiognomonical; but this is a subject that deserves a separate treatise. How important would such a treatise be in extending the knowledge of language, and determining the precise meaning of words! How new! How interesting!" (Lavater, 31).

PLATE I

Figure 12 Good faces, Physiognomische Fragmente zur Beförderung der Menschenkenntnis und Menschenliebe, 1775 to 1778.

In contrast to these positive terms, another visual dictionary of immoral physiognomic words was suggested, including faces of the unknown "lower," two unidentifiable faces of fools, Attila, and Judas (Lavater, 35–36; Figure 13). The two fools' small eyes and open mouths testify that they do not have "penetration, reasoning, or wisdom" (Lavater, 36). Just as Giambattista della Porta connected Attila to the lustful goat face, in Lavater's physiognomic terms, the horned Attila's nose, mouth, and eyes indicate an "inhuman and brutal character" (ibid.). Judas, especially, was linked to wickedness surrounded by the four profiles of Attila and the two fools.

PLATE II

Figure 13 Bad faces, Physiognomische Fragmente zur Beförderung der Menschenkenntnis und Menschenliebe, 1775 to 1778.

In comparison to visual representations by Giambattista della Porta, the visual formation of faces in Lavater's physiognomy were processed into forms of contour or silhouette. (Figure 14). These processed visual materials enabled people to observe and analyze precisely the shape of the others' heads and facial features such as their nose and mouth. This contour and silhouette form also allowed readers to train themselves to read faces and evaluate their meanings.
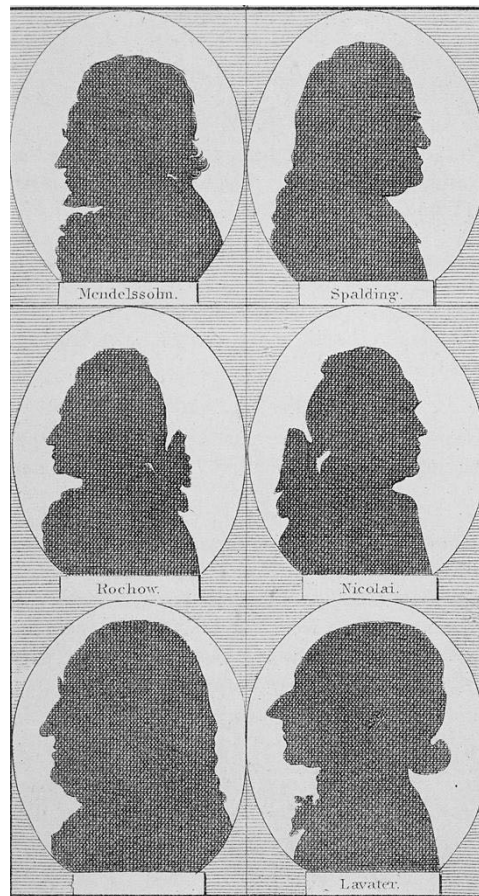
Figure 14 Physiognomy: The Corresponding Analogy between the Conformation of the Features and the Ruling Passions of the Mind. Plate VI (opposite page 232), 1866 Chodowiecki, Daniel Nikolaus (German, 1726–1801)

Indeed, Lavarter's most influential book, *Physiognomische Fragmente*, which was also translated into Italian, was aimed at the masses. However, the published volume included elaborated contour and silhouette illustrations, which made the aristocratic classes want to own it as a symbol of their cultural status. Further, it led to the formation of aristocratic circles in which people spoke about face reading as a sort of social intercourse. Finally, the masses followed up on the upper classes' taste (Gray, introduction). Pocket books such as *The Pocket Lavater, Or, the Science of Physiognomy: To Which Is Added, an Inquiry into the Analogy Existing between Brute and Human Physiognomy* of 1818 illustrate how these "universal" physiognomic languages were spreading into the public consciousness in nineteenth-century Europe, Russia, and America.

Under the influence of Lavater's physiognomy, Franz Joseph Gall established the idea that an exterior morphology of the skull was connected to interior human characteristics (Maxwell, 54). Gall and his followers categorized a total of thirty-seven areas he named "fundamental faculties," which corresponded to the emotional and intellectual functions of human beings such as conjugal love, friendship, secretiveness, self-esteem, hope, size, weight, locality, and causality. While contemporary cognitive science and earlier experiments with phrenology both concentrate on the brain, reflecting emotional and intellectual faculties through physiology and anatomical knowledge, phrenology is no longer accepted as a science today. In the early nineteenth century, however, phrenology was not merely a folk belief system. Instead, it was taken to be high science. Gall's follower Johann Gaspar Spurzheim and Edinburg-born George Combe played especially key roles in promoting phrenology in Europe and America through the formation of societies of phrenology, and through academic and public lectures and

publications such as *The physiognomical system of Drs. Gall and Spurzheim; founded on an anatomical and physiological examination of the nervous system in general, and of the brain in particular; and indicating the dispositions and manifestations of the mind* (1815).

In fact, just as Lavater's physiognomy had, phrenology now contained a progressive and subversive idea against religious and philosophical metaphysical notions of the body as having a soul or spirit that belonged to a transcendental realm. In other words, it distinguished the human body and mind as sacred territories distinct from those of animals in nature. This interrupted the anatomic and physiologic view of humans, allowing us to examine them in the manner one might examine animals, minerals, or plants in Nature to gain precise knowledge of them. To phrenologists, this "obstacle to scientific inquiries" needed to be dismantled to make way for progress toward their precise understanding of humanity.[24] In *The Constitution of Man* of 1828*, the best-selling practical phrenology book which sold more than 300,000 copies until the 1860s, George Combe claimed that physiology and anatomy were the two main vehicles that would allow us to overcome the religious and metaphysical obstacles to advance human studies, explaining how it can be archived methodologically (Figure 15):

> Thus it is necessary to study in man—1st, The structure of the whole
> body, and that of each part in particular. 2d, The functions in general, and
> those of every part in particular. 3d, The mutual influence of the different

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[24] "Among these general obstacles, we may reckon the religious respect which men have for ancient opinions, and their aversion to new ones; —the obligation and the ease of maintaining adopted opinions;—our inaptness to think for ourselves; —the want of clearness and precision in our ideas and expressions; —the mania of forming systems upon a few solitary facts and hasty conceptions; —the jealousy, the envy, the falsehoods of opponents; —and their malice in drawing dangerous consequences from the most innocent statements" (Combe, 3).

parts, and their functions; and 4th, The relations between man and all the beings around him, whether inanimate or animate, even the relation to his Creator. (8)
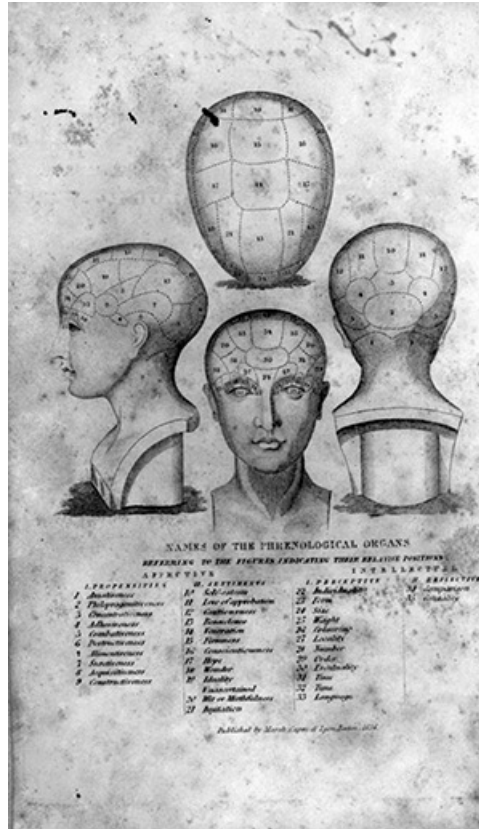
Figure 15 George Combe, "On the Effect of Injuries to the Brain," in A System of Phrenology. 3rd American ed., from the 3rd Edinburgh ed. Boston: Marsh, Capen, and Lyon, 1835.

Thus phrenology provided obvious and analogical explanations of the human mind with anatomical visual proof to readers. With the success of George Combe's *The Constitution of Man*, this idea became quite popular among the masses in the middle of the nineteenth century.

3.5 Scientification of the Shared Belief

As I explained in the previous section, "Unknown Faces," recidivism was an urgent issue in the practical agenda of the integration process of Italy. Lombroso insisted that repetitive crime is one of the strongest symptoms found in born criminals. Indeed, this situation helped him explain his idea of the atavistic or born criminal to the governor and his peers, saying, "habitual criminals resemble born criminals in both recidivism and the early onset of their offending. Never having lost their infantile immorality, for them, crime becomes an organic phenomenon, flesh of their own flesh" (295). Lombroso did not mean this sentence allegorically, but literally. To solve the problem, it was crucial that Lombroso *see* the flesh of the habitual offenders closely in order to comprehend the characteristics of born criminals. In his time, there was no better advanced technology than photography for this purpose.

In the fourth edition of *L'uomo delinquent*, for instance, Lombroso presents a tableau consisting of sixty-four photographic portraits collected from Italian and German women to support his argument that masculinity is seen in the outer appearance of female criminal faces regardless of their nationality (Figure 16).

Figure 16 "Italian and German female Criminals," L'uomo delinquent. 4th edition.

Additionally, in the second edition of the book, the collected portraits of killers and

thieves were exemplified to prove the inherited biological traits of criminals (Figure 17).
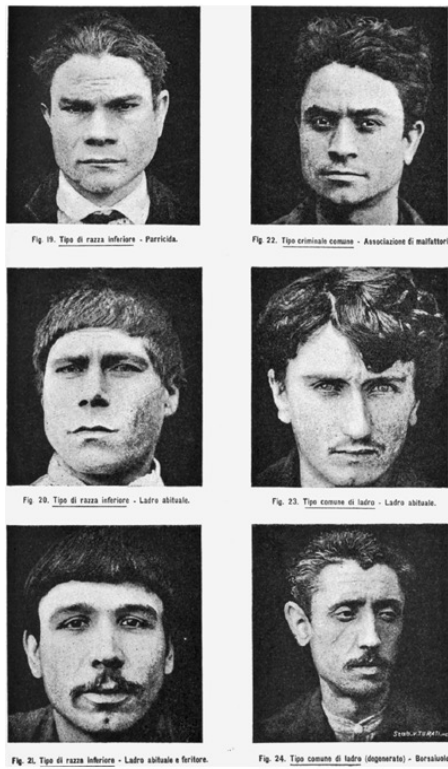
Figure 17 "Types of Killers and Thieves," L'uomo delinquent. 2nd edition.

In the third edition, twenty photos of incarcerated Africans were included as visual

evidence of an archetype of barbarianism (Figure 18).
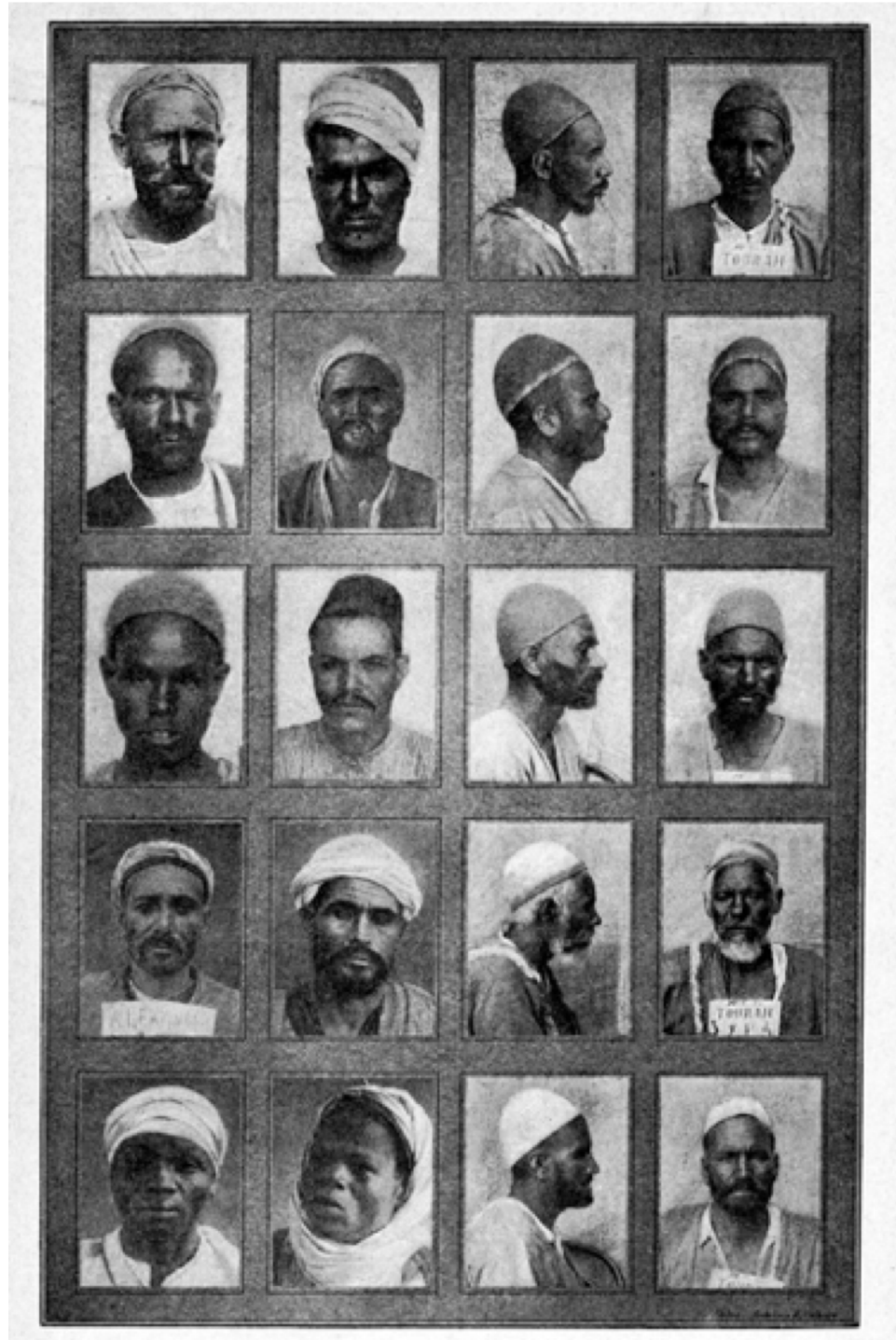
Figure 18 Tableau of twenty photos of incarcerated Africans, L'uomo delinquent. 3rd edition.

The manner in which Lombroso saw and detected the physiognomic and phrenological characteristics of these collected faces can be found in *L'uomo delinquent* as he proclaims:

> Those who have read this far should now be persuaded that criminals resemble savages and the colored races. These three groups have many characteristics in common, including thinness of body hair, low degrees of strength and below-average weight, small cranial capacities, sloping foreheads, and swollen sinuses. Members of both groups frequently have sutures of the central brow ridge, precocious synostes or disarticulation of the frontal bones, upwardly arching temporal bones, sutural simplicity, thick skulls, overdeveloped jaws and cheekbones, oblique eyes, dark skin, thick and curly hair, and jug ears. (Lombroso, 91)

As phrenology and physiognomy were later banned, this statement is no longer accepted in academic domains today; however, as I examined in the facial reading traditions above, this way of interpreting faces was not an unusual approach during the period that Lombroso attempted to find the archetype or the characteristics of criminality from the image of the other, which is represented, in this case, by women, offenders, and African faces. A reader might see how Lombroso, one of the most intellectual thinkers of his time, could read them in this uncritical manner under the theoretical guidance of phrenology, a newly emerging facial reading science legitimated by the long tradition of character reading. This way of reading may also have been possible because images of Africans, Americans, and Asians were collectively manufactured as images of inferior races, such as Attila who symbolized the face of the enemy of the Roman Empire, to construct European identities in the late nineteenth-century expansion of European nationalism and imperialism by England, France, and the Kingdom of Italy (Said, part 1). In addition to this interpretation, these collected photographs of foreign faces, as sites for storing primitive traces, were measured to prove the universal physical traits of criminal types. In

fact, the photographic images Lombroso could obtain were already characterized by their own procedure of procurement. These were isolated individuals, treated through anthropological objectification and repeated reproducibility. They were used to capture the portraits of people in prisons, hospitals, and colonies for identification and racial type studies. They also had the technical limitation of requiring a long exposure time. Subjects had to remain motionless alone for an extended period (Barthes, 13). Moreover, the development of these photographic images was not for the purpose of leisure, but mostly for keeping record and researching criminals or patients. For this reason, the subjects in the photographs were generally treated as specimens in scientific or anthropological studies and were never allowed to reveal their emotional state through facial expressions. In other words, they had to enact their posture as a subject of scientific or criminal identification to fit into the expectations of the established institutional classification systems. They were made to act the part. Consequently, most of the facial expressions of the incarcerated or hospitalized people Lombroso procured were already framed in two ways: one through technological limitations and another through a long and shared expectation of negative figures, emotionless, in the physiognomic perspective.

As we saw in the cases of Porta, Lavater, Gall, and Lombroso, these typological stigmata were not fixed, but constantly persisted throughout different political or cultural contexts. They can be encoded, decoded, re-encoded, or re-decoded, endlessly through institutional processes and new vocabularies. In this codification process, however, the ethical judgment through physical appearances in the boundary between normality/morality/high and abnormality/immorality/low did not disappear. The discourse becomes firm as an unchallengeable truth by the countless accumulated cases

of encoding or decoding processes in that time known as History. In this way, the law or visual constitutions are governed only by their own procedures or institutional processes. These processes legitimate and justify their own codes. In other words, this morphological ethical machine is constructed not secretly, but transparently. As such, the machine of belief can be best intensified and efficiently ordered through transparent systems or institutions. In case of *L'uomo delinquent*, it was positive scientific processes that created this sense of legitimated order. Yet, from the current point of view, Lombroso's science is not sufficient as a transparent legitimate operation required to produce shared social belief in the born criminal type. While his scientific approach is not clearly verifiable, his ideas were widely accepted by the public in his time. How might this wide acceptance be possible? Which element fulfilled the lack of its standardization? I argue that what fulfilled this lack was people's shared cultural memories of types.

It is not difficult to see that his visual tableaus were not fully standardized. For instance, in the visual tableau of Italian and German women, we can see evidence of unprocessed and unstandardized visual proof such as varying scales of female faces and a deployment of their images that exists between illustrated and photographic representations. Consequently, these unstandardized forms of visual evidence can increase the level of opacity of the scientific juridical process. Their distinctions or differences prevent us from constructing consistent statements. This failure results in lowering the credibility of their image as verifiable proof of a type. In these opaque institutions and through their lack of standardization, it is difficult to produce statements that large numbers of people can accept. However, in Lombroso's project, referencing a shared belief could turn his subjective reading into shared cultural science. For instance,

we can read how Lombroso interpreted the tableaus of these women to construct the social knowledge that "the only conclusion about the physiognomy of criminal women that I can draw from my sample is that female criminals tend to be masculine" (Lombroso, 55).[25] Lombroso was confident in his vision of the masculinity of these women after he saw physiognomic and phrenological data or the measured statistics of cranial circumference of the incarcerated and the hospitalized as well as women who were sex workers provided by scholars such as Alexandre J. B. Parent-Duchatelet. For his part, Parent-Duchatelet had analyzed women sex workers in Paris in the early nineteenth-century (Lombroso, 54). These representations of female faces as externalized physical traits were examined by Lombroso through this physiognomic and phrenological perspective in order to detect their inner criminal characters. In this way, Lombroso subjectively observed these images through a phrenological and physiognomic lens without recognizing that what he saw was not purely objective. Indeed, many people had already shared similarly strong beliefs. Ironically, the masculinity, which Lombroso read in their faces, was widely accepted as superior; a form of strength, or virtue. This represented an unchallengeable dogma in the patriarchic social system of his time. However, these good values were easily reversed when females or "inferior types" had the same traits. Any masculinity of the female was a visual testimony to their hidden, criminal minds, which could damage the patriarchic order, and their greedy ambition and desire for the power that belongs to the male outside the feminine, domestic realm.

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[25] Emphasis added.

3.6 The Eye of Uncertainty

In *L'uomo delinquent*, we have to remind ourselves that these anatomically frozen representative images of the other were not meant to reveal enemies outside Italy, but to seek enemies from within. In other words, Lombroso constructed encyclopedic visual codifications from physiognomic characteristics of others to decode a sign of recidivistic badness or eternally recurrent evil such as that of Attila or Judas, who represented past barbarians, women, or the Oriental within the facial territories of the so-called "Italian" people. This process ultimately defined the national boundary of the "good" or "healthy" Italy. In the visual constitutions formed by his procedures, "Italians" who resembled the bad faces excavated in colonial territories such as non-Europe, non-male, or non-present were judged as undesirable faces. Their inner moral quality was distrusted without question. In short, this absolute visual taxonomy creates a belief in the existence of the boundary between abnormal and normal, and what it polices is that belief, not delinquent individuals.

What do these encyclopedic directories of bad characters attack in our perceptions of the other? What I discovered in my research was that these typological gazes at the other can damage the ability of our doubtful eyes to truly see the other. Before we discuss this further, it will be helpful to see etymology of the word "doubt." The word "doubt" is known to be derived from the Latin *dubius*, which means "indecisive, undecided, hesitating," and also contains the meaning, "fear, or uncertain" in early fourteenth-century French and English. This doubtful or uncertain feeling can come up, for example, when we encounter unfamiliar or unknown things of which we do not have any memories or ideas. Indeed, how we control this uncertainty or fear of the other is one of the most

fundamental questions in the formation of togetherness or civil community; it became

particularly urgent in the rapid economic reconstruction and national integration from the

late nineteenth-century and the early twentieth-century in the Italian regions I examined

in this chapter. The conventionalized idea of a type of individuals, shaped through

generations, was used by Lombroso as an example of badness, which resembles another

example of badness, namely the violent and uncontrolled face of the other. In this

endlessly inter-referential structure, the formation of conventional characters expels the

uncertainty, indecision, or doubtful aspects of things. Further, these characterizations can

be interpreted as registered signs of stigma that decide the legitimate moral boundary

between good and bad, which are not related to ethics, but do reflect the dominant ideas

of those in power of every time period. This line provides people with a standard of

ethics with which to judge what morality/normality or immorality/abnormality is.

Consequently, through this characterization it is possible to construct a policing power to

regulate our capacity to doubt the world. Instead of seeing something we are indecisive or

unsure about, we see the nature of the other, the conjoined African-Criminal, Asian-Evil,

or Female-Lower provided by encyclopedia of the types. These can turn indecisive and

uncertain ideas into a theater of the world of crime. In other words, our ability to see the

world as theater is not possible without these typological characters. The Atti-Criminal

type, as a discriminatory sign of what is bad, allows people to find this trait in others'

faces in order to construct good faces that do not make them look like that bad type. With

this endless matching process, any difference or peculiarity of individual faces is self-

recognized and removed in order not to be referred as one of the bad faces; faces

gradually converge into the same face of the good type, or an absolute and timeless "moral" face.

Characterizations and narratives cannot be separated from ideas. Particularly, character-narrative devices can make a pair of the meaning (signified) and the character (signifier) of things and weave them into the art of discourse. When this machine operates, human emotions or aesthetic feelings (anger, fear, sadness, joy, disgust, and so on) can be woven together with certain characters (the hero, the mother, the innocent youth, the scapegoat, the evil demon, and so on). In this interweaving, individuals or things can be emotionally characterized and logically contextualized. They also become vitalized to perform their roles as a part of the unified stories, revealing to us the rhetorical or illusion morality play with its plot of dominance discourse. The story is simple and written in the past tense but it always works powerfully: "The hero defeated the monster and saved the family…" In fact, this story is powerful because of its simplicity. In this simple structure, discourse can be easily distributed, maintained, familiarized, and universalized. Additionally, in this simple form, moral teaching can be very far reaching and penetrate people's memories. The dichotomous plot of the bad and the good type inevitably embeds violence in a group because what the story asks us is how we can prove we are not the bad type. When we are trapped in this stereotypical framework, as the good character cannot exist without the bad character, in order not to be recognized as the bad type, we have to prove that others are the bad type. We do this by demonstrating how their characteristics are different from our own, or by acting like the characters who claim to be the good types. However, either way contains the potential danger that we fail to prove others' badness or our goodness. As demonstrated in the fairy

tale, another way of proving one's goodness is to defeat the other, claiming that they *were* a monster. In this way, it is no longer important whether they look similar to us or not because we, as the current victor, have the judgmental or contextual power to *deform* them.

Needless to say, the simple plot and typology always contains the seed of totalitarian dictatorship. Also, it is no secret that this dichotomous vision contains the danger of producing people who have a blind faith in totalitarian bodies. What we need to search for on this matter might be not to increase our skeptical recognition of the issue anymore; it is clear. However, it seems still unanswered how this simple discourse of dichotomy and its techniques so powerfully affect our emotions even while we recognize their danger with our reason. In other words, how can we make sure we are not easily influenced by these inflammatory narratives or typological views, and how can we find a way of connecting our recognition to our emotional sensations? This deceitful emotional perception seems especially difficult to dissolve because it is so deeply internalized and has accumulated in our everyday habitual activities and traditions. Language demonstrates the difficulty of this well. At a general level, human language counts on this *semiosis* (the Greek "to mark"), or sign process, and without governing words and syntactic (the Greek "an ordering") structure, communications between people cannot be formalized. This formalized sequential ordering of defined words, which can be seen as typological characters of things, can collectively govern participants' perception of things by inter-conversations as a cross-validation process. Participants, in both mind and praxis, are endlessly tuning their views of things into collectively communicable, acceptable, or familiar signs. Consequently, unfamiliar voices need to be discriminated

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against as wrong or unfit. By recognizing these unidentifiable paroles, we can compile a dictionary of "good" or standard words, to which we can refer. Therefore, learning and mastering certain languages can mean that we inevitably internalize typological visions in the world. Through our collectively internalized typological visions, our drive to see the others as character types causes us to endlessly seek and construct variations of plots peopled with certain characters or roles. In the limitless shuffling of plots with these limited character samples, the unimaginably vast variety of the world can be represented as a theater or a model of the world within which we can feel comfortable. This might be one of the reasons why the illusionary plays of good and bad, high and low, female and male, or Westerner and Easterner can be repeated endlessly.

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Chapter 4: The Eye of Rule

4.1 Body with a Sick Soul

To produce a scientific discourse that the multitude can refer to and understand, scientists who construct the discourse must be outside it. However, while Lombroso's juridical vision appeared visible from within his project, Alphonse Bertillon discovered a way in which Lombroso had not realized this yet. In 1879, three years after Lambroso published the first edition of *L'uomo delinquent*, French Alphonse Bertillon established more transparent procedures to identify unknown faces with standard visual and descriptive records of subjects than Lombroso had. Comparing Lombroso's visual systems with Bertillon's will help us to see how strictly uniform and regulated procedures can produce a consensual representation of subjects or juridical images and, simultaneously, manufacture the illusion of the extermination of subjective interpretations.

Similar to the urgent historic need to track recidivism in Italy, the French juridical system became especially concerned with this problem in the late nineteenth century as well. According to *Modern Prison Systems: Their Organization and Regulation in Various Countries of Europe and America* by Charles Richmond Henderson in 1903, the juridical system became especially concerned with repetitive criminal behaviors (233). In order to deal with recidivism, they decided to legislate heavier punishment for those distinguished from first offenders beginning in 1885 and

through 1891 (Henderson, 233). This change meant that the police department urgently had to identify a solid method of distinguishing first offenders from recidivists.

Bertillon, who was deeply influenced by statistics, anthropology, and physics, worked in the French police department.[26] In integrating the knowledge he had inherited from multiple disciplines, Bertillon found in anthropometry a practical solution to meet the requirement with those of photographic image technologies. In 1879, Bertillon invented a first identification record system called *The Bertillon Signaletic System* or the *Bertillonage* system that would measure the physical characteristics of individuals in a standardized procedure in order to identify them within a database. In Bertillonage, all procedures, measurement instruments, and documentations of subjects were clearly elaborated, described, standardized, and made uniform to produce juridical records. In *Signaletic Instructions: Including the Theory and Practice of Anthropometrical Identification* of 1896, Bertillon elaborated the theoretical framework of his system along with its precisely defined practical guidelines to produce evidential photography of subjects in its appendix, "Special Posing Chair (I) Mechanically Assuring a Uniformity of Reduction Between Full-Face and Profile Photographs" (Figure 19). To help us further understand how these uniform procedures played a crucial role in constructing scientific consent in the early stages of the modern juridical visual formation we need only look to Bertillion:

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[26] "His grandfather, Achille Guillard, an enthusiast for statistics, coined the term demography; his father, the physician Louis Adolphe Bertillon, was a co-founder of the École d'anthropologie; and his elder brother, Jacques Bertillon, also a physician, was the well known author of several publications on statistics and director of statistics for the city of Paris" (Caplan, 125).

(i) Seat the subject upon the posing chair and proceed to take the full-face portrait, according to the general directions: the axis of the optical apparatus, still horizontally placed (i), must be raised or lowered, according to the height of the subject seated, until the top of the image of the head just touches the horizontal line 2 centimetres long marked upon the ground-glass, in conformity with paragraph c, at 35 millimetres below the center of the plate.[27] (248)
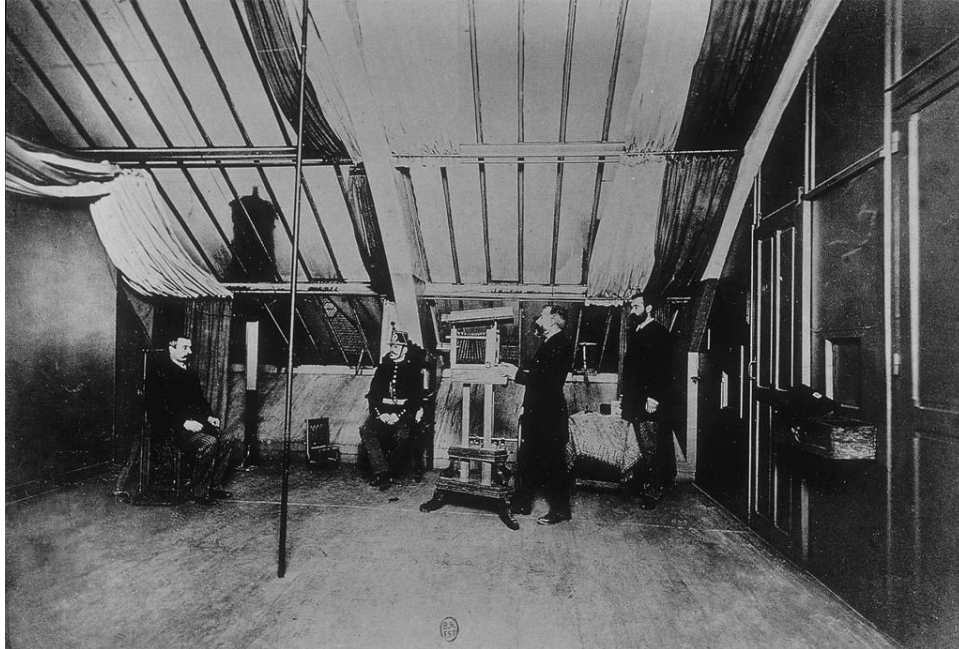
Figure 19 The subject seated on the special posing chair at the photography studio of the Service de l'identite judiciaire, 1893.

Identites: De Disderi Au Photomaton, written by Serge July, Christian Pheline, Jean

Sagne, and Michel Frizot in 1985, included an Anthropometric Measurement Service

Room taken by Bertillon and displayed in public after 1872. It is believed that the

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[27] "(j) Make the subject stand up, turn the chair 90° from right to left, raising it gently and taking care to prevent the vertical stem from coming out of its socket ; make the subject sit down again in the new direction of the chair, telling him to look at himself in the glass of the mirror-stand, and proceed to take the profile photograph, without in anyway displacing the optical apparatus laterally, but raising or lowering it, if necessary, so that the image in profile is projected upon the ground-glass on absolutely the same level as that in full-face" (Bertillion, 248).

photograph has been taken by Bertillon, but the exact date of its creation is unknown

(Figure 20).
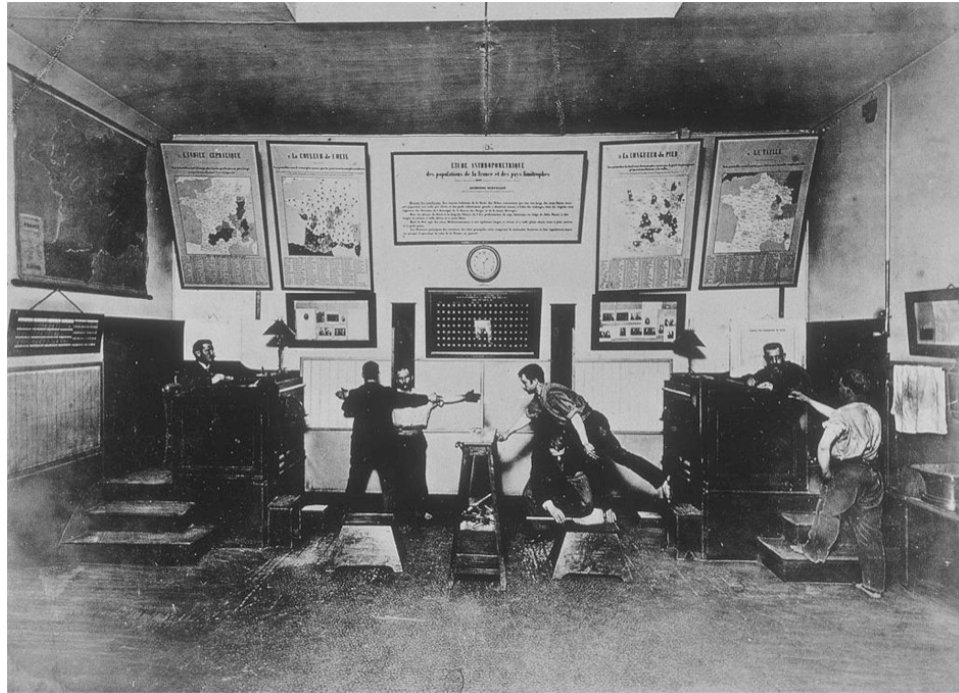
Figure 20 Bertillon Alphonse, The Anthropometric Measurement Service Room, April 23, 1853. Police Photo.

In the theatrical situation shown in the archived image from the police, four actors in

dark uniforms are caught in the act of measuring and recording subjects. In the right

corner, a barefooted man seems to have just arrived and handed something to a person

seated on high like a judge. In this space, all measurement processes will be conducted

without delay according to the guideline of Bertillon system:

> As the process of anthropometry requires, for the avoidance of all delay,
> that the subjects should be remain barefooted for ten minutes or so.
> (Bertillon, 86)

First of all, the officer at the desk in the right corner will record all measurements in detail on the "Signaletic Card for Filing Anthropometrically" designed by Bertillon: left foot, left medius, left auricular, left forearm, head length, and right ear (Bertillon, 67; Figure 21):
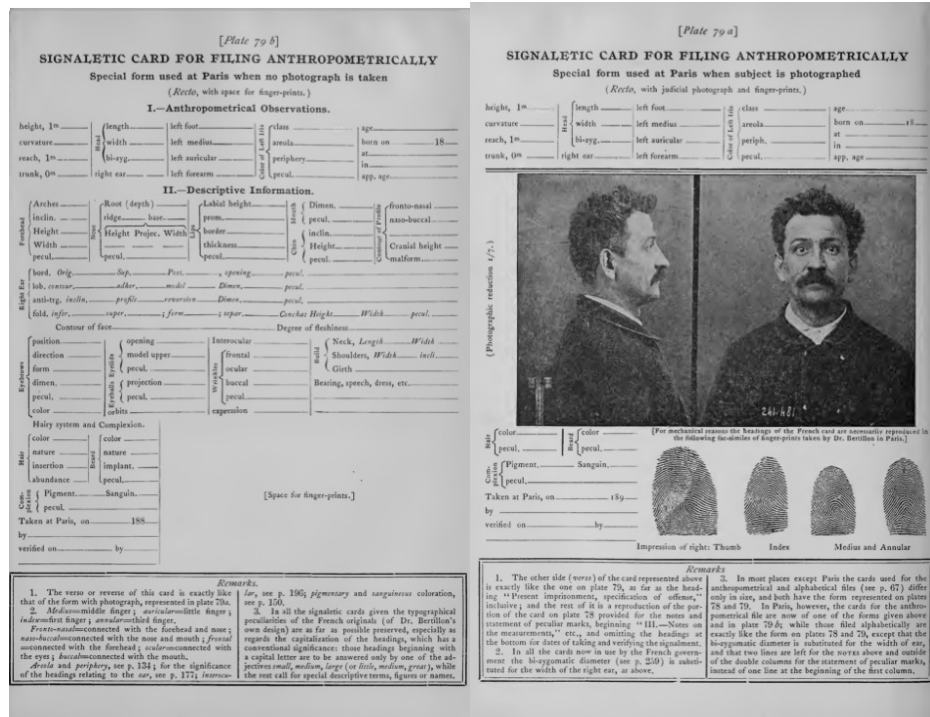
Figure 21 Bertillon Alphonse, Signaletic Card for Filing Anthropometrically, 1896.
Furthermore, in his 1896 book *Signaletic Instructions Including the Theory and Practice of Anthropometrical Identification,* Bertillon details what kind of measuring furniture is needed for an anthropometric measurement room (Figure 22). This information lets us know the subject takes the pose on the measuring furniture type T, which is specially designed for measuring "of the foot and of the cranial diameters and of the ear" (Bertillon, 289).
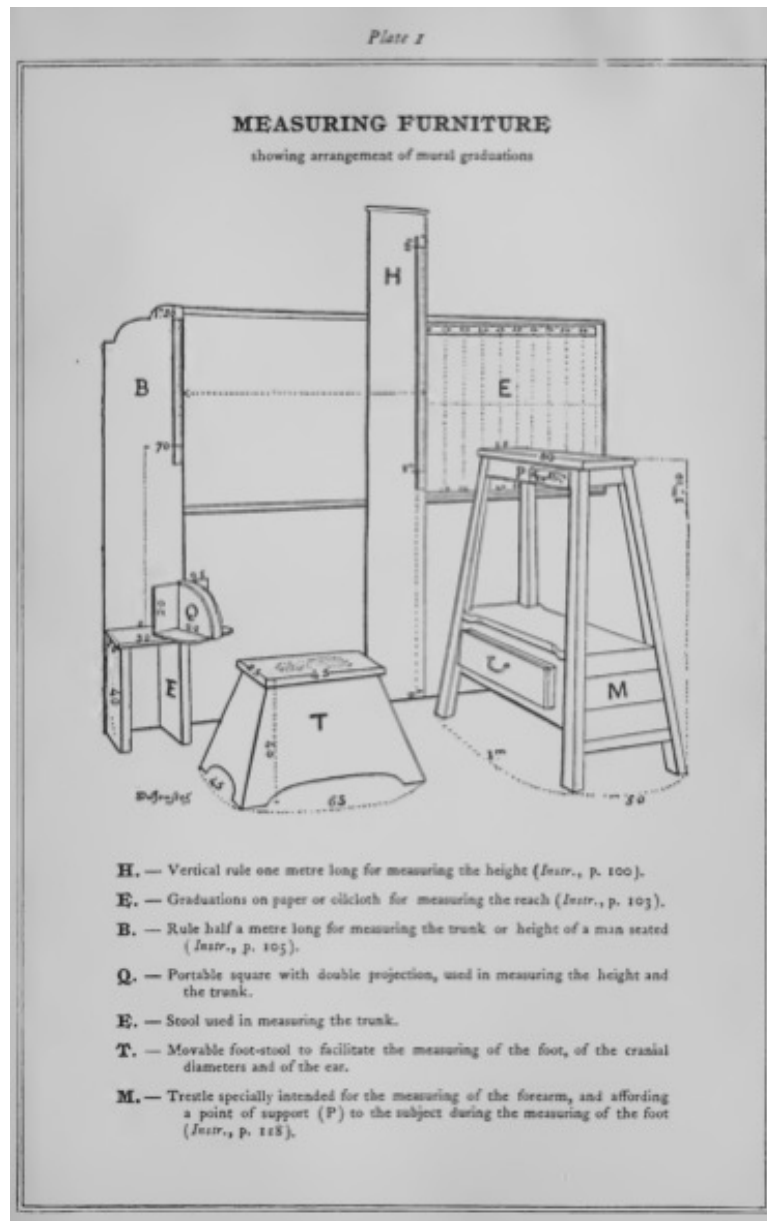
Figure 22 Bertillon Alphonse, Measuring Furnitures in Signaletic Instructions Including the Theory and Practice of Anthropometrical Identification, 1896.

The subject conforms to an ideal measurable posture, one that is unnatural to him.

(Figure 23). Relying on the measuring instruments, the subject at hand maintains his

balance precariously. He will fall down if he loses his balance. This precarious and

unnaturally balanced posture he must use to match his body part with the measurement

perfectly conveys the frustrating psychological condition of the modern body under

scientific observation and measurement.
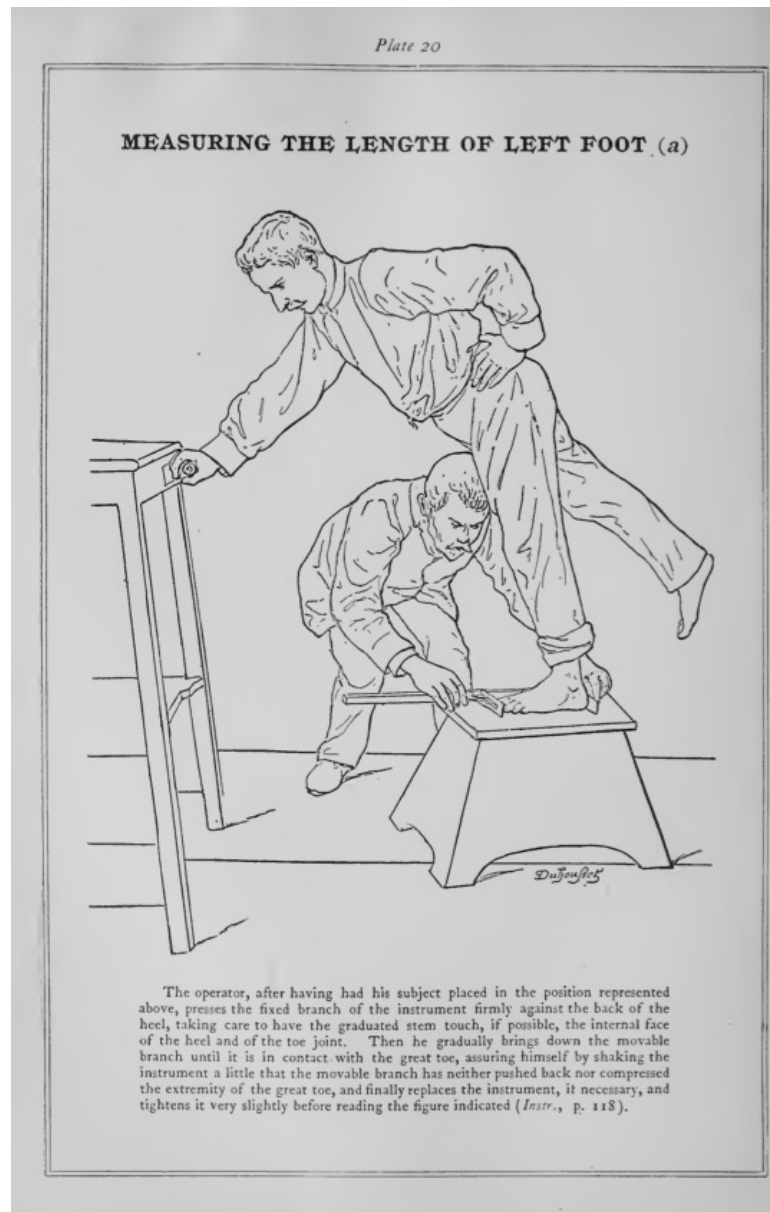
Figure 23 Bertillon Alphonse, Measuring the Length of Left Foot in Signaletic Instructions Including the Theory and Practice of Anthropometrical Identification, 1896.

4.2 Body with Healthy Soul

In addition, this psychology in posture can be found in an 1849 printed lithograph image in *Choreography of the Masses: In Sport, In the Stadium, In a Frenzy*, written by architect Volkwin Marg and historian Gert Kähler (Figure 24). In the lithograph, we can observe a school boy in his white uniform taking an unnatural pose, lifting his body by only his two arms on a balance beam, one of the instrumental models introduced by Johann Christoph Friedrich GutsMuths. In the first chapter of his book *Gymnastics for Youth*, the first book on school gymnastics published in 1802, GutsMuths, a founder of German modern gymnastics, begins the book with this sentence: "If we have ceased to be as healthy and strong as our ancestors the fault is wholly in *ourselves*, not in *nature*" (1). This claim means that an ideal body is not given in nature but is cultivated by ourselves. This concept is extended to the social condition when GutsMuth explains:

> Cannot a man of the most highly cultivated nation approach the son of nature in his physical perfections, without imitating his barbarity? —Thus, it is I say, that is altogether our own fault, if we bring not our youth to that degree of bodily strength and found health, which is possible and advantageous in the established state of society. (2)
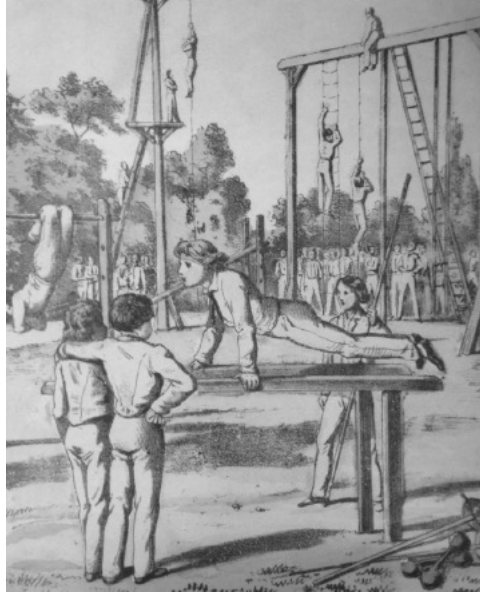
Figure 24 Gymnastics, lithograph, 1849.

The lithograph depicted the idea of GutsMuth and his successor Friedrich Ludwig Jahn, who introduced the parallel bar fixed on the ground, in a scene from middle nineteenth-century German society (Figure 25).
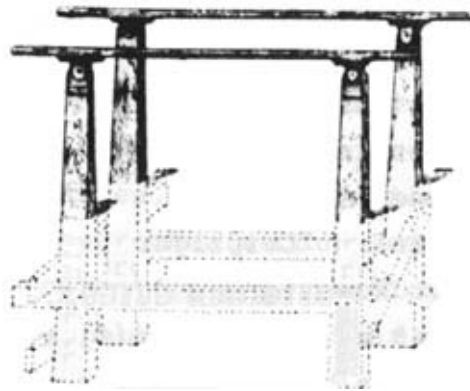
Figure 25 The parallel bars introduced by Friedrich Ludwig Jahn.

Like the subject in the police room, the boy seems to be struggling to float his body on the balancing instrument in order to adjust his posture into the perfect body suggested by GutsMuth, yet there are no inspectors. According to Marg and Kähler, the open-air form called a *Turnplatz* was proposed by Jahn, who claims that the German peoples' freedom

can be archived only under the condition of national unity. Jahn also sees gymnastics as an ideal tool to instill and train the spirit and body of the German youth. Indeed, this open-air form was inevitably chosen to train youth secretly under Napoleon's occupation, avoiding conflict between them and French soldiers. In short, this openness functions to hide their criminal minds from Napoleon's soldiers; their collective physical exercise is in fact military training to incarnate a national German muscled body that did not exist at that time, not an entertainment or sport activity. For this reason, the boy as a future soldier is suffering voluntarily to get a healthy body on an instrument encoded with a hidden message—patriotism to overcome the hardship the German people were experiencing—to be unified into the strong national body of the future. In contrast to the people in dark uniforms which seem to testify visually to their guilt in the closed atmosphere of the measuring room, all those in bright white uniforms exercise by themselves as other groups of people watch, waiting for their turn. Similar to the visual statement of the prisoner, their whiteness seems obviously to testify to their lie— "we are not criminal, but purely innocent"—however, the French ruler will surely panic if he sees the collective muscular body fulfilling the dream of German national unity.

Later, it was not the French soldiers but Hugo Rothstein, a Prussian Army officer and gymnast and the first director of the Prussian Central Institution of Gymnastics in Berlin, who saw critically the dangerous idea of Jahn's instrument-based gymnastic practice. In fact, Rothstein did not criticize the spirit of patriotism embedded in Jahn's gymnastic methods, but rather the lack of cultivating harmoniously the unified wholeness of people; a model relying on personalized apparatuses can potentially interrupt the spirit

of unification and intensify the mode of individualized mind and body, in addition to its

limited capability for wide distribution:

> [T]hey render unnecessary the expense of constructing and keeping in order apparatus and other instruments. It is this which will allow the practice of gymnastic exercises in schools as well as at home, even amongst the poorer classes. (Roth, 102)

According to *Handbook of General Therapeutics* by Hugo Wilhelm von Ziemssen in

1885, Rothstein went to the Royal Gymnastic Central Institute in Stockholm to learn

Swedish Gymnastics with the support of the Minister of War. In *Gymnastic Free*

Exercises without Apparatus, according to Ling's System, for the due Development and

Strengthening of the Human Body by Dr. Mathias Roth in 1876, Rothstein studied

"Scientific, Educational, and Medical Gymnastics" without apparatus under a founder of

the system, Pehr Henrik Ling (Roth, 7). Roth introduces Ling's core principles of

gymnastics at the beginning of the book. The very first principle is: "[t]he object to be

obtained by Gymnastics, is the harmonious development of the human body by well-

defined movements" (Roth, 8).[28] Another book on Ling's gymnastics, *The Gymnastic*

Free Exercises of P. H. Ling published by Rothstein in Prussia in 1853, also emphasizes

the importance of physical exercise to produce "harmony between body and mind"[29]

(preface). In *Making European Masculinities: Sport, Europe, Gender*, Jens Ljunggren

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[28] Second is "[t]he body is harmoniously developed when all parts of the body are in the most perfect harmony with each other; and when they are developed as much as the faculties peculiar to the individual admit" (Roth, 8).

[29] "The system of Ling is destined, I believe, to become a most important branch of any system of education which aims at producing harmony between mind and body and the time will and must come when the development of our bodily powers will be considered as imperative as the education of our mental faculties" (Rothstein and Roth, 6).

Mangan argues that the foundation of Ling's gymnastics needs to be examined through

the lens of German philosopher Friedrich Wilhelm Joseph von Schelling's

Naturphilosophie, known as "Philosophy of Nature" or "German Romanticism" in the

English-speaking world (Mangan, 92); in his book *On the World Soul: An Hypothesis of*

Higher Physics to Explain General Organism (Von der Weltseele) published in 1798,

Schelling regards Nature as a whole organism, not a mechanism separable into dual

forces of spiritual and material. In *Making European Masculinities*, Mangan points out,

like Schelling, that Ling sees a human as an inseparable whole organism which is a

miniature of the universe, constructed out of a balance between spiritual and material

forces. As a result, the movement of the body can be read as a pathway to reaching a

balanced condition, which guides practitioners to *the World Soul*:

> According to the natural philosophy, the essence of the universe was
> spiritual; and in the context of Ling gymnastics, this also meant that the
> physical education had a spiritual purpose. To reach balance as a man in
> the general order of the macrocosm was the same as bringing oneself
> nearer to a higher form of divinity. (Mangan, 92)

However, Ling faced a practical question in his plan to produce a spiritually fulfilled

body of physical strength through harmonious movements: what are the harmonious

movements of the macrocosm? He found his solution to this question in natural science

focusing on anatomy and physiology. His ideas can be found in a biographical sketch of

Ling by his successor Rothstein in *The Gymnastic Free Exercises of P. H. Ling:*

> Ling wished to put gymnastics in harmony with nature and began in 1805
> to study anatomy, physiology, and the other natural sciences. Ling looked
> on anatomy and physiology as the basis of gymnastics essential necessary,
> and opened a new field for physical investigation, hitherto almost
> unknown, even to the most learned physicians and naturalists. (Rothstein
> and Roth, 123)

Ling's attempt to seek the harmony in anatomy and physiology worked against his plan, however. Foucault's analysis of the nineteenth-century medical practice can help explain why. In *The Birth of the Clinic*, Foucault claims that the empirical medical gaze fundamentally reconstructed the knowledge of the body from the end of the eighteenth century, which ultimately resulted in separating the body as a subject from spirit: "[doctors] are the tutelary genii of the integrity of your faculties and sensations" [30] (Foucault, 32). If we accept this argument, then nineteenth-century anatomical and physiological knowledge was not able to be constructed without the concept of a soulless, materialized body. Consequently, addressing this question will lead us to ask: what were the implications of the fact that Ling's empirical medical gaze at the soulless materialized body was used to determine the harmonious movements between the body and soul?

Max Weber's ideas in *The Protestant Ethic and the Spirit of Capitalism* will help us answer this question. Weber claims that individual wealth is allowed to be accumulated by hard-working Puritans following the Protestant work ethic because it is regarded as evidence of his or her faith in God's calling—just as Münster attempted to materialize his faithfulness to God by accumulating the image of the world, the creation of God, in his lifelong project *Cosmographia.* At the end of the book, Weber concludes

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30 "The clinic—constantly praised for its empiricism, the modesty of its attention, and the care with which it silently lets things surface to the observing gaze without disturbing them with discourse—owes its real importance to the fact that it is a reorganization in depth, not only of medical discourse, but of the very possibility of a discourse about disease" (Foucault, xix).

that this Protestant work ethic seeking spiritual salvation incubates the precondition or

"spirit of capitalism" by allowing individuals to accumulate their secular wealth (Weber,

19). In short, wealth can be converted into the power of economy when the secular world

is separated from the religious spirit.[31] Similarly, the youthful body trained in Ling's idea

can be transformed from a "noble character" into a "military savage" when the material is

separated from the spiritual, betraying Ling's intention (Rothstein and Roth, 90). This

transformation should worry Ling because, according to Mangan, his plan has been

constructed under the great influence of GutsMuth's idea of reforming the bourgeois

character through physical trainings: "[h]ow can one recreate the physical strength and

noble character of a savage within the framework of bourgeois society, without reverting

to savagery?" (Mangan, 90).

Furthermore, as in the Protestant work ethic, in Ling's system physical strength is

allowed to be accumulated and cultivated as evidence of practitioner's faith in the noble

plan. To find the harmonious movement of the organism balanced between the material

and spiritual, Ling investigated scientifically all micro parts of the materialized and

mechanical body with great precision and detail, not simply the entire microorganism:

"he conducted his researches with the most scrupulous exactness" (Rothstein and Roth,

123). For instance, in the *Gymnastic Free Exercises* book, precisely engineered

movements based on studies of anatomy and physiology are introduced for "Arms

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[31] "The Puritan wanted to work in calling; we are forced to do so. For when asceticism
was carried out of monastic cells into everyday life, and began to dominate worldly
morality, it did its part in building the tremendous cosmos of the modern economic
order" (Weber, 181).

Sideways Stretch" exercise as part of developing the harmonious healthy body (Figure 26):

> At One! Arms upwards: Bend! At Two! the arms, hands, and fingers are quickly stretched sideways, at the height of, and in a line with the shoulders, which are well drawn downwards and backwards; the shoulder-blades are placed as near to each other as is practicable without producing pain; the middle finger should be in a straight line with the middle of the highest point of the shoulder; the thumb in front, and the knuckles inclined upwards. (Roth, 26)

ARMS SIDEWAYS STRETCH. (Fig. XXI.)

Fig. XXI.
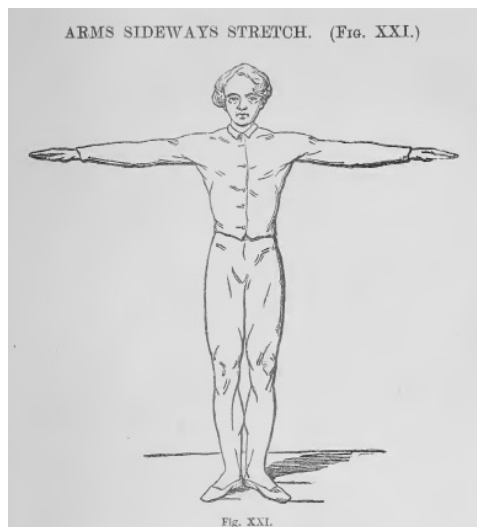
Figure 26 Pehr Henrik Ling, Gymnastic Free Exercises: Arms Sideways Stretch

Here, Ling as a doctor prescribes the instructions for how his patients ought precisely to move their body parts such as arms, hands, and the middle fingers to become a harmonious organism. All postures were precisely programmed to reflect the ideas of harmony, invariance, consistency, proportion, geometry, order, and symmetry. However, the geometrical posture in mirror symmetry shown in the Arms Sideways Stretch reflects a schizophrenic conflict between the practice and ideas of Ling. This *Frankenstein*-like posture reanimated by splicing together parts of the body mirrors Dr. Ling's Faustian dilemma: gaining all knowledge but losing the soul.

4.3 Body with No Soul

In the novel *Frankenstein, or The Modern Prometheus*, the nameless creature named as "monster," "creature," or "friend" by his creator Dr. Frankenstein, uses the electronically awakening muscles, which were *proportionally* patched from dead bodies, to take revenge on his creator in the most violent way by killing his loved ones and family members. Dr. Frankenstein screams out when the anatomically reconstructed body is animated.

> "How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful!" (Shelley, 45)

Furthermore, when he encounters the creature, Dr. Frankenstein immediately becomes horrified and disgusted, recognizing the grotesqueness of his plan of putting all luxurious parts into one body with the aim of achieving beauty and harmony:

> His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion, and straight black lips. (Shelley, 45)

Like Dr. Frankenstein, Dr. Ling put all good partial movements cut out from bodies of the past or dead bodies into one posture, Arms Sideways Stretch, expecting to form the virtuous character of bourgeoisie; however, exercisers who precisely follow the instruction can only produce the unnatural movements of themselves. It is similar to the Frankenstein's monster's machine-like reanimated movements of the selected dead

muscles. Unlike the monster's staccato movements, the exercisers of Ling's system only achieve the illusion that their movements seem natural, in the way that the 24 frames of a movie create the perceptual illusion of realistic motion.

Nevertheless, despite a lack of utilitarian value of Frankenstein's monster except for the inventor's curiosity, Ling's physical practice was purposefully suggested as harmonious conjoiner or "dietetics" between disease prevention and health protection:

> So far as gymnastics are capable of preventing diseases and preserving health they belong to dietetics, or the science which treats of the healthy and injurious influence of all those things which surround us in common life, under which class are included food, drink, dress, air, exercise, etc. (Rothstein and Roth, 9)

In Rothstein's statement, we assume that disease is caused by a lack of exercise in the everyday or "common life" of the bourgeoisie. In the Prussian historical context, a weak physical condition implies that the individual is not able to fight against the occupiers, who harshly humiliate and injure Prussian cultural unity. Furthermore, a weak physical condition inevitably is testimony to the individual's lacking the belief in the unity of the nation. Prussian youth were expected to prove their loyalty to the community through their bodily physicality in the atmosphere of the adults' intense feelings of fear, guilt, and regret that their weakened state caused the occupation. In other words, the vanquisher's mixed feelings of fear, guilt, and hope turned the youths' bodies into their self-confessional booth. Moreover, to form an innocent and healthy patriotic body and mind, the youth were expected to follow the self-manageable instructions of the clinical dietetics as precisely measured and programmed by Ling to build a machine-like "virtuous character of bourgeoisie" regardless of place and time.

For instance, when Rothstein, an enthusiastic supporter of Lang's system, came back to Berlin in 1845, he introduced Lang's system to Prussia, passionately promoting its advantages through publications and lectures: easy exercises, no apparatuses needed, able to be performed in groups, and they could be done anywhere—"[t]he free exercises can be executed in any place; in the open air as well as in-doors, in schools, barracks, in the open field, in the camp, and in the bivouac" (Roth, 11). Consequently, the "benefits" of Ling's system helped it land seamlelssly in many private spaces—ironically, except the Prussian military. The reason for was that the new idea conflicted deeply with the old military gymnastic system that adopted Jahn's idea. In short, this dispute clearly reflects the fact that gymnastic training was regarded as a serious political matter linked to the future of Prussian military force. Through intense debates in Prussian Parliament, Ling's system was eventually accepted by the Prussian military's gymnastic principles and partly by the education system in general (Kähler et al., 48). In Berlin in 1847, the first Central Gymnastic Institution, established by the Prussian government and Rothstein, its first director, played a central role in training military and school teachers in Ling's system.[32] These trained agencies spread the system to soldiers and students.

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[32] "In this point of view the importance of gymnastics has been appreciated in France, Sweden, and Russia, and lately the Prussian Government has established at Berlin a Central Gymnastic Institution, on Ling's principle, for the training of civil and military teachers, whose duty will be to introduce Ling's system into the military and private schools in Prussia" (Rothstein and Roth, v).

4.4 The Eye of the Rule

Returning to the measuring room, on the left of the stage, another inspector measures the arms of a man. The subject's is posed precisely according to the instructions of the Bertillon system:

> The subject, still having his back to the wall, is directed to extend his arms horizontally in the form of a cross, leaning if necessary either to the right or the left until the tip of his right middle finger touches the projection; then he regains his equilibrium by moving slightly outward the leg on the side toward which he has leaned, so as to make the line of his shoulders horizontal with the axis of his arms. (Bertillon, 103)
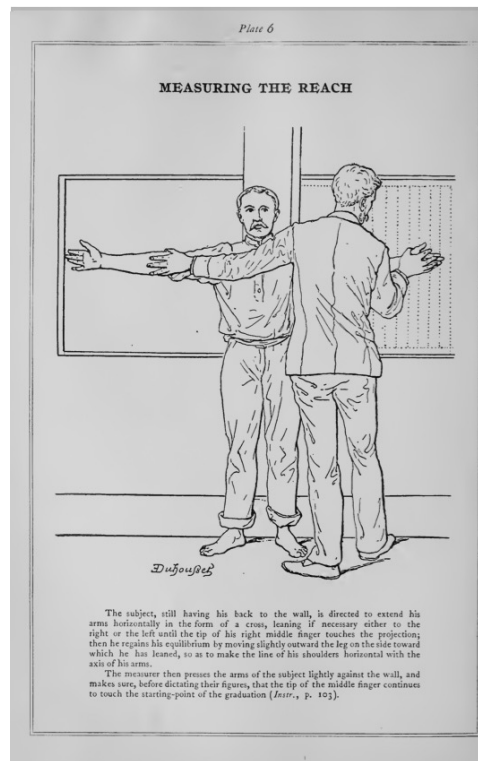
Figure 27 Bertillon Alphonse, Measuring the Reach, in Signaletic Instructions Including the Theory and Practice of Anthropometrical Identification, 1896.

This reflects the fact that the subject's posture is being closely governed and sculpted by the empirical medical-police gaze (Figure 27). The intensely detailed inspecting and measuring process segregates the subject's body from himself and objectifies it in the

closed-off room like an anatomized corpse in a medical laboratory. The objectified and

paralyzed posture given to the subject is the same as that of Arms Sideways Stretch,

stating: "Here is a secular body with soul, but the soul is sinful or sick." Like the

dilemma of Ling, it is contradictory because the empirical medical-police knowledge

can only be constructed when the sinful or criminal body is perfectly separated from its

spirit; it is the materialized body with no soul. In other words, both criminal and noble

minds can only be proved in a contradictory mode through secular science or empirical

knowledge. This condition provides a clue as to why the contradictory and illusory

concepts of criminality and innocence can coexist in one place and can easily be

swapped with each other. Indeed, the mystery of contradiction may be hidden under our

absolute belief in empirical knowledge, or our belief that absolute knowledge can

overcome the fear of mystery. In short, belief can bear the contradiction, mystery, and

the grotesque aesthetic of Dr. Frankenstein, but not Frankenstein's monster. Moreover,

the belief is intensified and disciplined in the automated physical movements that are

instructed and constructed by empirical knowledge. For instance, in the center of the

room we find a chromotypographical table called the "Table Nuances of the Human

Iris" in a rectangular frame hanging on the wall. According to the instructions of the

Bertillon system, the inspector "will ask the subject to look him *straight in the eye*, at

the same time slightly lifting the middle of the latter's left eyelid" (Bertillon, 132). In the

instructions, we can imagine the exact moment of an inspector and a subject making eye

contact (Figure 28). The inspector's eyes only try to read the amount of pigment and

tone of iris, to perform his tasks without error. While he looks into the subject's eyes,

what he gazes at is documented: "It is the black or dark brown eye of common parlance,

the eye of the Arab, of the negro, of southerners in general" (Bertillon, 135). The

criminal suspect's eye is positioned within the centrally located index of the human iris.

Figure 28 Bertillon Alphonse, Tableau des Nuances de l'Iris Humain, 1893.

Fig. 24. Examination of the color of the left iris.
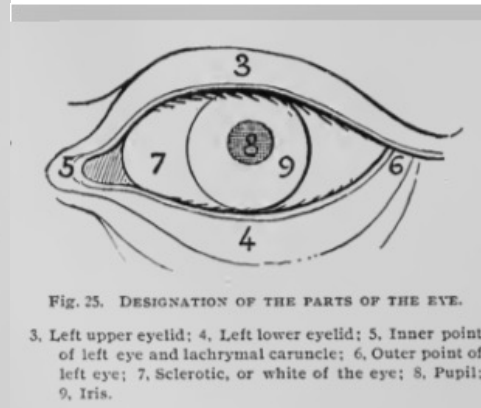
Fig. 25. DESIGNATION OF THE PARTS OF THE EYE.

3, Left upper eyelid; 4, Left lower eyelid; 5, Inner point of left eye and lachrymal caruncle; 6, Outer point of left eye; 7, Sclerotic, or white of the eye; 8, Pupil; 9, Iris.

Figure 29 Bertillon Alphonse, Examination of the color of the Left Iris in Signaletic Instructions Including the Theory and Practice of Anthropometrical Identification, 1896.

By contrast, what does the subject see in the eyes of the inspector (Figure 29)? This subject might gaze at the eye of the rule. The eye of the rule sees what cannot be seen without any emotion or ethical conflict.

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Chapter 5: The Eye of Ethics

5.1 Tarkovsky

In the Renaissance, Münster collected debris from the world, the creation of God, which he believed in, and tried to make the unexplainable idea of the divinity, absolute goodness, sensible by allowing his audiences to experience the infinite varieties of God's creations in the *Cosmographia*. Lombroso attempted to prove the existence of evil inductively by collecting all the debris considered to be bad. His ideas were acknowledged as science for a brief time with the help of the imagination and emotions attached to badness that were long imprinted in the cultural memory of the masses. Lombroso's theory lost its status as a science when Bertillon removed the imagination and emotion that arise from the moral conflicts in minds. Bertillon made badness and goodness a subject that can be efficiently processed through procedural standard systems without the disturbance of emotions caused by moral conflict.

Today, it is not difficult to find moral dramas in our contemporary cultural domain, say, at galleries or theaters. Perhaps this phenomenon reflects our desire to supplement the current Bertillon-like emotionless system with moral emotion and feeling. In other words, the contemporary cultural domain can be seen as one of the best fields to study the ethical sense and ideas circulating today. Particularly, artistic film can be seen as an atlas of our age in terms of reconstructing the vision of the world by composing the framed fragments of the world.

Obviously, in the field of cinema, one of the most important contemporary filmmakers who has studied the sense of ethics that is lost in the current system is Andrei Tarkovsky. In their examination of transcendental matter through accumulated materiality, in some ways, Tarkovsky's films seems to be similar to Münster's *Cosmographia* of the Renaissance. For this reason, looking at his films more closely will give us a better understanding of the ideas and feelings of ethics in our time.

Moral conflicts of good and bad are not new, but they arise and are dealt with in the controversies and limitations of each age. We have continued to attempt to deal with such topics through materialized forms such as painting, music, and poetry. For instance, Rembrandt dealt with the subject in the form of painting in the political and economic context of seventeenth-century Holland. Dostoevsky explored the subject through the form of literature within the specific situation of the nineteenth-century Russia. The contemporary format and technique of film is a unique material form with features that distinguish it from past forms of painting and sculpture.

Tarkovsky's films are noteworthy in that they reflected deeply on the old subject of ethics through a context and medium that is very much of the present. In experiments on myriad forms and subjects to define modernity, he explores subjects like sacrifice, faith, or divinity—subjects that are not new, and in fact are often considered obsolete. When he studies a subject from the past, it seems to be one of the main issues that conflicted with Soviet society in pursuing a new social vision, by overcoming the old traditions and forms such as divinity as an unprovable mystic idea. Under the vision of a new society for the masses, in the Soviet Union, cinema was considered to be compatible

with the idea of the masses, and so was studied and supported. This explains how Sergei

Eisenstein, who affected the formation of the collective consciousness of the socialist

masses (*Strike*, *Battleship Potemkin*, and *October*) through the concept of montage in his

films, which reflects a dialectical view of time as history that supports the foundational

ideology of progress, was elevated as a father of the film art form in Soviet society.

However, Tarkovsky declared that he explicitly opposed the direction of

Eisenstein (*Time*, 356). Rather, he examined the values of past remnants that often need

to be discarded to strengthen such ideas of the new society through contemporary forms,

with cinema reflecting the mainstream idea and vision. This is made clear by Tarkovsky's

second feature film, *Andrei Rublev*, which he directed in 1966 with full support from

Soviet national film production studio Mosfilm, after his successful debut with his first

feature work *Ivan's Childhood* of 1962 winning the Golden Lion at the Venice Film

Festival. *Andrei Ruble*v, also known as *The Passion According to Andrei*, tells the epic

story of an icon painter who witnessed a man suffering in a repressive situation of

fifteenth-century Russia, drawing a sacred icon of the Holy Trinity with human forms.

Mosfilm officials have criticized *Andrei Rublev*, for distorting historical facts and

undermining socialist ideas, tracing how art can establish new morals that open up a new

era in the format of cinema, a medium considered suitable for the masses

(Smorodinskaya, 202). For this reason, although the film was screened once in 1966 after

production was completed, its wide release in the Soviet Union was prohibited by

Goskino USSR or the USSR State Committee for Cinematography until the censored

version of the movie was released in 1971 (Aitken, 222). His films certainly received

much criticism from authorities and audiences in the Soviet Union, even though he had a few supporters, as he mentioned at the beginning of his book, *Sculpting in Time*, containing his thoughts on art and cinema (Introduction). The main reason behind criticisms of his work was not only that his films were overly personal and elitist, but also because his films didn't reflect socialist ideas (George, 80). In Tarkovsky's diary *Time within Time*, his position on the direction of his third film *Stoker*, which he produced shortly after *Solaris*, and which seemed to deepen questions raised in *Solaris*, shows well the focus of his works:

> What I am trying to do in it [*Stoker*] is tear apart the way we look at the present day, and turn to the past, during which mankind made so many mistakes that today we are obliged to live in a kind of fog. The film is about the existence of God in man, and about the death of spirituality as a result of our possessing false knowledge. (*Time*, 159)

Tarkovsky sought to trace how the divinity and spirituality of human beings have been damaged in the past, in order to understand the present problematic conditions clearly. His search continued until the moment he died of cancer in 1986. In his posthumous diary, it is noted that he considered *The Gospel of Steiner*, or *Golgoda*, as his next work. His diary notes about why he became interested in *Golgoda* reflect his thoughts on the relationship between the subject and the times:

> Painters of all ages painted "Golgotha," and they painted in their own unique context. But, their unique contexts did not damage or distort the meaning of the subject of the work. I have to think deeply about the subject in context.[33]

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[33] This paragraph is translated from the Korean version of Tarkovsky's diary published by Doorae print in 1997 (346).

What specific elements in Tarkovsky's works would conflict with socialist ideas? This is a very broad question with no simple answer. However, I think our examination of *Solaris* will help us to think about this problem in more depth. In his diary, Tarkovsky describes in detail that he had a hard time in the *Solaris* production process, much worse than *Andrei Rublev*, in conflict with the Mosfilm officials. *Solaris* was produced in a situation that combines the vision of socialism and the personal vision of an artist within the system, creating intense conflict between them.[34]

Concrete records of such conflict remain in the form of official documents or director's notes. For example, the film commission has detailed records of requests to Tarkovsky about which parts of *Solaris* should be modified. Tarkovsky strongly rejected any amendment to the film, and, surprisingly, the director's original version was accepted at the time of production. *Solaris* screened a few years later after its completion, in a partially censored form, for political or economic reasons (*Time*, 50). In 2002, the original version of *Solaris* reflecting Tarkovsky's original intentions was re-released by The Criterion Collection, a major art film distributor in the United States. By comparing the commission's revision requests with the original film, we can see how Tarkovsky's idea of seeking the eye of ethics from the realm of the past conflicted with the eye of authority in the collective dream of the future, which I will try to trace closely in this chapter.

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[34] Such conflicts are described during the years 1970–75 in his diary.

5.2 Solaris

In 1932, Tarkovsky was born in Zavrazhye, a small rural village in Russia, to father Arjenis Tarkovsky, a poet, and mother Maria Ivanova Vishnyakova, who studied literature (Johnson, 17). He had a deep interest in poetry, literature, painting, and music since his childhood. In 1954, Tarkovsky entered the oldest film school VGIK (Vserossiyskiy Gosoudarstvenni Institut Kinematographii, currently The Gerasimov Institute of Cinematography), founded in 1919, where he studied under film director Mikhail Ilych Romm who studied both sculpture and cinema (Johnson, 12). After he graduated from the school with his thesis film, *The Steamroller and the Violin* in 1961, he directed a total of five feature films in the Soviet Union from 1962 to 1979 including *Ivan's Childhood* (1962), *Andrei Rublev* (1966), *Solaris* (1972), *Mirror* (1975), and *Stalker* (1979), which were produced at the Mosfilm studio. Leaving the Soviet Union, he made *Nostalgia* in Italy in 1982, and *Sacrifice* in Sweden in 1986, which was his last film. He died on December 27, 1986, outside his home country (Johnson, pt. 2).

Solaris is based on the 1961 novel by Polish writer Stanisław Lem who specialized in philosophical science fiction (Johnson, 51). Tarkovsky took the subject from Lem's novel, but unlike the original work which focused on the concept of transcendentalism in the futuristic sense, in the film, he concentrated on the matters he was interested in (*Time*, vii).

A detailed introduction of the entire story of the film will be necessary for further discussion, so I will elaborate on the whole narrative.[35]

An unknown oceanic planet named Solaris has been discovered and a group of scientists are sent to a space station to analyze it. However, they have no success, and the mysterious disappearance of the exploration personnel and their inexplicable behavior are reported to a national committee on Earth. Psychologist Kris Kelvin (Donatas Banionis) is asked to assess the situation and check on the researchers working on the space research station orbiting Solaris to determine whether or not to continue the Solaris study.

The film begins with Kris's visit to his father's old house the day before he sets off for the research station. Kris, along with his father and his father's old friend, Henri Burton (Vladislav Dvorzhetsky), who had previously participated in the Solaris project, watches a video of a committee investigating an inexplicable experience that Burton encountered during his search for the missing scientists. The father tells Kris that if he leaves the home for the exploration, he may not see him again because of his old age; however, Kris decides to leave him. Kris, who arrives at the space station, is confronted with a surreal situation facing his previously suicidal wife, Hari (Natalya Bondarchuk), who in fact died earlier. Dr. Sartorius (Anatoli Solonitsyn) and Dr. Snaut (Jüri Järvet) explain that Hari is a "visitor" and that the Solaris planet somehow materializes human memories. Both scientists have also been experiencing their "visitors" materialized from their memories. Kris finds a video message left by Dr. Gibarian who committed suicide.

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[35] This summary of *Solaris* is based on: Andrei Tarkovsky, *Solaris*, S.l.: The Criterion Collection, 2011.

Dr. Gibarian tells him that he does not commit suicide because of fear of his visitors, but rather because of his remorse for them. Kris confronts his guilt through his confrontation with Hari. Hari gradually learns the meaning of Kris's suffering caused from his ethical conflicts. She begins slowly to understand the meaning of human life on Earth by watching a video of Kris's childhood and looking at Pieter Bruegel the Elder's five paintings installed in the space station. Kris suffers from illness, and, in his dreamlike state, he meets his young mother, who cleans Kris with water. When Kris wakes up from the dream of the cleansing ceremony, he finds that Hari has disappeared. Dr. Snaut tells Kris that Dr. Sartorius suggested a plan to destroy Solaris, and Hari had agreed with the plan to make herself disappear. Kris returns home. He kneels before his father and embraces him. The last scene reveals that his village and house were in one of the islands of the Solaris ocean.

The background of the film is the space exploration of a future that reflects the future-centered social view of the Soviet world that Tarkovsky belonged to. However, as mentioned above, the subject is not new: the protagonist leaves his place of origin; he finds himself through wandering and finally returns home. This plot is found in many cultures. The Bible tells the story of how humans fall into the temptation of evil, knowledge, and are expelled from the paradise of Eden. After wandering outside the kingdom of God, they finally return to the heaven where they originally belonged, by restoring their faith in God. The Siddhārtha Gautama of India is also a form of the story of leaving one's palace and reaching complete enlightenment through asceticism and wandering. The story of *Solaris* is particularly similar to that of the prodigal son

described in the Bible; the son asks for his father's property and leaves home. In a distant country, he devours all his wealth, and eventually suffers from starvation on a pig farm. The father shows him hospitality when he returns home after realizing that he has sinned (*Holy Bible: English Standard Version*, Luke. 15:11–32). In *Solaris*, the main protagonist Kris leaves his father and his home to find success and heads for the faraway space station. However, unlike typical sci-fi movies devoted to showing foreign sights, Tarkovsky shows that the foreignness is not in the outer space of the universe we have not seen but in the inner human spiritual and mental space of modern humanity. In the fable of the prodigal son, the son discovers the value of the father, mercy, and abundance to which he originally belonged in the physical suffering of hunger. The protagonist of *Solaris* returns to the values he originally held through his spiritual recognition that he has lost the intrinsic value of conscience and love within himself. This subject, the prodigal son, who is awakened through love and conscience, is an age-old popular story in many cultures. Yet, in what sense has this subject matter of the film, telling an old story about love and conscience, been raised as a problem for Soviet officials? What makes this film about this simple story so much more problematic than any political film that directly opposes the ruling ideology? It is hard to swallow that this situation was simply because the film didn't reflect best socialist ideas.

The following question may help us better understand the conflict. How can we prove that the society founded on a dialectical view of the world that is based on the linear time of past, present, and future is moving beyond the past? A simple but effective method is to prove that we are heading toward goodness by defining clearly what *was*

bad, as I argued in the previous chapter. When the abstract concept of time is defined as a specific character as a past, and it is defined as non-ideal or degenerate, by contrast, the abstract concept of the future can easily be given the character of the ideal. When Tarkovsky's *Solaris* deals with the problems of human morality and spirituality, it is easily framed as the subject of the "bad" past that the Soviet ideal must overcome. Before we can see what the film's subject matter really is, it can be pre-stereotyped as a theme of the enemy past and considered as anti-socialist that can be potentially harmful for the dominant social idea. Further, Tarkovsky's subject in space seems to have been very different from what the Soviet film commission expected; because, the space of the universe without the old memory and history of the ethics on Earth can be regarded as a very ideal place for socialist idealism. The film commission's disappointment was recorded. In Tarkovsky's diary, he thoroughly records all 35 items the commission asked him to change or remove from the film. The first requested correction was: "1. It must become clear that what the future world looks like. This movie is unclear" (*Time*, 50). Tarkovsky sets the location of the space station as separate from the Earth. However, it does not reflect socialist ideal in the following three aspects. First, the spaces of the station are expressed in a form similar to an old ruined place in the past, not in the future.

Figure 30 The Solaris research spaceship's interior corridor. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

Dysfunctional operational systems have remained here and there, like historic monuments left after the decline of the Soviet Union (Figure 30). In the spaceship as in historic ruins, things are not where they are supposed to be. Second, the space of the space ship resembles the ordinary everyday space of the Earth. It is filled with memories that are familiar to us.

Figure 31 The library space in the space ship. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

Especially the library, which is the most important setting of the film, is covered with past forms such as natural materials like wood, old paintings, imitations of ancient philosophers, and classic literature (Figure 31). Contaminated as it is with past and present memorabilia, the space seems to have failed to create a future time. This was pointed out as one of the parts to be corrected in the film: "35. Conclusion of this work; it is worthless to humans to move the miscellaneous goods from one end of the galaxy to the other" (*Time*, 50). Third, the film's reproduction of time does not correspond well to the past and future socialist view of time. For example, in *Solaris*, it is difficult for the viewer to arrange events into linear time model from the past to the future. Further, it is not easy for the viewer to know whether the scenes they watch are past events or present moments. The distinction between realistic events and fantasies such as dreams or hallucinations is also unclear in the movie. In addition to its representation of time, the space station's interior space is designed in a tubular shape, so the spatial orientation of the east, west, north, and south is indeterminate. From the committee's point of view, the film may have seemed to fail to advance a future view of space, where the remnants of the past have been exterminated and a firm order has been established. To them, the world and the protagonist in the movie are caught up in the miscellany of the past, and it may have looked like a ghost in a timeless space, which is neither past nor present, neither history nor myth. What the commission asked Tarkovsky is to correct this disorder or regression that could confuse the socialist order.

5.2 Ethics in *Solaris*

Early on in the film, Burton, a member of the Solaris exploration team, shares a video recording the interrogation of his mysterious experience on Solaris with Kris and his parents. This scene helps us understand the socialist concept of regression. A detailed summary of the scene is as follows. Scientists do not return from exploring the Solaris ocean. Burton goes on a search for the disappeared scientists as a rescue team member, but he also fails to return for some time. He is in a state of shock when he finally does return, and he refuses to leave the station to watch the ocean anymore. Later, he makes a statement about his experience to the investigative committee. What Kris watches is a video of Burton's statement to the committee, made up of bureaucrats, scientists, and generals. Burton testifies that he lost his way in the fog and witnessed the creation and disappearance of a garden in the ocean. He also states that he saw a huge infant at the ocean, which he recorded on video. But when the video is played, the committee sees only fog. The investigators argue that his consciousness was affected by the magnetic currents created by Solaris and that he experienced hallucination or some kind of depression.[36]

One thing to look at in this scene is how color relates to time in the movies. In the scene, which is presented in color, Kris and the others watch a recorded video of a past event. The recorded video is visualized in black and white. The monochrome indicates

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[36] "All of this could be the result of Solaris' bio-magnetic current acting on Burton's consciousness, Burton's statements appear to be the result of a hallucinatory complex brought on by the planet's atmosphere, as well as symptoms of depression exacerbated by inflammation of the associative zone of the cerebral cortex." (*Solaris*)

that the event happened before the current moment when the main figures are present. As

mentioned earlier, by presenting scenes in different color modes throughout the entire

film, Tarkovsky allows the viewer to experience the unclear relationship among the past,

present, and future, a foreign experience; for instance, the current scene, represented in

color, suddenly changes to the same sequence in monochrome. Or, while the current

event being represented is in monochrome, the viewer watches the past events

represented in color. The context of the event, that is, the story or history, is not

composed of solid relationships. In this film, time is not clearly distinguished between

past, present, and future, reality and dream. The events do not move from the past to the

future or regress from the future to the past. Further, any distinction between the past, the

present, and the future, or dream and reality, is not the basis for understanding the events.

Rather, the most central issue in the world of *Solaris* is the desolation and salvation of the

timeless concept, the spirit. This idea of the desolation in the film has a very different

meaning from regression as presented in the socialist perspective. Through dialogue

between the committee and Burton, Tarkovsky illustrates the meaning of socialist

regression. One of the investigators says to Burton (Figure 32):

> Everything we now know about Solaris is negative and has come to
> resemble a mountain of disjointed, incoherent facts that strain credulity.
> We're in exactly the same situation today. Solaristics is degenerating. But
> what we're talking about is far more serious than just the study of
> Solaristics. […] We're talking about the boundaries of human knowledge.
> Don't you think that by establishing artificial barriers we deliver a blow to
> the idea of limitless thought? By limiting our movement forward, we
> facilitate moving backwards. I nevertheless repeat my question.

Figure 32 The interrogation of Burton's case. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

The investigator regards the state of failing to reach solid conclusions or knowledge given insufficient or incoherent connections among the sampled events as regression. Here, in socialist morality, goodness implies that the relationship is firmly established and that it is moving toward more solid and complete knowledge and ideas. On the contrary, badness limits the possibility of reaching any solid arrangement of events or moving toward a certain concrete system. The progression from the present imperfection or insufficient order to the more complete order should not be restricted. In order to progress infinitely, social moral values must be allowed to continuously search for new ideas without limitation of knowledge. The legitimacy of this infinite progress can be easily obtained by framing the form of tradition already known to many as a past or degenerative immorality.

The concept of corruption as the past that limits this progression in socialism conflicts with Tarkovsky's ethical vision. On the socialist view, the world of progress must go on endlessly to find the unknown truth. It is inductive. In this world, data are

continuously gathered to approach a more complete system. The constantly collected data are sorted and refined to bring knowledge closer to perfection through comparison of classified data. The direction toward this perfection sets the criteria for the formation of a social moral system. However, the ethical basis of Tarkovsky's *Solaris* is located in a different zone. Similar to Spinoza's idea that God/Nature are already given as absolute truths and axioms, the world of Tarkovsky contains axioms of self-evident truths. The problem is not how to figure out the truth; truth is already given to us. Truth exists in nature. In the inductive scientific worldview, all aspects of the world must be fully examined and understood in order to reach the absolute or perfect truth.[37] In Tarkovsky's *Solaris*, human beings already belong to the world of truth, so the process leading to the perception of truth is not finding out what we do not yet know. Rather, it is to wake up from the delusions and imagination that interfere with the perception of the world of truth to which we as human beings belong and to return to themselves. In short, in *Solaris*, to be ethically good means staying in the truth. By contrast, to be bad or degenerate means not moving forward to know the truth, but instead distancing ourselves from the world of the truth where we already belong. In the film, the commission's science of induction requires that information be gathered by Solaris researchers in a logical, objective fashion to get closer to the truth of the mysterious Solaris ocean. On the other hand, in Tarkovsky's worldview, the greater the intensity of illusion that hinders our recognition of truth, the more it can be expressed as a further regression from it. This recognition of the

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[37] In fact, for us as human beings to reach this stage is for us to become God or the eternal and absolute ones ourselves.

truth is not required to be proven because it belongs to the truth itself. It is a matter not of producing knowledge, but of maintaining a certain faith.

Based on the above premises, I will discuss the main scenes of *Solaris* by subject in order to trace what Tarkovsky's gaze of ethics has caused the conflict with the committee's vision.[38]

5.3 The Familiar

The film starts with an image of grass that is constantly moving in the water. The camera shows the endlessly waving reeds and then slowly focuses in on Kris, who is standing on the ground and gazing off somewhere. Kris's facial expression suggests he is attracted to nature. Yet, he wakes up at the momentary sound of a buzzing fly. At this small stimulus he recalls what he has to do, and starts walking toward his father's place across the forest. In the next scene, Kris is portrayed as a very small being in the natural landscape (Figure 33). In the world of *Solaris*, as this beginning scene shows, the enormity of nature cannot be directly expressed; Kris reaches perception and awareness of his limits through sensible accidental events such as trivial stimuli, not by grand events.

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[38] It is very difficult to explain clearly the eye of ethics that Tarkovsky was trying to present in the socialist space. This is because the gaze is experienced rather than explained.

Figure 33 Kris walking to his father's home. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

In this opening sequence, we cannot clearly know where Kris is coming from or where he is going. Further, the sequence visualizing the image of a man on the ground who gazes at nature symbolically summarizes the key theme of the film: the story of the man who discovers himself through his journey of searching for the ideal in a vacuum far from his homeland.

Figure 34 The horse in the forest. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

Figure 35 Drawing of a horse on the wall in the research spaceship. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

On his way to home, Kris suddenly sees a running horse (Figure 34). The horse does not look like a work horse; it seems to be something we have lost, such as primitivism or natural vitality. In contrast to the horse in nature, horses in the space laboratory are shown as schematized representations, which indicate the horse on the ground, but have none of its vitality of it (Figure 35).

Figure 36 Kris washes his hand in the lake. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

Before going home, Kris washes his hands in the lake (Figure 36). This foreshadows

another scene at the end of the film, where Kris meets his young mother in his dream and

she cleans Kris's dirty hands. When he wakes up, Kris cries and understands that his guilt

over his suicidal wife has been forgiven by the mother, the Land. Water, the most crucial

image in *Solaris*, reveals its infinite and eternal nature and vitality. The ethical ideas of

dirt, evil, or guilt, as judged by Kris's insufficient perception of the world, are dismantled

and refreshed in the eternal flow of nature. Kris's father tells Burton that Kris enjoys a

daily walk.[39] This implies that Kris is repeating the ritual of cleaning his hands in nature

every day without being conscious of the deeper meaning of his act. Kris, washing his

hands, is surprised by an artificial sound and looks up. For the first time in the film,

artificially constructed objets from civilization appear: a car and a bridge (Figure 37).

Figure 37 Burton arrives by the car on the bridge. Scene still from Andrei
Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

In contrast to the curvilinear paths where Kris enjoyed walking, the artificial bridge is a

sharp straight line, a structure that is designed to synchronize time and enable the rapid

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[39] "He takes a walk every morning for at least an hour."

flow of resources such as commodities, taxes, or military violence. The car contrasts with the horse of the previous scene (Figure 34).

An unfamiliar guest arrives by car. This concept of the guest is important for understanding the world of *Solaris*. The themes throughout *Solaris* deal with the ideas of love, conscience, and ethics. However, the protagonist's recognition of these ideas is possible only through his encounters with other guests. For example, at the research station, Kris and other scientists confront the problems of internal morality by encountering the "guests" materialized from their memories or unconscious. One guest is the former Solaris researcher Burton, his father's old friend. Back home, the father says to his friend, "I don't like innovation"; "This house reminds me of my grandfather's house. I really liked it." As implied in this conversation, Kris's father adheres to old traditions and does not like the idea of change. By contrast, Kris is a psychologist who will work as a Solaris investigator. The father explains to Burton that Kris is like a "bookkeeper" or "accountant." Here we can infer that Kris, who has a job of indexing, classifying, and looking for patterns in human mind, is in conflict with his father, who wants to uphold the old traditional values. It is not explained in depth in the film what the specific conflict is between them. Thus, the conflict is not a specific event that occurs only in certain characters, but a universal conflict between father (old) and son (new) in general. Unlike *Solaris*, many commercial movies often focus on depicting the detailed contexts of the event and the characters to make audience believe the illusion of the story being told. This approach tends to place the audiences in the position of passive spectators who only look at fictional stories that are far from their actual lives and

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realities. *Solaris* does not explain in detail the reason or context for the conflict but only shows the conflict among the figures. This approach, like a mirror, does not allow the audience to be in a passive position, but forces them to reflect on their own experiences or problems in order to understand the events of the film.

Figure 38 Burton is looking outside through the window inside Kris's father's house. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

In the next scene, we see the interior of the father's house (Figure 38). The souvenirs he owns show the material world to which he belongs: three birds in a cage, Chinese pottery, statues of ancient philosophers, old books, and hot air balloons. These are considered old traditions to be overcome by the modern citizen of the new society, represented by Kris. All of these souvenirs constitute the space of the father's everyday life through the use of various means (separation, stylization, knowledge, or technology) to meet humankind's curiosity and desire for understanding what is unfamiliar to us, such as nature, the other, or the ancient.

Figure 39 The rain falls on the outdoor picnic table suddenly. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

Solaris has many scenes showing transcendental moments beyond logical contexts or everyday culture. For instance, when the father says he does not like innovation, rain suddenly starts to fall. Conventional narrative films tend to exclude accidental events that are directly unrelated to the story being told in order to reinforce the structure of the story and to enhance the illusion of realism. However, in fact, the world to which we belong is abundantly overflowing with incomprehensible events and chance occurrences. In this sudden rain that seems irrelevant to the flow of the story, we find that the world of *Solaris* is more like our world. The camera starts by focusing on Kris in the rain and shows the outdoor still life on the picnic table. In particular, it focuses on a close up of a cup of tea in the rain (Figure 39). Cups and tea are a civilization form that reflects humankind's various intelligence and emotions about nature. This sudden infiltration of nature into civilization is an unknown event that is not comprehended by human intelligence or emotion. This sudden presence of nature in *Solaris* is different from the approach of many entertainment movies, of presenting an unexpected event to an audience to create a joyful feeling of surprise. This approach allows viewers to look at the world as an

amusement park, completely different from its nature. By contrast, the sudden penetration

of nature in the world of *Solaris* allows the audience to sense a world in which there is

transcendence, which we are not able to comprehend fully, beyond the materiality of our

familiar everyday moments.

5.4 Toward the Foreign
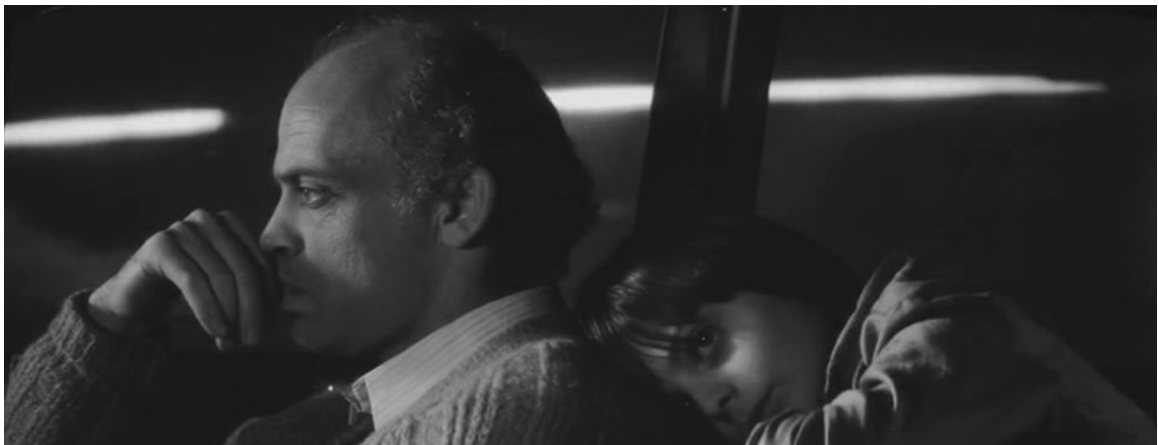
*Figure 40 Burton is lost in thought in the car heading toward the city. Scene still from
Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.*

After Burton meet Kris, he leaves the house. We do not know exactly where Burton

is going, but it is implied that he is leaving the rural area for an urban space. The world of

Solaris describes different times and places that do not belong to us. How can the other

world be constructed through the image and sound of time and place with which we are

already familiar? The typical solution of many sci-fi films is to present unfamiliar forms

that are different those we are used to. The easiest way to produce foreign images is to

mix, deform, or distort existing things. Another way is to borrow forms from other places

or cultures that we have rarely seen. However, Tarkovsky's approach to constructing

other worlds and times is different. The world of *Solaris* is not foreign. Rather, it looks like the everyday that we are already too familiar with. The familiar space of our daily lives is presented as the foreign world of another time in the film's narrative structure. Burton's trip to the city was filmed in Japan. The Japanese city may be unfamiliar to Russian audiences. However, the city is a space familiar to people who live in cities regardless of their specific location. In this space where intimacy and strangeness are superimposed, the director shows us Burton, a man who is deep in thought. Burton seems to be contemplating problems that cannot be easily explained, such as the debate over poetry and science he had with Kris, the relationship between knowledge and morality, and the ethical conflict that he faces.[40] The child who visited Kris's father with Burton comes out of the back seat in the car and leans over to him (Figure 40). Strangely, this ordinary scene looks oddly unfamiliar. The relationship between Burton and the boy in the movie is not explained exactly. Through Burton's testimony about the giant child he saw on Solaris, we can infer that he is suffering over his own problems associated with the boy. In the car scene, the boy seems to cause him anguish and he embraces him as if he understands his conflict. It is not clear whether the boy exists in the present or if he is the "guest" materialized from Burton's memory. The boy looks like a figure indecisively flickering between presence and memory or between guilt and forgiveness. Bearing in

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[40] "Kris: I'm not a poet. I have a concrete goal: Either stop the research and remove the station from orbit, thereby legitimizing the Solaristics crisis, or take extreme measures. Perhaps bombard the ocean with heavy radiation.
Burton: Not that!
Kris: Why not?
Burton: Didn't you say research should continue at any price? You want to destroy that which we are presently incapable of understanding?"

mind that Tarkovsky studied Russian religious paintings in depth for his film about the

icon painter Andrei Rublev before *Solaris*, the boy in this scene can be read as the image

of an angel, a messenger between the human and divine world in the religious worldview.

However, the boy does not come from another heavenly world, but from the human inner

world of memory and spirituality. In short, the boy mediates not between man and the

world outside human beings, but between the individual and his or her inner spirituality.

Burton's trip ends with a night view of the city filled with cars, electronics, and city

noise.

Figure 41 Kris is burning his memorabilia in front of his father's house. Scene still from
Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

The scene following this urban scene is one of Kris in front of the house burning

Hari's photographs and his research materials, as well as a scene of river flowing silently

(Figure 41). We can see the tearful face of mother watching what Kris is doing, and a

view of her from behind as she walks toward to the open rural landscape (Figure 42).

Figure 42 Kris' mother is looking at the landscape. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

In the scene, we can see that Kris is trying to eliminate painful memories of his past by burning past records and images of his wife. We also can see that Kris wants to escape from this land and move toward a universe that lacks such memories, rather than confront the moral conflict directly. The landscape that Kris's mother looks at is not simply a scene showing a physical place. It is instead an indirect metaphor of Kris's inexpressible inner conflict. Kris and his family conflict in events and memories that arise within the territory of home. In contrast to the home, as his mother looks at the open landscape, we can infer his emotional states, which seek to move away from the trap of the memory or home to infinite open space.

Figure 43 The still life consisting of a Don Quixote book, keys, a blueprint of a church, and an empty metal box. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

After the landscape image, we see a scene of a still life consisting of a Don Quixote book, keys, a blueprint of a church, and an empty metal box (Figure 43). Tarkovsky seems to have tried to convey to us the situation of Kris or modern humanity through the small metal box. It is tiny, cold, and uncharacteristic modular. Inside it is empty as if it presents his empty soul. At the end of the film, when Kris comes back from Solaris, the box is filled with soil and flower petals. This shows that his inner soul returns to its original territory in the earth, where new life is blooming. The blueprint of the church seems to indicate that modern space has knowledge only of the form without sacred faith. In particular, Don Quixote seems to represent the schizophrenic psyche of modern man, Kris, between dream and reality in the contemporary perspective, though he is presented as a new human figure different from the conventional view of other characters in *Solaris*. Don Quixote simultaneously represents a stranger with no boundaries between past and future, history and ideals, reality and dreams. This will be discussed in more detail later.

Figure 44 Kris's journey to the Solaris research spaceship. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

Unlike most conventional sci-fi films, which are intent on depicting outer space as touristic foreignness, Tarkovsky focuses on Kris's face and eyes. His sleepy actiosn seem to show he is now entering an internal space of psychology, not external outer space. The next scene shows Kris going to the space laboratory. The moment of the journey to space or to a new world in many sci-fi movies tends to make viewers feel as if they are on an adventurous roller coaster, watching foreign spaces in a theme park. Tarkovsky, on the other hand, does not show any exotic images of entry into the new world. He focuses only on Kris's eyes (Figure 44). Kris looks as if he is hypnotized, and the emotionless guiding voice of the space shuttle sounds like a hypnotist's spell. The foreign adventure for Kris is not to a place with unfamiliar appearances outside of himself, but to his own internal landscape where painful memories remain, even if he has burnt the memorabilia. As the old belief has it that the eye is a window to the soul, Kris seems to be heading toward his inner spiritual world in the travel scene.

5.5 Monster

Figure 45 Gibarian's recorded video message. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

Figure 46 Memorabilia in Gibarian's laboratory. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

Kris arrives at the space research lab to discover that his former associate, scientist Gibarian, has committed suicide. Kris finds a video message that Gibarian left for him in his lab (Figure 45). In the lab are numerous pieces of memorabilia from Earth scattered around. We observe that the lab's interior space is covered with ash, and we see the message playback device with an image of a mythic animal on it, the pistol probably used by the scientist in the suicide, an old book, and a picture of a place that looks like an old castle or church (Figure 46). Through the ash and partly burnt memorabilia, like Kris, we

can guess that Gibarian was also trying to destroy objects associated with his memories of the past. In the recorded video, just as Burton met the child, Gibarian also encountered his "guest" who had some sort of ethical conflict with him, who also materialized from his memory. Gibarian described what he encountered as a "monster," something which "cannot be explained."[41] Here, the audience perceives the "monster" from the perspective of Kris.[42] The unknown being is fear. Kris seems to feel terrified of the mysterious guest. Kris seems to project his fear of the guest and thinks that Gibarian committed suicide because of a similar feeling of fear. When Kris hear strange bell sounds, he stops the video with a look of terror on his face. He slowly turns his head to look at the space, completely black, behind the lab's round window (Figure 47).

Figure 47 Kris staring at the black space behind the round window inside the laboratory. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

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[41] "What happened to me ... is not important. Or rather, it cannot be explained. […] This is our only chance to make contact with this monster. There is no other choice, Kris."
[42] Gibarian: "This is our only chance to make contact with this monster. There is no other choice, Kris."

The camera zooms in until the black space fills the whole frame. In this scene, Kris is actually witnessing the camera's lens, and what he sees in the narrative is the universe. The audience sees a black screen through Kris's fearful gaze. The black screen materializes the impossibility of explaining what Gibarian or Kris encountered. The film surface is an infinite imaginary space into which Kris's fear of the unidentified visitor is projected. On the material surface, which has not yet been exposed to light, audiences project their fear of the unknown that they imagine through the fearful gaze of Kris. That is, the black screen, which is not projected because a projector cannot transmit unexposed film, acts as a mirror to reflect the fear of death and of the unknown in each viewer's imagination. The mystery makes Kris see a monster born in his imagination, a monster of fear of the unknown. However, it was a matter of conscience that Gibarian discovered in his encounter with the guest. It was this feeling of shame, not fear, that led him to kill himself. Gibarian seems know that this cannot be explained to Kris. In the video he emphasizes that he is not mad, as Kris's might think, given his occupation, that the way to make the unknown understandable is to establish a medico-scientific concept of madness make the imaginary fear of it disappear. For Kris to eliminate his fear, Gibarian's strange behavior needs to be construed as a mental illness due to his long-isolated life on the spaceship, by collecting psychological and physiological contextual data on the subject. Here, we can see that Kris does yet not have his ethical eye looking in the mirror.

5.6 Mirror

Figure 48 The guest Hari looking at herself in the mirror, holding her self-portrait. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

In the film, the theme of the mirror is one of the key tropes. After Kris watches Gibarian's video message, Hari, Kris's suicidal wife, suddenly appears. This guest, materialized from Kris's memory, however, has no memory of herself. Hari compares a portrait of herself from the past with her image in the mirror (Figure 48). Her portrait is seen as evidence of past events, and her image in the mirror is compared with it, being regarded as evidence of the present time. Through this comparison, Hari gains knowledge of herself. However, what she lost was not only her memory of past events. Strangely, Hari, looking into the mirror, asks Kris questions that seem out of context: "I have the feeling ... as if I've been forgotten something. I cannot understand it. Do you love me?" Her dialogue clearly shows that the loss of her self-identity is not the loss of her memory, but the loss of the feeling of being loved by another. Given that she is a projection from Kris's memory, the loss of that feeling reflects something that Kris has lost. It should be noted that this concept of love is not that of romantic feeling between two individuals. Rather, it is a matter of love for others and for ourselves as an emotion that still belongs

to the mystery, a sign of a universal relationship among humans who have long sought to know themselves and each other. *Solaris* deals with the problem of the loss and restoration of such feeling as moral questioning during the era of socialist futurism.

Kris's self-portrait is reflected in multiple situations through mirrors in the film. For instance, Hari committed suicide by drinking dry ice and her distorted image is reflected in the mirror, revealing Kris's guilty perception of her death. The movie screen itself largely plays a mirror role: it shows the world of *Solaris*. However, what the audience witnesses is not the story of that foreign world, but the landscape and people of their inner world through them. Further, the film seems to be infinitely reflective of dreams and reality, past and future, as two opposing mirrors. Hari always shows up when Kris wakes up from a dream. However, the reality that a dead wife comes back to life is itself like a dream. As mentioned previously, the projection screen, in which monochrome and color are constantly shuffling, makes it unclear whether what we see is a previously recorded happening or an event that occurs at the present time—or perhaps both.

Figure 49 Kris helps Hari who gets wounded when destroying the door. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

In *Solaris*, events that occurred in the past are represented continuously in the present. For example, Hari gets seriously wounded while destroying a door when trying to stop Kris, who is about to leave her. Kris, who looks at the bleeding Hari, appears to have recreated the situation when he first discovered his wife after her suicide (Figure 49).

Figure 50 Hari embraces Kris. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

In another scene, Hari, who does not know the exact reason for her actions, embraces Kris (Figure 50). This scene pairs with another later scene in which Kris braces Hari for forgiving him (Figure 5.34). In this way, past and present, dream and reality are constantly mirroring each other. In this mirror structure of the film, viewers do not only listen to the given story, but are allowed to experience the world of *Solaris* themselves. When the audience encounters recurring similar events at different times and places, they are not allowed to see the scene being shown anymore. In other words, the audience will be able to observe and conceive the event from their memories of past events that they have already seen.

This concept is more clearly understood by looking at the following scenes. In one scene, Kris and Hari look at a video of Kris's childhood (Figure 51).

Figure 51 Vido footage of Kris's childhood with his family member. Scene still from Andrei Tarkovsky. Solaris. S.l.: The Criterion Collection, 2011.

These recorded videos are displayed in color, in contrast to the other videos which are shown in monochrome. Like Bruegel's paintings, which I will discuss in depth later, the video records images of daily life: young Kris at a campfire in the snow; his mother standing under a tree; the young father and his son Kris playing together on a snowy lawn; the boy picking up branches; the mother standing in the background of a snowy landscape; the mother in front of a lake; and Hari standing in front of a house. We see the images of human everyday life in a natural landscape that has long been unchanging. In these images, people are more like human beings that grow and disappear as part of nature, rather than historically constructed ones. As the seasons change and the video continues, Kris grows up. It seems that human life continues as another boy is born and repeats the life cycle. In the video, the mother appears as a young lively being who conveys the abundant eternal vitality of nature.

Film is an image-capturing device that allows us to record everyday scenes ceaselessly. These endlessly flowing images of everyday life show innumerable moments of our lifetime, but they make it difficult for us to see our own time for what it is. We

often forget that the gaze of ethics is not just given to us, but needs to be constructed. For instance, Bruegel created a gaze that looks at the place and lives of human beings using the technology of his time, that is, painting. Tarkovsky constructs a gaze of ethics that looks at his era, through the medium of his time, namely film. As an audience, we don't experience Bruegel's and Tarkovsky's time, just like Hari, who has no memory of Kris's childhood. In *Solaris*, in the film or canvas frame, like the mysterious guests, we witness the sequential or spatial montages of afterimages of everyday life in Antwerp and Soviet rural areas. The guest Hari looks at Kris's childhood play with his father and other everyday activities that his parents would have recorded with love. She looks at the land they belong to and the people who grew up there. It is a double gaze of Hari who has no memory of the land and people or of the parents who love their son and home. Tarkovsky's creation is just not a daily photo collection, but the ethics of gazing at them. This scene shows that we can experience the foreign world created by the other who experiences life very different from us, seeing how they gaze at the world. The audience watching this recorded video create their own memories that affect how they see Bruegel's painting shown at the end of the film, which I will discuss in detail below.

Figure 52 Kris and Hari talking in front of a mirror. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

After watching the video, Hari, approaching the mirror, says she has no idea who she is. This scene is multireflected. Hari is recalled from Kris's memory, but she has no memory of herself. Kris looks at her in the mirror, confused by the problem of memory (Figure 52). Hari has no ordered autobiographical memory of herself. Rather, she has a false memory that Kris's mother hates her and for that reason she left and went to another city. Kris and his mother seem to be switched or mixed up in her memory. Kris tries to give order to her memories, but he still does not understand that what she definitely recalls is a memory of a feeling of hate, not events: "I remember perfectly," Hari emphasizes to Kris.

Figure 53 Kris and Hair in the mirror. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

The camera shows a close-up of Kris and Hair in the mirror (Figure 53). Hari speaks about past memories, and Kris looks at her in the mirror. In this scene of a reflected image of Kris and Hair looking at their "origins" and talking about their memories, we see the unsettled boundary between the imaginary and history, past and future, and illusion and truth. This is the essence of the world of *Solaris*, in which everything flows without being fixed and exists in liquidity itself. This fluidity may be called a natural or a thriving vitality. In *Solaris*'s worldview, immorality is not an interference toward an imaginary future from socialistic point of view, but an act of interrupting this constant fluidity. In the film, this liquidity of vital life seems to be weakened by hatred or the inability to love. It is the loss of life in psychologist Kris who has lost the ability to love others.[43]

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[43] It should be noted here that the concept of infinite vitality cannot logically include self-destruction according to Spinoza. In other words, life means vast creations including even death. However, the inadequate recognition of the infinite creativity that transcends time and space seems immoral in the world of *Solaris*.

5.7 Faith in Conflict

Figure 54 The library's interior space. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

Later in the film, Dr. Snaut, Dr. Sartorius, Kris, and Hari gather at the library in the space ship to celebrate Dr. Snaut's birthday. The library is designed as a memorial to knowledge, philosophy, literature, the visual arts, and science from Earth (Figure 54). On the central wall of the circular interior space are five paintings by Pieter Bruegel the Elder. Dr. Snaut shows up about an hour and a half late in a drunken state. This drunken scientist throws books, props for knowledge, and asks Kris to read a passage from *Don Quixote*: "They come at night. But one must sleep sometime." Kris continues to read the passage about a dream:

> I know only one thing, señor.
> When I ...
> When I sleep, I know no fear,
> no hope, no trouble, no bliss.
> Blessings on him who invented sleep.
> The common coin
> that purchases all things,
> the balance that levels

shepherd and king,
fool and wise man.
There is only one bad thing
about sound sleep.
They say it closely resembles death.

In dreams, social class, gender, nationality, and ideology all disappear. In dreams, we awaken from the hallucinations of fear and hope, two axes that support the morality of power; further, we find that we cannot separate a king from a slave, reason from madness, and history from myth. This idea is well supported in the words between delusion and reason spoken the drunken scientist Snaut, like Dionysus:

We don't need other worlds.
We need a mirror.
We struggle for contact, but we'll never find it.
We're in the foolish human
Predicament of striving for a goal that he fears, that he has no need for.
Man needs man.

In his dialogue, the meaning of the mirror is well described. Kris's and the scientists' fear originate from their encounters with the unknown guests who belong to themselves. When they encounter them, they project their fear onto the unknown guests and want to destroy them. For instance, for the first time, when Kris meets Hari, in a panic, he tries to push her into a rocket and send it out into space. However, they find that the others they encounter are mirrors that reflect themselves. Kris thinks that Gibarian committed suicide because he lost hope. However, in the library, he finally finds out through a confrontation with Hari that Gibarian's suicide was due to conscience and shame. Hari argues that

conscience is the most essential problem for human beings, not the acquisition of new knowledge as scientists believe. Against the opinion of Hari, Sartorius argues that she cannot understand human matters because she is "a copy" or "a matrix." Sartorius presents the Platonic worldview that the original is superior to the replica. Hari continues: "Yes, maybe, but, I'm becoming a human being. I can feel just as deeply as you. Believe me. I can already get by without him. I ... love him. I am a human being. You ... you're very cruel." She states that the definition of human beings is the ability to love, not the difference between the original and duplicate. In the film, it is clear that Sartorius loves the knowledge of ideal truth itself more than humanity. Hari's statement that she is becoming human through love is not subject to logical proof, but is a matter of faith: "Believe me." In fact, the problem of belief in love for humans is a very important theme in Tarkovsky's films. In his final work, *Sacrifice*, Tarkovsky speaks of the allegorical fable in which a monk gives water to a dead tree every day. Eventually, the dead tree comes back to life, because of the monk's faith in miracles. In the world of *Solaris*, the truth of Hari's argument is not proved by logic, but only by faith. It is clear that the film *Solaris* was seen by some as Tarkovsky's attempt to revive the past religious values within the socialist perspective. However, Tarkovsky's challenge in *Solaris* seems not to be simply to restore the religious values of the past, but rather to attempt to establish a new ethic of our time by reflecting back at us a mirror of earlier virtues.

Figure 55 Kris kneels before Hari. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

Next in the scene, Hari drops a candlestick and books, and leans against the wall across from the paintings of Bruegel. She weeps and drinks water. Kris approaches her and reaches out to her bare feet, but she refuses. Kris kneels by her. Sartorius shouts to ask Kris to stand up in an angry voice. The drunken scientist Snaut stands silently (Figure 55). For the first time the scientist explores the idea that the order of the original and the copy is reversed. It is a bit strange when Kris feels remorse and asks for Hari forgiveness, and she rejects him. This scene needs to be examined in some detail. Hari sympathizes with Kris and says she loves him, but it is love in conflict, not an absolute unconditional love. From Sartorius's point of view, her reaction to Kris can be interpreted as a testimony to deny her statement that she is becoming human. However, the idea of love in human relationships, which cannot be defined clearly, is more accurately depicted in her contradictory internal conflict state in contrast to the melodramas of love. The drunken scientist in his condition of a mixture of reason and madness stands in silence watching the situation unfold. He seems to be testifying through his silence that we cannot express the state of human internal conflict in any language.

5.8 The Ordinary

Tarkovsky, who traced the life of the icon painter Andrei Rublev in his previous work, has put Bruegel's paintings at the center of the film *Solaris*. The library has his five paintings on display like a panorama (in order from the left): *Landscape with the Fall of Icarus* (1555–1560), *The Return of the Hunters* (1565), *The Harvesters* (1565), *Gloomy Day* (1565), and *The Tower of Babel* (1563). Many of Bruegel's paintings depict the daily life of ordinary people in his time. Like *Solaris*'s world, his paintings show human beings and nature not separated from each other but combined in a mixture of dreams, realities, myths and histories, rather than realistic records of everyday life.

Figure 56 Pieter Bruegel the Elder. Landscape with the Fall of Icarus. 1555–58. Oil on panel transferred to canvas. Musées Royaux Des Beaux-arts De Belgique, Belgium.

Landscape with the Fall of Icarus seems to show a day in the life of farmer if we do not look at it carefully (Figure 56). Icarus, who fell into the ocean, can be found at the

bottom right of the painting, unlike most paintings that focus on Icarus. The most interesting aspect of this painting is that the farmer, shepherd, and fisherman seem to be uninterested in the tragedy of Icarus, who has fallen into the ocean after ignoring his father Daedalus's advice regarding approaching the sun. This tragic myth is generally interpreted or perceived as a punishment by God for humanity's excessive ambition against God and our blind faith in knowledge and technology. However, in the film *Solaris* this tragedy can be also read somewhat differently. In the context of the film, as the scientists confront themselves when they get closer to the Solaris ocean, Icarus seems faced with the truth that he is a human being with limitations and desire by flying closer to the sun, just as it is himself. Icarus loses his wings and fall down to his place. This may be why the brightly lit sky in the painting is felt as God's grace rather than the terror of God's punishment. In this perspective, the ordinary people in the painting who are not interested in the other's death are not seen as selfishly cruel human beings. Rather, the people in the realm of their daily lives seem to intuitively comprehend the meaning of the tragedy in silence. In the final scene of the film, islands with human everyday life on them float on the ocean of Solaris. This implies that Icarus, who has fallen into the ocean, gets a new life.

Figure 57 Pieter Bruegel the Elder. The Return of the Hunters. 1565. Oil on wood panel. Kunsthistorisches Museum, Vienna, Austria.

Kris helps the drunken Dr. Snaut find his way. When he comes back to the library, Hari is alone staring at *The Return of the Hunters* by Bruegel (Figure 57). The film shows parts of the painting close up. The scene of the painting is shown in the context of Kris's childhood videos seen through Hari's eyes, which I examined previously. We can indirectly see the emotional landscape of Hari in the scene depicting ordinary people created by mixing the painter's imagination and observations of life and nature in the sixteenth century. The painting shows the moment when the hunters are returning to their villages in winter, one of the four seasonal paintings presenting the cycle of nature. They do not seem to have found much on their hunt. In contrast to their unsuccessful hunting, in the magnificently snow-covered village, we can see people's

vital lives enjoying a variety of activities such as skating on the freezing river. The rear view of young Kris looking into the snow-covered landscape shown in the early video is inserted at the end of Hari's painting observation (Figure 58).

Figure 58 Young Kris looking at the landscape. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

Hari seems to have realized Kris's world and the meaning of ordinary people's life on Earth through the painting. After this event, Hari appears to be willing to sacrifice herself in order for Kris to leave her and return to Earth. Originally Hari commited suicide because she knows that Kris did not love her. However, this time, the meaning of her suicidal action is different: she knows he loves her and she is willing to sacrifice herself for him. If we look at the painting again along the gaze of ethics leading to Hari's self-sacrifice, we find a different meaning there. It is the meaning of sacrificial actions that exist in everyday life. In their daily life, three hunters leave the village and hunt in dangerous wildlife. Despite their labor and efforts, their gain is not much. The footsteps they take to the village seem very heavy, probably due to their physical fatigue caused by hunting and the worry that they did not find enough food to ease their families' hunger.

Just as Hari sacrifices herself for Kris, these tired emotions seem to show them sacrificing themselves for others in silence. It is not a one-time sacrifice, but it repeats day after day ritualistically; they leave the village periodically for their families and then return. In the eyes of the commission that evaluated the film, these hunters can be seen as members of an ignorant working class that is absorbed and exploited in the old traditions of land and family, which comprise the immorality that must be overthrown to construct the new social system and vision. This scene, which evokes virtues of patience, sacrifice, and love that allude to banned religious teachings, was regarded as antisocialist by the committee: "7. Cut out the concept of Christianity. (!?)" (49).
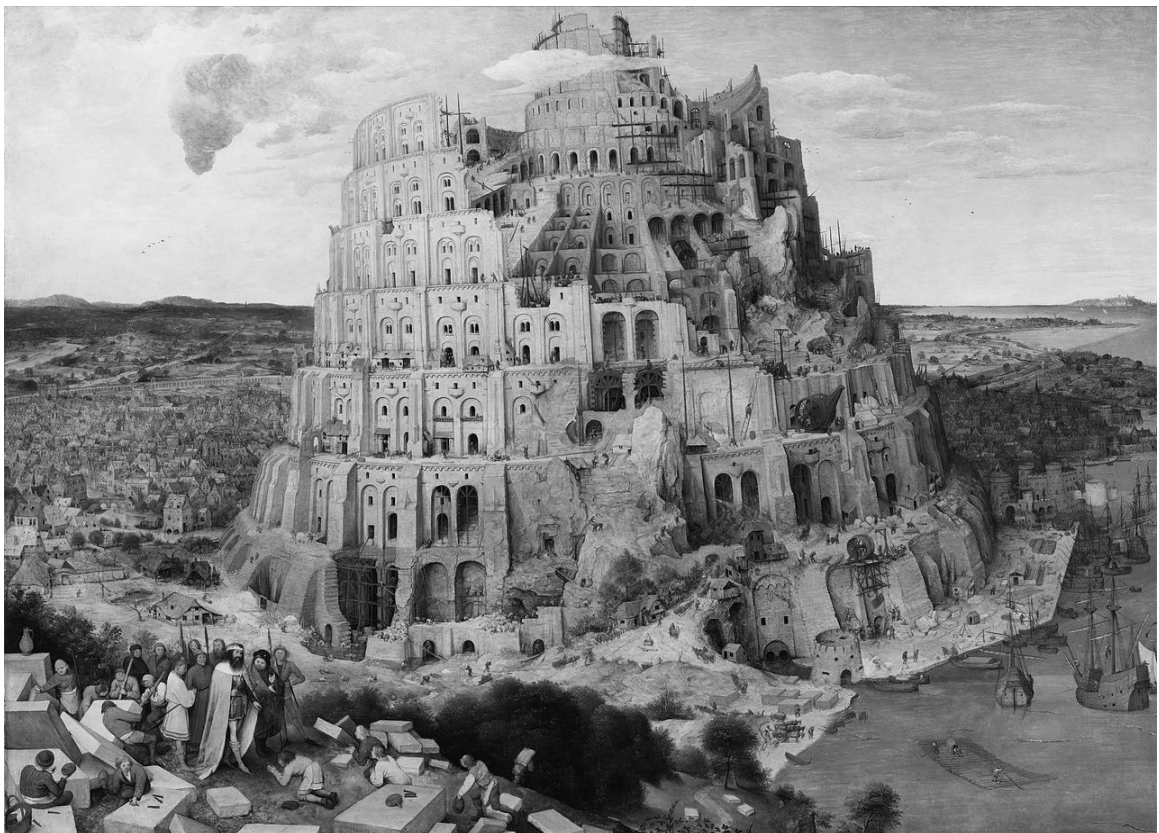
Figure 59 Pieter Bruegel the Elder. Tower of Babel. 1563. Oil on wood panel. Kunsthistorisches Museum, Vienna, Austria.

It is obvious why Tarkovsky inserts the myth of the Tower of Babel in the library scenes (Figure 59). Similar to the myth of Icarus, people who speak in a single language tries to get closer to the position of God through increasing their knowledge and skills. God, seeing the tower, makes the people speak different languages and scatters them all over the world. This story is often interpreted as God's punishment of humanity for challenging him with their blind faith in knowledge and technology as well. However, in the world of *Solaris*, the myth of the Tower of Babel is also seen very differently from the conventional interpretation through Hari's gaze. The King, who is surrounded by his servants and guards at the bottom left of the painting, looks authoritative. The stonemasons are bowing to the king as if they are terrified of him. Like many other works that visualize the various types of characters in the world of Bruegel such as *Children Playing* (1560), we see various types of labor that are needed to build the tower in the painting. In this painting, only the king and his servants look powerful to reach for the position of God. If we look closely all the workmen, it is hard to consider them ambitious enough to challenge God. Rather, they seem to be just doing what they have been told to do. However, if we look closely at the painting, we can see that the size of the gigantic tower that surpasses the King is made by the hands of these laborers. This tower is a form of worship that can only be made by collective labor and skills. In this context, what the rulers no longer have once God punishes them is the power of the collective labor force. In the decision, the workers who have become part of the collective labor force in the single language system seem to be able to escape the centralized authority of the King and return to their own cultures, just as Kris returns to his own land.

5.9 "Man needs man."[44]

Figure 60 The candlestick floats in the air in zero gravity. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

Figure 61 Hari, Kris, and the book Don Quixote float freely in zero gravity. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

As artificial gravity disappears temporarily from the spaceship, Hari and Kris hold

onto each other and float in the air in the library. In the space of zero gravity where the

Earth's laws of physics no longer apply, objects that must be handled carefully given our

memory of authority and history, such as religious candlesticks, lose their balance and

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[44] *Solaris*

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float in the air as well (Figure 60). Hari, Kris, the book of *Don Quixote* with its mix of dream and reality, the candlestick with its meaning of life, begin to float freely in this new order of zero gravity (Figure 61). Ironically, this condition of weightlessness may well be the best reflection of socialist idealism that imagined the freedom of all human beings through the overturning of preexisting laws and traditions.

Figure 62Fig. 5.33. Hari looks around Bruehel's five paintings. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

While floating, Hari slowly looks at the panorama of Bruegel's five paintings (Figure 62). Hari, the guest, recognizes the ethical laws for the new society in the old paintings. It is human pain, desire, sacrifice, and love that are constantly repeated in nature. The incomplete humans, Hari and Kris, who are in conflict with each other, in the disorder of the weightless state, depend on each other. In fact, they are the cause of each other's pain. Hari is the cause of Kris's internal moral conflict. Similarly, as she recognizes Kris's, the guest Hari feels pain as well, and comes closer to being human.

Figure 63 Hari and Kris embrace each other. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

Despite their suffering, they embrace each other and forgive all the pain caused by each other. In this scene, the meaning of love is perceived as an unexplainable transcendent miracle between Hari and Kris (Figure 63).

Figure 64 Kris waiting for the resurrection of Hari. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

Right after this scene, Hari attempts suicide. Kris seems to be looking at her through his past memories, waiting for her resurrection (Figure 64). The audience also witnesses Kris who is watching the death of Hari in the past and the resurrection of the guest Hari at the

same time. Hari chose self-sacrifice for Kris, who is suffering because of her. Kris also

realizes what love is through the sacrifice and loss of the guest Hari; "You love that

which you can lose: Yourself, a woman, a homeland."

*Figure 65 Kris, Hari, and Snaut walking toward the lighting source. Scene still from
Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.*

Three incomplete human beings—Kris, the drunken scientist, and Hari—walk toward the

light together (Figure 65). As they get closer to the light, the scene shifts to an indoor

space where it becomes unclear whether it is Kris's hallucination or a dream. Hari and his

mother appear to be overlapping with each other.

Figure 66 Kris's young mother washes his hand. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

The young mother washes his hand which has been soiled by his journey, reminding us of the absolution of sin in Christianity (Figure 66). This scene gives a new meaning to the scene at the beginning of the movie, where Kris is washing his hands on his daily walk. His everyday cleansing ritual foresaw this future event, suggesting that he might have just returned from Solaris at the beginning of the film.

5.10 Return

When Kris wakes up, Snaut tells him that Hari agreed with the plan to annihilate Solaris, and after the mission, she disappeared. Kris returns home. The nature he finds there and the home that Kris sees now seem to have a new meaning. The swaying bushes, which appeared in the beginning of the film, show up again (Figure 67).

Figure 67 The swaying bushes under the water. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

Figure 68 Kris looking at the river. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

The audience sees this scene through Kris's eyes. It is no longer the flowing river that was seen through the eyes of the "accountant" or psychologist. The constant flow of the river is now seen through the eyes of a man who has confronted the mysterious meaning of love that can only be experienced through suffering and sacrifice for the other (Figure 68).

Figure 69 Kris kneels before his father and embraces him. Scene still from Andrei Tarkovsky, Solaris. S.l.: The Criterion Collection, 2011.

Kris, upon arriving home, kneels before his father and embraces him, and his father hugs

him back (Figure 69). This scene clearly reminds us of *The Return of the Prodigal Son*,

painted by Rembrandt between 1661 and 1669 (Figure 70).
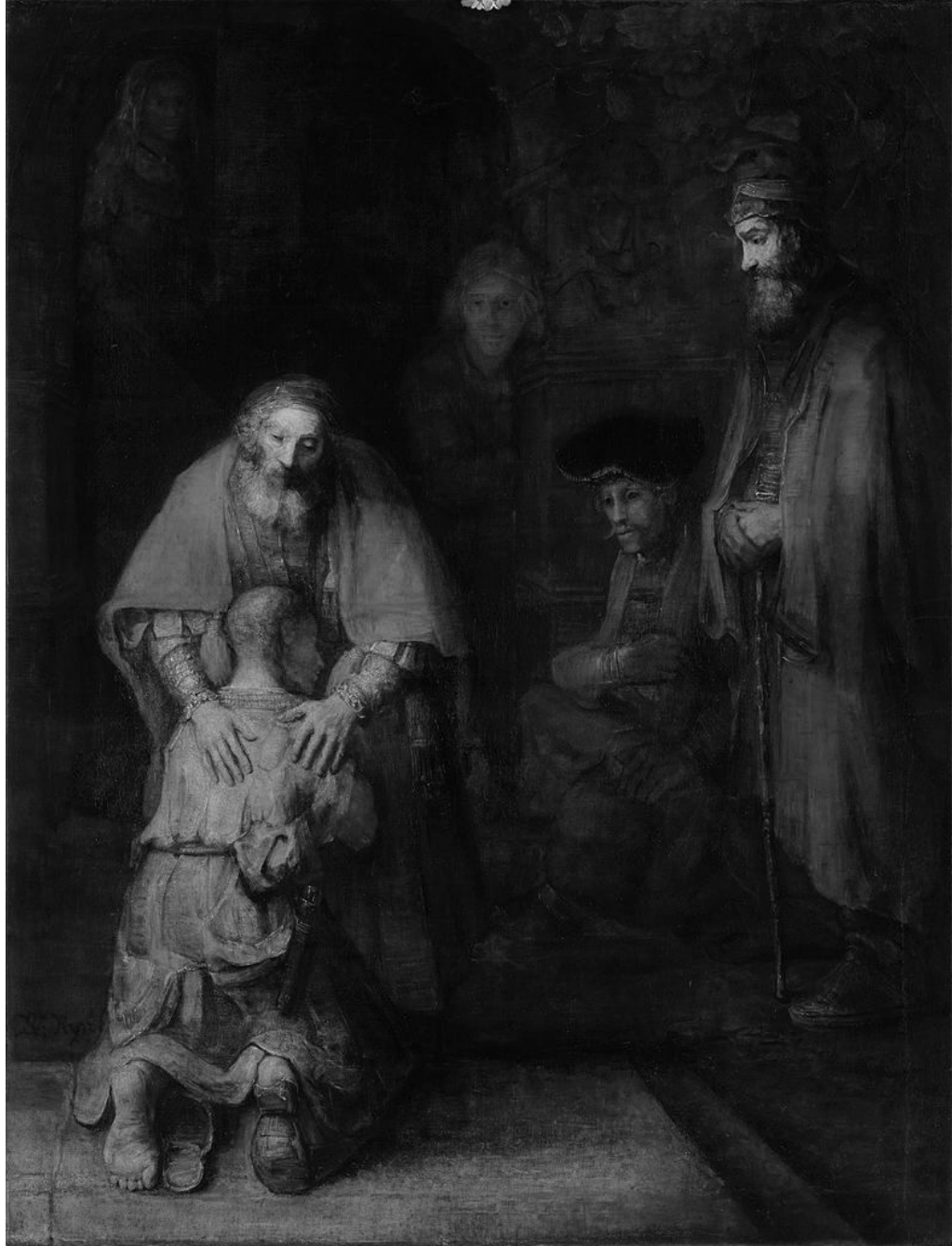
Figure 70 Rembrandt van Rijn, The Return of the Prodigal Son, ca. 1661–1669. Oil on canvas, 262 × 205 cm. Hermitage Museum, Saint Petersburg.

As mentioned in the introductory part of this chapter, in the fable from the Bible, the son

is still uncertain whether his father will forgive him. This painting faithfully depicts the

theme of the father welcoming his son and forgiving him. In *Solaris*, this allegorical story

reads a little differently. In the film, Kris is awakening to the meaning of love for others through his travels to the Solaris ocean. Therefore, Kris seems to be humbly giving love to his father, rather than only being forgiven by him. The film ends with the camera floating to the sky like an object in zero gravity, showing that the whole village with the house is just one of many islands floating in the Solaris ocean. Here, Tarkovsky might be seriously looking at what ethical law is necessary in an era in which the gravity of the past has been lost. Tarkovsky seems to have tried to discover a new ethic for the soul of socialism, in the peasants or workers who practice their love or pain in silence through self-sacrifice in their daily routines as depicted in the Bruegel paintings. In other words, *Solaris* can be seen as a project that aims to present a new socialist ethical vision. What the eye of rule in the collective future dreams sees in this film is best summarized in the 35-point list recorded in Tarkovsky's diary that requested that he revise the film. I cannot find a better conclusion to this chapter than the complete 35-item list itself:

> 1. There ought to be a clearer image of the earth of the future. The film doesn't make it clear what it's going to be like (the future, that is).
>
> 2. There ought to be some landscapes of the planet of the future.
>
> 3. What form of society was the starting-point for Kelvin's flight— Socialism, Communism or Capitalism?
>
> 4. Snaut ought not to speak of the inexpediency (?!) of studying space. It leads to a dead-end situation.
>
> 5. Cut out the concept of God. (?!)
>
> 6. The encephalograph ought to be run to the end.
>
> 7. Cut out the concept of Christianity. (!?)
>
> 8. The conference. Cut out the foreign executives.
>
> 9. The Finale:
>
> (a) Can Kris's return to his father's house not be made more realistic.
>
> (b) Can it not be made clear that he has completed his mission.

10. The suggestion that Kris is an idler should be unfounded.

11. The motive for Gibarian's suicide (not in Lem) ought to be that he is sacrificing himself for his friends and colleagues. (!?)

12. As a scientist Sartorius lacks humanity.
13. Hari ought not to become a person. (! ?)
14. Shorten Hari's suicide.

15. Cut out the scene with the Mother.
16. Shorten the bed scene.
17. Cut the scene where Kris is walking around with no trousers on.
18. ?! How long did it take for the hero to complete his flight out, the return flight, and his work.

19. There should be a written introduction to the film (from Lem) explaining it all. (?!)
20. Restore the conversation in the shooting-script between Burton and his father about their youth.
21. Put in some quotations from Kolmogorov (about the finite nature of man).
22. "The Earth" is too long.
23. The scientific conference looks like a trial.
24. Clarify the situation at the conference in terms of the plot.
25. Have the flight to Solaris.
26. Why are they (Snaut and Sart.) afraid of Kris?
27. It is not made clear that the Ocean is responsible for the situation. (?)
28. Is science humane or not?
29. "The world cannot be known. Space cannot be understood. Man has to perish."
30. "The audience are going to be completely baffled …"
31. What is Solaris? And the visitors?
32. The necessity for contact must be made more explicit.
33. They have to come through the crisis.
34. Why does Hari vanish? (The Ocean has understood.)
35. Take-home message: "There's no point in humanity dragging its shit from one end of the galaxy to the other."
(*Time*, 50)

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Chapter 6: Epilogue

6.1 Spinoza

The goal of this dissertation is to look deeply into the metaphysical concept of ethics by looking closely at material forms such as painting, illustration, photography, and film. Does the concept of the materiality exist separately from the metaphysical idea? This dissertation argues that materiality cannot be separated from metaphysics and disagrees with the dualistic approach that distinguish sharply between physical science and metaphysics.

As I argued in the first chapter, Spinoza argues that the concept of substance is understood as derived from limited perception of infinity in *Ethica* (*A Spinoza Reader*, 85–114). In traditional Platonic metaphysics, it is difficult to sustain the concept of the idealization of eternity without generating a sense of boundaries that define the concept of physical science relatively as non-ideal in the sense of incomplete or insufficient, discussed in the previous chapter. As a result, the illusion of a firm boundary between idea and materiality as a politicization of ethics is deeply inscribed in human civilization. In contrast to Platonic philosophy, Spinoza shows both absolute and relative views between the ideal and the momentary. The ideal and the momentary in his ethical system are not distinguished as being good or bad. Instead, according to the first chapter "Of God" in *Ethica*, the highest state of goodness is the eternally determined God or Nature itself. The rational perception of God or Nature is considered good enough (85–114). However, we have to read Spinoza's interpretation of God carefully. When Spinoza thought of eternity, it was not the idea of a monotheistic transcendent God that he was

thinking of.[45] Spinoza's eternity is close to the concept of Nature where all possibilities

without self-contradictory destructive nihilism exist forever and infinitely through self-

causation. Consequently, nothing is deterministically bad or good in Spinoza's world

(85–114).

By contrast, as I analyzed in the third chapter, Cesare Lombroso believed that

some things are essentially bad (Lombroso, 45–49). Lombroso wanted scientific methods

and knowledge to be able to clearly recognize evil. He collected empirical samples that

were supposed to be legally or conventionally bad (inmates, maniacs, or prostitutes) and

explored the nature of immorality. He tried to prove his belief in the empirical scientific

approach. He analyzed the skulls, handwritings, and heart rates of these individuals and

tried to prove the existence of criminality through their common characteristics;

according to his partial hypothesis-proof, centered on pure evil, knowledge is constantly

expandable, solidified in a cross-referential format, and never endorsed in a definite form,

but gives ethical value to things.

In contrast to Lombroso, Sebastien Münster in the *Cosmographia* tried to

establish the existence of pure goodness, supporting his belief through an archive of the

fragments of the world that the eternal goodness, God, created. In the *Cosmographia*,

which I examined in chapter 2, Münster wanted to portray God's world as it is without

distortion. His aim was to reveal faithfulness and love for the transcendent God, which

Münster believed to be divine, by accurately depicting the places, persons, myths,

animals, myths, and histories of the world that God made. Münster wanted to allow the

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[45] The supreme ethical practice is to love God or Nature. As I analyzed in the previous
chapter, this subject is one of the key ideas in the film *Solaris*.

reader to sense the transcendence that the things of the world belong to, which cannot be

experienced by itself. This transcendent idea (God) can never be explained or proved, but

it may be a system that is conceptualized through the set of these partial things. However,

unlike Lombroso, who tried to prove the common characteristics of immorality by

analyzing the similarities and differences in his collected samples, Münster listed only

what he gathered so that the reader can experience God's creations as pilgrims. To

Münster, the goodness of God is not a subject of proof but a point of faith. To him, God is

an axiom, and it is firm practice of the faith in that axiom to pursue what is absolutely

good. It can be seen that the practice of following the axiom is infinite because the

collection and arrangement of things has infinite possibilities. In Lombroso's world,

which is different from Münster's deductive cosmology, the infinite amplification and

expandability of uncertainty is an intrinsic attribute of this inductive system and has the

potential to produce knowledge of as many things as it can make out of this set.[46]

In contrast to Lombroso's inductive world, Spinoza argues everything in God or

Nature is eternally already given in the good, which is similar to Münster's worldview; in

fact, there is nothing bad in God or Nature. Anything bad is the joy or sorrow caused by

misperceiving the world of God or Nature (*A Spinoza Reader*, 85–114). For instance,

being less good is a state in which one does not fully recognize the given eternal

goodness in him- or herself due to a lack of reason or imagination; yet, according to

Spinoza's *Ethics*, the encounter between objects can create illusions or delusions, which

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[46] For example, we can have a specific hypothesis A that we can recognize through the array of a specific set of things B, C, or D. This hypothesis works by gaining validity until the emergence of a new set that can disprove the previous hypotheses.

result in weakening one's rational awareness of the essential nature of things (115–151). For instance, a puppy who is born at home and has never gone out of the house can be deluded that the interior of the house is the whole world. When we judge the world with only those things that we have encountered and do not recognize the possibility of the existence of other things, we may falsely believe that all the characteristics of the single thing in front of us make up the whole world. This is called *delusion* or *imagination* in the world of Spinoza. The stronger the power of the thing we face, the more likely it is that we will be deluded by it. However, if we can more clearly identify the infinite interrelationships between things, we will be less influenced by the single things we face directly (115–151). Through this re-cognitive process, we can understand the relative relationship of things, including ourselves, in the world that exists in the cosmological connection of all things. For this reason, to find a basis for practical ethics, it is crucial for Spinoza to understand exactly how these delusions affect humankind or how we are affected by things (152–196). However, his aim is to comprehend the principle of human emotional functioning, not to gain knowledge, but to reach the highest good through an accurate and rational awareness of it. In addition to understanding how human emotions work, Spinoza wanted to revise the image of the world that was distorted by delusion or insufficient knowledge through geometrically accurate reason. He sought a precise or clear lens that could penetrate the divine and see the natural law behind our distorted perception of the world. Reason is the key lens through which we can recognize the world of God or Nature (244–265).[47] Spinoza's idea of reaching the divine/natural good

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[47] For instance, his approach is well illustrated in his *Tractatus Theologico-Politicus*. He studied the Bible, asacred script, as a natural scientist observes nature. He excluded all

behind our distorted perception of the material world through reason seems to resemble

Plato's idealism, potentially affecting Lombroso's project. In Spinoza's worldview,

however, the present or material world is not a degenerate shadow cast by the perfect

ideal.[48] In Spinoza, the material world is determined completely without nihilistic

death.[49] Therefore, the concepts of imperfection, degeneration, badness, or death in the

material world can be only caused by our insufficient perception or intellect;

consequently, the material world we encounter is never imperfect or bad.[50] Things

already contain the divinity of the natural law and have the full right to exist on their

own. Furthermore, in the world of Spinoza, the power of things increases proportionally

as their rights are transferred to God or Nature; by contrast, the power of things is

reduced by our misperceiving themselves as objects that are limited and disappearing

from the delusion of death.[51] Here, we should be aware that in Spinoza's ethics God or

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possible unprovable interpretations based on contents not found in the Bible. He examined texts written in the Bible as the only basis for his conclusions (*Theological-political Treatise*, 5–12).

[48] "By substance I understand what is in itself and is conceived through itself, that is, whose concept does not involve the concept of another thing. I understand the same by attribute, except that it is called attribute in relation to the intellect, which attributes such and such a definite nature to substance" (*A Spinoza Reader*, 81).

[49] "By God I understand a being absolutely infinite, that is, a substance consisting of an infinity of attributes, of which each one expresses an eternal and infinite essence" (81).

[50] "P36: *Inadequate and confused ideas follow with the same necessity as adequate, or dear and distinct ideas.*

Dem.: All ideas are in God (by IP15); and, insofar as they are related to God, are true (by P32), and (by P7C) adequate. And so there are no inadequate or confused ideas except insofar as they are related to the singular mind of someone (see P24 and P28). And so all ideas—both the adequate and the inadequate follow with the same necessity (by P6C), q.e.d." (138)

[51] "P6: Each thing, as for as it can by its own power, strives to persevere in its being.

Dem.: For singular things are modes by which God's attributes are expressed in a certain and determinate way (by IP25C), that is (by IP34), things that express, in a certain and determinate way, God's power, by which God is and acts. And no thing has anything in

Nature does not give us painful emotion in order to punish us for our imperfect perception of the world.

The complete eternity of God or Nature creates all infinite matter and endless relationships among everything without centrality, which is different from Münster's God-centered worldview. (81). In Spinoza, the endlessly changing relationship among infinite creations is vital and this whole phenomenon is regarded as *life*, a concept opposite to death. In Spinoza's ethics, this eternal flow of life without death or destruction exists as an axiom; in other words, there is no concept of death in the world of Spinoza, only life exists. This is the most peculiar point of Spinoza's worldview. In particular, his approach seems very unfamiliar to the contemporary critical view, which has been influenced by Freudian psychology that is centered on fear and anxiety, or by the Marxist idea of an asymmetric economic class boundary (bourgeois-proletarian); in this contemporary psycho-economy moral complex, things can be represented as good/son/victim or bad/father/ruler; codes for inferiority or superiority are endlessly generated and constantly distributed.

Whether Spinoza's ethics is better for humans than other moral philosophical systems cannot be easily answered. However, by looking closely at the unfamiliarity of his thinking, we have a chance to reexamine our ethical view that is so familiar to us and dominates our way of thinking today. As Gilles Deleuze argued in his book *Expressionism in Philosophy: Spinoza*, our current time in the mirror of Spinoza's ethics

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itself by which it can be destroyed, or which takes its existence away (by P4). On the contrary, it is opposed to everything which can take its existence away (by PS). Therefore, as far as it can, and it lies in itself, it strives to persevere in its being, q.e.d." (159)

looks like a world firmly caught in death, punishment, and horror (Deleuze, 271).

Therefore, the concept of life is assumed to be the opposite of *imagined* death; especially,

the idea of life cannot exist without the imagination of death.[14] In this worldview,

dominated by the morality imagined in these two axes of life and death,

eternity/god/empire/good/ideal/life exist at the closest and simultaneously the furthest

distance from moment/colony/evil/real/death. Both axes are different and yet

simultaneously identical. Things are ordered hierarchically between these two

imaginative axes or moral matrixes. In this hierarchical ethic system between the life and

death, things are inevitably recognized as good or evil. However, in Spinoza's ethics, it is

difficult to form identifiable codes (colony, woman, minority) of difference with moral

hierarchies like ideal or nonideal. Invariance does not create a center by encompassing all

things, and all objects can be presented only in relationships. The eternal nature in its

absolutely determined system cannot be imperfect, and things exist by their own cause;

all things always belong to the whole community or Nature, but the value of each thing,

caused by their internal cause, is still recognized. In other words, Nature or the eternal

cannot be presented without the constant flow of vitality created by the continuous

relationship of things. Each thing becomes eternal, becomes life, by establishing

relationships with other things through differentiation. The most distinctive feature of

Spinoza's philosophy is that absolutism and relativism coexist in his concept of ethics.

This approach is could potentially allow for the imagination of a new community out of

the historic communes that could eventually produce human homogeneity, forcibly or

artificially by erasing the peculiarity of each in favor of the collective dream or ideal.

The concept that best reveals the coexistence of absolutism and relativism in

Spinoza is his *intuitive science*.[52] Intuitive science is absolutist in that it contains the

concept of intuition to approach the metaphysical God or Nature; on the other hand, the

concept is also relativist in that all things in the absolutist God or Nature world can be

considered only in relation to each other. The concept of intuitive science is valuable in

that it allows us to look at the world through a coexistent gaze of both absolute and

relative perspectives.

6.2 *Solaris*

Since humans have yet to reach perfect reason, we may only be able to have

limited rational awareness through sensation. For this reason, the world of sensory

experience appeals to the human senses in the form of stories, allegories, images, music,

or sculptures. So, observing these forms in detail can help us us free things from the

limitation of representing them and let us recognize their infinities. Spinoza's concept of

intuitive science can provide a basis for exploring this possibility.

In the film *Solaris* directed by Andrei Tarkovsky, which I investigated in the fifth

chapter, the world belongs to infinite and eternal mystery. The concept of Solaris seems

similar to Spinoza's idea of God or Nature. The world of Solaris is an absolute concept

that has no orders, plans, or rules and does not punish or reward people. Solaris, as a

concept that transcends human limited perception, is perceived in the limited imagination

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[52] "[IV.] In addition to these two kinds of knowledge, there is (as I shall show in what
follows) another, third kind, which we shall call intuitive knowledge. And this kind of
knowing proceeds from an adequate idea of the formal essence of certain attributes of
God to the adequate knowledge of the [NS: formal] essence of things" (*A Spinoza
Reader*, 141).

of each character. The characters in the film feel fear or guilt through surrealistic experiences of encountering others materialized from their inner consciousness. The scientist and the psychologist attempt to decode the irrational events according to their own understanding or language; for instance, to the scientist, Hari's reappearance is understood as an illusion that is generated by the magnetic influence of Solaris. Unlike the scientist, the psychologists perceive Hari as a hallucination caused by their mental anguish. Solaris seems to guide each one to reach his own ethical conflicts within each person's limited perception or imagination. The bureaucracies and scientists feel fear or confusion when they encounter the resurrected dead, which would destroy the established world order. Hence, they decide to destroy Solaris that has caused the mysterious disorder.

By facing the cause of his own internal conflict, Kris, the protagonist in his limited awareness, can widen the horizon of his recognition of the world of nature beyond the contemporary concept of isolated individualism. In Tarkovsky's *Solaris*, the transcendental ethics that resembles Spinoza's God or Nature conflicts with the ethical value and legal system pursued by the Soviet Union. Tarkovsky searched for transcendental ethical ideas that were negated or criminalized in order to construct new moral philosophy for the historical progressive vision or the socialist society (*Time within Time*, 159). He seemed to have attempted to restore Nature as a core principle that transcends the historical order, at a time socialism was taking historical reality as their moral foundation and trying to redefine the old divine order as a failed project.[53]

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[53] "By virtue of the infinite laws, or the laws of infinity that lie beyond what we can reach, God cannot but exist. For man, who is unable to grasp the essence of what lies

Tarkovsky's project was regarded as a regressive return to the classic moral teachings, which were being challenged by the revolutionary social program.

Here, we need to return to Bertillon's project. The individuals described by Bertillon's profile system through its scientific and typological procedure are treated solely as data records. The person in the profile is judged only by the degree of violation of the legal social system, and is no longer evaluated through transcendental ethics. This system with its mechanical or non-transcendental moral vision does not gaze at others or things through ethical transcendentalism. However, seems to argue that transcendental ethics or Nature is still needed in the non-dramatic process-centered "transparent" social system (362). He seems to think that divine ethics is still the most important idea for humans in the new highly controlled governmental system.

As many painters before the Enlightenment transformed the concept of metaphysical divinity into a social ethic that can operate on the imagination of the masses through a physical materialization process like painting, what Tarkovsky accomplished in *Solaris*, whether we agree or disagree, has enabled us to think anew about the present from the point of view of transcendental ethics beyond our historical or political realities through the cinema form, the medium of our age.

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beyond, the unknown—the unknowable—is GOD. And in a moral sense, God is love. Man has to have an ideal in order to be able to live without tormenting other people. An ideal as a spiritual, ethical concept of law. Morality is within a person. Ethical precepts are something external that have been thought up in place of morality. Where there is no morality, ethical precepts hold sway—bankrupt and worthless. Where morality exists there is no call for precepts. The ideal is unattainable, and in its understanding of this phenomenon lies the greatness of human reason" (*Time within Time*, 11).

6.3 About Practice

How can the relationships between particular things reveal the universal law of ethics? My practice searches for how we can capture the universality of ethics without producing a sense of ethics that is dramatized into good and bad, center and periphery, or high and low. Particularly, my practice examines the possibilities for a transparent ethics, not a politicized ethics, by looking closely at how material moving images work. Even if we do not fully understand ethics rationally, and the concept of it remains in the realm of mystery, my interest is to examine how such mysteries of ethics can be presented through material forms like moving images, not as fear or superstition, but as life. Particularly, the study of images recorded by a camera implies that an *intuitive scientific* attitude can capture the ethical illusions and intrinsically preserved naturalness of the world. Moving images can be seen as framed zones where human incompleteness and the world of eternal nature coexist.

Similar to Spinoza's use of the geometrical method to capture the less-distorted image of the world, the camera with its mechanical characteristics can serve as a device for calibrating human perception in the strong influence of moral emotion. Every instance of capturing an image of the world through a camera lens is unavoidably influenced by the eye of the person taking the picture who is internalizing the dominant ethical ideas. For example, the act of selecting events and determining the point of the camera's gaze is often projected from the human perspective and contaminated by moral dramas of history or politics. However, in all these morally or historically polluted images, the mechanical exposure to light, which itself has no memory of human history, does not disappear. The image captured by the camera contains the dual nature of ethical contamination by

humans and its absence by the mechanical process.

For instance, French filmmaker Robert Bresson wanted to capture images that resemble the broader Nature by minimizing human moral drama and maximizing the mechanically processed images of the world itself.[54] Bresson seems to have attempted to capture the image of the world in a direct way, in opposition to the expressive or theatrical approaches to film.[55] He seems to have believed that in this way he could get at the deeper image that reflects the infinite aspect of Nature. Bresson rejected theatrical legacies such as the intensified expression of human emotions by professionally trained actors or actresses, as described in *Notes on the Cinematographer*.[56] However, no one, including Bresson, can produce a pure image without contamination by human morals. The world captured by the camera reveals an uncertainty that is not entirely infected by human ethical illusion but, nevertheless, it cannot be completely captured mechanically without it. Therefore, film can be seen as a contemporary medium containing a coexisting

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[54] "No actors. (No directing of actors). No parts. (No learning of parts). No staging. But the use of working models, taken from life. BEING (models) instead of SEEMING(actors). HUMAN MODELS: Movement from the exterior to the interior. (Actors: movement from the interior to the exterior.) The thing that matters is not what they show me but what they hide from me and, above all, *what they do not suspect* is in *them*. Between them and me: telepathic exchanges, divination" (Bresson, 1–2).
[55] "Two types of film: those that employ the resources of the theater (actors, direction, etc.) and use the camera in order to *reproduce;* those that employ the resources of cinematography and use the camera to *create*" (2).
[56] "A film cannot be a stage show, because a stage show requires flesh-and-blood presence. But it can be, as photographed theater or CINEMA is, the photographic reproduction of a stage show. The photographic reproduction of a stage show is comparable to the photographic reproduction of a painting or of a sculpture. But a photographic reproduction of Donatellos *Saint John the Baptist* or of Vermeer's *Young Woman with Necklace* has not the power, the value or the price of that sculpture or that painting. It does not create it. Does not create anything" (Bresson, 3).

structure in which intuition and science, illusion and reason, or logos and pathos cannot be separated. Therefore, it is one of the most appropriate formats to explore what intuitive scientific views would be.

6.4 Sadang

One of the best ways to study the possibility of a transparent ethics through materiality is to conduct experiments with materials such as moving images. As part of this dissertation, and as part of my field research on the moving image, I conducted a time-based research/search on Sadang, one of the peripheral areas of Seoul in South Korea. This town is the place where I spent most of my childhood. The idea of studying the site came to me naturally in the middle of my research on Tarkovsky's *Solaris*. As the plot of the movie is summarized in the previous chapter, in *Solaris*, Kris realizes that the stranger is not an unknown alien in outer space, but himself. Like Kris, when I revisited Sadang during my study in the United States, both the people and the town I thought I knew well were more unfamiliar to me than any other place. Based on this experience, the initial aim of my field research was to look closely at the foreignness of the familiar "home" town as Kris confronts the issue of ethics by encountering Hari resurrected from his memory in *Solaris*.

Sadang is a place with a gray identity, neither fringe nor center. In the rapid reorganizational process of economic ecology that centered on Seoul, the capital city of South Korea, after the Korean War, many people in the rural areas moved to Seoul and many temporary districts were formed around the capital city (Cho, ch. 3). Sadang was one of these many places. In contrast to cental places where economic investment is

concentrated by the former military government and conglomerates, such as Gangnam

(강남), which means the southern part of the Han River (한강) in Korean, Sadang

remains one of the typical marginal towns in Seoul today. However, if we pay attention to

places like Sadang, we can realize that this characterless place always exists, but at the

same time it seems to be almost non-existent in history. One of the many reasons for this

is that the ethical drama that defines good and bad that penetrates this region is neither

strongly dramatic nor not; yet, the place exists with concrete reality and there are

countless small everyday events that a large number of people experience in the town, but

it is not enough to attract the eyes of the masses. For this reason, the most distinctive

feature of Sadang is its plainness, which I felt attracted to when I revisited the site. What

does it mean to look closely at this ordinary place? As the most foreign to Kris was not

the alien in a distant or unknown space but himself. we often tend not to look closely at

familiar spaces when we believe that we already know them well. However, if we are not

deceived by this sense of the familiarity which we have deeply internalized and gaze into

the intimacy, we may find that the most foreignness has always coexisted in it. It was the

initial aim of the field study to encounter the unfamiliarity that flows behind familiarity.

What is ordinary? Indeed, in contrast to ordinary events, historically extraordinary

ones such as genocide are considered to transcend the routines that many people

experience every day. These historical narratives constituted by the causal relation of

these unusual events beyond the daily routine can play a role in intensifying the

perception of everydayness which enforces the concept of the masses. In this loop that

defines the ordinary and extraordinary, we can see that the everyday is defined in

extraordinary events, and the exceptionality is defined in the ordinary. Therefore, it is important to expand our cognitive and intuitive horizon of the world to examine how the coexistence of the normality and abnormality can be recognized in our era, where the separation of them is dominant. This expansion is not realized by simply being aware of their coexistence.

Practice can be understood as the process of finding out how our awareness is not separate from life. For instance, Tarkovsky constructed the life of the family in a rural village in the Soviet Union and allowed audiences to see it through the eyes of Hari who has no memory of Earth. Through this form, the audience has the opportunity to escape from their familiar view and to gaze at the village through the eyes of the other as if they have no memory of the place. The world of *Solaris* constructed by Tarkovsky's ethical view and production practice can be imagined with people like actors or actresses and actual locations in Zvenigorod in Moscow Oblast; however, what the constructed world shows is not limited to the specific region and people, but as a mirror to suggest that the viewers can imagine their people and places projected from their own experience and memory (*Time within*, *Time* 7).

Tarkovsky found his own practice to access the familiar spaces and to discuss more common problems through specific situations by inventing these characters as agencies, structuring their narratives, and creating the forms. Like Zvenigorod in Moscow Oblast, Sadang is obviously associated with my personal memory. However, the intention of my fieldwork is not to deal with the specific site and my autobiographical life story. Rather, my interest focuses on how the theoretical ideas I agree with can be examined in the specific conditions and materials of Sadang which I have experienced.

6.5 The Structure of the Video

This structural analysis of the video study is not intended to increase its "artistic" value by providing additional context for the work. In fact, this analysis can limit the opportunities for audiences to find their own ideas in the work. This approach is contrary to my intention of the work to act as a mirror to suggest that viewers can discover themselves by encountering it. Furthermore, I was not trying to make "art" while I worked on the video production. However, as I have mentioned above, there is a certain dimension of life that can be revealed only through an arrangement of images, sounds, and words. So, the aim of this analysis is to help readers enrich their discussions of the issues presented in the previous chapters, by sharing what concerns that I had while I examined Sadang.

I left Sadang about twenty years ago; my memories of the place were quite blurred. So, I asked two girls who grew up in Sadang if they could reintroduce me to the place. Then, I followed their way of exploring the site, which was unique as they had no firm memories of the market, the everyday space of commercial exchanges, the apartment symbolizing economic distribution, and the National Cemetery for the victims of the nation's wars, which are the major parts of Sadang.

Figure 71 The girl's hand makes various shapes with rubber without any specific purpose. Scene still from Jaekyung Jung, Sadang. 2017.

At the beginning of the video, audiences can see the hands of the two girls holding eggs or drawing pictures. The girls' hands seem make various shapes with soft rubber without any specific purpose (Figure 71). They behave playfully, just following their momentary feelings and moods. In contrast to their playful and aimless hands, images of repetitively automated hand movements of market laborers follow.

Figure 72 The merchant cuts traditional snacks to standard sizes. Scene still from Jaekyung Jung, Sadang. 2017.

This market is a place of commerce, where daily labor gradually accumulates. Particularly, people who have long traded in the market internalized and automate their daily routine. They perform familiar tasks repeatedly, cutting cookies, packing fish, or carrying pipes (Figure 72). Their behaviors are the most efficient ones in order to meet the aim of producing goods with economic value, unlike the impromptu movements of the girls.

Figure 73 The man in the white shirt, who appears to be a real estate agency or developer, and the workers he is considering hiring, discussg something in the center of the market. Scene still from Jaekyung Jung, Sadang. 2017.

The market consists of places that are tightly divided into functional segments, not open spaces (Figure 73). In the capitalistic space, the two girls wander as if they are playing on a playground (Figure 74). The audience is not sure where the two girls are heading. In the background of their purposeless wandering, tradespeople who have absorbed their own commercial environments in the market are quickly passed by as if they are blurred figures in snapshot photos.

Figure 74 Two girls wander in the market during the day. Scene still from Jaekyung Jung, Sadang. 2017.

The audience can follow the girls' explorations of the market while at the same time constantly hearing unidentified destructive sounds. In this way, the moving image of the market is transformed into a rhythm that suggests the inner fate of the place by combining with the machine-made destructive mechanical sounds. After this scene, for the first time, the audience encounters temporarily open space in the densely packed market area, made possible by the destruction of old houses for real estate redevelopment projects (Figure 75).

Figure 75 A view of the city revealed by the redevelopment project. Scene still from Jaekyung Jung, Sadang. 2017.

In these dense residential and commercial areas, the soil is momentary revealed only through the destruction of places, brought about by redevelopment, to increase its economic value. The open space is separated by a temporary security wall, and access to the land by residents is not permitted.

Sadang is identified as an old area compared to the development of the central part of the city. This situation characterizes Sadang as a temporary place that could be destroyed and redeveloped at any time. In the video, at a distance from Sadang, high-rise buildings are always visible, which defines the identity of the place—the site that has not yet reached the utopian condition at distance. In this imperfect or temporary zone, the concept of haunted lives is being produced in history: workers, immigrants, or refugees. Such identification codes are assigned different names depending on time, place, or culture. However, these different names are the same in that they indicate dead forms of

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life that are given to human beings over time.

In the video, the two girls as agents who have not yet been fully captured in this form of death seem to have the vitality to cross the constructed market complexes in their own peculiar, imaginative, or purposeless ways. They seem to transform the places of capital and tradition into mysterious territories for play without knowing how the transformation takes place.

Figure 76 In the tiny space of the chicken delivery store, one of the most popular small franchise businesses in Korea, two teenagers who packed all day are enjoying playing with abandoned empty boxes. Scene still from Jaekyung Jung, Sadang. 2017.

After the girls' journey, the camera focuses on two unidentified teenagers who work part-time jobs packing chickens in small boxes, which could be potentially the future of the two young girls (Figure 76).

A brief explanation of the situation in which this scene was taken illustrates well the nature of the camera in which intuition and intellect coexist. When the camera is intentionally placed by the filmmaker to record a scene of working laborers from an

economic and political point of view, a chance moment is captured beyond the prejudice of the filmmaker's intention or plan. In the moment of their work, the two teenagers played improvisational games in the street with empty boxes. Just as the two girls explored the market as if they played on a playground, the two teenagers suddenly changed their tiny working space into a place of instantaneous play. Indeed, as the causal or logical composition of politics, economy, and history becomes stronger, it becomes more difficult to capture the incomprehensible accidental, imaginative, and inspirational events like the sudden play of the teenagers. However, such moments are always with us. They just seem to disappear when we are caught in the constructed way of thinking. These spontaneous moments belong to a more infinite realm than the limited scope of such a logical structure.
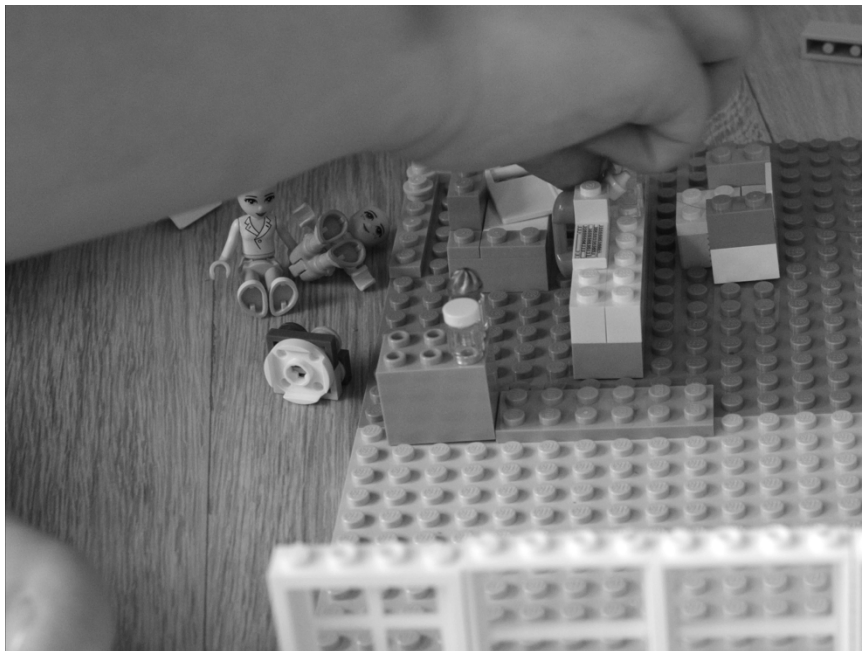

Figure 77 The girl builds a house with toy blocks. Scene still from Jaekyung Jung, Sadang. 2017.

The video continues to show that the human being as child repeatedly builds, destroys,

and rebuilds houses with plastic blocks for her or his amusement (Figure 77). They never

build houses that will last for decades; on the contrary, the human being as adult struggles

for decades to own a solid house. The routine of most people in Sadang is occupied by a

space of labor in order to possess their house or to protect them from centralized capital

such as a bank.

Figure 78 An unknown man smokes cigarette while looking at a demolished house. Scene
still from Jaekyung Jung, Sadang. 2017.

An unidentified man who seemingly failed in that battle and lost his house roams around

demolished houses, smoking alone in the dark (Figure 78). In this place, those who lost

the campaign of building their own homes wander like ghosts throughout the town.

Figure 79 A shop owner closes the shop door. Scene still from Jaekyung Jung, Sadang. 2017.

Figure 80 Two girls explore the market at night. Scene still from Jaekyung Jung. Sadang, 2017.

The people and places of the market that would disappear due to urban development

projects in the near future are artificially illuminated under the man-made light source

after the sun goes down. These market people close up their stores and move their goods for storage (Figure 79). The viewer of the video will see the same place at night with a memory of the market in the daytime. In other words, the scene in the video is not a totally new place to the viewer, but it is seen through his or her own memory of the place. The two girls reappear and they explore the market areas again at night (Figure 80). Similar to the girls' daytime market trip in the sunlight with artificial destructive noise in the background, the audience can now hear the cries of cicadas while they watch the image of the market at night under artificial light. In short, day and night, nature and artifice, creation and death are not separate but coexist at all times in the structure of the video: the video is constructed to present the idea that the day, creation, and nature can also be recognized in artifice and destruction. The night, destruction, and the marketplace can be revealed in the light and reproduction.

Figure 81 An old tree is in the center of the screen, and a girl and two unidentified adults are seen on the right and left of the tree. Scene still from Jaekyung Jung, Sadang. 2017.

After the night market scene, the viewers can see the young girl observing flowers and trees and sketching them. The old tree is in the center of the screen, and the girl and two unidentified adults are seen on the right and left of the tree (Figure 80). While the girl is observing nature, the two adults seem to be talking to each other. We do not know exactly what they are talking about. However, they seem to be more interested in their stories than in nature. The camera focuses on the tree and the figures behind it are blurred. The cries of the cicadas become much louder. The texture on the surface of the tree becomes visible. The cicadas are invisible, but they are probably crying out mating calls on the surface of the long-lived trees. A child is born from an adult who is knows more stories that he has learned in society. The children are full of curiosity and observe everything surrounding them. In this scene, we face the everyday event mixed with the rigidness of the adult or the tree, the sentimentality of the crying cicadas, the lightness of the child's sketch, and the flexibility of curiosity.[57] I hoped that this scene would consist not of the moral dichotomy, but of daily life itself, in which conflicting ideas tremblingly coexist in a relationship with each other.

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[57] This is how I read the moment. This scene will be interpreted differently according to the experience of each viewer. Each viewer will see their own scene reflecting their ethical views.

Figure 82 A girl performs Russian traditional dances in the National Cemetery. Scene still from Jaekyung Jung, Sadang. 2017.

At the end of the video, the two girls dance in the National Cemetery for Korean war veterans, victims, or heroes of the country, which is located in Sadang (Figure 82). The National Cemetery, which was opened with the first burial of an unknown soldier, reinforces the ideology and foundation of the nation by commemorating the deaths of many people defined as citizens.[58] The cemetery is the most elevated place for establishing the national ideology and identity of South Korea. Indeed, the girls' impromptu dance resembles the style of Russian folk dances; historically, the Soviet Union was considered one of the country's main major enemies during the Korean War.

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[58] This sanctification is exalted through highly symbolized order. For example, the tombs of the general soldiers are placed at the lowest level all with the same size. General's tomb is larger, wider, and higher than the tomb of these soldiers. The president's tomb is at the widest and highest point overlooking both generals and soldiers. The practice of worship should also be conducted according to customary procedures.

Consequently, the dance of the enemy in this cemetery is a forbidden act in the historical context of the site. However, the social taboo can apply only to those who learn and remember it. The girl who has no memory of the historic catastrophe and of being a worker in the capitalist marketplace can play with the firm myth of the constructed social prohibition by making ignorant, impromptu, or immature gestures. The beginning of the video starts with a panoramic view of the city of Seoul with the view of the war victims' tombs and the music coming from the children's flutes, visually presenting how the city was formed. The same music is playing while the girl dances in the cemetery at the end of the video. The light flute melody, made by the children who have no memories of the tragic sacrifice for the country, sounds like the scream of those who cannot speak for themselves. In essence, there always are unknown people who lost their homes, unknown soldiers who died in the war, and people who remained as if they were ghosts in silence at the periphery of national history. They are stigmatized with the sign of death, failure, terror, or silence. Like the girls, there are also immature people which are considered unfinished, improvisational, irregular, ephemeral, or subversive. While they dance on the graveyard of the state, the representation of order, these unknowns are transformed into unknown zones where the living and the dead, history and fiction, labor and play, destruction and creation, abnormality and normality, and intuition and intellect are not separate, but are trembling like the vibrations from the cicadas or sounds from the flute, so that we cannot know whether they are crying or laughing.

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