

## Religion and the Arts

*Guest Features Editor: Albert C. Moore, University of Otago, Dunedin, NZ*

*Until recently the study of "religion and the arts" was typically regarded as peripheral to the academic study of religion. History, texts, theologies and philosophies constituted the "rigorous" and examinable field of academic studies in religions. Now however we are able to benefit from a wide range of published information and materials conveyed in modern media which vividly show the interrelation of religions with the various arts throughout history to the present day. These serve to enhance our understanding of religious life in diverse cultures and often provide a helpful "way in" to a religion for students as well as for the general reader or TV watcher.*

*The several contributions in this issue cannot hope to offer a comprehensive range of the arts related to religion. They do however offer "soundings" into the richness of the field, with insights into Australian Aboriginal visual art and Indian folk art. Dance, drama and literature are not specially represented; but we have studies of modern stained glass and religious music in the "Western" tradition, as well as an overview of the relation of religion and the arts to the imagination. It is hoped that the enthusiasm and concern of the writers on these themes will have a flow-on effect for others.*

### Religious Art: two cases of Iconography

*Patrick Hutchings, Deakin University, Geelong*

*Judith Ryan, Curator of Aboriginal Art, National Gallery of Victoria, Melbourne*

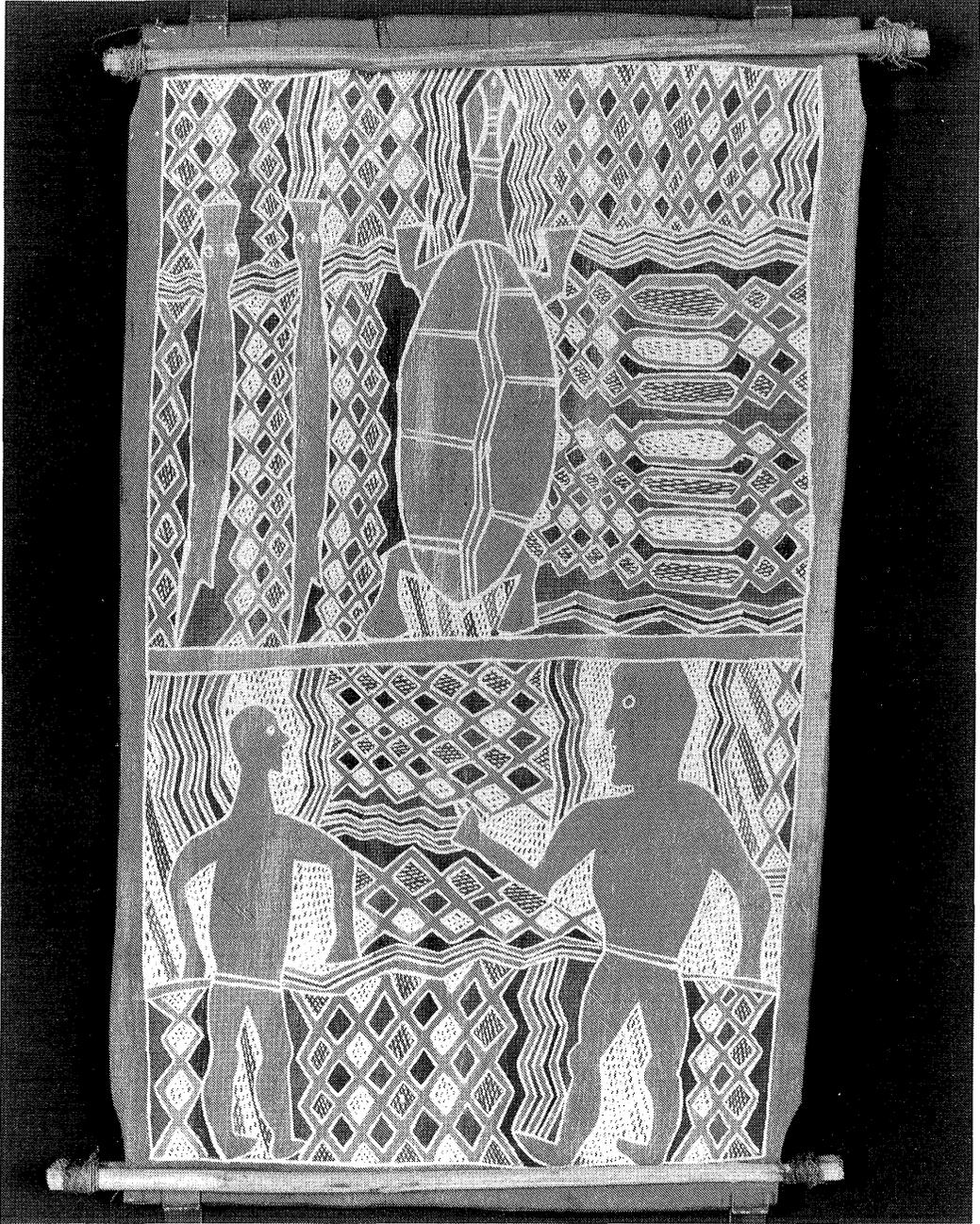
For a conspectus of religious art in Australia one need only look into Sister Rosemary Crumlin's *Images of Religion in Australian Art*<sup>1</sup> which must be for a considerable time to come the definitive text. For news about religious art in Australia one looks about, for confirmation or denial of the rumours that the Blake Prize for religious art - founded in 1951 - is to become extinct.

Asked for a short note on religious art in Australia we decided not to attempt a summary of the current scene but to take two cases. There are cases from different thought systems, art systems, and iconographic systems: and their mutual

relationship will be, necessarily problematic.

The Blake Prize was intended to inspire religious art in Australia, and to secure patronage for such art. It did these things - but only up to a point. A great deal of the liturgical furniture of our churches still comes from elsewhere.

Our two cases are taken from (i) Aboriginal Art, which is not in the same situation as and does not suffer from the same problems as does Western European art transplanted here (though of course it has other problems) and (ii) from a particular occasion on which patronage and inspiration came together most happily.



**Birrikiya (1989-1983), Dhalwangu clan, Yirrija moiety, Gangan, North Eastern Arnhem Land, *Barama Story*, 1975, earth pigment on bark, 82.0 x 51.6 cm. National Gallery of Victoria, 024/1990.**

The cases are the cases they are, and the problems of generalizing across them should be obvious.

## The Aboriginal Case: Land as Sacred Icon

Judith Ryan

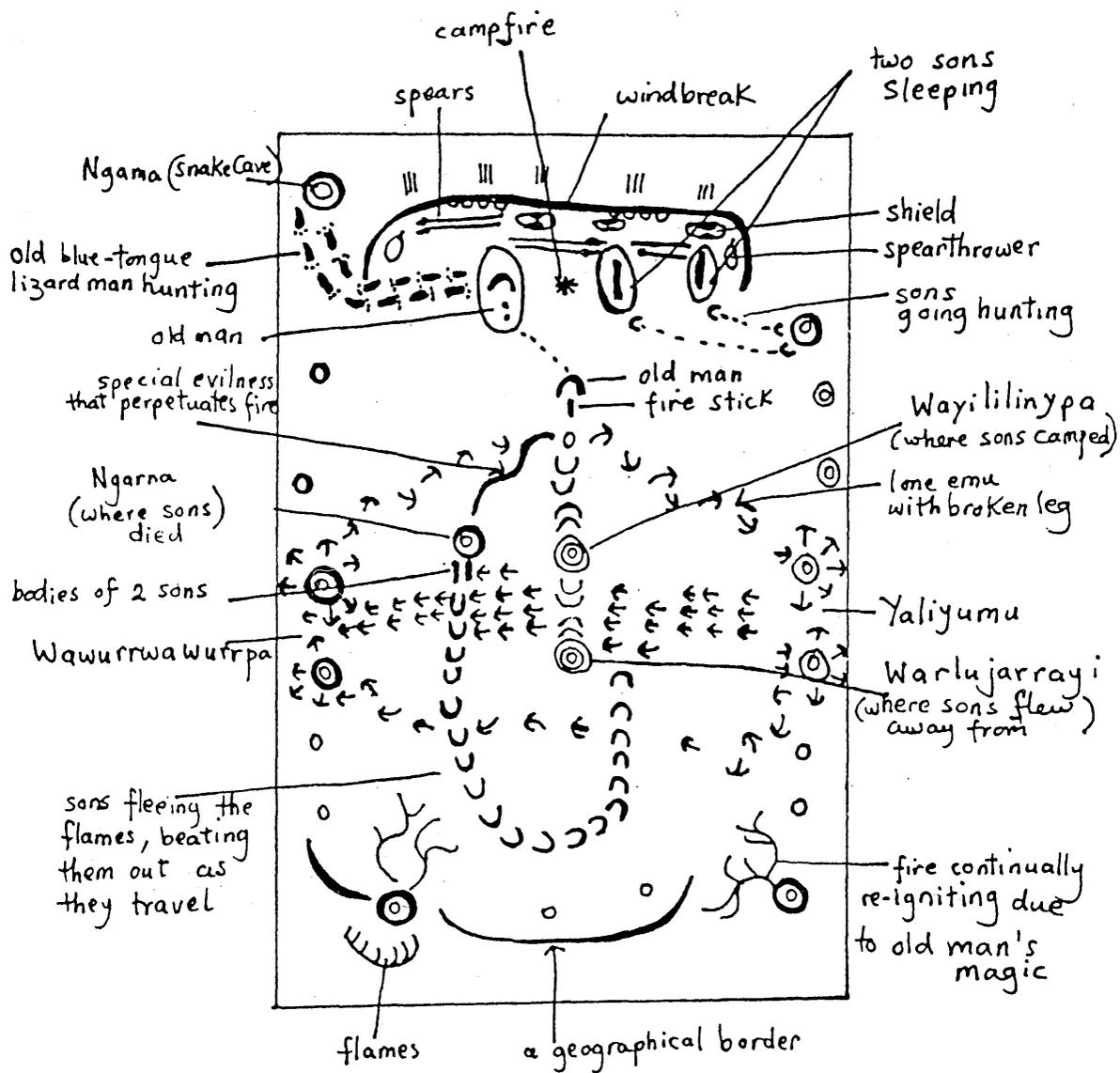
Aboriginal art is supreme religious art in which an invisible, eternal sense of land and of supernature is rendered visible. It is an art in which feeling, knowing and touching country, kin and the ancestral world transcend the western imperative to see.

The spirit of the Yolngu of North-eastern Arnhem Land and the Warlpiri of Central Australia is their land. It animates their art, music, dance and ceremony. It cannot be crushed but stands tall in their art. The surface of the earth and its permanent features, made by ancestral beings who are eternal therein is for Yolngu and Warlpiri people alike, the supreme religious icon. As such it provides the spirit centre and iconography of their art. I will analyse two works of art - one on bark the other on canvas - to show how Aboriginal artists render tangible eternal and intangible ideas which lie at the centre of their culture. The first painting, *Barama Story* 1975, was painted by Birrikitji (1898-1983), the leader of the Yirritja moiety and the Dhalwangu clan before his death and the final authority on ritual law manifest in art. The painting illustrates some of the *wan-garr* (Dreaming) story of Barama, the greatest of the Yirritja moiety supernatural beings, shown on the right, in silhouette. He came to Gangan in Dhalwangu clan territory to establish his law and teach mythical leaders of the

Dhalwangu clan their songs, dances, rituals and sacred designs. To ensure the distribution of all the law, he commissioned Laitjung, shown on the left, to travel north along the coast from Blue Mud Bay to Yirrkala and then westwards to Milingimbi and leave some *rangga* (sacred emblems) for each of the Yirritja clans along the route. Each clan owns a part of this story and a part of the land which bears the sacred imprint or trace of these supernatural beings. They all derive from Barama and share the sacred diamond design which first formed on the body of Barama when he emerged from the sea and the foam clung to his body in diamonds. The design runs as a *leit motiv* through paintings of the Yirritja artists and encodes meanings specific to particular clans, which differ according to context like words in a sentence.

The lower panel shows Barama, 'the boss', larger in scale, instructing Laitjung at Gangan where they first met in the *wan-garr* (ancestral past). The upper panel relates to an incident when these two ancestral beings went fishing and made a fishtrap at Gululaji Creek in Dhalwangu country. The fishtrap, now a natural rock formation at the site, is indicated by the horizontal band. In the creek they saw Minhala, the freshwater tortoise and the yellow water snakes which they made sacred for the Dhalwangu people. The background design in this section, of vertical rows of diamond shapes interrupted about halfway by a long oval, is symbolic of fresh water flowing slowly from its hilly source downwards, forming a bilabong on its course and then continuing its flow until it joins the sea, stirring up weeds and mud in its path. This is the artist's personal design. It would also be painted on the body of members of the Dhalwangu clan for important ceremonies





**Uni Nampijinpa Martin (born 1942) and Dolly Nampijinpa Granites (b.1935)**  
**Warlu Kurlangu (Fire Country) Dreaming 1988.**

- circumcision (or entry to manhood), *ngarra* (revelation of sacred truths of the clan) and mortuary rites when the spirit of the deceased is guided back to rejoin his ancestral spirit in the clan waterhole. The figurative elements are integrated into the painting to lend coherence to the narrative for *balanda* (Europeans) who approach the sacred abstractions as outsiders.

The bark medium itself is a source of its singular spirituality and power. Almost no other painting medium shares its bare, organic properties. The surface splits and bends as if still part of the artist's home environment. The ochre itself is ephemeral and evades absolute permanence. The art form has a singular aesthetic of reticence and spirit resonance. It achieves stasis or quiescence because the artist transmits a vision of the land as icon in terms of its element - dead earth on living tree. The landscape is humanized yet celestialized and is revealed through its bones.

After curing, the inner surface of the bark is covered with a single ochre ground and the sinews of the design are broadly blocked in. These first 'rough', schematic outlines **condense** a complex story by defining major figures and their location or sacred space. Upon the basic cartoon, the bark artist proceeds to **trans-figure** the imagery through the addition of dense cross-hatched designs in filigree variegations. The linear and dotted sections of the composition vibrate with a nervous intensity resonant, vital like string players in a quartet. This is not idle pattern or infill, but a form of symbolic elaboration which unites the artist with his source of life, his totemic spirit in the land. Like the dots of the Warlpiri artist from the Desert which are layered and variegated to heighten *kuruwarri*

(signs of spirit ancestors) in a mythological topography, the dense linear striations serve to imbue the painting with a semi-ritual status. These sections of radiant or sacred geometry render visible what is unseen and intangible and serve to distinguish the hand of individual bark painters.

The second painting, by Uni Nampijinpa and Dolly Nampijinpa, *Fire Country Dreaming* 1988, tells a complex story through undulations of radiant colour. The Warlukurlangu (Fire Country Story) belongs to country south-west of Yuen-dumu, where an old Blue-tongue Lizard man, Lungkarda, lived on a hill with his two sons. This old Jampijinpa ancestor used to feign blindness and send his two Jangala sons hunting in search of meat. While they were away he would go hunting and eat anything that he caught before they returned. Lungkarda's footprints are shown in the upper left, leading from the site of Ngama (snake cave), the roundel in the top left-hand corner.

One day the sons, shown by paired spears, shields, a spear-thrower and track lines to the right, returned with a kangaroo they had caught after much tracking. Unbeknownst to his sons, the captured kangaroo was sacred to the old blue-tongue lizard man, so he decided to punish them. The next time they went hunting, Lungkarda took a fire-stick, blew on it until it glowed, then touched it to a bush. As this painting shows, the bush exploded into flame, tongues of flame flicked out, just as the blue-tongue lizard's tongue flicks today, and the land ran with fire. The bush fire chased the sons for miles, at times propelling them into the air. Although the boys beat out the flames, an intense evil kept the fire alive and it re-appeared, symbolized by a black twisted line towards the centre. Exhausted, they both eventually died at

Ngarna, the roundel to the left of the central place of Wayililinyppa where they had camped. Their spirits can be seen in the form of gum trees, observable in the painting as branching ochre lines. The droppings of the sacred kangaroo are now rocks. The flight of the two brothers through the country can be discerned by the succession of half-circles symbolizing the marks left by the two Jangala brothers seated in the sand at various sites, shown as roundels. An Emu Dreaming is also seen in the painting, travelling from Wawurrwawurra to Yaliyumu in the east. One emu with a broken leg travelled alone, seen by the single line of tracks (like arrows), apart from the rest. The great fire, pictured here in bursts of supra-mundane colours, was followed by an immense storm. This flooding of the land caused all forms of plant and animal life to flourish. Two groups of Warlpiri women sang and danced as they travelled, in celebration of prolific bush tucker fructifying after elemental fire and storm.

This complete metaphor of the spirit of life has inspired an equally vivid, intricate design. The style of the painting mirrors or makes visible the mythological narrative. The artists, like other Warlpiri artists working in the Western Desert tradition, have created an abstract map of a huge area of country. In painting, they celebrate the journeys of ancestral beings through a succession of named places. The viewer is enclosed in the vastness of the continent, conceived as a giant mythscape in which *kuruwarri* (signs or marks of ancestral power) overlap. What Europeans have beheld as a featureless and empty landscape is transformed into a sacred space in which human, plant, animal and the supernatural share the same life blood.

One senses in each great and lesser eternal spring or waterhole the ancestral being awakening from his eternal sleep and bursting up through the earth's crust. The concentric circle condenses this metaphysical concept of the earth being fertilized by living water and also stands for woman, as child bearer and nurturer, and the camp or home. The interconnecting paths, symbols of the dynamic male travelling principle, follow those of supernatural beings and show where they left their life-giving essence in the land in reservoirs of spirit children. Each person's totem and conception site or Dreaming is determined by the place in the landscape where the mother experiences her first symptoms of pregnancy. At this place, the unborn foetus is animated by the spirit of a totemic ancestor - water, possum, goanna, old man - with which he will be reunited at death, in the land. The large and complex canvases encapsulate many such sacred places in an atmospheric yet abstract map of country and its sources of life or spiritual potency.

### 'Ambiguity' in the Aboriginal System

Aboriginal art is based upon a different system of symbols and signs whose use is restricted to certain groups in specific contexts.

The iconographic system of signs encodes information on many layers of meaning along a secular - sacred - secret continuum of privileged knowledge. Since knowledge is power in Aboriginal Society, the meaning of designs is often deliberately concealed from all but initiated men or senior women.

A sign can have many meanings or degrees of clarity at once. It can also sig-

nify different things in separate contexts because this repertory of signs (signifiers) is smaller than the number of things to be signified. Thus the diamond can signify fire or water to Yolugu people of the Yirritja moiety depending on context.

Intriguingly figurative images are often introduced to conceal the deepest meanings which remain abstract or intangible. The ancestor can be invoked by a mark or trace left in the landscape, the shimmering cross-hatching or *rarrk* designs which constitute a sacred geometry or a schematic figure which without attendant symbolism does not evoke the power or life force of that being.

It should be remembered that the iconography of Aboriginal art is believed to be inviolable, that is, bequeathed to individuals according to a plan of immutable descent from ancestral beings. In this sense it is *jukurrpa/wangarr* (Dreaming or eternal) in the sense of *uncreated*. Its ultimate meaning relates to the laws which govern the universe, the life force and the acceptance of death. As such it is in essence religious.

## The European Case

*Patrick Huchings*

Klaus Zimmer's 19 stained-glass windows, entitled 'Streams of Consciousness' for the Uniting Church, Collins Street, Melbourne.

Klaus Zimmer's nineteen windows, unveiled at Christmas 1988, represent one of the largest commissions for ecclesiastical glass in Australia, and are works not only of national but of international importance. They are one of the finest fruits of the Bi-Centennial, and of the Collins Street Church's 150th anniversary,

and must cause us to consider, carefully, our usual views on religious art.

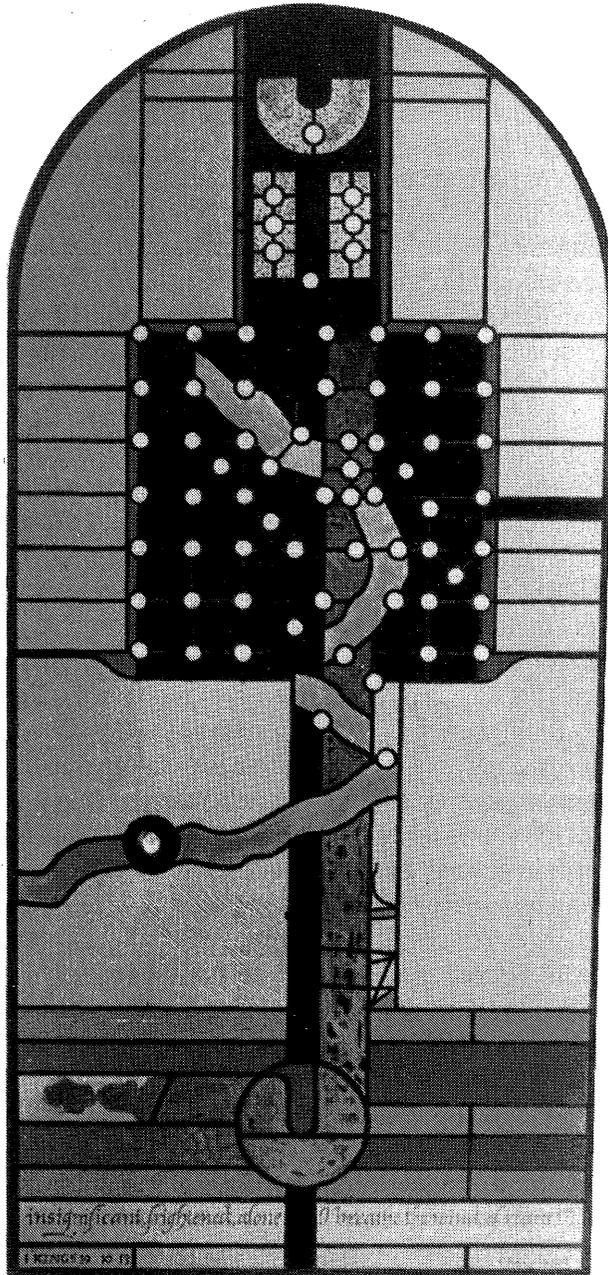
Here we wish to sketch briefly - and with no little presumption - what Zimmer's windows are like, how they work, and what they do.

### What are they like

The windows are all abstract, taking elements from traditional iconographic schemes, elements such as the ship, the anchor, the stars, the head of the (golden) calf, ribbons, grave-windings and so on, but reusing them, metamorphizing them, and indeed reminding them. Furthermore, the suite of windows keeps its iconographic elements in a constant play, a kind of counterpoint.

Sr. Crumlin reminds us that abstract art was thought by two of the founders of the Blake, Fr. Michael Scott S.J. and Mr. Peter Kenny, not to be countable as **religious art**, and that the award of the prize, in 1961, to Ratopec's *Meditating on Good Friday* was a crisis in the life of the prize<sup>2</sup>. As we shall see, *ambulando*, it may be highly significant that Zimmer's glass is both abstract and religious.

The suite of glass is the result of a happy confluence of patronage and inspiration. The incumbent of the Collins Street Uniting Church, Dr. Francis Macnab provided both the patronage and the thematic occasion for the glass. He launched the project, with an excellent and energetic committee<sup>3</sup>, and carried it through to success - with only one window of the 19 being redesigned<sup>4</sup>. Dr. Macnab had already written the poem *Streams of Consciousness* which became the suite's thematic occasion and its text. It is actually inscribed - in a number of



Klaus Zimmer, Windows for Uniting Church, Collins Street,  
Melbourne. #1. Elijah. (West wall, south.)

ways including the most literal - on the glass.

Dr. Macnab's poem reflects both his Biblical background as a Protestant pastor, and his concern for the human psyche, in its spiritual and grosser aspects both: in its health and in its psychopathology. Founder of the Cairnmiller Institute for Christian counselling and psychotherapy, Macnab brought together in his poem themes from the Old Testament, and the New, modulated though a sometimes quasi-Jungian scheme of thought. Klaus Zimmer took up the complex play of Dr. Macnab's ideas and translated it into glass.

The windows are non-representational, allusive rather than mimetic, and involve a kind of 'glass-bead game'. This answers - perhaps - to the twentieth century Protestant ethos of the church in which they are installed. Its nineteenth century windows show Bible scenes - a *Last Supper* and so on. The new ones work in a quite different way. And in working so they invite a profound reconsideration of religious art in general, and in our particular time.

We can illustrate one window only in this article - the whole suite was reproduced, in colour, in *craft arts International*, 16, August/October 1989.<sup>5</sup> The window which we illustrate here is the first, and the artist's own favourite, *Elijah*. It is - of course - not enough to show one window, since the meaning of each depends on its relations to others, and to the whole suite - so it is really necessary to visit the church. Meaning, in these windows, while sometimes iconographical referential (the ship, the anchor) is also sometimes Saussurian, and depends on an item's place on a grid of differences. Furthermore, the grid itself may shift as we move about the suite, and

an item may differ from its own, former, meaning as a result.

The *Elijah* window has as its text - etched on to it - a line from Macnab, 'insignificant, frightened, alone I breathe the wind of stars'. There are also two Biblical references written on the window, 1 Kings 19, 10-13 reminding us to look up its account of Elijah, and Exodus 33, 18-23 which recounts an encounter of Moses with God. The end of the Exodus text '...but my face shall not be seen', is a theme of the whole suite: the head of each window reveals God's face only as a symbol: the symbol alone can represent the hiddenness of God: the visage of the utterly transcendent God; of the *Deus absconditus*? We find in the *Elijah* window only an arc, ark, crescent chalice (?), not an anthropomorphic image of a face. The abstract form symbolizes God's presence-in-absence. The small roundels are stars in a rectangular firmament - this becomes the more traditional circular or spherical representation of the heavens in another window. The, isolated, large roundel is *Elijah* and he is caught in the wind of stars. He is beginning the search which is overall the theme of the suite. He begins in utter isolation and as Zimmer puts it 'shudders in the cold of the cosmos'. The strong vertical element in the composition rises from a river of Christ's blood (red) and his grace (rose) to the heights. Tiny, insecure, 'ties' of lead bind man to man, humankind to the ultimate aspiration. The 'meaning' of the window for Zimmer is 'spiritual aspiration versus materialistic pursuits'. Even the artist's own summary cannot sum the window up.

A roundel of glass can be a person, a star, a head: in another window it can be a pill (a drug) or an innocent city light. A ribbon can be the wind in which it flut-

ters, or a grave cloth, or the flight of the Holy Spirit. The actual leading of the glass can be elaborated, decoratively, to present ties of one element in the window to another.

The iconographic system uses some elements, which have straight - culturally conditioned - reference, but at the same time it employs slippages, and above all, ambiguities. Even a plain symbol, a ship (the barque of the Church, the boat to which Christ walked on the water) can become its own anchor, and the anchor be rigged with flags like a ship. Having seen some of the windows as they were being made (and long after they were designed) I gave Zimmer a copy of William Empson's *Seven Types of Ambiguity*<sup>6</sup> just because he did not need to read it. He had known already that ambiguity and shift of sense, and moving constellations of sense/senses, constitute the very mechanism, or rather the soul, of the aesthetic.

For the referential items in the iconography commonsense and a simple cultural lexicon will suffice. But to read even within a window one needs to be able positively to take, and not merely tolerate, ambiguity. To read the suite one needs to change and change again, referring across, reading and re-reading.

Zimmer provides a reference list of symbolic colours, and this must be negotiated against the 'natural' symbolism of colours - if there is one; and against other culturally-established codes. For visitors to the Collins Street Uniting Church there is a little pamphlet-lexicon of items, colours, shifts. This is at once necessary at the beginning and unnecessary at the end of one's journeys around the suite. One can read, in the end, without the useful primer: but one can always with profit use a Bible. The

abstract windows exfoliate both the Biblical texts which they cite, and the play of these texts, one with another. This play is never to be summed up, quite.

### How they work

For those of the appropriate generation Empson's *Seven Types of Ambiguity*, 1930, will provide an apt model of the workings of Zimmer's iconographic imagination. But one may go back further to Immanuel Kant and his *Critique of Judgment*, 1790. A key notion in that book is that of the **aesthetic idea**. Any work of art can be one, or contain a number of them as its subsets. One of the things which Kant says about the aesthetic idea is this: an aesthetic idea can, a work of art can:

give the imagination an incentive to spread its flight over a whole host of kindred representations **that provoke more thought than admits of expression** in a concept determined by words<sup>7</sup>.

Ambiguity, pre-eminently, can be the engine of this production of thought, or so we would argue, reading Kant in the light of Empson. With Zimmer more is going on either in a window, or certainly across a set, than can be conceptualized adequately, or successfully put into words.

And this is of the essence of the aesthetic. More than one can say is going on in what one can, intelligently and insightfully, see.

In this Zimmer's windows are not idiosyncratic: they are just properly aesthetic. (And of course what Kant writes about the aesthetic is perfectly **general** and can be applied over an indefinite range of examples). But it may be the case that only when we approach Zimmer's windows with a sophisticated

aesthetic scheme, can we appreciate (a) how they work, and (b) how they present a case of the aesthetic at its highest.

That the windows work for simple people without their reflecting on merely philosophical notions is both the case and - very much - Zimmer's intention.

The glass works for the intuitive viewer of it: and for him this can be simply enough. Students of religion and aesthetics may want to go on to a bit more philosophy.

### What do they do?

Zimmer's windows work splendidly. What is it that, working, they do? To cite Kant again, aesthetic ideas, can (besides provoking unconceptualizable constellations of thought)

at least **strain** after something trying out **beyond experience**, and so seek to **approximate** to a presentation of **rational concepts** (i.e. intellectual ideas), thus giving to these concepts the **semblance** of an objective reality.<sup>8</sup>

Intellectual Ideas - or Ideas of Reason - would have us infer from the existence of the world to the existence of God as the world's Maker, or from history to God as Providence. As is well known, Kant's Critical Philosophy was aimed at showing that such metaphysical inferences must be mistaken, since they would take us beyond experience, and beyond experience we cannot go. 'Thoughts without **content** are empty, intuitions without concepts are blind', as Kant wrote in his first *Critique*.<sup>9</sup> Two problems present themselves *a propos* the text from the *Critique of Judgment* just cited, one substantial, one exegetical. (i) The substantial: is there, *pace* Kant, a kind of experience, to be called

'religious' which transcends ordinary experience to such an extent that it puts us in touch with the Transcending? (It is not, fortunately, my task to answer this question here). Then we come to the exegetical: (ii) is Kant allowing in his last *Critique* some tiny concession to the aesthetic; is it allowed to escape the strict bounds between the 'physical' and the 'metaphysical', drawn in the first two *Critiques*? It is oftener than not argued that Kant is **not** making such a concession.<sup>10</sup> But, allowing for a moment that he did, what would follow? Would (a) the aesthetic-transcending be 'At last the real, the distinguished thing'? Or (b) would it merely be kind of idol? Or, (c) would it be, *qua* aesthetic, simply and exactly **apt** for expressing religious experience? We might say 'St John of the Cross **had** the real experience, **so** he found poetry the aptest way to communicate it, or such of it as was communicable at all' Or, again, we might say (d) that the '**strain**' of the aesthetic idea is not an outreach or upreach towards the Transcending, but **only** that strain, indeed; it is only the tension of the mind striving to surround the forces within the constellation of elements which is the fruitfully ambiguous aesthetic idea (This would be to say that the intended sense of our second citation from the *Critique of Judgment* collapsed into what is said in the first). Or, to put it another way, (e) we might ask 'is the strain to pin down the conceptually unpindownable **only** that strain: or does it have some partial success - a partial success within a boundary of failure?' Even at the very least we might say (f) that the unpindownable of the aesthetic is apt for symbolizing the religious itself, the religious having its own problems with pinning things down conceptually.

Is the aesthetic attempt to say the unsayable an **analog** of the same attempt made by religious language? Can one mode, dynamically, model the other? Do the modes merge? And: how far are we talking of modes of knowledge, how far simply of (modes of) expression?

These questions are better-than-rhetorical ones, but need to be addressed, and if possible answered, at greater length than we have space for. It must be stressed that all religious art may provoke them: but it is argued that abstract religious art pushes them into the foreground. A literal *Last Supper* represents not only that historical event, but something **more**, namely the whole economy of Salvation which revolves around the event portrayed in a Literal way, so the Literal stands for man than it represents in the narrow 'getting a likeness of' sense of 'represents'.

In presenting its **more** the abstract religious art matches the difficulty of representing what transcends by beginning where it ends, in a - considered - play of ambiguities. Abstract religious art may be seen as a mode of presentation which refers to, and makes something positive of, the difficulties which face religious art in general. It refers at a meta-level to iconography as a problematic thing, rather than taking it as a set of - relatively clear - referential-conventions.

### Something less than a conclusion

We may seem to have come a bit too far and too fast from a consideration of some windows to a quick glance of some tolerably well-known texts of Kant. But just because of (i) their seriousness, (ii) their context, Zimmer's windows demand some such enquiry into them. Their seriousness: they do say something, and

this often seems sayable by them, but not sayable by us - in words, using concepts.

Their context: they are in a modern Protestant church in the 1980s/90s.

Modern Protestantism has striven to come to terms with - among other things - the projects of the Enlightenment, and with the Critical Philosophy itself. This is a philosophy which de-metaphysicalises metaphysics, and can lead to a demythologising of myths, and to a radical view even of Scripture.

When a Jesuit founder of the Blake Prize found in the early 1950s abstract art to be at odds with religion he was, if mistaken at all, only half mistaken. He was defending a well established religious iconographic system which maintained figuration, even of the unfigurable, with the most sophisticated apologies for its own workings and conventions. A degree of literalness went perhaps, with a certain, highly rational, even rationalistic, theological style.

After the second Vatican Council even the Catholic Church, facing suddenly and acutely problems very like those of the Protestants, may find that a de-literalizing theology may need non-literal symbols. Of course every theology needs non-literal symbols for that about which one cannot be literal, but even so, there has been some considerable shift, in post-Conciliar times. There has been a shift of climate which may entail a shift of iconography. Zimmer's windows would not now be unthinkable in a - Roman - catholic church, though one would still rather expect to find them where they are, in a Protestant one.

Seriously, to consider Zimmer's windows one needs to consider not only their simply iconographic scheme, but the shifts within this scheme and the larger philosophical implications of the shifts.

And one needs to see them in their present theological context. Their ambiguities might in some ways correspond to its ambiguities: and ambiguity may always haunt talk of the Transcending, rendering the aesthetic not just an agreeable mode, or a decorative one, but even a needful one. Systems of ambiguity

might march together without over-neatly matching, item to item.

But, then, meanwhile, and all the time there is the intuitive taking of Zimmer's windows at their, luminous, face value. Nevertheless, and always, they urge us to project on to them our - totally inadequate - images of the absent Face.

## Notes

1. *Images of Religion in Australian Art*, by Rosemary Crumlin, Aboriginal Art Text by Judith Ryan, Sydney, Bay Books, n.d. (1988?)
2. Crumlin, op. cit. p.17.
3. Mr Ian Smith (chair), Sir Kenneth Wheeler, Mrs Elizabeth Green, Mrs Mardi Hart, Mrs Alexandra Tynan, Dr Francis Macnab. There was a plenary display of designs opened on Christmas Sunday 1987.
4. Number 13, *St. Michael*. The second design is more **dynamic** than the first, having at its head or freehand-painted 'explosion' of colour and line, more like canvas-painting than glass-painting. It works, splendidly.
5. 'Textures of Light...' *craft arts International* 16 August/October 1989 (Sydney, NSW) pp.84-89.
6. *Seven Types of Ambiguity* by William Empson, London, Chatto and Windus, 1930: it is now available as a Penguin Peregrine book. One can easily find seven types of ambiguity in Zimmer's iconographical scheme: whether they march, neatly, with Empson's is another matter.
7. *Critique of Judgement*: 'Critique of Aesthetic Judgment' trans. J.C. Meredith, Oxford, Clarendon Press, 1928, p.177: italic added.
8. Op.cit. p.176; bold and italic added.
9. *Critique of Pure Reason*, Immanuel Kant, trans. Norman Kemp Smith, London, Macmillan, 1929, p.93, A.51.
10. See *Kant's Aesthetic* by Mary A. McCloskey, London, Macmillan Press, 1987, pp.114ff; note p.125.