

Monuments to the Future
Social Resonance through the Work of Joseph Beuys¹

‘. . . if we carefully consider the object of all those who are in search of what is useful, we shall find that it is nothing else but safety.’

Dante (1)

‘The idea to apply art to something real from the beginning on was my aim . . . Freedom is the most secret, inner ability of people . . . To make people free is the aim of art, therefore art for me is the science of freedom . . . My work tries to stress a necessity to speak about humankind’s spirit generally . . . [in] this way it has to deal with everybody’s creativity and ability . . . and then to come to a real knowledge about the reality of the spirit.’

Joseph Beuys (2)

‘There is only one attestation of the spirit, and that is the attestation of the spirit within oneself.’

Kierkegaard (3)

The London exhibitions of work by Joseph Beuys (4) over recent years have provided complementary presentations that explore and innovate both aesthetic and non-aesthetic functions and rely on a slow production of meaning in the viewer. Beuys' exploration can be shown to compress these functions, and a part of his innovation has been to transform this compression into sculpture with social resonance. (5) Another part of his innovation has been to allow the non-aesthetic functions to direct his facture. This tension between the non-aesthetic and aesthetic promotes an imaginative meaning. It never fixes but allows the enigma, which Beuys' work often encourages on first viewing, to remain as a potent residue for meaning to accrete. It is also meaning that, by Beuys' method of constant self-referral, informs each subsequent work.

Beuys' enigma is a consequence of his tension between functions and the interrelationships of his works. The non-aesthetic functions encourage the viewer to open into a spread of research, and the aesthetic facture provides a coalescence to which the viewer refers for values. The meaning continually being produced by the viewers in their energetic processes of comprehension, enjoyment and disquiet encourages a social resonance informed by Beuys' spiritual and other concerns as they change, at least potentially, the viewer's interaction with the world outside the gallery. In both microcosmic and macrocosmic senses Beuys' worldview can be simplified as a concern to present transformations and begin the process of transforming those involved.

Beuys has directed his artistic practice toward ideas of transformation since the late 1940s. While much of this practice gives prominence to its aesthetic function, his proclivity has been to include his research and knowledge as a scientist and his specific interests in the social and spiritual aspects of human existence. As a consequence of this spread of

¹ This is a rough of Chapter 8 from Allen Fisher, *Imperfect Fit: Aesthetic Function, Facture & Perception in Art and Writing since 1950*, Tuscaloosa: University of Alabama Press, 2016.

insistences Beuys' art encourages many potential meanings for transformation. The facture of his art, however, often uses a poverty of materials, the significance of which relies to a large extent on their relativity within Beuys' worldview. These relationships allow a complex field of statements from simple means.

In the first place, his materials are chosen with a view to metaphoric ramifications. His use of fat, for instance, can mean warmth and healing power; it can mean softness and the mammalian; fat is chaotic and in flux as its grease penetrates a wall or a page. In the second place, the arrangement of his material transforms his complex range of explorations through the use of both simple designs, such as the felt squares partly covering branches of ash tree in *Snowfall* (i)(6) or the skilled bending processes used to form the skeleton of his *Grauballe Man* (ii). Yet, like the materials themselves, his displays also carry both metonymic and metaphoric resonances for the viewer beyond the aesthetics of the arrangements into their relationships with his other work and worldview.

This leads to another strata of his transformational art: his stated intention to change the viewer, and thus humankind, through what may be called 'social resonance.' His work contributes to this resonance inasmuch as it lifts the rhetoric of his materials and arrangements into his environments and aktions in such a way as to encourage a series of intersecting meanings. The viewer, Beuys implicitly insists, works on the low production of meaning at each encounter, informed by memories of previous encounters with his work. This placing of the viewer in the role of potential part-producer is the necessary position for the receipt and understanding of Beuys' complex of functions. To comprehend, for instance, the spiritual function in Beuys' art, it is necessary to comprehend at least part of the array of symbolic associations made isomorphically through his work. Like the aesthetic, the spiritual function relies in part on the viewer's willingness to allow a slow comprehension rather than an immediate fulfilment. The larger intentions of his sculpture may first be considered through his drawings.

Drawings for Beuys show immediately the relationships he finds necessary toward the facture and production of his art. His drawings can be thought of as having three distinct functions that use at least four modes of facture (see diagram on next page). In the simplest occasion, for example *Untitled* (1957–58) (iii), he has specifically set out to make a pencil drawing of a figure and has inked in the form. Through this use of deliberation the form is specific and probably drawn from life, but the model's particular characteristics have been ignored. The inking-in relies on chance and his skill to place the wash outside the lines and does not give significance to three dimensions. The purpose has been to continue his range of patterns of connectedness. Tall thin figures recur throughout Beuys' work. The ramifications move from woman as type, and thus as totem (7) to ideas of the lonely figure seen at a distance as in Giacometti's sculpture (iv). The figure is also conforming, subjugated, standing with her hands to her sides in a posed posture. The work rests on these relationships but insist on itself as simply drawing to be seen and considered, a tension of a vertical modulation of colour and line placed off-centre on a contrasting ground.

3 distinct FUNCTIONS ☉ 4 modes of FACTURE ☉	Drawing in itself for itself. Aesthetic.	To discover beyond <i>gestalt</i> , to explore associations via 'depth mind'.	To make diagrams for specific works.
Diagrammatic note- making, searching.		☉	☉
Chance generation	☉	☉	
Ecstasy.	☉	☉	
Deliberate objective or imaginative drawing from the seen or remembered.	☉	☉	

Such drawing, in which the aesthetic function predominates, is also factured by Beuys with a stronger reliance on chance generation. This is exemplified by *Untitled* (1947) (v) in which it is possible to suggest, without saying it is certain, that the origination of the drawing derives from chance splats of ink on an envelope that suggest wild flowers. How much of the drawing is deliberately factured and how much derives from run-ink is difficult to discern but not crucial to know. What is important, as with the figure work, is the aesthetic object it presents, and the patterns of connectedness it contributes to, in this case, the connection between the natural world, the ink and the discovery through 'naturally' formed patterns.

A third mode of Beuys' facture in drawing, which also gives significance to its aesthetic function, is his use of the ecstatic moment. An example of this is *Shaman* (1965) (vi). The drawing gives the impression that it was started from a slow pencil line that increased speed and thus gradually lost conscious control in the top and central part of the paper. It produces a drawing in itself and yet, partly as a consequence of his titling, takes on a spread of meaning. It displays a tension between depicted forms that can be immediately comprehensible (e.g., the human figure), parts more slowly comprehended (e.g., the skeletal ribs leaving the figure and landscape) and parts that take on the indefinite forms of a represented energy that could be comprehended as the soul lifting in the figure's arms. (8) Drawing for itself thus makes the use of three modes of facture which carry, particularly in the last example, a wider significance.

The fourth mode of Beuys' drawing facture is diagrammatic searching, where the predominant function of the work is exploratory. Such drawing for Beuys can be seen to display two functions. Drawings like *Stripes from the House of the Shaman* (1980) (vii) are demonstrably made as sketches for other work; in this case for an environment in the d'Offay show of 1981. This kind of drawing is explicitly a form of note-making. The use of diagrammatic searching, however, finds its wider use in Beuys' most innovative drawing practice, which uses this searching mode along with the modes of chance generation and ecstatic or involuntary mark-facture. The drawing becomes a complex of mapping and overlapping from which Beuys makes associational deliberations. The function of this mode is to bring from his unconsciousness those shapes that become form in cognition. (9)

In *E-Plan for the W-Man* (c.1974) (viii), elements of ecstatic as well as chance factored unconscious mark (e.g., at the top right and in paint gaps in the left) are used with deliberate note-making in the form of both words and shapes. The overall volition is then to unify the whole as an aesthetic object (e.g., the decision to discontinue the block). The effect is that of an enigmatic statement which requires a slow comprehension through conscious connections to Beuys' larger project.

Beuys' drawing shows his concerns, which may be summed up as transformational. They display transformations in themselves and even include the instability of grease marks (e.g., ix and x) to give this emphasis. The modes of their facture, particularly their elements of involuntariness derived from chance and ecstatic moments, as well as their use of transforming substance and dreamlike mappings can all be read in terms of their relationship to shamanistic ideas. They become more widely transformational in the connections they collectively produce, for instance, in the use of the 'hook,' which occurs as the tops of ladders (xi), as part of *Walking Staff in Fat* (xii), as staffs in Leonardo's *Madrid Codices* (e.g., xiii) and as human organs (e.g., xiv). It takes on a spread of significance for his often used Eurasian staff. As an energy symbol, this connects the tops of the heavenward ladders, the energetic chaos of fat, and the internal shapes of the ear and female reproductive organs. They all link directly to the staff's magical role in shamanism and its link to the walking stick of the infirm, Charlie Chaplin and the shepherd's crook. (10)

Such isomorphism is common to Beuys' work. His repeated use of the torso (or headless figure) is another which constantly refers to the move he wishes humankind to make toward nature, the sexual and animal, away from the head-laden pragmatic (e.g., xv–xx). From his drawing and by his aktions these patterns of connectedness persist, transforming through a widening of what they can mean. The Eurasian staff appears in his aktions and lectures (xxi–xxii), and the headless figure even appears as a still from his *Naples video-aktion* (xxiii). The repeated use of skeletal, thus shamanistic forms, genitals, energetic associations with electricity as well as felt, fat and medical objects widen Beuys' understanding of living symbolically and thus contribute to the transformation of his works' potential meanings. As Jung noted, 'The development of symbols is almost the equivalent of a healing process.' (11)

While living symbolically can be considered as a large contribution to Beuys' aesthetic and spiritual functions, it cannot be fully understood without recognising the multiplicity of other artists and their patterns of connectedness. Such recognition can indeed widen the meaning of Beuys' artistic project. While it would not be correct to suggest that the use of precedents by Beuys are always deliberately made to create connections to them, it can be seen that in retrospect Beuys' art is significantly in tune with his ancient forebears as well as his contemporaries. It is part of the contemporary dilemma that such connections may suggest a two-edged tool that both enhances and denigrates the art being discussed.

There is no doubt that Beuys encourages both deliberate and involuntary links to tribal and prehistoric art. Beuys alludes to these links in his use of shamanistic elements and in his wish to show empathy with the artists whose spiritual function precedes the Judaic-Christian tradition. (12) Examples are manifold throughout his artistic practice. Through his titling alone, with drawings like *Ice Age* and *Stag Woman with Felt Sculpture* (xxiv–xxv), sculpture like *Cairn* and *Grauballe Man* (xxvi and ii) and events like *Bog Action* (xxvii), he

directly states his affinity to the cultures that lived before the modern era. *Ice Age*, for instance, relies directly on the images in the Pech-Merle caves (xxviii). It is an affinity to their spatial and spiritual sense of the world and their comprehension of nature that Beuys wishes to partly reaffirm as a necessary part of post-war living. Beuys' project, however, is not a matter of coping from these precedents.

His art is made in a context that takes into account the conceptual work of Duchamp, while drawing in the expressionist tradition of artists like Schiele and Lehmbruck (xxix–xxx). (13) Beuys shows affinity also to the post-Dada world of Fluxus and yet parallels the achievements of Twombly's practice and sculptors as diverse as Long and Andre (*vid.* xxxii–xxxiv). (14) In terms of the modern art object, the unfinished and rapidly made feel that some of his drawings have may be clarified philosophically through twentieth-century science, for instance Heisenberg's uncertainty principle or Whitehead's ideas of process, (15) and yet their fuller comprehension can be garnered from comparisons with archaic petroglyphs. This is particularly poignant in regard to Beuys' use of the tall thin figures in his drawings (e.g., iii)(16) and even in the world-tree character of part of his *Tram Stop* (see Joseph Beuys, detail from *Tram Stop*, 1961–76 [iron, a range of different dimensions]. Kröller-Müller Museum, Otterlo.) (xxxv), which can be related directly to the shamanistic tradition (xxxvi–xxxviii) and to Etruscan votive sculpture (xxxix).

Yet such relationships may be made to more recent sculpture by Giacometti, Richier, Lehmbruck or even Newman (iv, xl, xxx, and xli). Of more consequence is the relationship Beuys creates to the Eurasian traditions that the prehistoric works relate to and which were elaborated in Celtic religion (xlii–xliii), to the tradition, that is, of Yggdrasill, the shamanistic ideas of the above and below and transformation.

For Beuys, in the context of Late Modernism, these ideas take on a psychological significance, a symbolic life of the soul. It proposes that human existence is in part an undefined 'other,' as if the self watches aspects of itself it considers to be alien, which Beuys sometimes represents in the form of an animal. Representations of this kind might be thought of as shamanistic symbolic connections with the ancestral and the beyond. But, because it does this inside a modern context, with formal connections to contemporaries like Schiele or Giacometti, there is a signal to representations of distress and the loneliness of the human condition. The conceptual connections to Duchamp's alchemical works and George Brecht's defamiliarising pieces (xliv–xlv)(17) then signal a proposal to change this condition. This dilemma that proposes both joy and despair of existence is the ground Beuys works from, and, to take Jung's alchemical usage, it is the dilemma that Beuys wishes to project. (18) Thus the connections that may be made with some of Beuys' work to the shamanistic view of the soul can be coherently focused to enhance the production of meaning for the viewer. Such ramifications may be examined more closely in particularly works and the connections the works create when brought together as they were in 1985 in the Royal Academy's rotunda.

The choices Beuys makes to assemble an exhibition are elaborate. This is because of the emphasis throughout his work on many strata of significance which can be thought of as intersecting like Yeats's gyres. (19) Increasingly, as his work progressed from the 1940s through to the 1980s, these significations shift from a potential, immediate comprehension to that of a group of meanings the viewer can only produce slowly by repeated attentions.

For example, what was a Mars head inside his *Pt Co Fe* became, after 24 years, a bar of platinum. In the rotunda show the works spanned a period of 28 years yet each informed the other and made a new coherence.

Taking Beuys' preoccupation with transformation as a premise, his intersecting strata can be seen as strata of time that inform and thus change the spatial-visual context. Listed chronologically in a simplified manner they become 'mythology and folklore,' 'European and local history,' 'autobiography and present-day actions' and 'speculation about a future.' The recent show in the rotunda can be a useful starting place for this consideration of synchronistic time. The work in the show with the longest process of facture is *Pt Co Fe* (1948–72) (see Joseph Beuys, *Pt Co Fe* [platinum, cobalt, and iron, 195 x 120 x 34 cm (77 x 47 x 13 in.)]. Collection Feelisch, Remscheid) (xlvi). It makes clear two of Beuys' characteristic methods of facture, the use of an already-made object and the work's changing form and meaning. Initially *Pt Co Fe* may be seen as a steel-meshed cabinet in which a metal bar hangs. By reference to its title three metals are to be discerned: platinum, cobalt and iron. The cabinet is to be thought of as iron and, by reference to the catalogue, it is understood that the bar is platinum-plated with cobalt and that the work has a history of facture.

It has been a processual work in terms of the spread of its meaning as well as its facture. In 1948, when it started, a sculptured head of Mars hung where the bar now hangs inside the army-surplus cabinet. This head was replaced in 1954 with a plaster head of Napoleon; in 1958 plaster and a piece of fat replaced the head; in 1963 a copper bar took the place of the plaster and fat; and finally in 1972 the bar in the cabinet today was placed. The beginning of the work's meaning can proceed from these facts.

The head of Mars and the 'iron' army-surplus cabinet initiate the thought that the overall work is a metaphoric object implying a warring principle like one of Dante's 'worthy' subjects. (20) Through knowledge of the work's history, this metaphor expands from the negative head symbolising war to the historical figure of a particular 'European' war. When this is replaced with plaster and fat a tension is created between the cold and fragmented order, in its memory trace of Napoleon, and the necessity of and chaotic aspects added to the warring principle. This can be seen as the dual nature of the male principle, which is emphasised by replacing it with a bar of copper, the female aspect that hangs inside the male frame.

Beuys continued research into anthropology and medicine allows for an increase in the viewer's production of meaning. It will not suffice to simply call this work a sign for the male principle. Viewing the work inside its own history, and then in the wider context of Beuys' worldview, will make the process of what it means available. This viewing can become the process of allegorical journeys from the outside to the inside and back out. The iron cabinet may be thought of as a Faraday Cage: that is the earthed screening Beuys alludes to in his drawing *To Faraday* (xlvii), which shields the inside of the cage from external electrical fields. Inside the bar has been placed against chemical interference. From the skeleton of the cage to the armour of the plating onto the core of the work, it is as if the male principle is being considered in terms of layers of protection, or in Dante's terms, the principle of 'safety.'

From the heavy metal centre, its power core, out through its casing, its Napoleonic

skull, its reasoning, to its outer shield, its social guard: the work parallels Reich's sexual energetics as a system of character armour around the bio-core, to which the *Untitled drawing* (1957) (xlvi) may also refer. In terms of Hahnemannian physiology, the viewer is reminded of the iron in blood cells necessary for the carrying of essential yet toxic trace elements required by the body. (21) In terms of chemico-physics, the allegorical eye moves from iron toward the increasing hardness of the core that simultaneously becomes electrically less resistant and more vulnerable. (22) Through such a system of metonyms and metaphors, slowly arrived at by Beuys, and then the viewer, Beuys creates a sculpture that exemplifies part of the human condition.

Beuys' transformation has been to turn the austere and abstract display presented by *Pt Co Fe* into a 'worthy' application. Such interpretations are less far-fetched than they initially seem. As with his drawings, many intersections of meaning are necessary and are available. In the rotunda environment these interpretations are complexed. The male principle of vulnerability and safety embodied by *Pt Co Fe* is immediately echoed by *Tram Stop* (xxxiv, xlix).

With *Tram Stop* Beuys' gyres, his intersecting strata of time, come to the fore. *Tram Stop* embodies the male principle but in the specific situation of Beuys' life, with its range of local times, and extends into the European 'theatre' in the twentieth century. Simultaneously the sculpture carries the historical condition of seventeenth-century Kleves, where Beuys was born, which is intersected by reference to both ancient times as well as, like *Pt Co Fe*, to the actual time in which the sculpture was factured, in 1976, as a 'monument to the future.' (23)

The sculpture consists of many iron elements. The dominating feature of these is a seven meter, seventeenth-century culverin, with the form of a dragon's mouth at its open end, into which has been inserted a bust with an iron head. The other elements comprise the cast tops of four mortar bombs, a tramline and metal rods. In its original setting in Venice, the cannon with bust was displayed vertically and surrounded by the cylindrical bomb tops. Next to it a hole had been drilled in the floor down into the Venice lagoon. Into this hole the rods were used to connect the water to the gallery floor, so that the top, angled rod acted as a 'key' to facilitate this (l). Rubble from the drilling was piled up next to these elements; this rubble was found to include part of a human skull. Whether this was added by Beuys or actually lifted from the gallery foundation is not stated. The Royal Academy show (like that in New York in 1979) provides a relic of this display because the vertical column has been laid horizontally across two of the bomb tops, and the rods have been left on the floor (li).

Each element in the sculpture contributes to the overall work, and the work itself juxtaposes the other sculptures in the rotunda. To arrive at an understanding of the work it is necessary to understand the elements and how they contribute to the larger meaning of Beuys' other exhibits.

As Tisdall (1979) makes clear, the first association is that Beuys, at the age of five, waited for the tram near Sternberg in Kleves. At the Sternberg, in 1652, Moritz von Nassau erected a monument as an axis from which radiating avenues were added to create a network of order with other axes. This monument comprised the culverin and mortar bomb tops that Beuys has used to cast part of his monument. Originally an armoured Eros

projected from the cannon's mouth. This head has been 'replaced' with a cast from a mold made by Beuys (similar but not identical to his *Brown Head* [lii]) that includes in its features a Roman martial head, such as that of Mars in the Vatican (liii–liv), and a Celtic head similar in its mouth design to that of the Tangeragee idol in Ireland (lv). The despair of the mouth recalls gestures found in Quattrocento Italian art such as Fra Angelico's *The Last Judgment* as well as such sculpture as that of a damned soul on the cathedral at Orvieto and a tribal war head in Leningrad (lvii–lxii). The stance of the head and neck may also be associated with the Celtic figure from Ralaghan (lxiii). Putting these elements together provides the initial meaning.

Tram Stop is a symbol of the contemporary human condition. What was once armoured Eros is now the image of war and despair. Its European condition is a complex of Celtic ancestry and military colonisers in the mouth of archaic weaponry linked by image and meaning to the dragon and by historical occasion to Beuys' childhood. (24) But this only deals with the prominent elements. To the side of the cannon runs the tramline that connects the contemporary condition to Beuys' past in Kleve but also connects in its curve the ground below with the above. This shamanistic stratification is elaborated by the rods that connect the water to the earth and, in its original display, the horizontal with the ascending and descending. In its new display as relic, the overall suggestion is that these shamanistic potentials have changed their significance. The work becomes a 'monument to the future' as warning out of suffering but now also as hope in its new link to the sculpture *Lightning* that hangs behind it (lxiv). (25) The topological connections it may have once made—to Kleve, Ireland and Venice—now rest without their ascending totemic power.

Beuys' allusion in *The Secret Block for a Secret Person in Ireland* (26) allows parallels to the condition of Samuel Beckett's 'Listener's face' in *That Time*, which was also made public in 1976. It begins: 'that time you went back that last time to look was the ruin still there where you hid as a child when was that grey day took the eleven to the end of the line and on from there no no trams.' (27)

This 'monument' does not, of course, allude directly to Beckett's 'Listener' despite the use of generations of time and Beckett's allusions to Blake's image of the suffering Job. Beuys' difficulty is the kind of despair that Taoists saw 'violating the principle of Nature and doubling the emotion of humankind.' (28) In this sense it is a shamanistic concurrence with Roman Lucretius who speaks of science, as Beuys does, as a remedy for the many fears of humankind coupled to the knowledge of its destructive power: 'to see with reasonable eyes / Of what the mind, of what the soul, is made, / And what it is so terrible that breaks / On us asleep.' (29) For Beuys there is a tension between concerns with the lost ancestry of Europe and a potential, partly through science, to renew. The sculpture in the rotunda stands between the vulnerable and protective male principle of *Pt Co Fe* and the ecstatic clarity of *Lightning* (lxiv) cast from earth clay. In the rotunda it aligns with the *Mountain King* (lxv) and contrasts with the female *Pythia Sibylla* (lxvi).

Mountain King compliments *Tram Stop* and echoes *Val* (lxvii) (not shown in London). The 'body' of *Mountain King* can be thought of as a skeleton of the land as well as the mountain of the self. Like Peer Gynt and the Stag King, *Mountain King* connects to patterns of folklore and mythology that imply great strength (30) and the king's responsibility for weather and crops ('his life bound up sympathetically with the prosperity

of the country') with the potential to regenerate material. The shape of the 'body' is that of Beuys' *Compost* (lxviii). The sculpture's head is that of science, or as Tisdall (1979) reports, like a compass, gyroscope or clock face. It also connects to the idea of the revolving tower in the Stag King mythology. (31) Its body is hollowed out and excavated, which implies a link to its mineral wealth. The whole sculpture thus offers the macrocosmic condition simplified as nature and science, or what humankind is to the land. But as often with Beuys, it also offers the microcosmic, the individual's responsibility to the self to use the mind and body. As Beuys' comments indicate, the king is Promethean and needs to be juxtaposed with the ecological care of the shepherd. Such juxtaposition involves responsibility for one's own inner, secret freedom, and connects to Beuys' definition of art as 'the science of freedom.' (32)

Mountain King compliments *Tram Stop* in its warning yet contrasts it in its potential for change, for the transformation of materials. Rather than contrasting the *Wet Washing Virgin* (lxix), who attends *Pythia Sibylla* (lxvi), it awaits to attend to the child, the transformed society or new culture that is to come. The installation in the Royal Academy rotunda is a mixture of mythologies common to Beuys' artistic project. As his drawings, early Christian sculpture (e.g., lx) and work subsequent to 1947 confirm, he discovers shamanistic elements and substance transformers in a plural world: in the traditions of Celtic and Christian peoples as well as in Greek mythology. For Eliade this is what should be expected; 'there is no pure culture.' (33) For *Pythia Sibylla* Beuys turns to a shamanistic element, 'the oldest religion attending all religions' (34) in the Greco-Roman tradition.

Pythia Sibylla (lxvi) can act as the coalescence of the other pieces in the rotunda. Pythia, the shamanistic prophetess of Apollo, delivers the god's answers in a frenzy to those using the oracle at Delphi. Her body, particularly her hair, is washed beforehand by the *Wet Washing Virgin*. (35) Sibylla, with a similar 'divine inspiration,' is also a prophetess, and Beuys may be referring to the Roman chthonic Sibylla who is consulted only with the greatest solemnity and only when the state seemed to be in danger. (36) Taken metaphorically, this idea works. It gives permission that together they give advice on the human condition and social dangers. In this sense they represent justice, by which Beuys means truth and balance. This is confirmed in the rotunda by the added subtitle to this work: *Justitia*.

These factors are confirmed in the sculpture. The large balls to each side of *Pythia Sibylla* have been cast from the floats used for equilibrium ball-valves. (37) On the flat sheet incised drawings have been left incomplete (vid. detail lxxi). Tisdall (1979) reports these incisions to be a female face, but, perhaps because of a deliberate incompleteness, the marks, like Beuys' drawing sometimes, are more ambiguous than this. A wavy line on the lower part could represent hair, water or energy. All of these alternatives would fit Beuys' ciphers related to shamanism, prehistoric petroglyphs and the myth of the battle between humankind and the 'python' (see endnote 19). In the centre panel the 'face' feature can as easily be read as a yoni or a yoke of the kind Beuys drew in *Being Animal* (lxxv), which relates the shape to goats. He uses the wavy line in one and the yoke shape in another of his aktions, both of which have Celtic references (lxxvi-lxxvii). Also on the flat plane are two small balls, which both compliment the floats and offer the alternative proposals that they

are medicinal fruit or that they represent the celestial justice of Libra and recall the Celtic Cernunnus (lxxviii).

Pythia Sibylla thus speaks ambiguously to the questioner using the other work in the rotunda to specify the nature of the oracle. That is to say, *Pythia Sibylla* with her Wet Washing Virgin is both oracle and female, and thus it can be said that what her oracle speaks concerns the human condition under the dominating pressure of the male principle and on behalf of, perhaps, the Celtic Apollo Vindonnus. (38) It offers healing science while despairing over its martial science: it offers protection registered through *Pt Co Fe* and a relic 'to the future' in *Tram Stop*. This conjunction is re-emphasised by Beuys through the *Mountain King* and its link to Cernunnus in the *Lightning*.

Concurrent with the rotunda environment, Beuys made a work for the Anthony d'Offay Gallery titled *Plight* (lxxix). Its elements consisted of a two-roomed environment lined on all walls and ceilings with rolls of felt. (39) One room contained a grand piano, a blackboard with five white parallel lines and a fertility thermometer. The atmosphere in the rooms was enclosing and warm. It acted as an insulation from the pneumatic drilling next door. In a social sense the lining acted as a protection from the gallery's, and viewer's, 'plight' of noise, which, because this is Beuys' work, references the misuse of science. At once, however, realisations of a bunker technology ensue.

The enclosure the insulation creates suggests a place of waiting, perhaps awaiting nuclear attack. But this enclosed waiting in fact brings another meaning of 'plight' to the fore. The piano and staves for music give a potential to the instruments to create an alternative sound in this enclosure, and, because of Beuys' previous work *Infiltration-homogen for Grand Piano* (lxxx), they also connect to the animal and thus the spirit in shamanistic terms, as his untitled 'homogen' drawing confirms (lxxxii). Thus the viewer's presence in the space also connects to Beuys' ideas expressed in his watercolour *Before Birth* (lxxxiii). The fertility thermometer encourages this extension. The viewer is in the warmth of a womb and awaits birth. *Plight* then becomes a promise for the future, a transformation of humankind in the tension of science and nature. This 'promise' is to be made possible through, in the first place, art (i.e., music), and in the second place, through the viewer's metaphorical rebirth of spirit. It takes only a brief contemplation to put such a view against the oracle and knowledge provided by the rotunda environment. Beuys' anthropological art (40) reaches a coherent meaning through a necessary lack of definition or certainty. The oracle's warning and suggestion of hope is reaffirmed and clarified by *Plight* in the form of a rebirth of the spirit through art.

Such a meaning from simple materials has become Beuys' hallmark. In his innovatory use of materials and exploratory drawings it is possible to begin an understanding of the many ways in which he presents his ideas of transformations through patterns of connectedness, his aesthetic dimension. These patterns are informed by the spiritual and scientific functions of his art and his understanding of archaic and more recent precedents. From a detailed interpretation of particular works it becomes possible to understand how his intersecting, synchronistic method works in the production of meanings. By comprehending a relativity among his particularly chosen juxtapositions for an exhibition or book of drawings, the viewer is encouraged to make a coherence of many meanings. It is this coherence of meanings slowly produced by Beuys, his work and the

viewer that gives his work a social resonance. Beuys' works are really monuments to the future.

List of illustrations and their bibliographic sources:

- i. Joseph Beuys, *Snowfall*, 1965, Tisdall (1979), p.79
- ii. Beuys, *Grauballe Man*, 1952, Tisdall (1979), p. 35
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- xcv. Robert Smithson, *The Spiral Jetty*, Great Salt Lake, Utah, 1970, Smithson, p. 109
- xcvi. Robert Morris, *Untitled*, black felt, 1967–68, Morris (1971)
- xcvii. Robert Morris, *Untitled*, expanded aluminum, 1968, Morris (1970)
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- xcix. Carl Andre, *Slope*, hot-rolled steel, Los Angeles, 1967, Andre (1975)
- c. Beuys, *Site*, 1967, Tisdall (1979), p. 161
- ci. Eve Hesse, Photograph of sculpture in studio, 1965–66, Hesse, p. 88
- cii. Marcel Duchamp, *Standing Nude*, 1911, Duchamp, p. 234
- ciiii. Marcel Duchamp, *Twelve Hundred Coal Bags Suspended from the Ceiling Over a Stove*, January 1938, Duchamp, p. 14
- civ. Beuys, *Dead Man*, 1953 from *The Secret Block . . .*, Oxford, p. 90

NOTES

1. Dante, *De Vulgari Eloquentia*, in *The Portable Dante*, translated by Laurence Binyon (New York: The Viking Press, 1971), pp. 636–637.
2. Newman, Michael and William Furlong, *Joseph Beuys: Interviews* (London, Audio Arts, 1983).
3. Kierkegaard, Søren, *The Concept of Dread*, translated by Walter Lowrie (Princeton, New Jersey: Princeton University Press, 1964), p. 85.
4. This chapter focuses on the work of Joseph Beuys exhibited three venues: in the German Exhibition at the Royal Academy, London, in 1985, in the Anthony d'Offay Gallery in the same period and at the Victoria and Albert Museum in 1983.
5. The phrase 'social resonance' is used to make a distinction from 'Social Sculpture,' which is Beuys' term for a far wider and extra-aesthetic activity. At the same time it might be noted that 'social resonance' is part of what 'Social Sculpture' involves in its intention to change the viewer and thus humankind. Beuys' breadth of meaning for this subject of 'sculpture'

from the facture of drawings to the founding of the German Green Party is discussed in his Victoria and Albert museum interview (Newman and Furlong, 1983).

6. Parenthetic, lower case, Roman numerals refer to the list of illustrations and their sources at the end of this chapter.

7. 'Totem' in Claude Lévi-Strauss's sense confuses two problems. The first is that posed by the frequent identification of humankind with plants or animals. The second is that posed by the designation of groups based on kinship and so forth. Woman as totem thus suggests Beuys' view of the women in his drawings and sculpture as both identified with 'Nature' and as seen as types, e.g., 'womankind' equals the potential for childbirth, etc., and thus invokes the source of renewing and transforming energy. Lévi-Strauss, Claude, *Totemism*, translated by R. Needham, (Harmondsworth: Penguin Books, 1973).

8. It is one of the ideas of ecstasy that the soul separates from the body; Eliade's first definition of shamanism is the 'technique of ecstasy,' Eliade, Mircea, *Shamanism: Archaic Techniques of Ecstasy*, translated by William R. Trask (New York: Arkana, 1964), p. 4. The 'shaman,' he says, 'is the great specialist in the human soul; he alone 'sees' it, for he knows its 'form' and its destiny,' (1964), p. 8. 'The shaman specialises in a trance during which his soul is believed to leave his body and ascend to the sky or descend to the underworld' (1964), p. 5. The related concept of 'transformation of substance' is touched upon in this chapter, whereas the concept of 'magical flight' and 'mastery over fire,' which are also explored by Beuys' work, are not. See Eliade, 1964 and Arts Canada (1973–74) on shamanism, Eliade and E. D. Phillips (1955) on ecstasy and Jung on the 'fiery nature of the soul.' Jung, *Psychology and Alchemy*, translated by R. F. C. Hull (London: Routledge & Kegan Paul, 1968), p. 264n.

9. Some of the ideas explored by the Surrealists in their insistence on automaticism and the use of dreams are pertinent here. The ideas relate in part to the nineteenth-century research through psychiatry. As Anton Ehrenzweig put it, the idea is to dispense 'with surface Gestalt' and lay 'bare the automatic creation of our depth mind.' Automatic writing is what Breton sees as 'a true photography of thought,' and as a method 'to calculate the quotient of the unconscious by the conscious' ('The Automatic Message' 1933). As Lévi-Strauss observes, in both shamanistic cure and psychoanalysis, 'the purpose is to bring to a conscious level conflicts and resistances which have remained unconscious, owing either to their repression by other psychological forces or—in the case of childbirth—to their specific nature, which is not psychic but organic or even simply mechanical. In both cases also, the conflicts and resistances are resolved . . . because . . . conflicts materialize in an order and on a level permitting their free development and leading to their resolution. This vital experience is called abreaction . . .' See Ehrenzweig, Anton, *The Hidden Order of Art: A Study in the Psychology of Artistic Imagination* (London: Weidenfeld and Nicolson, 1967); Breton, André, *What is Surrealism? Selected Writings*, edited by Franklin Rosemont (London: Pluto Press, 1978); and Lévi-Strauss (1973).

10. The motif of the hooked shape and staff is too extensive in Beuys' work to consider it in depth here. Other examples can be seen in Marx, Sammlung and Heiner Bastian, *Joseph Beuys, Robert Rauschenberg, Cy Twombly, Andy Warhol* (München: Prestel, 1982), pp. lxxxiii-lxxxvi; in Beuys, Joseph: *The Secret Block for a Secret Person in Ireland*, with notes by Caroline Tisdall and Beuys (Oxford: Oxford, Museum of Modern Art, 1974), pp.

11, 117, 167, 168, 184; they are just as frequent elsewhere. In relation to aktions the walking stick can be seen photographed in Stockholm. See Joseph Beuys: *Aktioner, Aktionen* (Stockholm: Moderna Museet, 1971). The Eurasian staff occurs in the 1968 Eurasian staff, which is available on White Wide Space videotape (lxxxvii & lxxxviii). Tisdall, in her Royal Academy lecture (December 1985) concerning *Coyote*, remarked that the Eurasian staff signified the outward going and returning directions of energy from Europe to Asia and back. This returning energy would appear to suggest a negentropy, and thus spiritual, imaginative energy, or the energy of a living system. In the Stockholm 1971 catalogue the shape also suggests associations with Beuys' swan (neck) and even to the closing curve of a horseshoe. This is confirmed by Beuys in The secret block for a secret person in Ireland and elaborated to include the shamanistic as it was in his Eurasian staff action. In 'From a Telephone Conversation' Beuys and Tisdall note, 'the androgynous element: the coexistence of active and passive. The crooked staff as the forerunner of the *Eurasienstab* (*Eurasia staff*): the vast space of a continent still to be unified, crossed by nomads, Genghis Khan, and the hare. The bend in the staff is placed on the ground to emphasise the direction of the power that comes to the Earth from above. Spirit and material,' and later, 'the union of opposites that is present too in the figure of the swan' (1974, unpaginated, sixth page).

11. Jung, *Psychology and Alchemy* (1968), p. 29.

12. I have stated this tradition generally. To be more particular, Beuys also uses medieval and Quattrocento Christian art (see lviii–lxi). In terms of earlier work the reference is in particular to European Neolithic, bronze, and iron age works; drawings on bones, sacred walls and pottery. This in turn relates to Beuys' use of traditions, religions and mythologies, particularly those attributed to the iron age Celts and Altaic peoples, and as a consequence, the North American tribal myths and the shamanistic elements in, for instance, Tantrism, as well as Christianity and Greek myth.

13. This tradition would also include the work of some of the Surrealists and, particularly with regard to allusions to cave pictographs, the work of André Masson and Jean Dubuffet (lxxxix–xc). In terms of drawing it is worth noting some of the drawings by the sculptor George Fullard (xci).

14. This is clearly too brief a mention. Cy Twombly's ecstatic work has many precedents in the Surrealist tradition, particularly that part of the tradition that Mark Rothko, Barnett Newman, Jackson Pollock and others extend (xcii–xcvi). Richard Long is mentioned, as Robert Smithson might have been, especially because of his emphasis on making environmental work that alludes to bronze age forms such as stone circles, stone avenues and spirals (xcv). Robert Morris, who has worked with Beuys, might also have been mentioned, along with Carl Andre, for their austerity of materials (xcvi–xcix). Andre's 1968 work in particular recalls Beuys' 1967 *Site* (c). But, apart from Eva Hesse's allusions to the organic and animal nature (e.g., ci), these sculptors do not offer the metaphoric transformations and thus symbolic possibilities that Beuys' art does. His connection to their work appears to be entirely formal.

15. Heisenberg's clarification that it is no longer possible to simultaneously measure position and velocity in quantum theory has now been seen to apply as much to macroscopic objects such as living systems as the role of fluctuations in non-equilibrium systems. His principle necessarily leads to extensive revisions of the concept of causality,

the philosophical ideas of 'completion' and the artistic ideas of 'finished product.' Whitehead's idea of process involves irreversibility and has an important role in construction where his ideas of 'everything flows' finds its significance. These are important ideas for Beuys as some of his drawings indicate. He makes direct connections, for instance, between the ideas of thermodynamic irreversibility and spirituality in his two annotated images of Christ (see Celant 17–18). On the first he has inscribed 'inventor of the vapour machine,' and on the second, 'the inventor of the third law of thermodynamics'.

16. The form itself is not uncommon; Duchamp uses it in his drawing for his Adam and Eve painting (cii), and there is an extensive use of such forms in pictographic work in Africa and North America.

17. There hasn't been space in this chapter to expand on these ideas. Marcel Duchamp's elaborate systems of connectedness, particularly in his *The Large Glass* and its various 'boxes,' are more arcane than Beuys' work. Like Beuys, Duchamp relies on a history of meaning to accrue. George Brecht almost offers an alternative system through the use of very simple materials with defamiliarising connections.

18. Jung shows the equation in alchemical texts of projection and transmutation. 'The darkness and depths of the sea,' he says, 'symbolise the unconscious state of an invisible content that is projected. Inasmuch as such content belongs to the total personality and is only apparently severed from its context by projection, there is always an attraction between conscious mind and projected context' (Jung. *Psychology and Alchemy*, 1968), p. 329. This indicates a connection, pertinent to Beuys' work, between ideas of transformation and ecstasy, between transmuting and the 'flight' of the soul. This also recalls Charles Olson's uses of the term 'projective' to describe his poetry, for example, in his essay 'Projective Verse.' Like Beuys, Olson continually uses ideas of transformation and references to his own 'history' as well as Greek, Celtic and American mythology, folklore and history.

19. W. B. Yeats's gyres, or cones of time, are discussed in Yeats, *A Vision*. His ideas contrast Kierkegaard's discussion of a similar matter in *The Concept of Dread*: 'man was said to be a synthesis of soul and body; but he is at the same time a synthesis of the temporal and the eternal because every moment, like the sum of moments, is a process (a going-by) no moment is a present and in the same sense there is neither past, present, nor future. If one thinks it possible to maintain this division, it is because we spatialise a moment.' In this sense my artificial divisions of Beuys' concerns 'chronologically' is simply pragmatic rather than significant, and thus probably not how Beuys would have preferred to consider it. This is particularly so in view of Jung and Pauli's work on synchronicity, which might be equated to Beuys' aesthetic function, that is his use of patterns of connectedness and isomorphism, e.g., the recurrence of the 'hook' motif. 'The synchronicity principle asserts that the terms of a meaningful coincidence are connected by simultaneity and meaning' (Jung 1955). As James Joyce's *Ulysses* makes clear, all that exists, exists now, and the past is real only as I imagine it.

20. In *De Vulgari Eloquenti* Dante writes, 'If we carefully consider the object of all those who are in search of what is useful, we shall find that it is nothing else but safety. Secondly, in respect of what is pleasurable . . . this is love. Thirdly, in respect of what is right; and here one doubts that virtue has the first place. Wherefore these three things, namely: safety, love, and virtue, appear to these capital matters which ought to be treated supremely, I mean the

things which are most important in respect of them, as prowess in arms, the fire of love, and the direction of the will . . . ' Dante, *De Vulgari Eloquentia*, translated by Laurence Binyon, in *The Portable Dante* (New York: Viking Press, 1969), pp. 636–637.

21. Wilhelm Reich's concept of character armour is discussed by him in many of his works including the work cited in the bibliography. Samuel Hahnemann's homeopathy is discussed in the Vithoukaskas text also cited in the bibliography. In Beuys' use of isomorphism and synchronicity, Hahnemann's work comes to the fore, both in Beuys' choice of materials (herbal flowers and bee's wax for instance) and in his metaphoric understanding of the homeopathic method in which the idea of 'like attracts like' is paramount. Beuys' empathy with some of Reich's ideas also comes to the fore in his use of materials (iron and felt for instance) but is more prominent in Beuys' understanding of sexual energy and the shamanistic-like stratification or layering he so often alludes to. Mention should also be made of the more pragmatic biochemistry concerning the body's need for trace elements in Earl Frieden and others.

22. The electrical resistances in iron, cobalt, and platinum are $9.8 \text{ \AA} \sim 10^{-3}$, $6.35 \text{ \AA} \sim 10^{-5}$, and $9.97 \text{ \AA} \sim 10^{-8}$ respectively, while the hardness of these elements respectively increases with their relative atomic masses from 55.85 to 195.09 and their relative densities from 7.86 to 21.45.

23. 'A monument to the future' is the subtitle given to *Tram Stop* by Beuys in 1976 for the Venice Biennale.

24. The etymology of *culverin* suggests the Latin *colubrinus*, meaning 'snake-like.' The use of the dragon's mouth at the open end of the cannon then adds to this suggestive 'rhyming.' The link that Beuys would be able to make between 'fiery soul' and cannon fire may be too far-fetched, but the connections possible between this 'dragon' imagery and the battle between humankind and the dragon alluded to in the Pythian mythology may not be. The filling of the snake, the 'Python' in the myth, quite clearly links to some extent to the folk motive of St. George and the dragon; the latter cannot avoid its significance as a symbol of the forces of evil. The connections between *Tram Stop* and *Pythia Sybilla* were made during the facture of the latter. Their connectedness is clarified by the incised ciphers on *Pythia Sybilla*, which recall the Celtic rock carving of Thor's battle with Midgard the serpent (see ill. lxxiv) and also the serpent motif on the Delphic oracle's tripod.

25. There hasn't been space or time to elaborate on the meaning of *Lightning*. Like *Pt Co Fe* and *Tram Stop* it has a history of facture and meaning potential. It relates to Beuys' *Scenes from a Stag Hunt* (1961) and his *Monument to the Stag* (1982); it is also a major theme for his drawings; see for instance, *The Secret Block for a Secret Person in Ireland* (1974). The actual sculpture hung in the rotunda was cast from the clay cone in *Monuments to the Stag*. Since the latter directly refers to a supreme life-force, as exemplified in the Stag King or Cernunnos mythology, the *Lightning* work can be thought of as the ecstatic energy leaving the stag's antlers and rising to the sky. While this initially appears to contradict the physical act of lightning, it is clear that Beuys is aware of the two-way process that constitutes lightning as well as the shamanistic ideas of light shown on so many shamans' 'antlered' headwear (see for instance the Tlingit headdress and Ramon Medina in *Arts Canada*, p. 42). In addition Beuys' comments in the previously mentioned *The secret . . .* link the sculpture *Monuments to the Stag* to Mercury and Psychopompos, that is as a conductor of the soul to

the other world. It is necessary for comprehension of the rotunda installation to understand *Lightning* as making this connection, which in turn connects directly to the presence of *Mountain King* in the rotunda and indirectly to Apollo through *Pythia Sibylla*. See Rosenthal 1985 and Tisdall 1979.

26. In *The secret block for a secret person in Ireland*, Beuys makes a connection to Ireland with his 'own skull form in an almost invisible bright green.' In Beuys' introduction *Finnegans Wake* by James Joyce is mentioned with its 'continuous flow.' The novel begins 'riverrun, past Eve and Adam's ' and the last line of the novel, 'A way a lone a last a loved a long the . . . ,' connects to the beginning. An entry in Beuys' 'Life Course/Work Course' at 1961 reads, 'adds two chapters to *Ulysses* at James Joyce's request.' Joyce had died in 1941. Also included in *The Secret . . .* is a drawing titled *Dead Man* (1953) which Tisdall (1979) connects to Beuys' *Tram Stop*. In addition it might be added that Samuel Beckett was Joyce's amanuensis for a time. Beckett's 'Listener' might be aligned to Beuys' *Dead Man* but given the dates it seems most unlikely. A more potent connection might be to Joyce's Finn, who, as Kenny makes clear, is another name for Cernunnos, the Stag King (see ill. civ).

27. The allusion to Beckett's *That Time* occurs in Tisdall (1979). The play also includes a reference to the axle-tree, i.e., Yggdrasill.

28. The Chin Shih quotation is from Needham, translated by Feng Yu-Lan (1956). Needham discusses the shamanistic elements in China in section 10, 'The Tao Chia and Taoism,' p. 64.

29. Lucretius, *On the Nature of the Universe*, translated by R. E. Latham (Harmondsworth: Penguin Books, 1979).

30. The particular section of Ibsen's *Peer Gynt* referred to is Act Five where Peer speaks to the 'Dovre-Master.' Ibsen, writing to the composer Grieg and to his publisher, reveals the connection of his play to the folktales in *Norske Huldre-Eventyr og Foolkesagn*, in particular the tale told by Thor Ulvsvolden about the exploits of a hunter and the account told by Per Fugleskjelle about an encounter between a hunter called Per Gynt and the Boyg of Etnedal. In both cases the tales can be linked to the widespread European legends related to Cernunnos, the *Stag King* (ill. lxxviii); see Kenny 1975. It is probably also worth noting Grieg's suite 'Hall of the Mountain King' written for Ibsen's work; see Ibsen 1972. I have used Frazer's ideas of the king here coupled to Beuys' discussion in the Victoria and Albert Museum interview; see Newman and Furlong 1983. In the interview Beuys also mentions while discussing 'the inner ability of people' that 'everybody has a chance to be a prospector,' and this of course also relates to the 'mountain of the self.'

31. The 'Turning Tower' occurs in the stories of the celestial deer. It brings together the ideas of the turning sky and the divine deer, which, as Kenny (1975) notes 'were significant among the people who fashioned and revered the antlered images,' of whom the Celts were a part.

32. See Newman 1983. As Halliburton makes clear, the idea of art as revealing an inner freedom also occurs in Heidegger. It connects also to Heidegger's mode of openness which he called *Lichtung*. While this is an apparently untranslatable neologism, it can, at least on one level, be understood as bringing together 'light' and 'clearing.' As such it appears to also add emphasis to Beuys' ideas of 'inner ability' and his sculpture *Lightning*.

33. Eliade, *Mircea Shamanism: Archaic Techniques of Ecstasy*, translated by William R. Trask (New York: Arkana, 1964).

34. Eliade (1964).

35. For the Greek sources I started with Wright (1963) who in regard to Pythia refers to Diodorus Siculus, Pausanias, Euripides's *Ion*, Plutarch's *Moralia*, Strabo and Chrysostom. I have also used Parke (1967) and Phillips (1955). The name first occurs in Herodotus, *Histories*, Book 6.

36. The Roman references for Sibylla are Cicero, Ovid, Sallust and Virgil, as well as Parke. Wright also adds Florus, Pausanias, Diodorus Siculus, Plato's Phaedrus, Lucan, Pliny and Valerius Maximus. The Virgil reference gives most weight to the idea of Sibylla as chthonic. So much of the Sibyllan poetry, as Wright puts it, is 'universally reckoned' to be 'spurious.' The ideas used in the chapter are based on historic rather than conjectured information with regard to how the prophetic of Cumae was consulted and on what occasions. Beuys also links to Mercury and Psychopompos. As Beuys says in *The Secret* . . . this deity appears in time of great difficulty or danger.

37. Equilibrium ball valves were manufactured in Britain during the 1960s by Edward Barber in Southwark. The company is now out of business. The floats for these valves can be identified by their studding. The idea of equilibrium fits in well with shamanistic ideas as it does with those of homeopathy. See the essay on equilibrium in *ARTS CANADA* and Beuys' discussion with Newman.

38. Apollo Vindonnus is the serpent-killer and the healer, the law-giver and warrior. His son, Aesculapius, is the serpent-healer. His Celtic name is a Roman approximation of the Celtic. Kenny makes a clear case for associating him with Cernunnos. Kenny's descriptions thus match Beuys' rotunda environment very well.

39. A rather crude but nevertheless possible association can be made to Marcel Duchamp's *Twelve Hundred Coal Bags Suspended from the Ceiling Over a Stove* (ill. ciii). The hanging bags and the hanging rolls of felt and the connections to warmth are, however, as far as I would want to carry this association.

40. Beuys' description in Seymour (1983); also see Newman and Furlong (1983).