

ON BACKGROUND

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MATTHEW SCOTT KNIGHT

(ABSTRACT)

**BY DEXTERITY, UNBIND WALLS OF STONE.  
THERE IS NO SHRILL SCREAM, BUT RATHER  
THE QUIET ENJOYMENT OF JOINING  
THE SUPPORTIVE FORMS OF INVISIBLE  
CULTURE. PREMONITIONS, APPARITIONS,  
ILLUSIONS, ALLUSIONS, AND RELATIONSHIPS  
MAKE MATTER APPARENT. REDIRECT THE  
ENERGY OF THE BRAIN TO THE HANDS LIKE  
MACLEISH'S DUMB, OLD MEDALLIONS. ACCEPT  
GIVEN GIFTS OF THREAD. TAKE ONLY RIGHT  
TURNS. FOR PARADISAL COMMANDS, YOU ARE  
SENT AND SPICED. BY IMMACULATE HEARTS,  
YOU ARE LOOSED AND ENSLAVED.**

FOR MY LOVELY MARLANA  
FOR MY MOTHER, MARIAN  
FOR MY FATHER, STEPHEN  
AND FOR ALL OF MY ANCESTORS,  
WHOM I HOPE TO HONOR  
WITH A MEASURE OF FULLNESS AND CONSTANCY

**I WOULD LIKE TO EXPRESS MY DEEPEST GRATITUDE TO**

**FRANK FOR HIS PATIENT FORMATION, OPEN-MINDED DISCURSION,  
MODEL OF SCHOLARSHIP, AND JUDGMENT;**

**STEVE FOR HIS PRUDENCE, DISCERNING EYE, AND MEMORY;**

**DAVE FOR THE INSPIRATION OF HIS BEAUTIFUL DRAWINGS AND ENCOURAGEMENT;**

**ARIAN FOR HIS INEXHAUSTIBLE EMPATHY, ABILITY TO SHAKE MY THOUGHTS,  
AND HIS KEEN EYE FOR SPACING;**

**HUNTER FOR HIS STALWART LEADERSHIP AND WILLING SPIRIT;**

**AND, MARK SCHNEIDER FOR KNOWING WHAT'S GOOD FOR US DESPITE OUR PROTESTATIONS.**

**FINALLY, I WOULD BE REMISS IF I DID NOT ACKNOWLEDGE AND THANK, AS A WHOLE, THE  
FACULTY AND STAFF OF THE SCHOOL OF ARCHITECTURE AND DESIGN,  
WHO I BELIEVE ARE SOME OF THE FINEST IN THE COUNTRY,  
FOR THEIR SUPPORT AND DILIGENCE OVER THE PAST THREE YEARS.**

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BE-FORE  
*PLAY*

**THE ISSUE OF NATURAL RIGHT PRESENTS ITSELF TODAY AS A MATTER OF PARTY ALLEGIANCE. LOOKING AROUND US WE SEE TWO HOSTILE CAMPS, HEAVILY FORTIFIED AND STRICTLY GUARDED. ONE IS OCCUPIED BY THE LIBERALS OF VARIOUS DESCRIPTIONS – TO USE THIS SOMEWHAT LOOSE TERM; THE OTHER BY THE CATHOLIC AND NON-CATHOLIC DISCIPLES OF THOMAS AQUINAS. BUT BOTH ARMIES, AND IN ADDITION THOSE WHO PREFER TO SIT ON THE FENCE OR TO HIDE THEIR HEADS IN THE SAND, ARE, IF I MAY HEAP METAPHOR ON METAPHOR, IN THE SAME BOAT. THEY ARE ALL MODERN MEN. NO MATTER HOW NEUTRAL WE MAY BE, WE ARE ALL IN THE GRIP OF THE SAME DILEMMA.**

**NATURAL RIGHT IN ITS CLASSIC FORM, THE ONLY FORM IN WHICH IT IS DEFENSIBLE, IS CONNECTED WITH A TELEOLOGICAL VIEW OF THE UNIVERSE. ALL NATURAL BEINGS HAVE A NATURAL END, A NATURAL DESTINY, WHICH DETERMINES WHAT KIND OF OPERATION IS GOOD FOR THEM. IN THE CASE OF MAN, REASON IS REQUIRED FOR DISCERNING THESE OPERATIONS. REASON DETERMINES WHAT IS BY NATURE RIGHT, WITH ULTIMATE REGARD TO MAN'S NATURAL END. THIS TELEOLOGICAL VIEW OF THE UNIVERSE, OF WHICH THE TELEOLOGICAL VIEW OF MAN FORMS A PART, HAS BEEN DESTROYED FOR ALL PRACTICAL PURPOSES BY MODERN NATURAL SCIENCE. FROM THE POINT OF VIEW OF ARISTOTLE—AND WHO COULD DARE TO CLAIM TO BE A BETTER JUDGE IN THIS MATTER THAN ARISTOTLE—THE ISSUE BETWEEN THE MECHANICAL AND TELEOLOGICAL CONCEPTION OF THE UNIVERSE IS DECIDED BY THE MANNER IN WHICH THE PROBLEM OF THE HEAVENS AND THE HEAVENLY BODIES AND THEIR MOTION IS SETTLED. NOW IN THIS RESPECT, WHICH FROM ARISTOTLE'S OWN POINT OF VIEW WAS THE DECISIVE ONE, THE ISSUE SEEMS TO HAVE BEEN DECIDED FINALLY IN FAVOR OF THE MECHANICAL CONCEPTION OF THE UNIVERSE.**

**TWO OPPOSITE CONCLUSIONS COULD BE DRAWN FROM THIS MOMENTOUS DECISION. FIRST, THE MECHANICAL, OR AT ANY RATE NON-TELEOLOGICAL CONCEPTION OF THE UNIVERSE, HAD TO BE ACCOMPANIED BY A NON-TELEOLOGICAL CONCEPTION OF HUMAN LIFE. THIS "NATURALISTIC SOLUTION" PROVES TO BE IMPOSSIBLE. IT IS IMPOSSIBLE TO BANISH ENDS FROM THE SOCIAL SCIENCES, OR WHAT AMOUNTS TO THE SAME THING, TO CONCEIVE OF ENDS AS DERIVATIVE FROM DESIRES OR IMPULSES. THEREFORE THE ALTERNATIVE HAS PREVAILED: WHICH MEANS THAT WE HAVE HAD TO ACCEPT A TYPICALLY MODERN DUALISM OF A NON-TELEOLOGICAL NATURAL SCIENCE AND A TELEOLOGICAL SCIENCE OF MAN.**

**THIS IS THE POSITION WHICH THE MODERN FOLLOWERS OF THOMAS AQUINAS, AMONG OTHERS, ARE FORCED TO TAKE, A POSITION WHICH IMPLIES A RADICAL BREAK WITH THE THOUGHT OF ARISTOTLE, AS WELL AS THAT OF THOMAS AQUINAS HIMSELF. THE FUNDAMENTAL DILEMMA IN WHOSE GRIP WE ARE, IS THE ONE CAUSED BY THE SUCCESS OF MODERN NATURAL SCIENCE, A SUCCESS WHICH IS PRESUPPOSED RATHER THAN MADE DOUBTFUL BY THE SO-CALLED CRISIS IN PHYSICS. AN ADEQUATE SOLUTION TO THE PROBLEM OF NATURAL RIGHT CANNOT BE FOUND BEFORE THIS BASIC PROBLEM HAS BEEN SOLVED.**

*LEO STRAUSS, NATURAL RIGHT AND HISTORY*

**OVER THE LAST THIRTY-THREE YEARS, I HAVE  
READ, COLLECTED, BOUGHT, MISPLACED,  
FORGOTTEN, REMEMBERED, LOST, HIDDEN,  
CARRIED, MEMORIZED, RECITED, PROCLAIMED,  
MISUNDERSTOOD, SKIMMED, ANNOTATED,  
TRANSLATED, COVETED, MISREMEMBERED,  
DISCUSSED, WRITTEN ABOUT, DRAWN, AND  
BUILT UPON THE FOLLOWING WORKS. THE  
INDIVIDUAL VOLUMES ARE SET FORTH IN A  
SEQUENCE OF MY OWN DESIGN SUCH AS THAT  
IT MAY PROVIDE A RECEPTIVE SOIL FOR EACH  
READER AND ASSIST IN SUCCESSFULLY  
NAVIGATING THE LABYRINTH. AS SUCH, THEY  
MAY BE CONSIDERED, AS A SINGLE BODY, A  
PREFACE TO THE WORK THAT FOLLOWS.**

MATTHEW KNIGHT

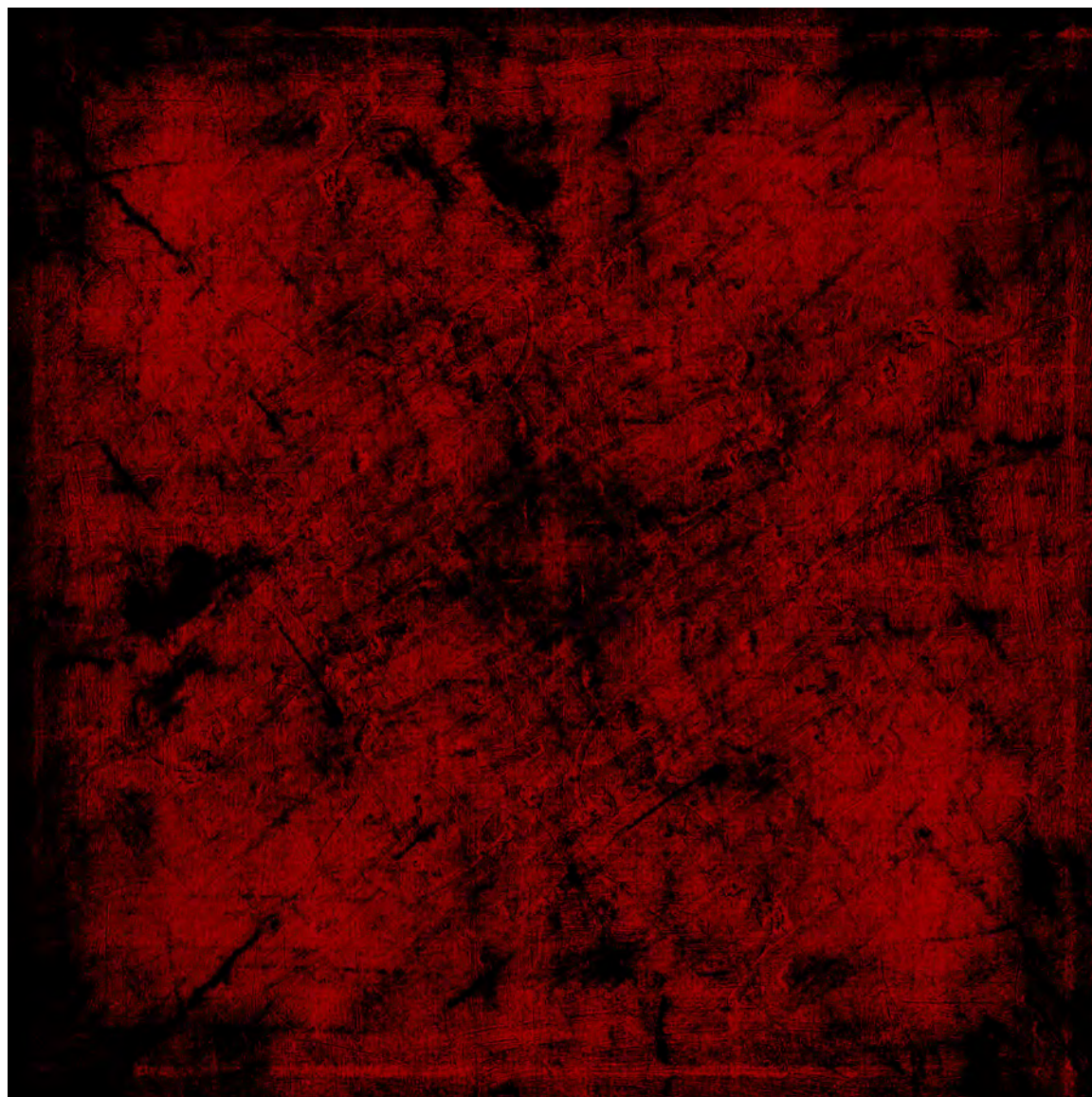


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**FRANZ KAFKA** THE METAMORPHOSIS • **FRANZ KAFKA** THE COMPLETE STORIES • **MARK TWAIN** THE COLLECTED SHORT STORIES  
**NATHANAEL WEST** THE DAY OF THE LOCUST • **WILLIAM S. BURROUGHS** THE TICKET THAT EXPLODED • **JOHN KENNEDY TOOLE** A CONFEDERACY OF DUNCES  
**FRANZ KAFKA** THE CASTLE • **ALEXIS DE TOCQUEVILLE** DEMOCRACY IN AMERICA • **GEORGE STEINER** NOSTALGIA FOR THE ABSOLUTE  
**LEO STRAUSS** NATURAL RIGHT AND HISTORY • **JORGE LUIS BORGES** LABYRINTHS • **ANTOINE DE SAINT-EXUPERY** WIND, SAND AND STARS

**MASTERS TO STUDY**

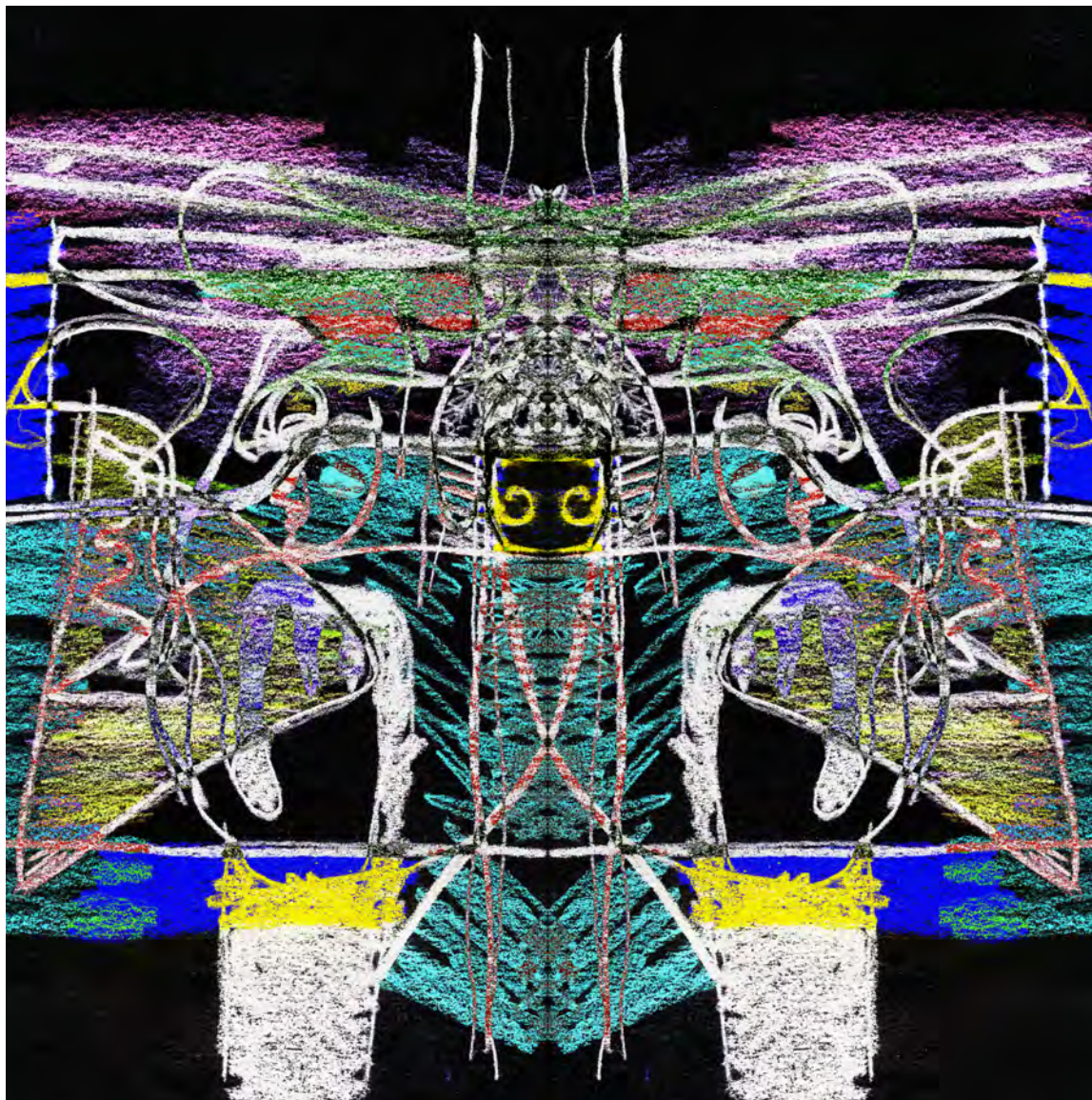
GONZALO FONSECA  
COSTANTINO NIVOLA  
MARIO SIRONI  
ISAMU NOGUCHI  
CANDIDO PORTINARI  
TOHAKU  
CARLO CARRA  
MINORU NOMATA  
JORDI BONET  
SERGIO DE CAMARGO  
THOMAS LYON MILLS



(1)

**BY DEXTERITY, UNBIND WALLS OF STONE.  
THERE IS NO SHRILL SCREAM, BUT RATHER  
THE QUIET ENJOYMENT OF JOINING  
THE SUPPORTIVE FORMS OF INVISIBLE  
CULTURE. PREMONITIONS, APPARITIONS,  
ILLUSIONS, ALLUSIONS, AND RELATIONSHIPS  
MAKE MATTER APPARENT. REDIRECT THE  
ENERGY OF THE BRAIN TO THE HANDS LIKE  
MACLEISH'S DUMB, OLD MEDALLIONS. ACCEPT  
GIVEN GIFTS OF THREAD. TAKE ONLY RIGHT  
TURNS. FOR PARADISAL COMMANDS, YOU ARE  
SENT AND SPICED. BY IMMACULATE HEARTS,  
YOU ARE LOOSED AND ENSLAVED.**

MOVEMENT

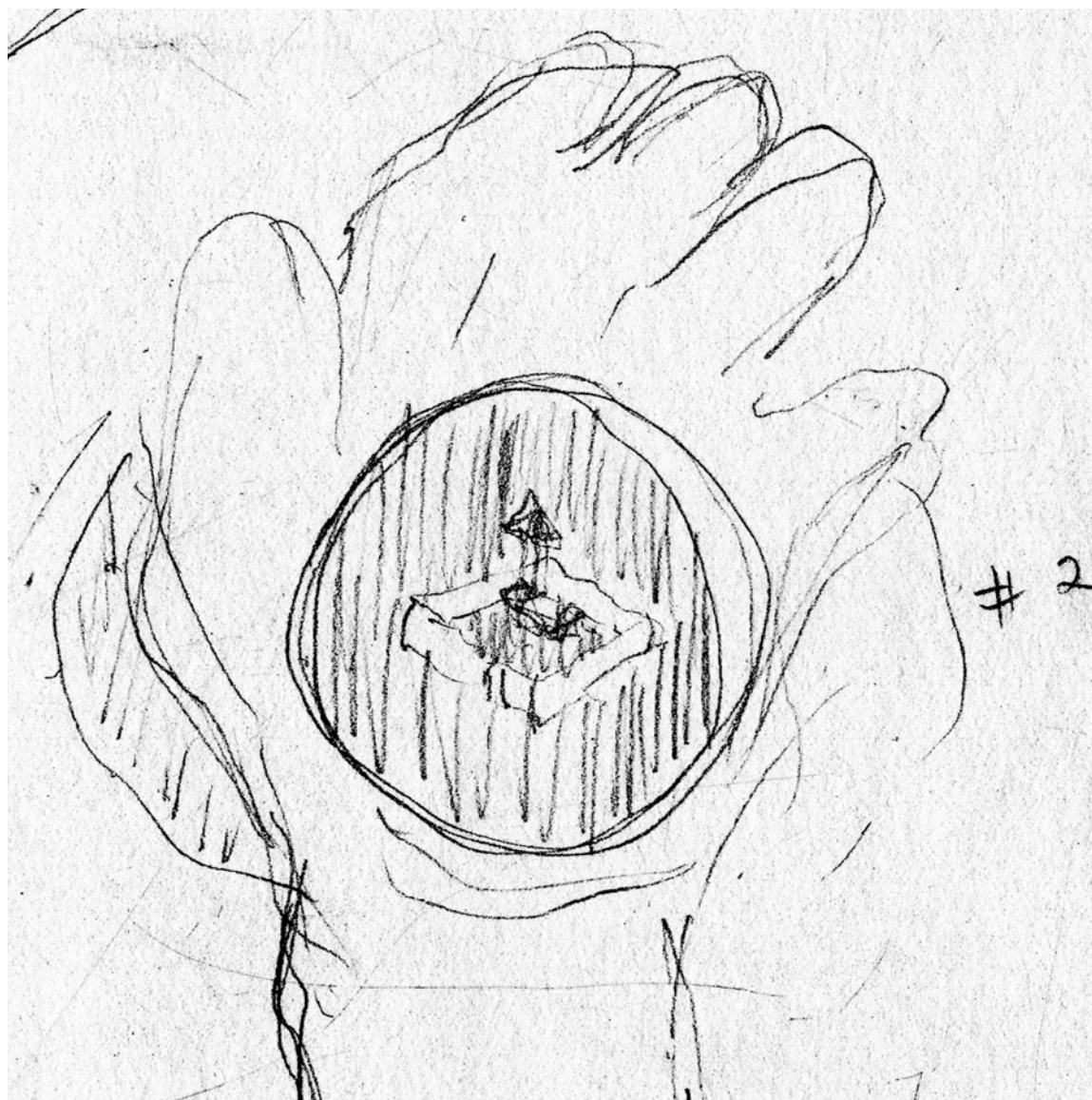


(2)

A MATTER  
OF SIX POEMS FROM MEMORY  
NOT ONE  
BUT ALWAYS THE OTHER  
BUSILY PLYING THE PEN

PILES IN THE MUD  
THE EXTENSION OF THE SEAT WHERE THE FOOT  
MEETS THE HAND  
NEVER BROKEN  
CLOSER TO REPOSE THAN POSITION

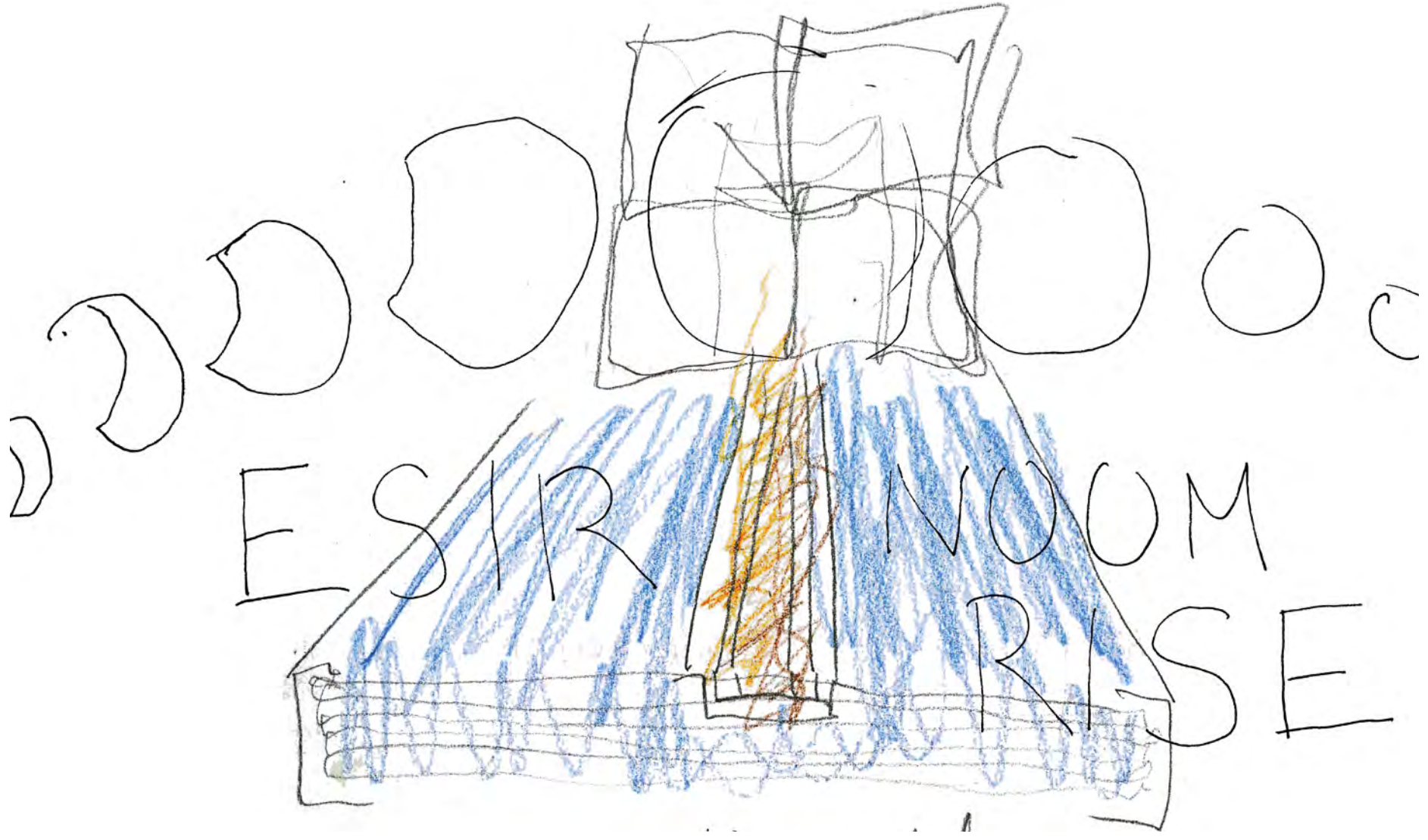




(3)

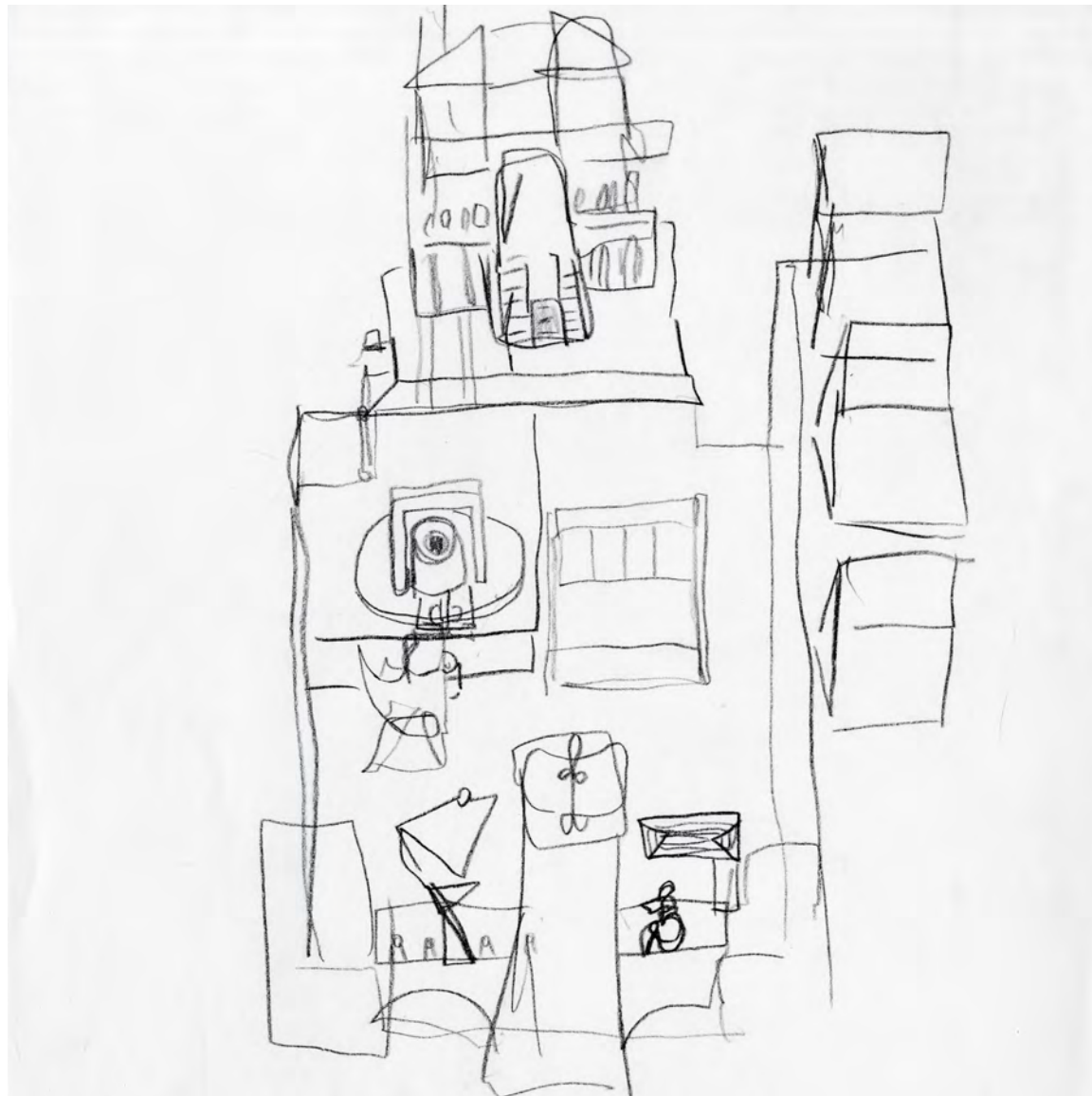
THE DESSICATED EAT  
THE TAUT LINE  
REGALIS POTESTAS  
AUCTORITAS SACRATA  
HORROR VACUI  
BETWEEN TWO POLES

THE DOGWOOD KNOWS  
DISSUMULATED AND UNWORTHY  
A TWIST THAT AFFORDED A TURN  
BENT NECKS FOR A REMEDY  
LIKE GELASIUS  
THE TWO POWERS



(4)

**WATER MAKES SOUND  
BUT IT HAS NO ORGAN,  
NO INSTRUMENT, TO DO SO.  
HOW DOES THE MOON  
FORM ITS SLIVERS?  
WHO CONSTRUCTED ITS WHOLENESS IN  
THE SKY?  
NEVER ONCE  
HAVE I ENTRUSTED MYSELF TO SLEEP,  
AND AWOKEN IN THE SAME PLACE.  
THE EXPRESSION  
OF THE FIRST, EFFICIENT, AND FINAL  
CAUSES ARE SIMULTANEOUS.**

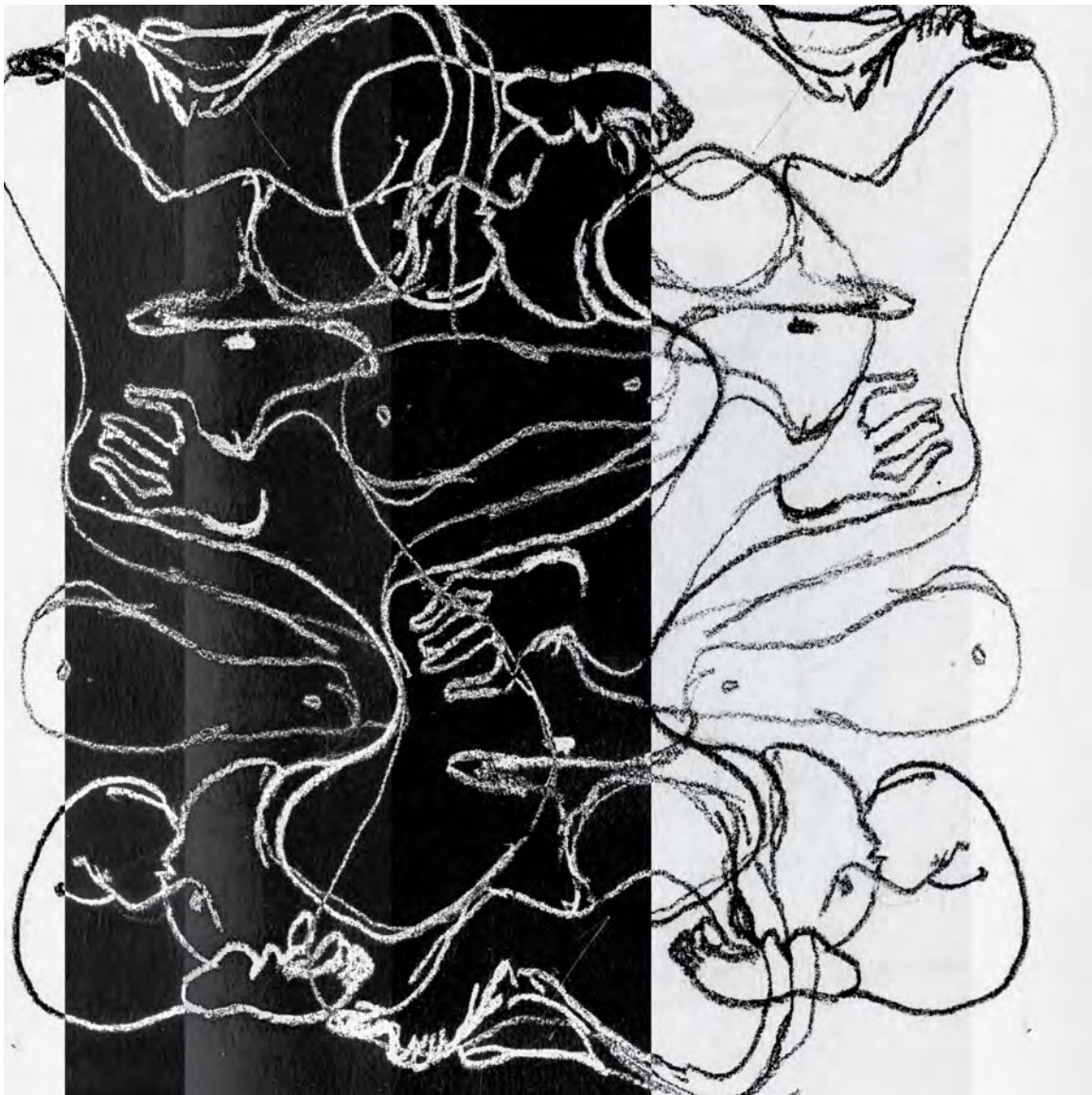


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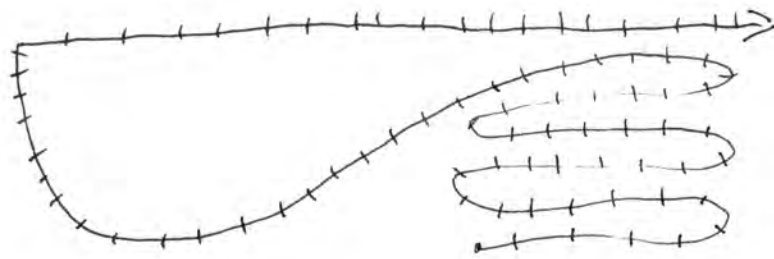
(6)

IN THE DARK NIGHT WHEN IT ALL BEGAN,  
NON-ENTITY TO ENTITY  
STRUCK OUT FROM WIDTHLESS DEPTHS  
IGNITED BY A STRANGE FIRE  
BOUND WITH POISON  
AND INTO THE BRIGHT SUN  
THEIR FEET SLIDE,  
CUT SHORT,  
ON LIGHTED BIRCH  
SEVEN RUNGS UP, BUT ONLY SIX DOWN



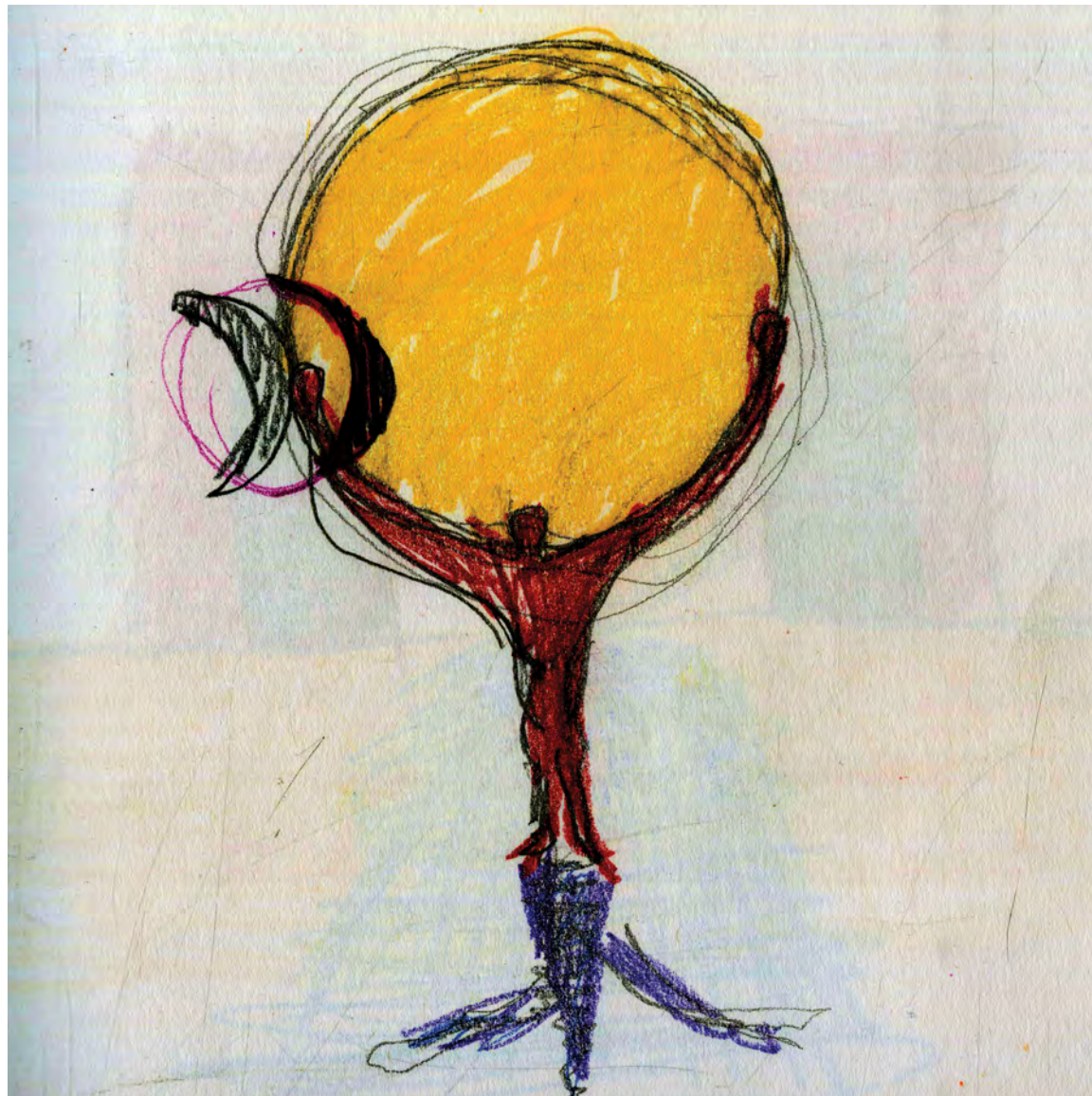


(8)





(9)



(10)



(11)



(12)

**EVEN NOW HARDLY ANYONE STILL REMEMBERS WHAT WE MEANT BY MAKING  
THE EARTH LIVE: NOT WHAT YOU IMAGINE,  
CONTENT WITH YOUR DUSTCLOUD LIFE SET DOWN ON THE BORDER  
BETWEEN WATER, EARTH, AND AIR.  
I WANTED LIFE TO EXPAND OUTWARDS FROM THE CENTRE OF THE EARTH,  
TO SPREAD UPWARDS THROUGH ITS CONCENTRIC SPHERES, TO CIRCULATE  
AROUND ITS METALS, LIQUID, AND SOLID.  
IT WAS THE ONLY WAY EARTH MIGHT HAVE BECOME AN ENORMOUS LIVING  
ORGANISM, THE ONLY WAY WE COULD HAVE AVOIDED THAT CONDITION  
OF PRECARIOUS EXILE TO WHICH LIFE HAS BEEN FORCIBLY REDUCED,  
THE DULL WEIGHT OF AN INANIMATE BALL OF STONE  
BENEATH, AND ABOVE, THE VOID.  
YOU CAN NO LONGER EVEN IMAGINE THAT LIFE MIGHT HAVE BEEN SOMETHING  
DIFFERENT FROM WHAT NOW GOES ON WITHOUT IT, OR RATHER,  
ALMOST WITHOUT, SINCE ABOVE YOU AND THE EARTH'S CRUST,  
THERE IS ALWAYS THE OTHER TENUOUS CRUST OF THE AIR.  
STILL, THERE'S NO COMPARING THIS TO THE SUCCESSION OF THE SPHERES  
IN WHOSE INTERSTICES WE CREATURES OF THE DEPTHS HAVE ALWAYS LIVED,  
AND FROM WHICH WE STILL RISE UP TO THROG YOUR DREAMS.  
THE EARTH IS NOT SOLID INSIDE, BUT DISJOINTED,  
MADE UP OF SUPERIMPOSED LAYERS OF DIFFERENT DENSITIES  
ONE BELOW THE OTHER, RIGHT DOWN TO THE IRON AND NICKEL NUCLEUS,  
WHICH AGAIN IS A SYSTEM OF NUCLEI ONE INSIDE THE OTHER,  
EACH ROTATING SEPARATELY FROM THE OTHER  
ACCORDING TO THE GREATER OR LESSER LIQUIDITY OF ITS ELEMENT.**

ITALO CALVINO, "THE OTHER EURYDICE"



(13)



(14)



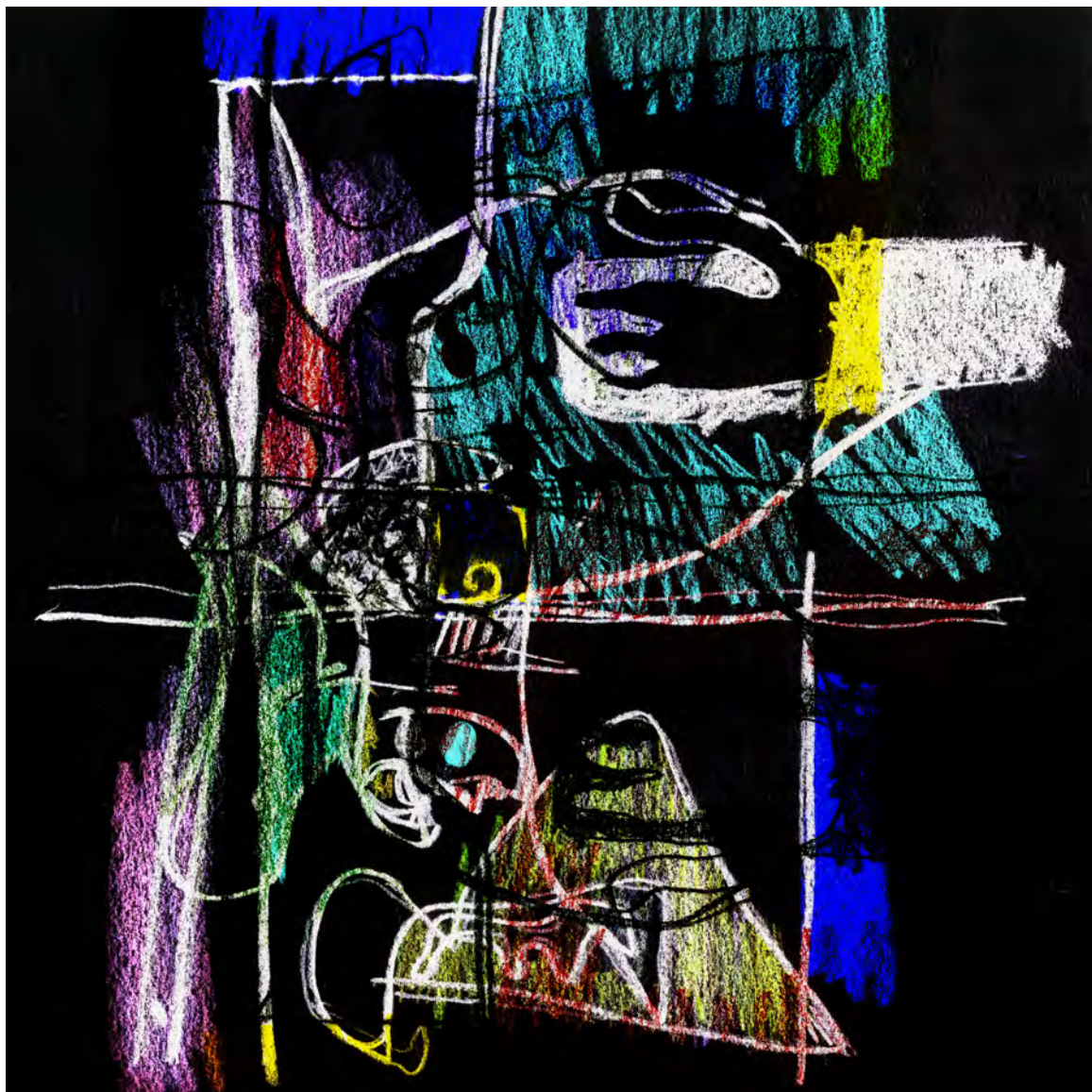


WE SLEEP TO DREAM

NOT TO REMEMBER

BUT TO KNOW

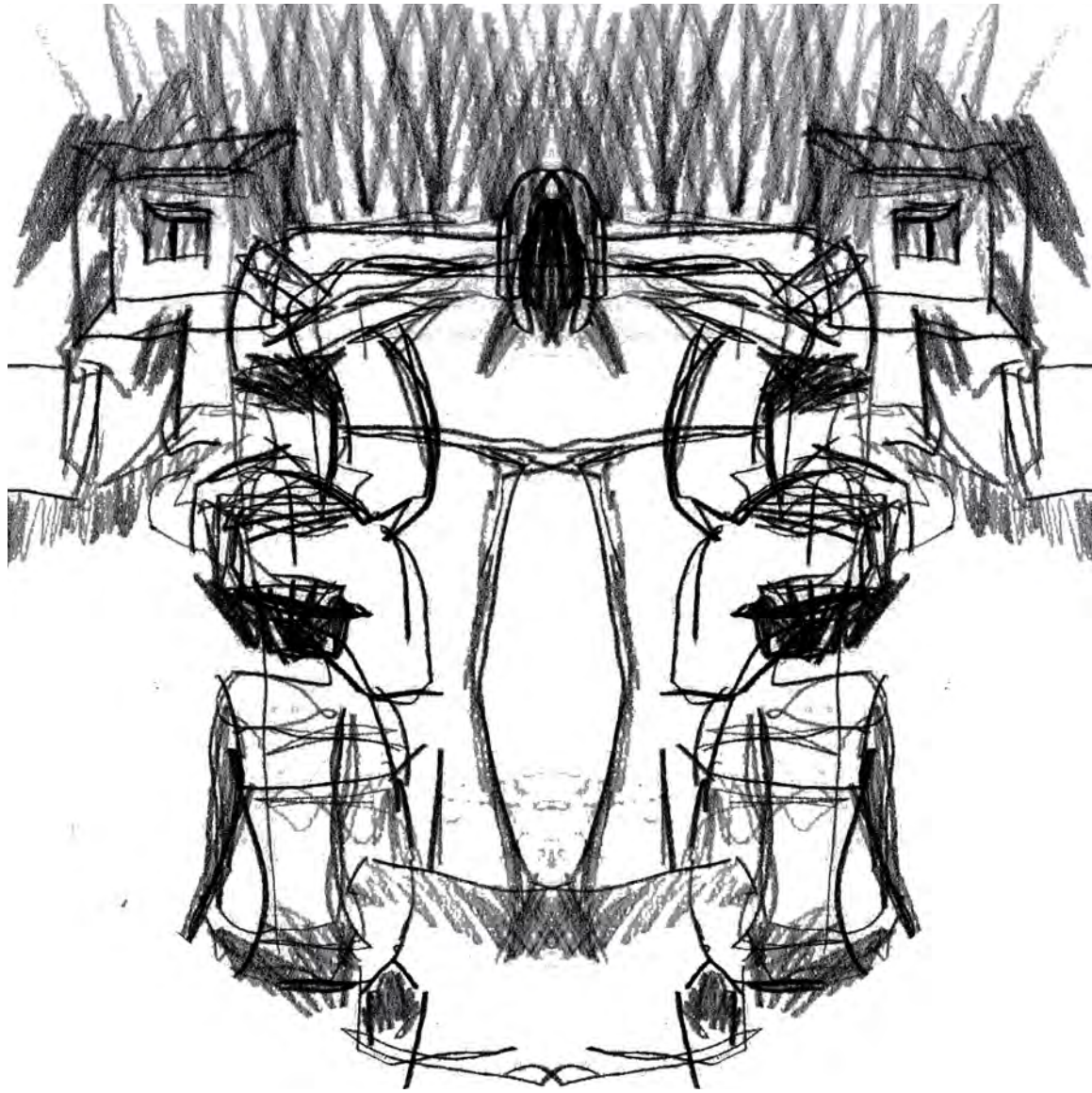
NOT TO THINK



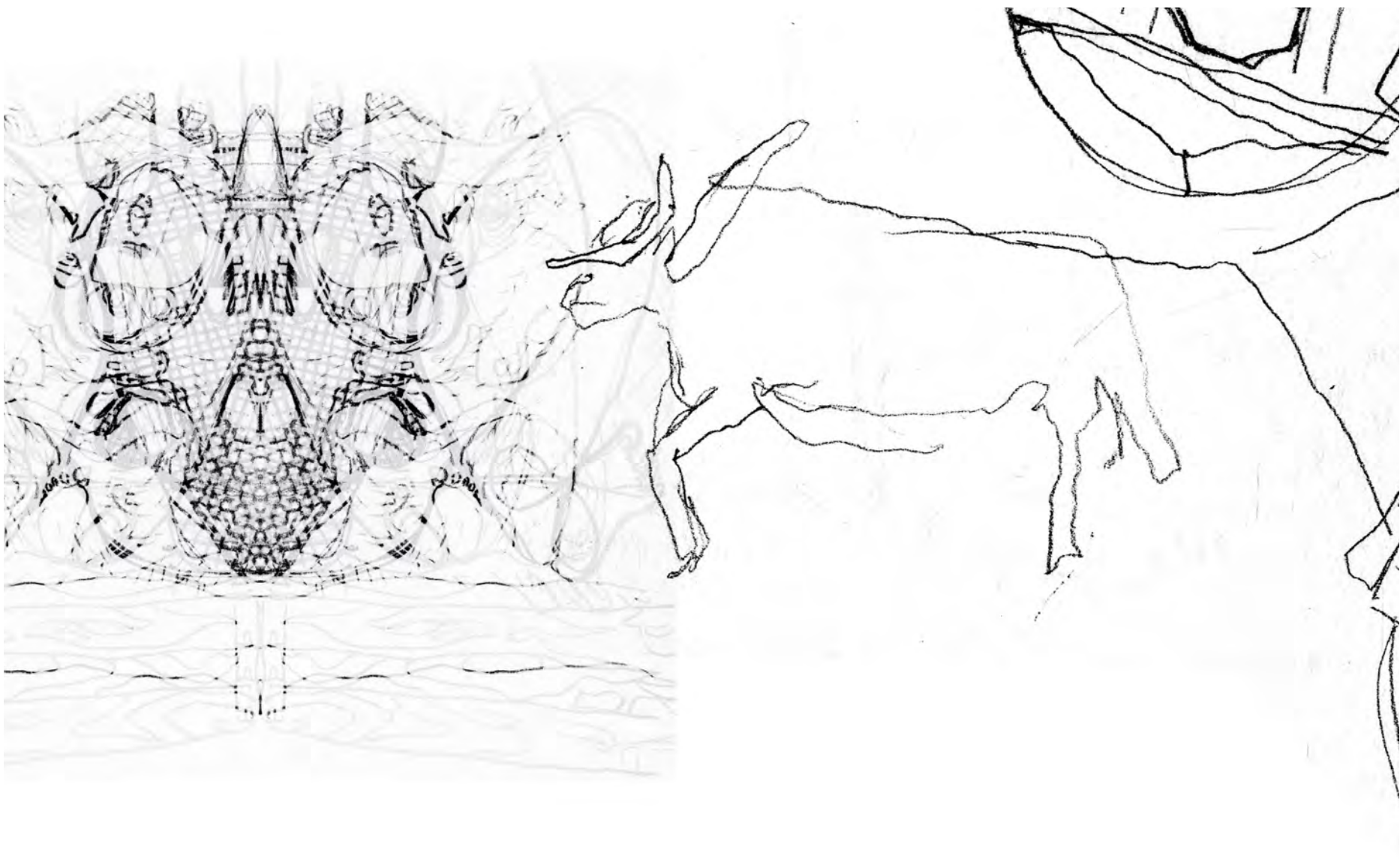
(16)



(17)



(18)



(19)



(20)

(FOR EVERY, INDIVIDUAL ADAM)  
THERE IS A SLIGHT RINGING OF THE EARS  
A SOUND PERCEIVED IN THE HEAD  
BUT NOT EXTERNAL TO THE BODY  
ALL THE MASTERS ARE DEAD  
BUT THE DUMB OX'S LOWS ARE HEARD  
THROUGHOUT THE WORLD





(21)



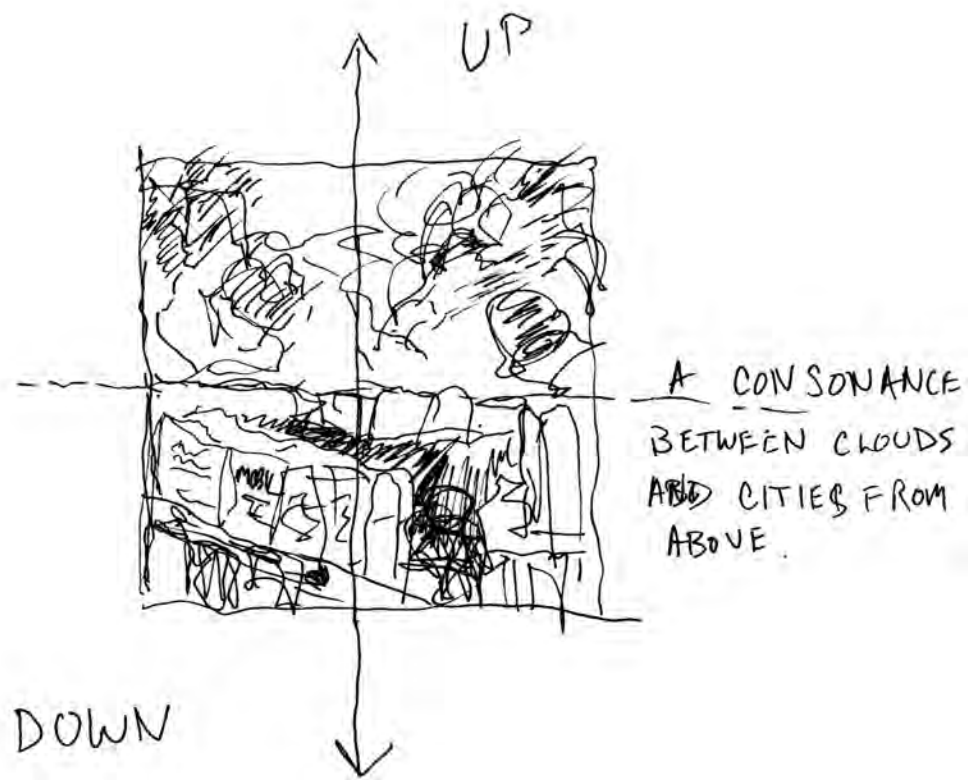
(22)

**IT IS NOT SURPRISING THAT ARISTOTLE BEGINS HIS METAPHYSICS WITH THE ASSERTION THAT ALL MEN DESIRE TO KNOW, AND THAT IT IS NATURAL THAT WE SHOULD HAVE ATTAINED A SHARPNESS AND PARTICULARITY OF OUR VISUAL FACULTIES. THE MOST IMPORTANT LESSON FOR THE ARCHITECT TO LEARN IS THE ONE ABOUT SEEING. THERE IS RELATIVELY LITTLE SPACE BETWEEN SEEING AND APPEARING. TO SEE IS TO SOMEHOW COME CLOSER TO THE SPACE OF APPEARANCES, I.E., TO JOIN WITH THE THING, TO BE SURROUNDED BY THAT WORLD. FOR THROUGH THIS, AS ARISTOTLE ASSERTS, WE MAY ACHIEVE THE FULLNESS OF DISCERNING ONE FROM ANOTHER, AND BY THIS WE MAY KNOW SUBSTANCE AND STATION.**



(23)

THESE THINGS ARE FATAL  
THERE IS NO AIR IN SPACE  
THE SUN DOES SHINE AT NIGHT  
TWO POINTS AND A SEGMENT  
CAPTURE SPACE  
BUT, IN A GARDEN OF WHITE MARBLE  
THERE EXIST FORMS  
AS A RESOLUTION OF GRAVITY  
NOT A MATTER OF OUTWARD REFLECTION  
BUT RATHER OF THE RESTORATION  
OF THE COSMIC ABYSS



(24)



(25)

A SHRILL  
SCREAM





(27)



(28)



(29)

**IT IS SOWN IN CORRUPTION,  
IT IS RAISED IN INCORRUPTION:  
IT IS SOWN IN DISHONOR,  
IT IS RAISED IN GLORY:  
IT IS SOWN IN WEAKNESS,  
IT IS RAISED IN POWER:  
IT IS SOWN A NATURAL BODY,  
IT IS RAISED A SPIRITUAL BODY.  
MAN WAS MADE IN AN ANIMATED BODY,  
BUT MAN WAS MADE A LIVING SOUL.**

*GENESIS 11.7*



(30)

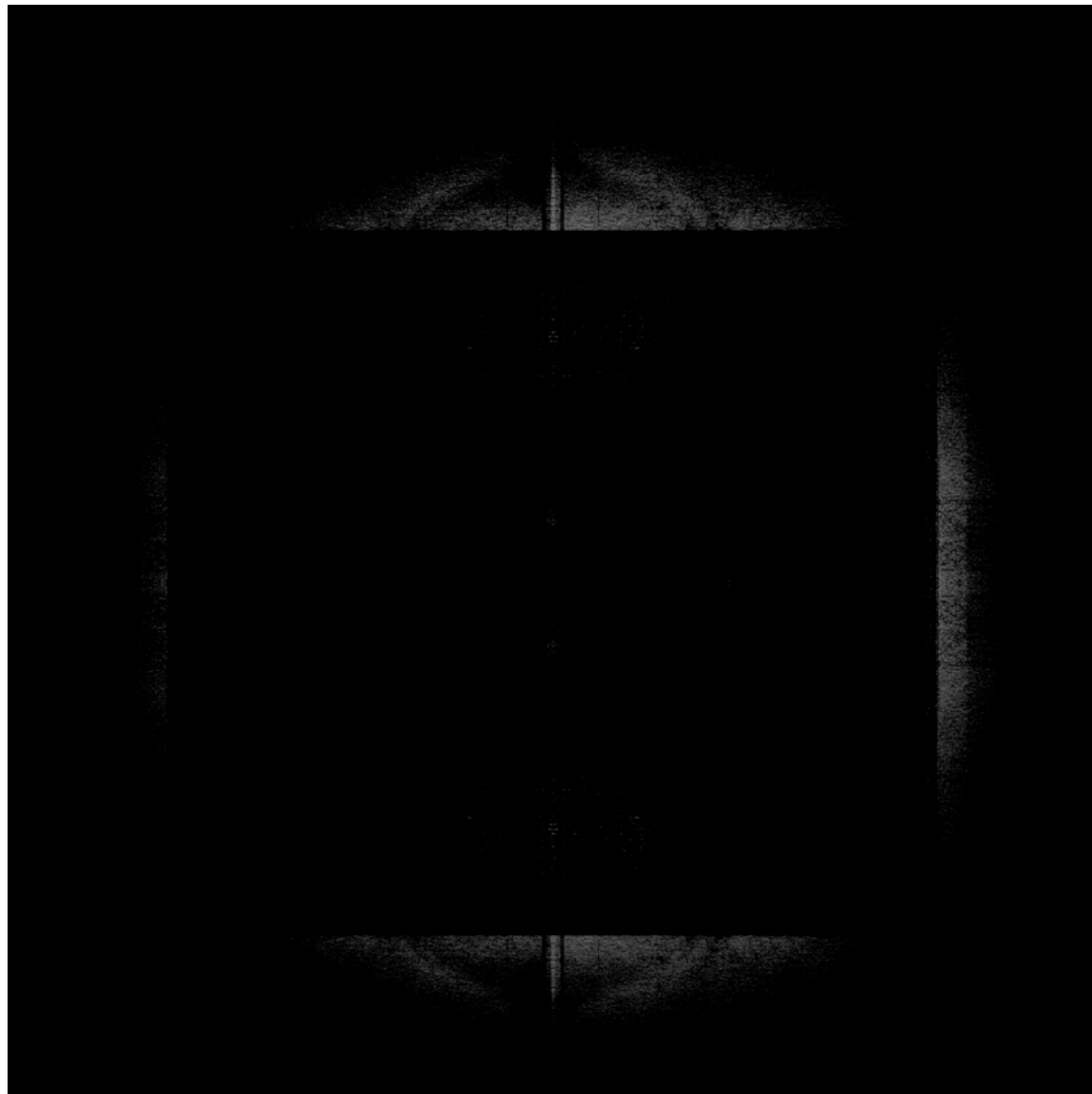
FINELY LIMITED WINGS IN THE SKY  
RUSTLE  
THOSE DRIP DROPS OF THE BOGGY BLACK BERRY  
AND EXCITE  
HAUNTED, CORPULENT CORPUSCLES  
STIFFENING  
AT THE DEEPENING OF THE EASTERN BREEZE  
YOU COME  
AT NIGHT, IN MY SLEEP,  
TO SHAKE MY THOUGHTS



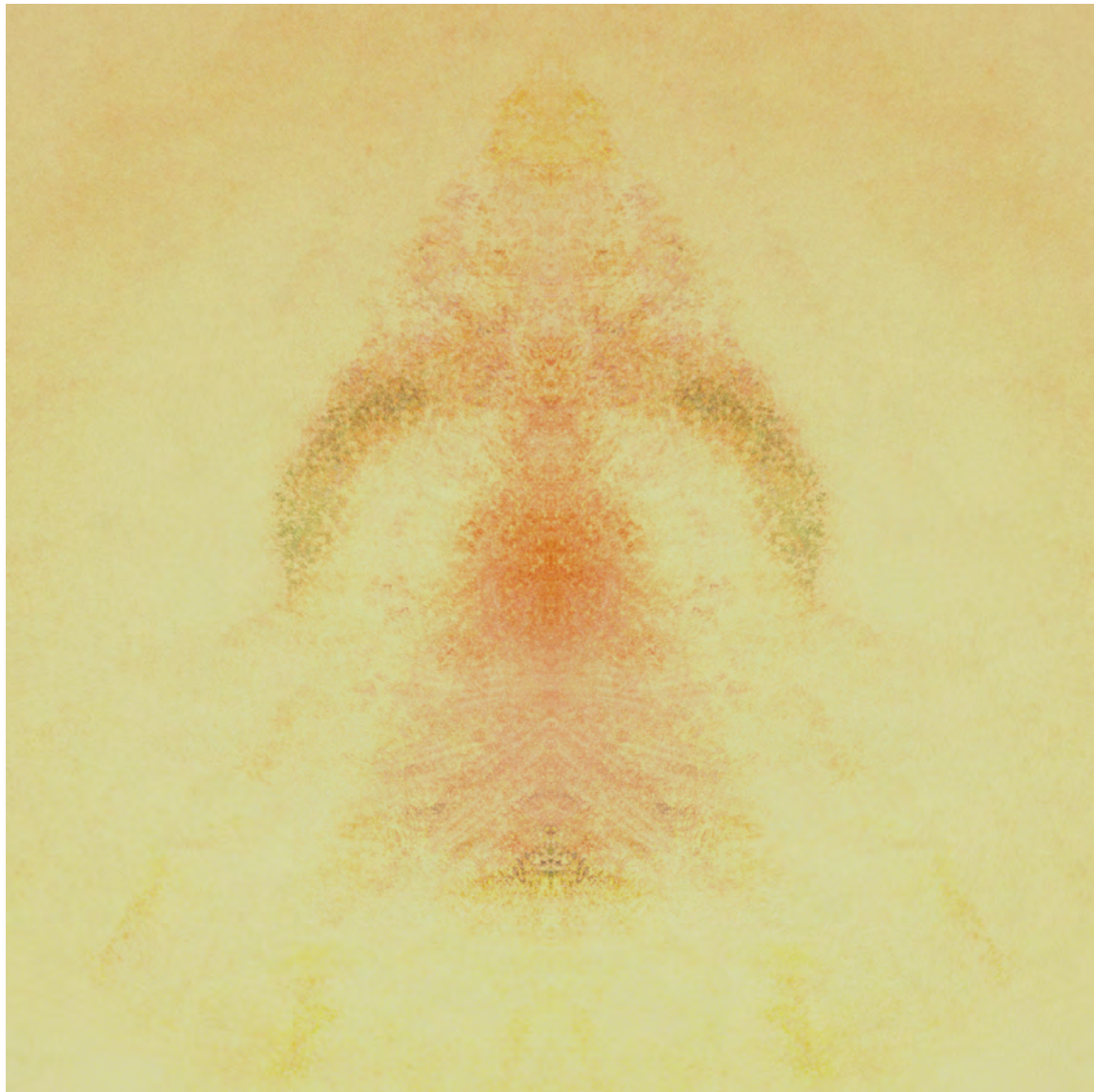
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MOVEMENT

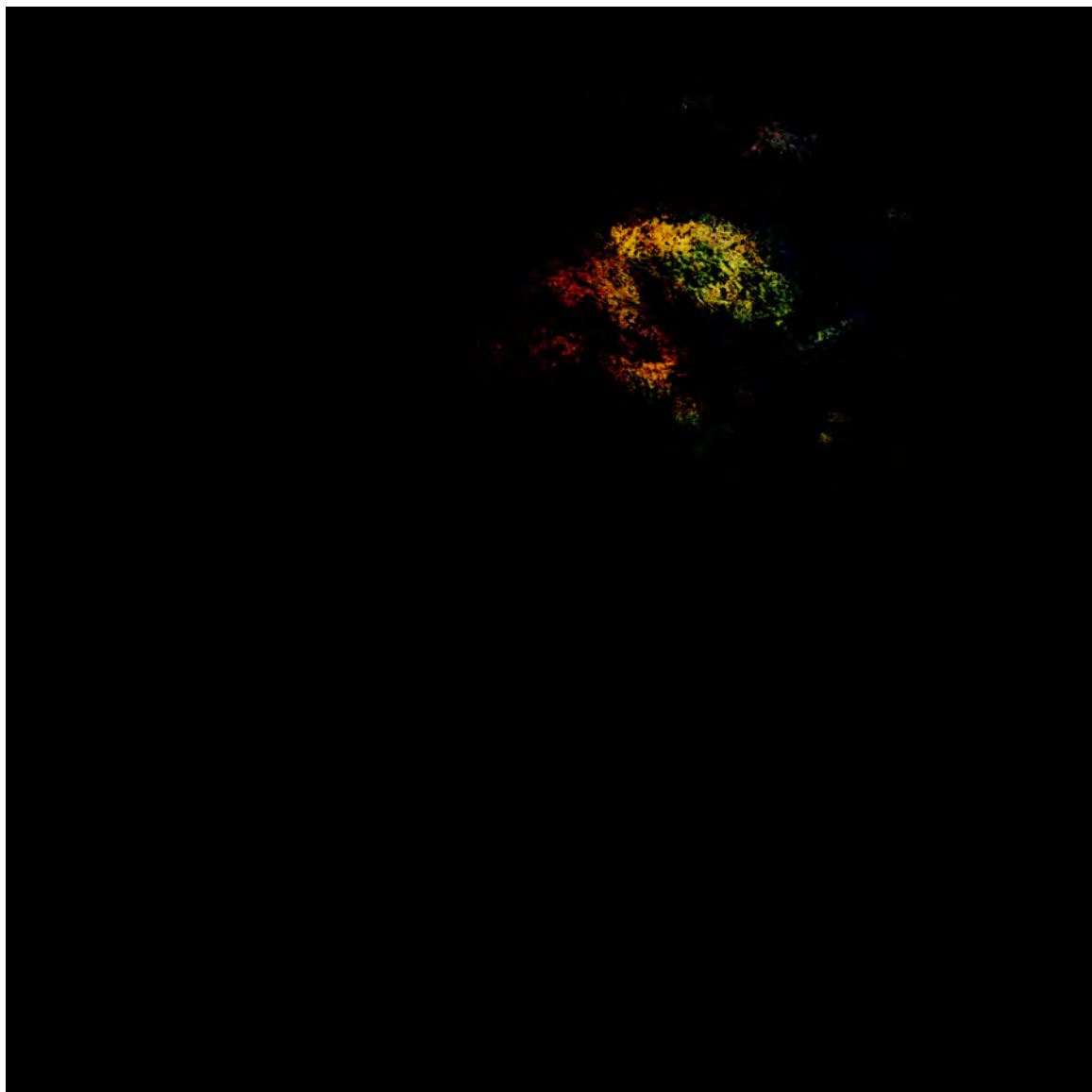




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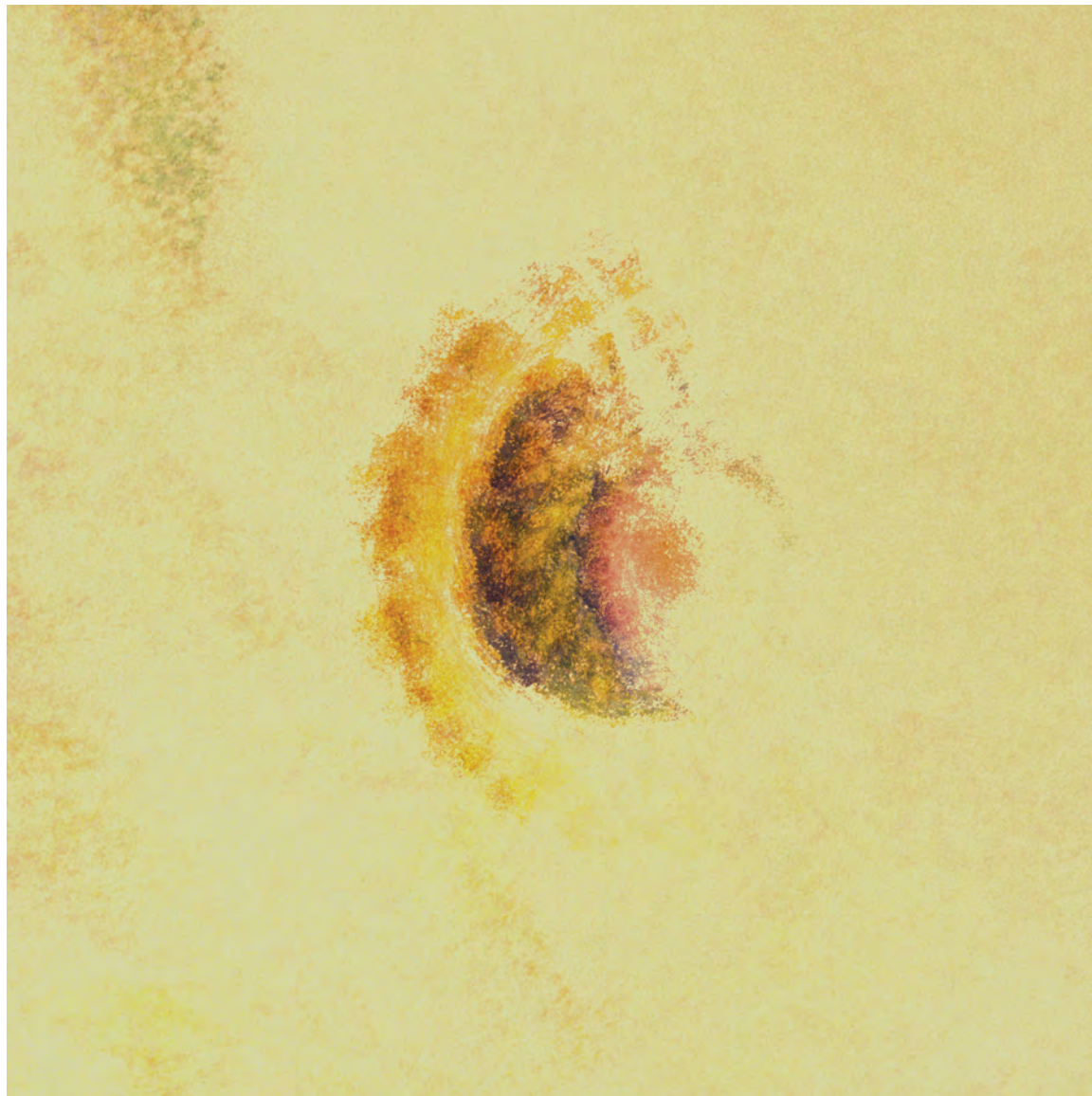
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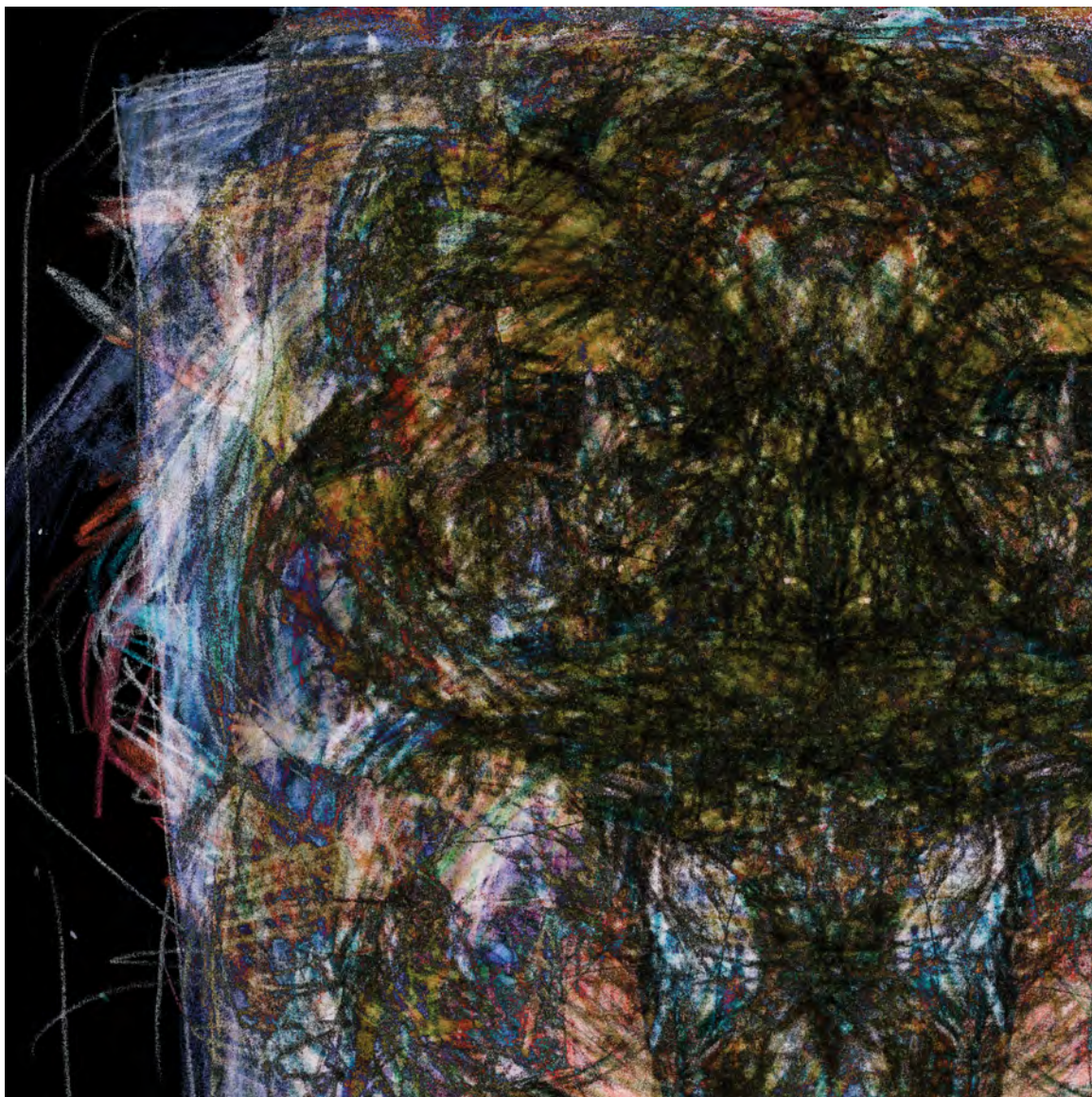
(34)

**THE STARS REJOICE IN THEIR SETTING,  
AND IN THE RISING OF THE SUN.  
THE HEAVENLY LIGHTS REJOICE  
IN THE GOING FORTH OF ONE MAN  
TO MAKE A NEW WORLD IN THE MORNING,  
BECAUSE HE HAS COME OUT OF THE CONFUSED,  
PRIMORDIAL, DARK NIGHT  
INTO CONSCIOUSNESS.  
HE HAS EXPRESSED THE CLEAR SILENCE  
OF SOPHIA  
IN HIS OWN HEART.  
HE HAS BECOME ETERNAL.**

THOMAS MERTON, OCSO, "HAGIA SOPHIA"



(35)



(36)

**THE FINEST EMOTION OF WHICH WE ARE CAPABLE IS THE MYSTIC EMOTION.  
HEREIN LIES THE GERM OF ALL ART AND ALL TRUE SCIENCE.  
ANYONE, TO WHOM THIS FEELING IS ALIEN,  
WHO IS NO LONGER CAPABLE OF WONDERMENT  
AND LIVES IN A STATE OF FEAR, IS A DEAD MAN.  
TO KNOW THAT WHAT IS IMPENETRABLE FOR US REALLY EXISTS  
AND MANIFESTS ITSELF AS THE HIGHEST WISDOM AND THE MOST RADIANT BEAUTY,  
WHOSE GROSS FORMS ALONE ARE INTELLIGIBLE TO OUR POOR FACULTIES  
THIS KNOWLEDGE, THIS FEELING.  
THAT IS THE CORE OF THE TRUE RELIGIOUS SENTIMENT.  
IN THIS SENSE, AND IN THIS SENSE ALONE,  
I RANK MYSELF AMONG PROFOUNDLY RELIGIOUS MEN.**

ALBERT EINSTEIN, FROM BARKER & SHUGART'S *AFTER EINSTEIN*

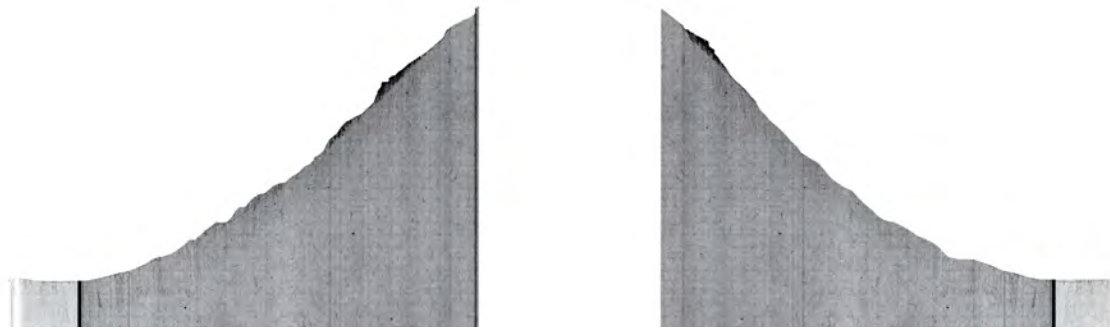
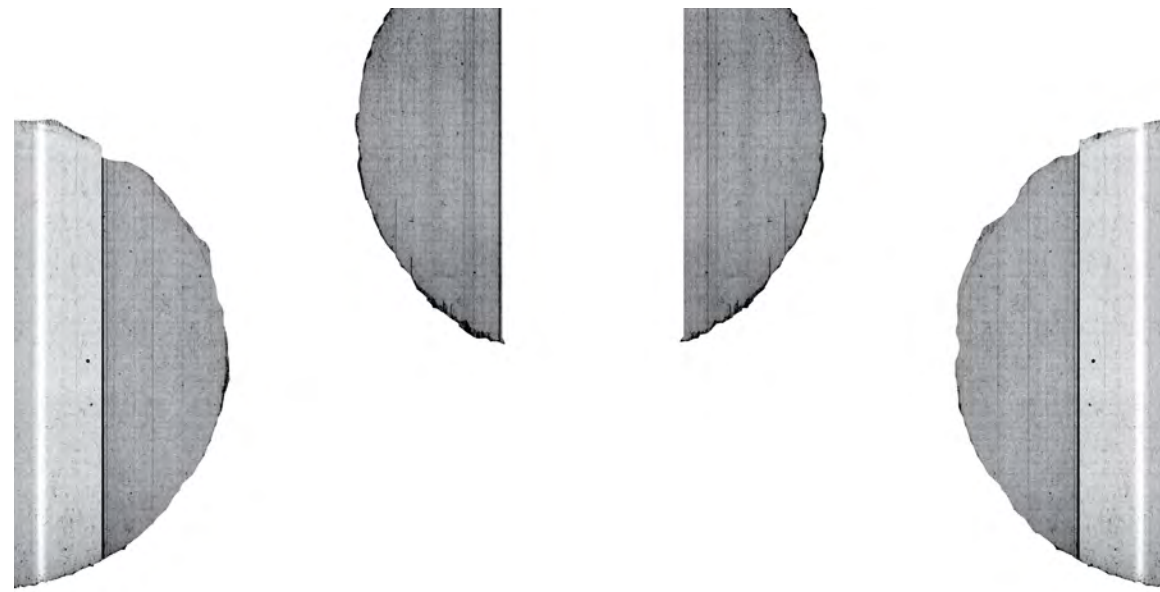


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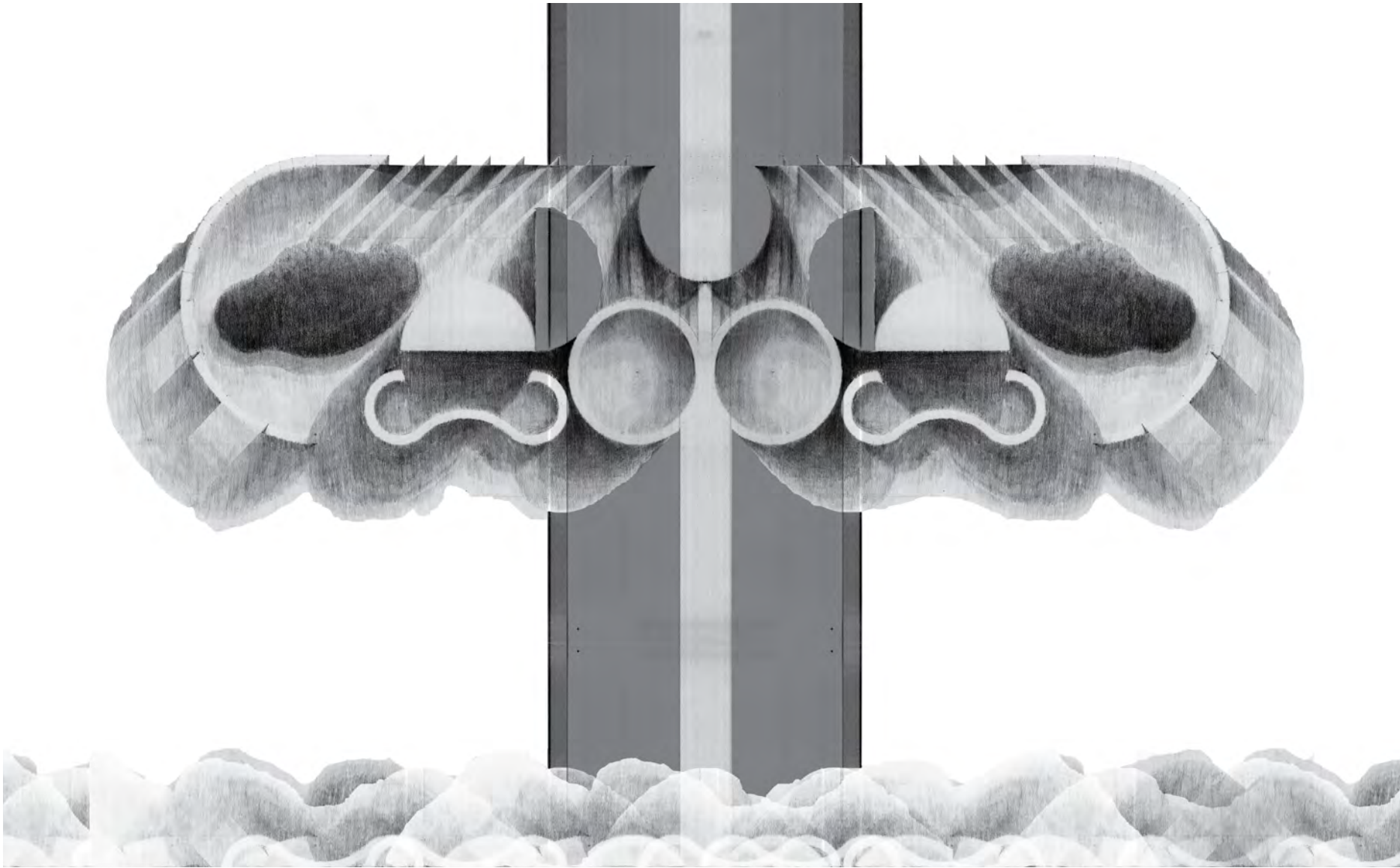




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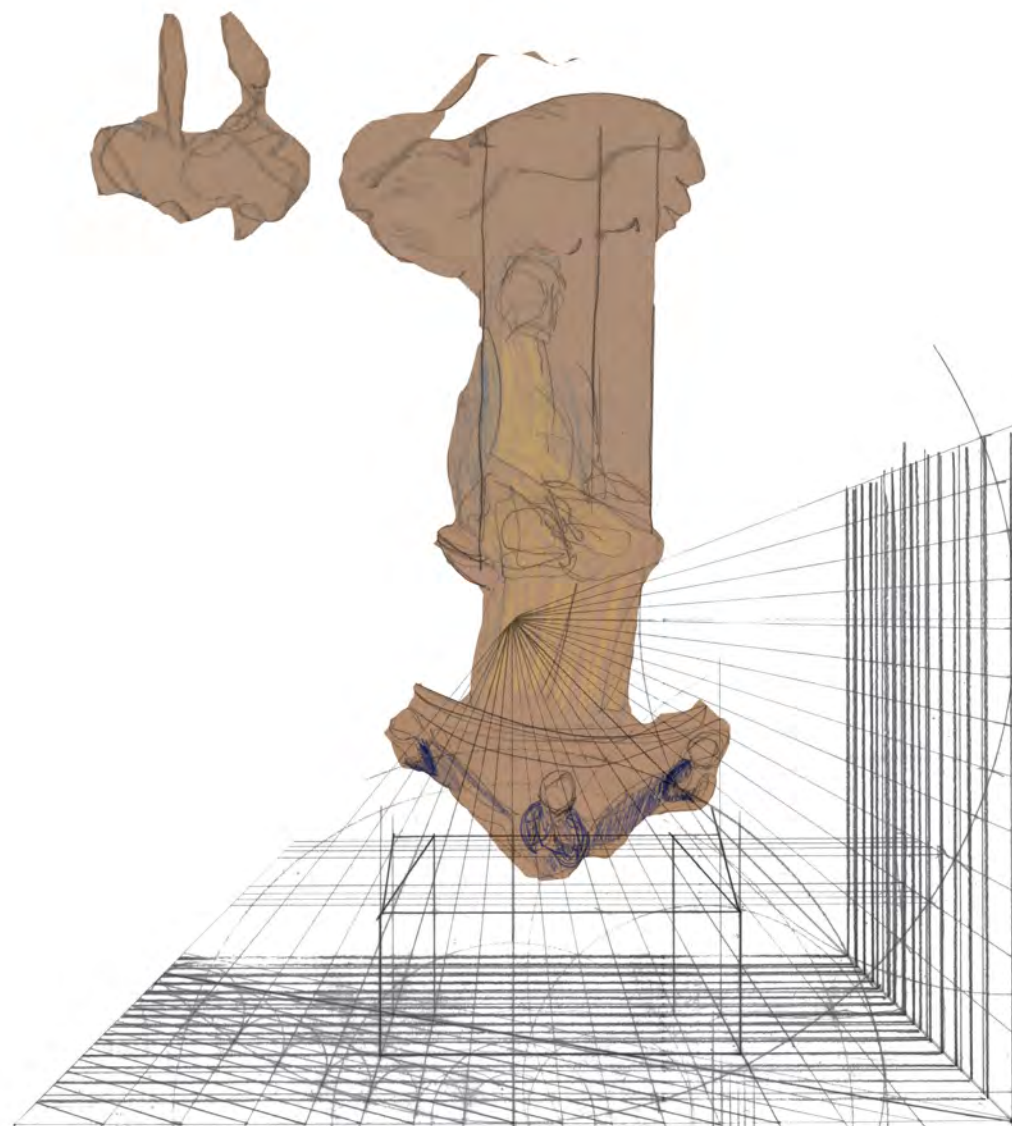


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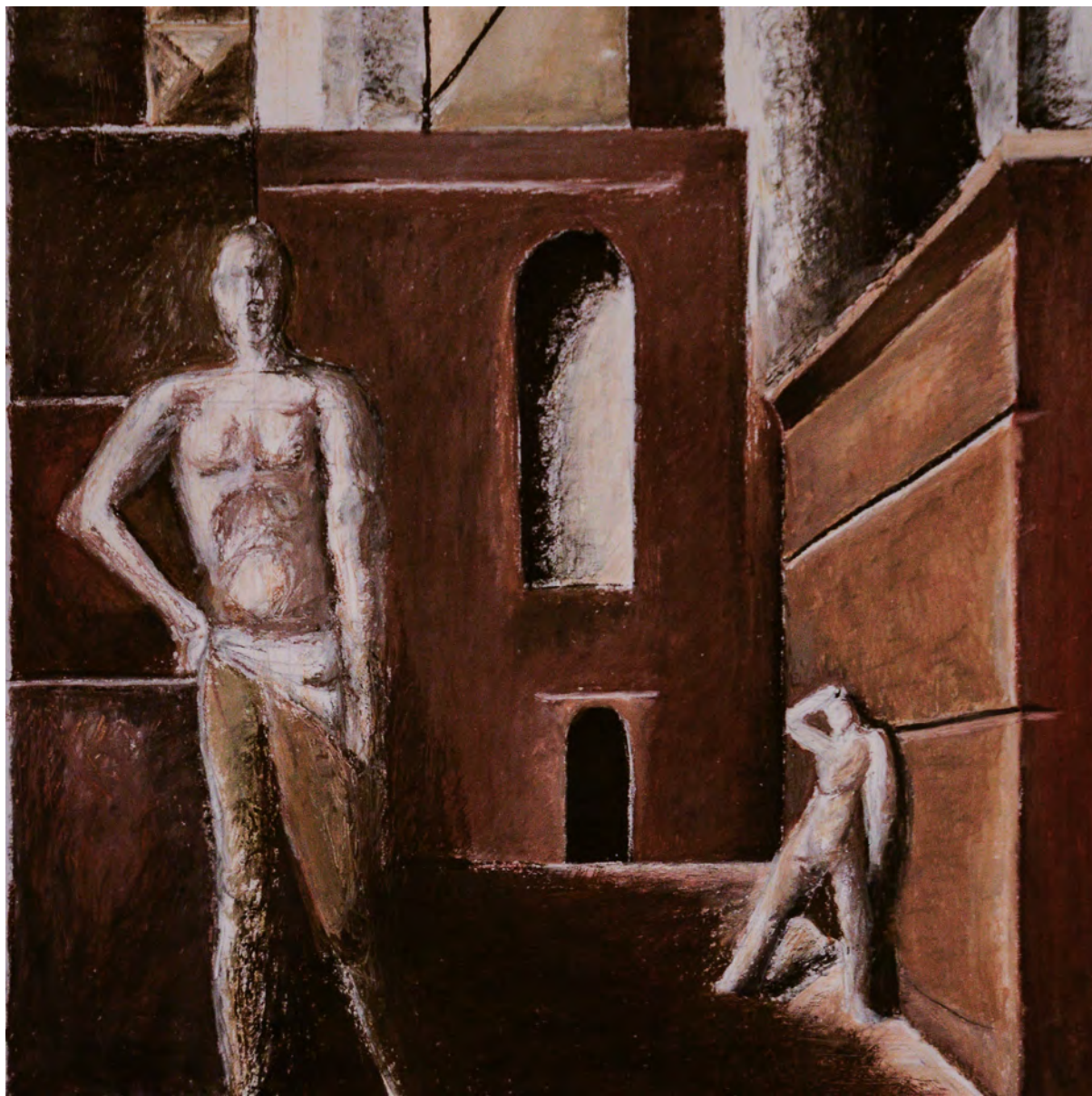


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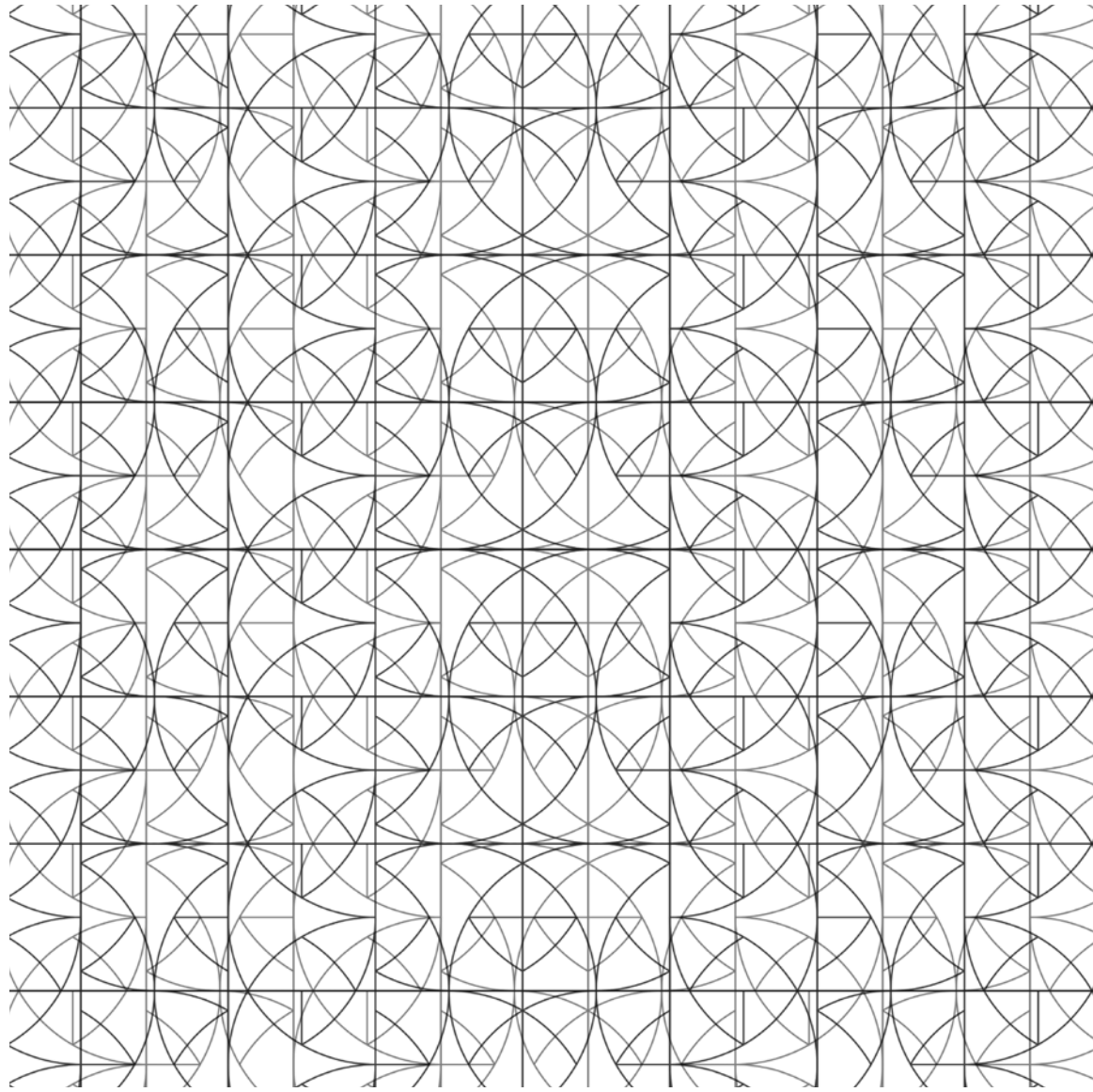
THE SUN SINKS IN THE SKY AND WAX MELTS.  
PERFECT, FALLEN, LOST AND REDEEMED ALL IN  
ONE BREATH.  
PLUCKED FROM THE TREE,  
STANDING, RECTIFIED, AND OVERCOME BY PASSIONS.  
IT'S HARD TO KNOW WHAT IT MEANS TO BE  
HUMAN,  
OR RATHER, WHAT IT IS TO BE HUMAN  
DICTATED BY THE EXIGENCIES OF THE IMPERFECT,  
THE HABITUATED,  
LOCAL MOTION OF THE EARTH DEMONSTRATES  
THE ONLY REST  
IS SUPERNATURAL  
AND PERFECT



(42)



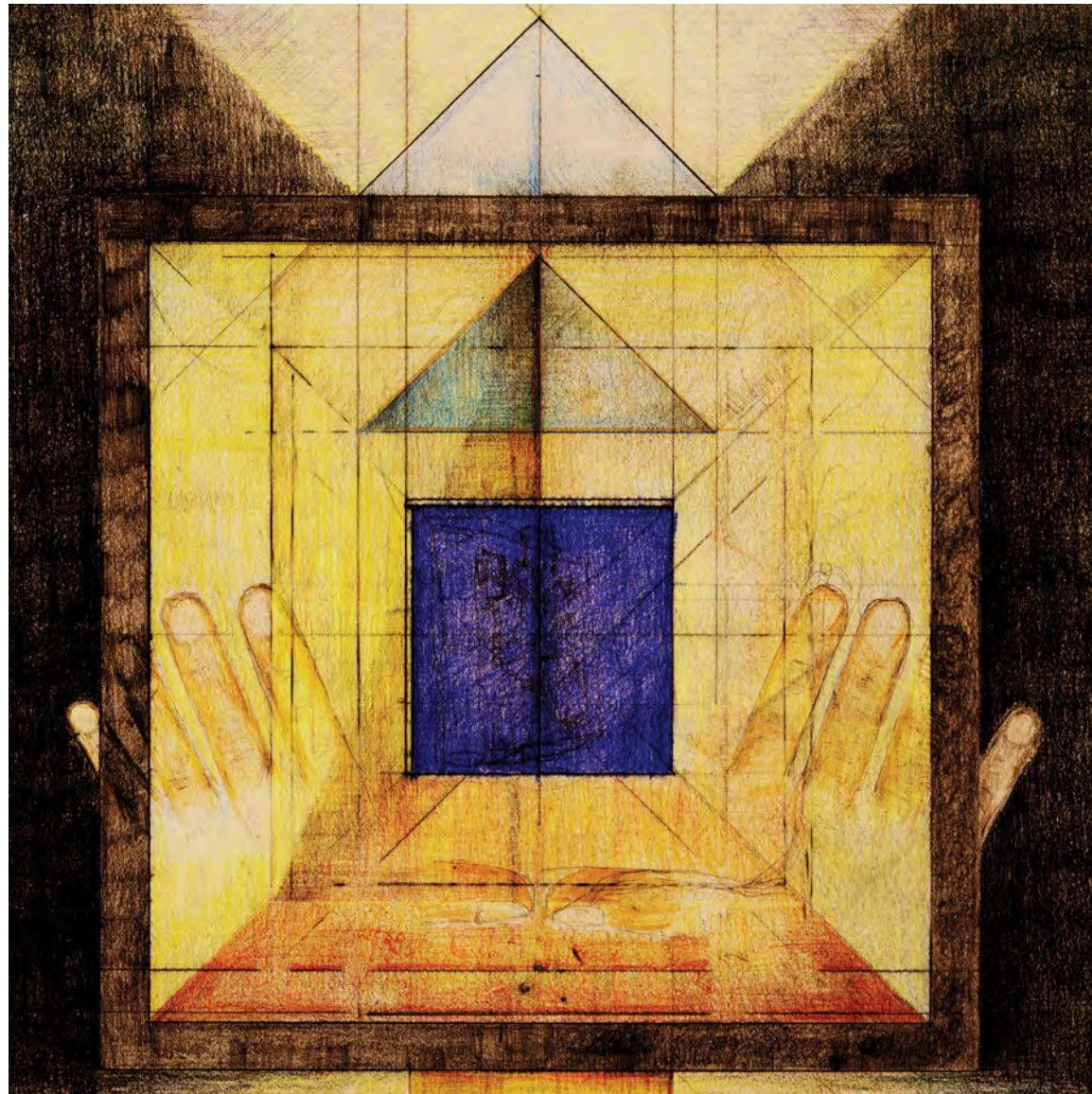
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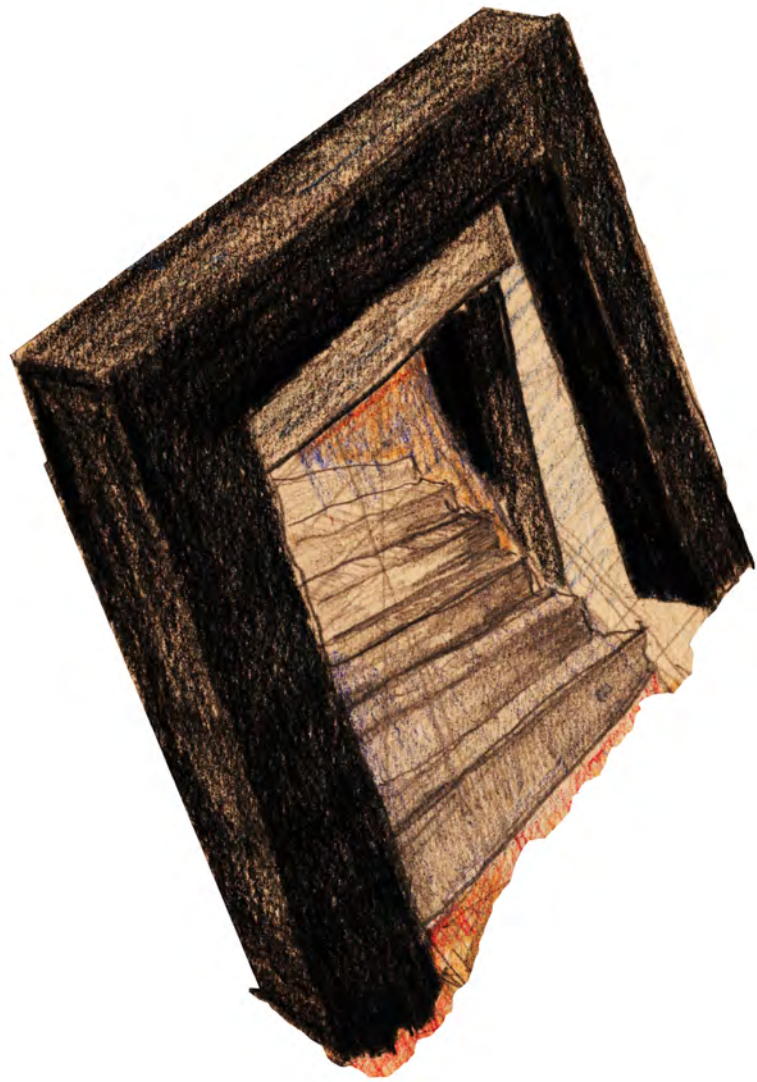


(46)

ONE IS NOT A NUMBER  
TWO IS A DIVISION  
THREE IS AN ASSOCIATION  
IN WHOSE MIDST  
WE FIND OURSELVES ENTHRALLED  
THE HINGES OF CENTERINGS  
THERE IS NO RESOLUTION IN A DUALITY  
ONE IS THE NUMBER TO WHOM THREE RETURNS



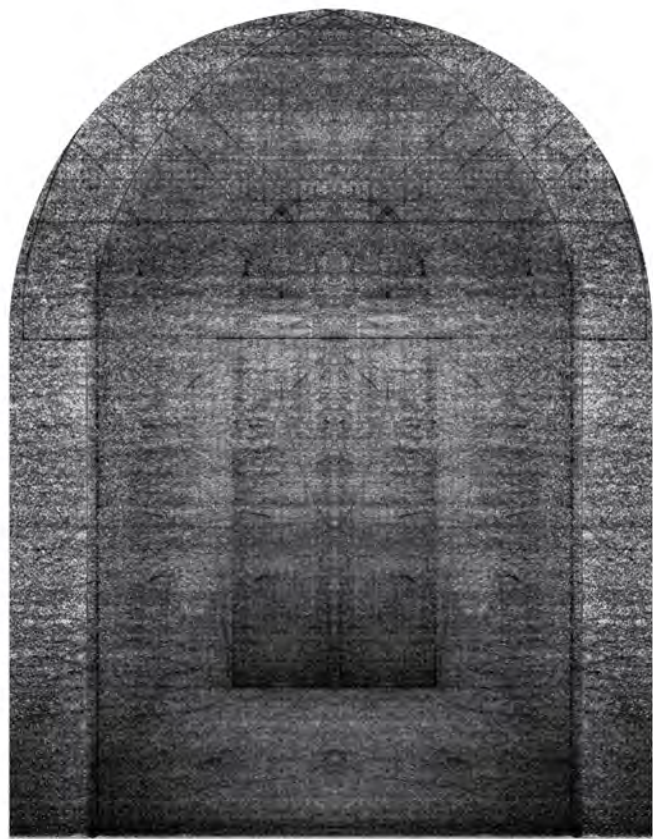
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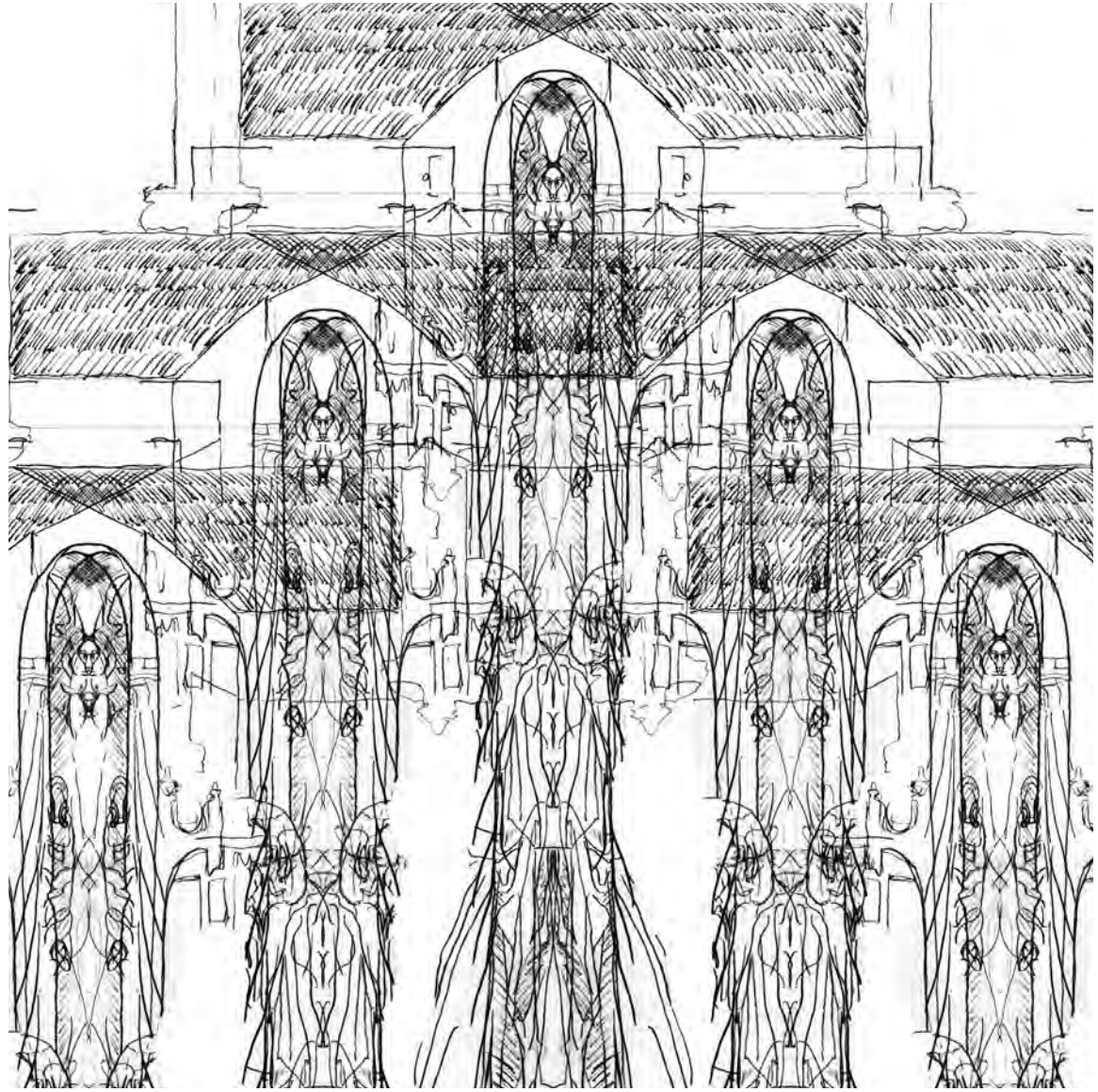
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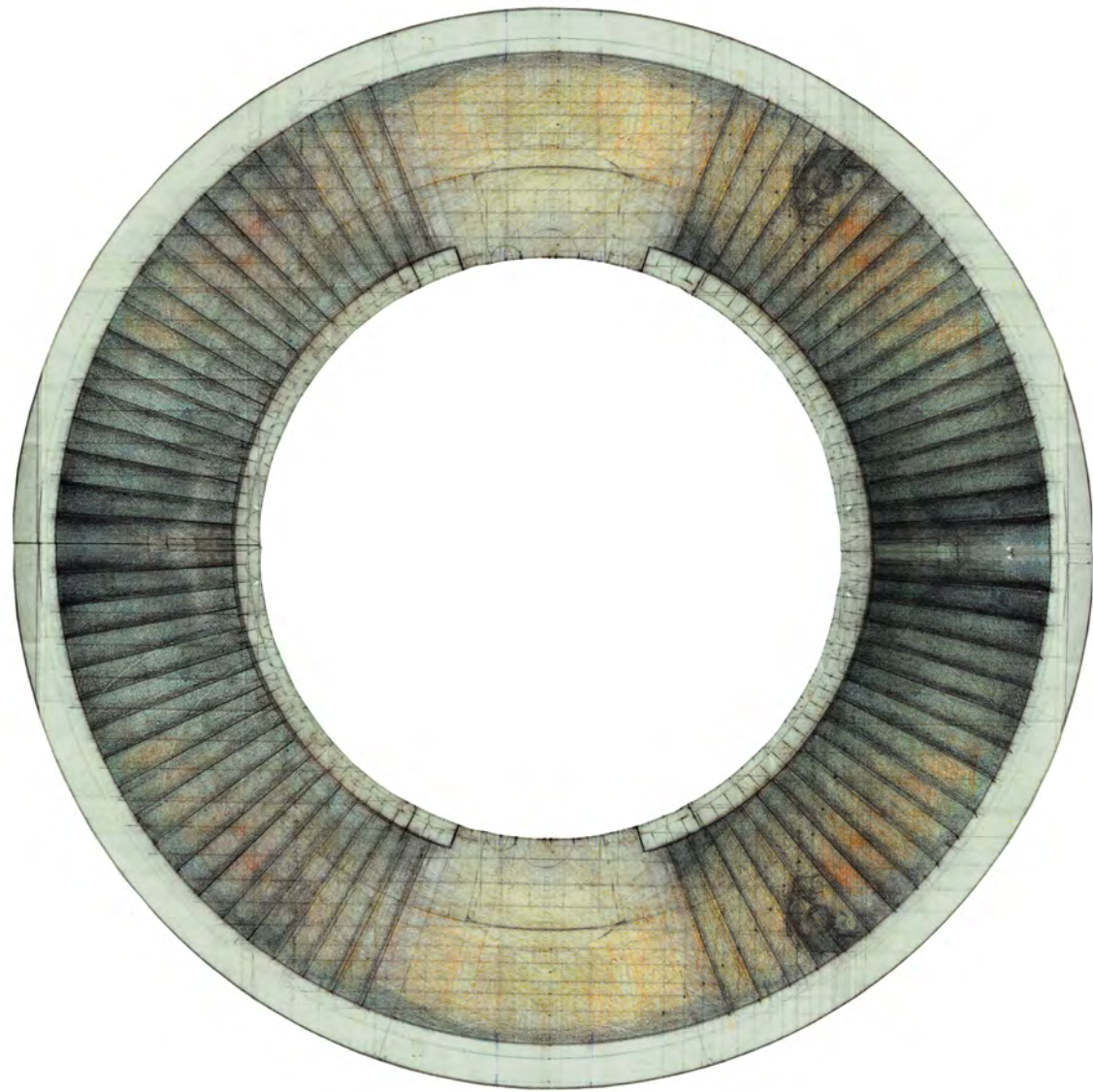


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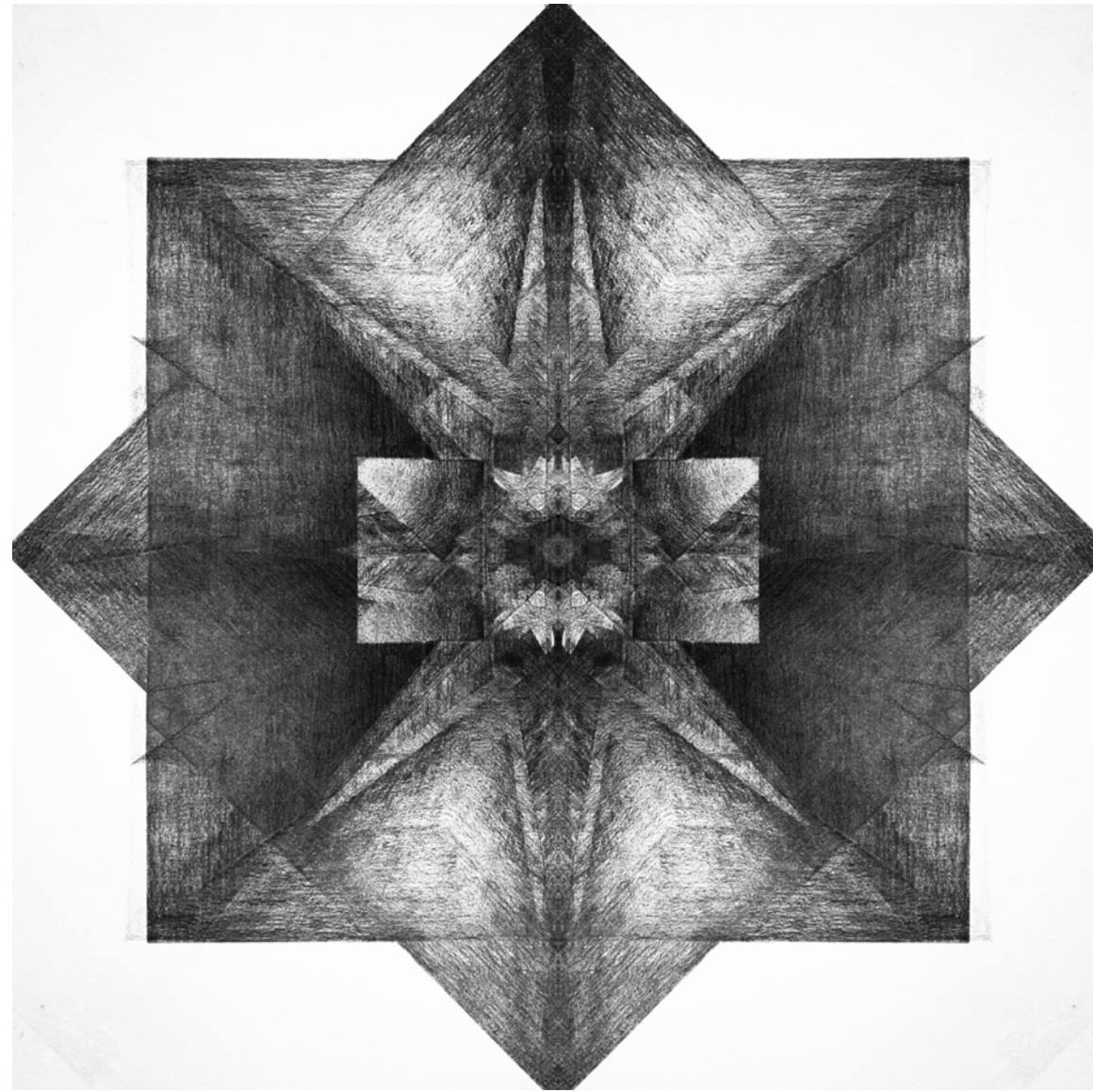


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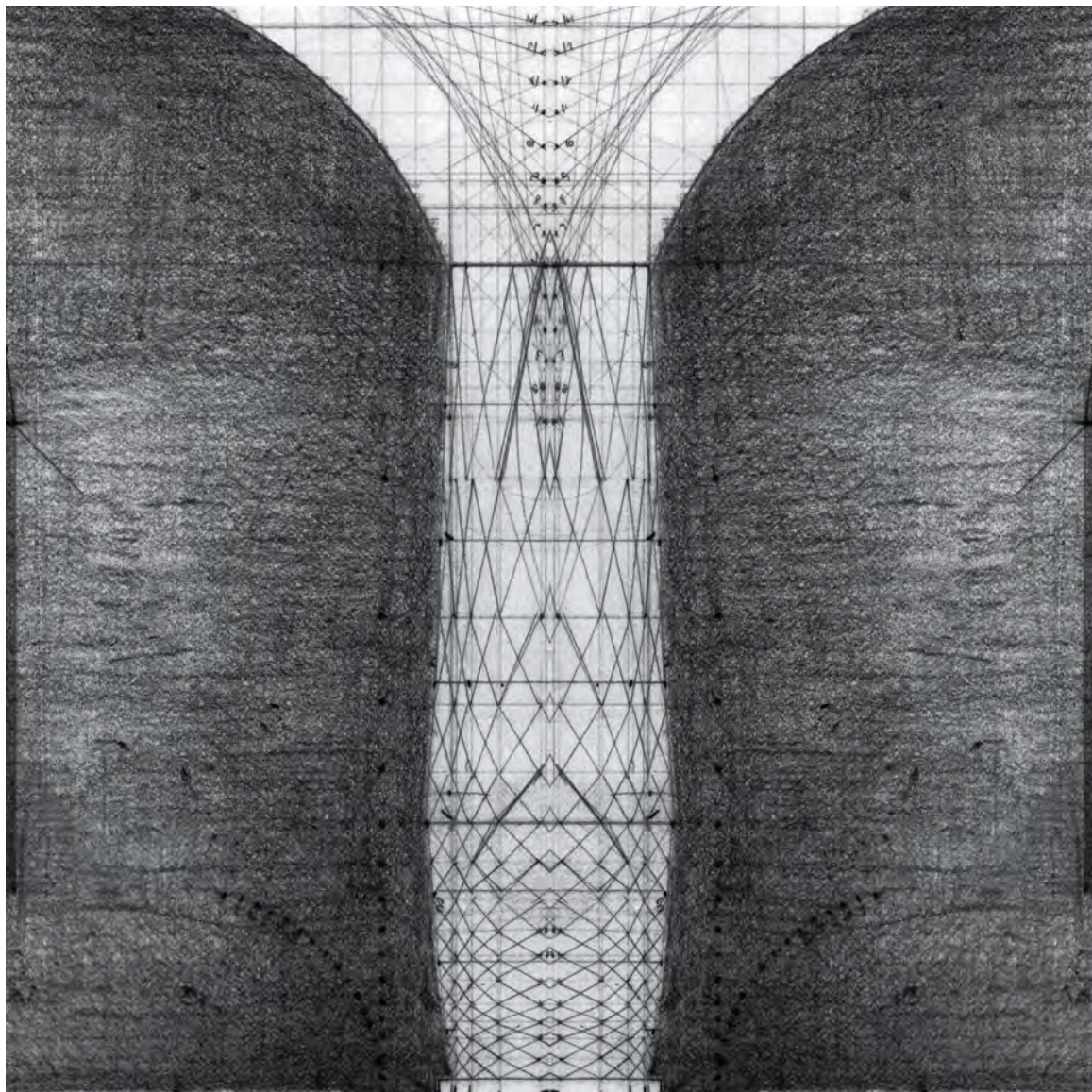




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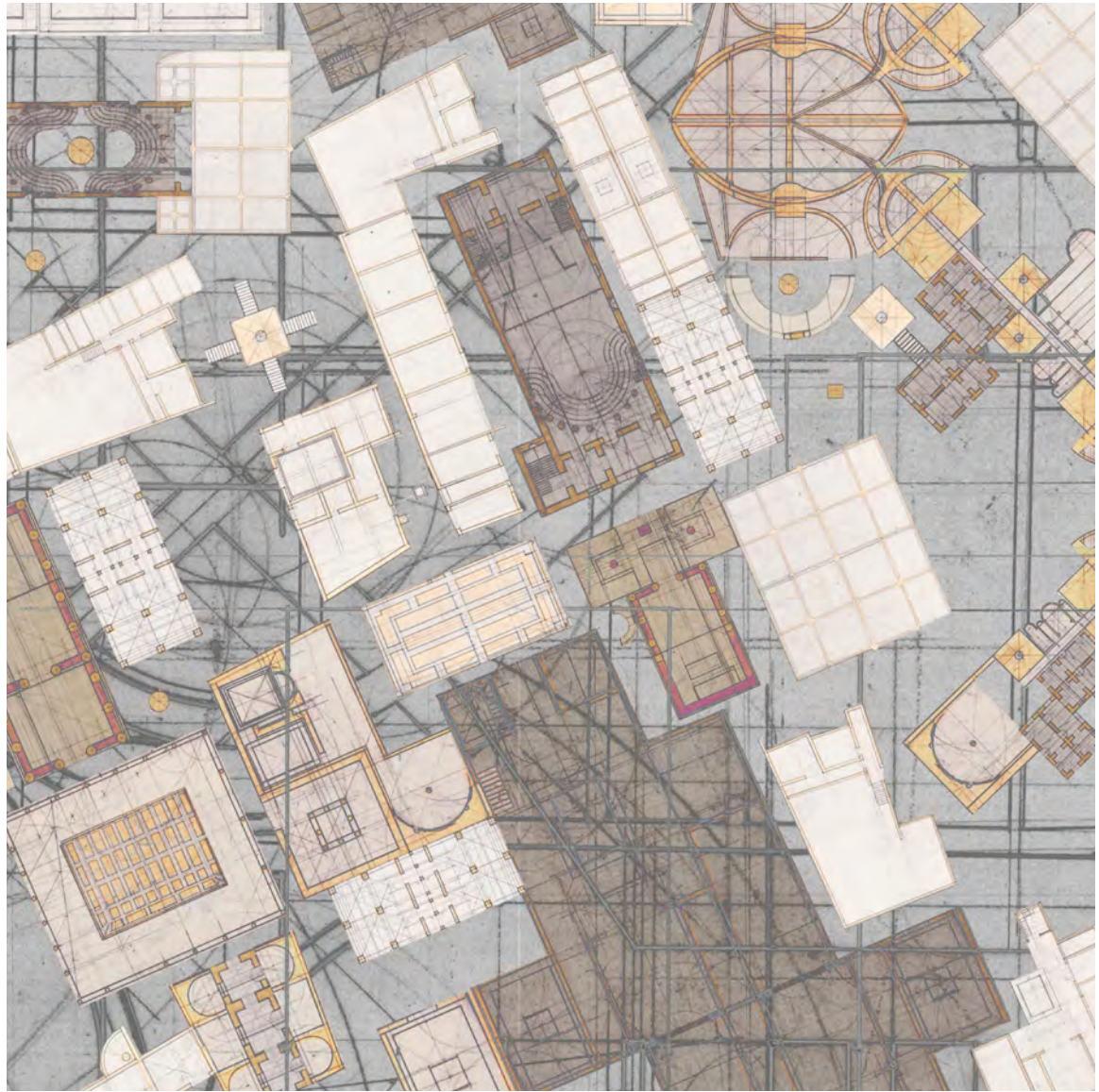
(55)

/MOVEMENT/

SOMETIMES YOU FEEL THE FERVENT DESIRE TO  
SEE AND HOLD THE WORLD  
IN CONTEMPT  
AS BOTH INADEQUATE AND DESPOTIC;  
*DIDIMOS AND THOMOS,*  
A TWOFOLD ABYSS DIVIDING.  
GO BUILD SOME ROMAN PALACE  
IN SOME FAR OFF LAND  
ONLY REACHED IN DULCET CANTICLES.  
BUT, WATCH FOR THAT TABORIC LIGHT  
IN THE THIRD HOUR OF THE NIGHT.  
OUTSIDE OF TIME,  
THE WANDERER GOES TO BE PRESENT,  
AND THE INFLUENCE OF RELATIVE MOTION  
CASTS A GREAT SHADOW AT A DISTANCE.



(56)



(57)



INTO AND OVER THE GROUND  
IN AND OUT AND THROUGH  
THE PLACE  
WHERE THE PLOW  
IS LIFTED,  
THE PORT,  
WITH ROOM FOR MOVEMENT  
IN THE ORBIT  
OF CULLED CULTURE,  
THE LITERAL INSCRIPTION  
OF CITY WALLS

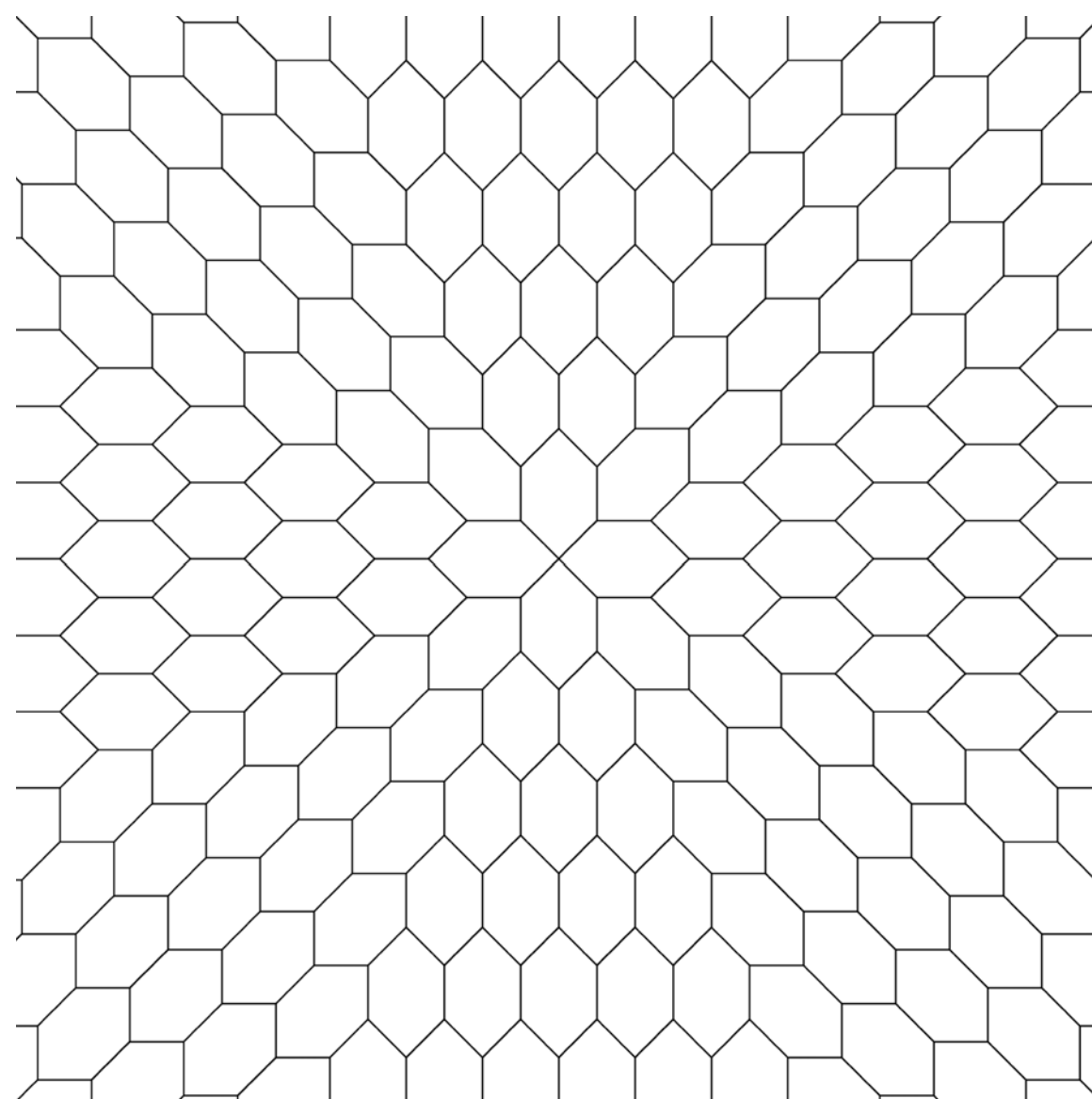


OS HABENT ET NON LOQUENTUR  
OCULOS HABENT ET NON VIDEBUNT

AURES HABENT ET NON AUDIENT  
NARES HABENT ET NON ODORABUNT

MANUS HABENT ET NON PALPABUNT  
PEDES HABENT ET NON AMBULABUNT  
NON CLAMABUNT IN GUTTURE SUO

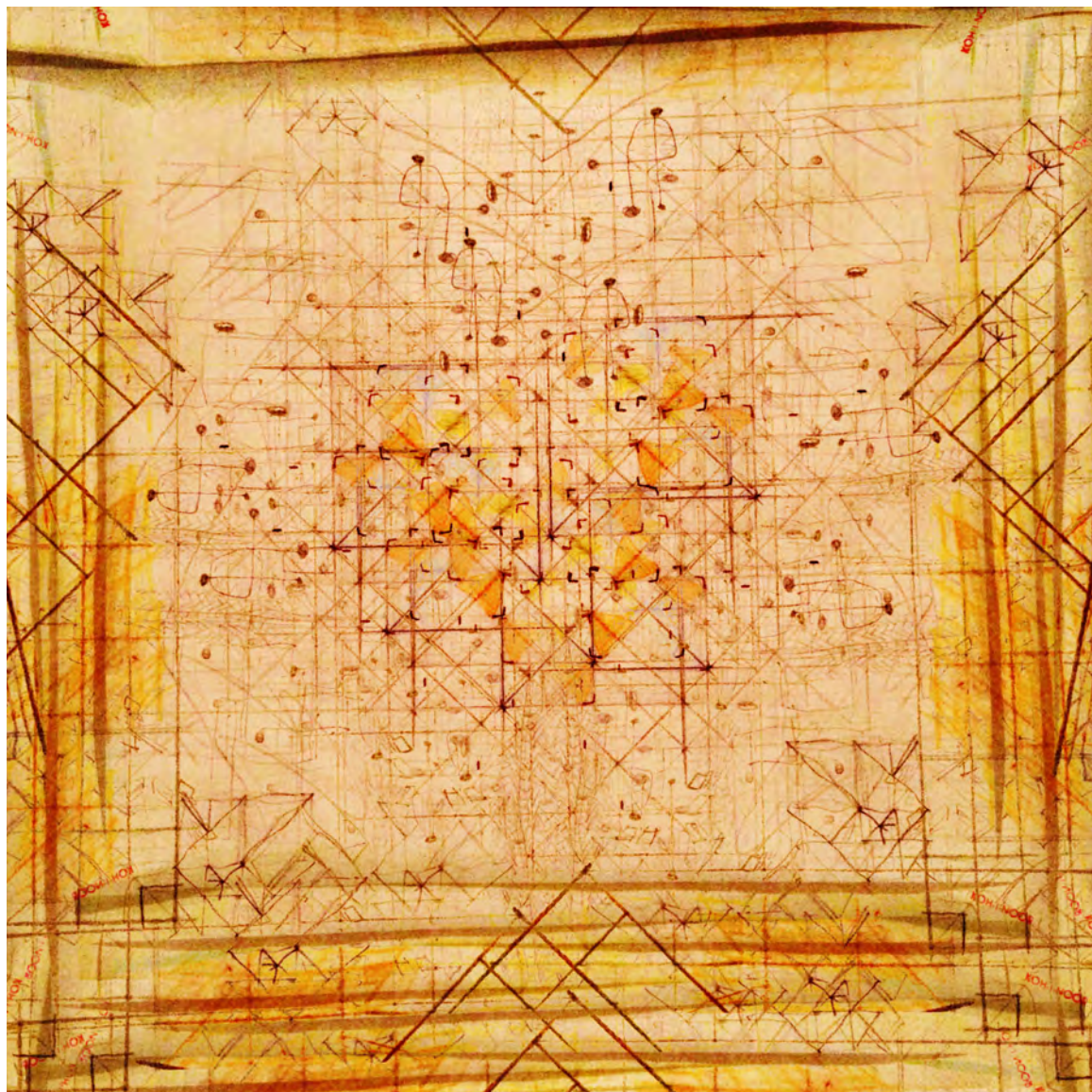
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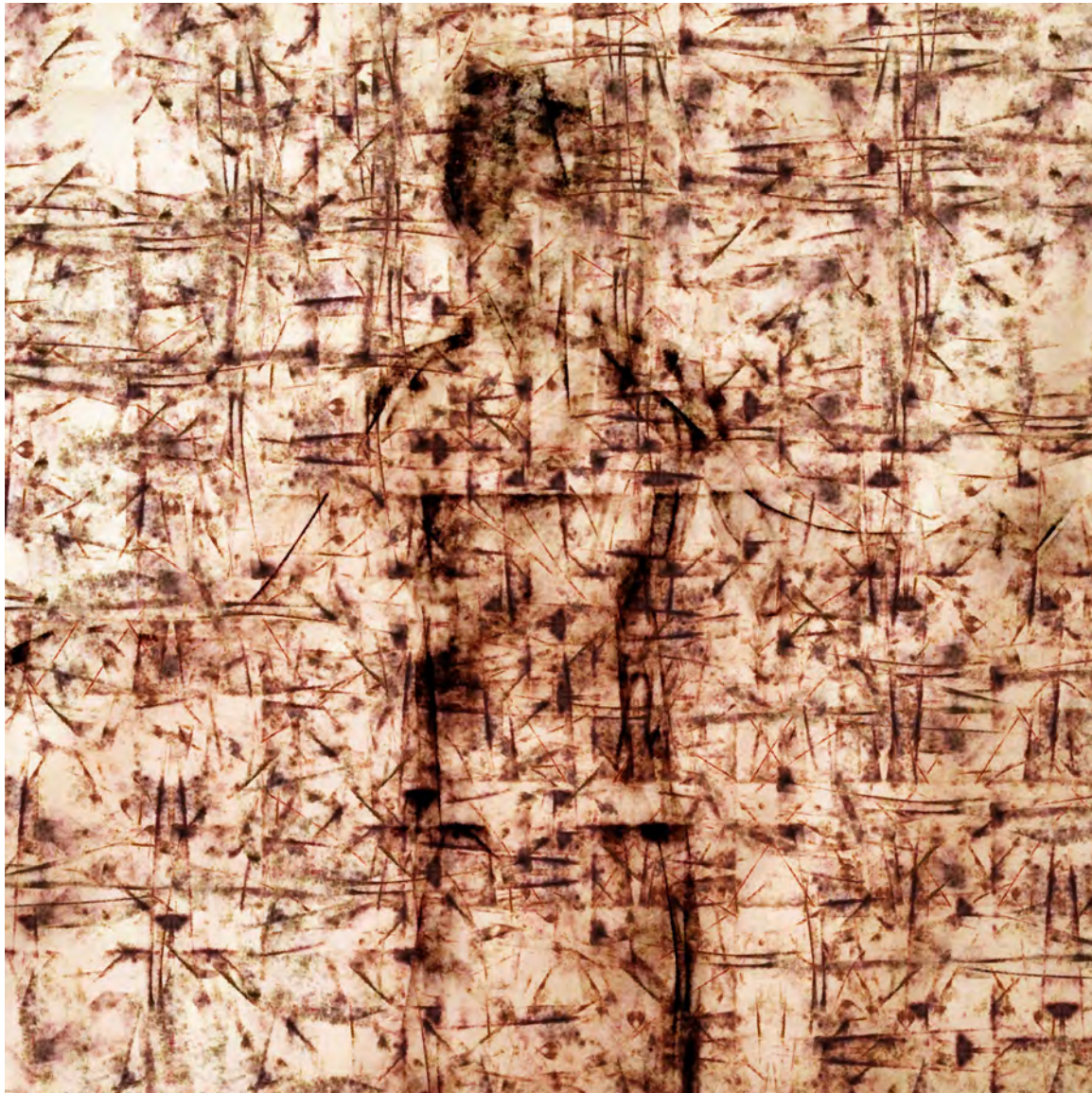
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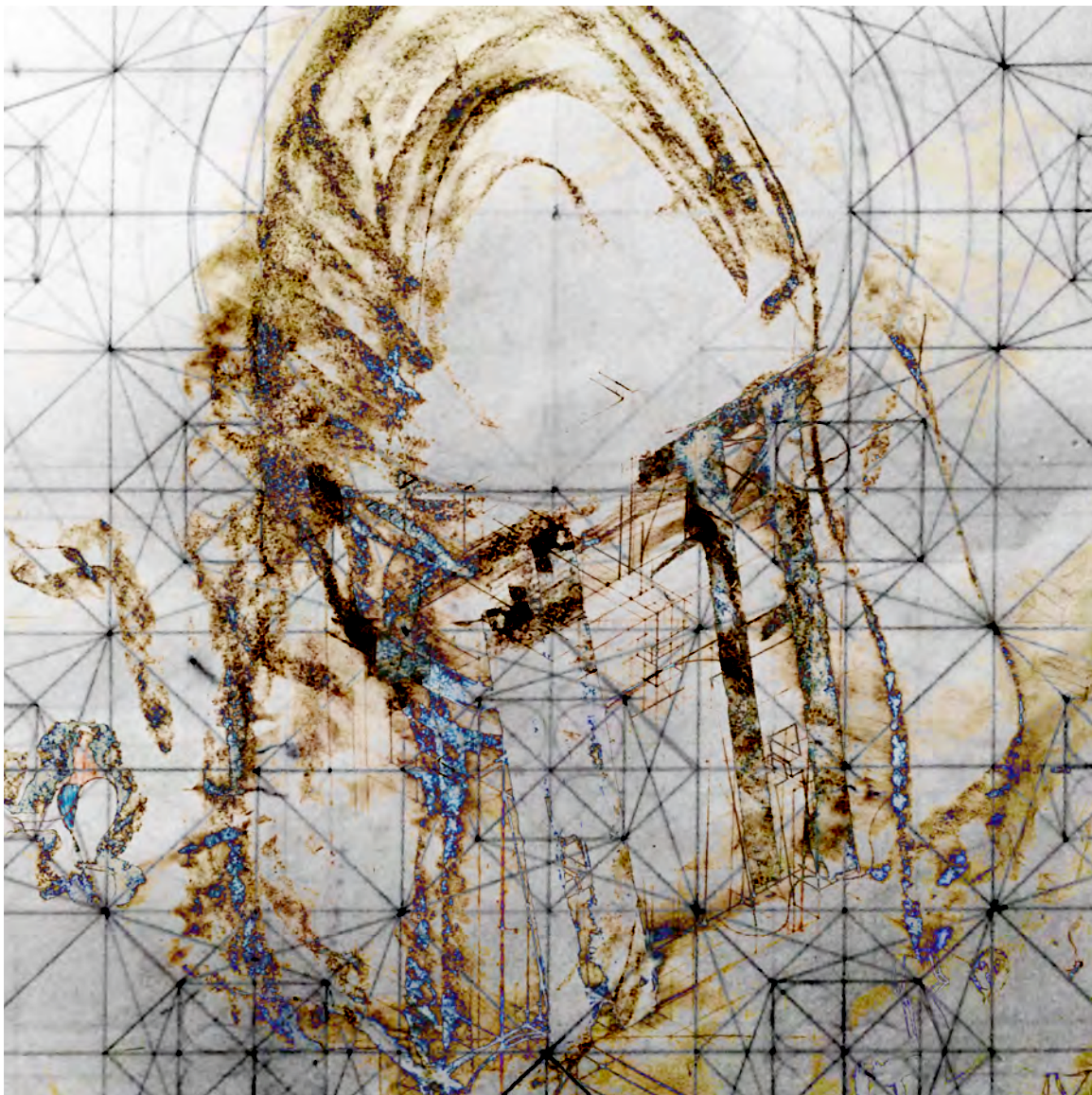
(61)



(62)

**IN THE INVENTION OF THE MASQUE,  
THERE IS THE CONSTRUCTION  
OF A LIFE  
TO MASK THE IMPOTENCY,  
LOSS OF AUTONOMY,  
AND LOSS OF SIGNIFICANCE  
EXPERIENCED  
AS BLINDING,  
QUOTIDIAN CONCERNS.**

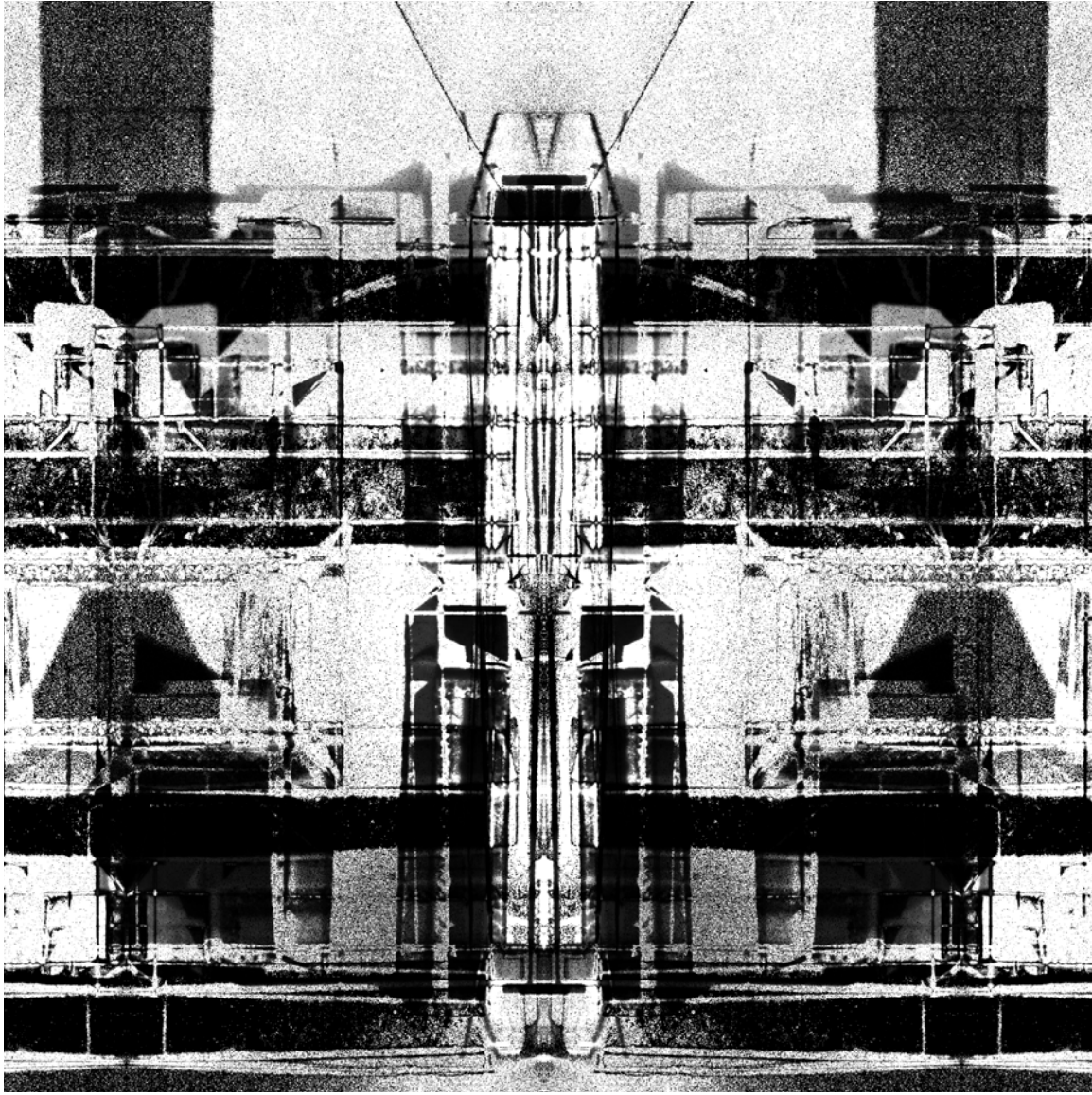




(63)



(64)



(65)

**IN MY ENDING IS MY MEANING.**

THOMAS MERTON, OCSO, "THE NIGHT OF DESTINY"

AFTER  
*PLAY*



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**LAYOUT OF THIS BOOK WAS COMPLETED IN  
ADOBE INDESIGN**

(66)

## IMAGES, THEIR REFERENCES, AND MATTER

- (1) INFORMEL ONE / CRAYPAS OIL PASTELS / 7"x7" ART ALTERNATIVES SKETCH PAD / MANIPULATED IN ADOBE PHOTOSHOP
- (2) BEFORE LE CORBUSIER AND THE PHYSICAL WORLD / DERWENT DRAWING AND PRISMACOLOR PENCILS / 7"x7" ART ALTERNATIVES SKETCH PAD / MANIPULATED IN ADOBE PHOTOSHOP
- (3) MASQUE AND MOVER / DERWENT DRAWING PENCIL / 7"x7" ART ALTERNATIVES SKETCH PAD
- (4) MOONRISE / DERWENT DRAWING AND PRISMACOLOR PENCILS / 7"x7" ART ALTERNATIVES SKETCH PAD / MANIPULATED IN ADOBE PHOTOSHOP
- (5) THE RENAISSANCE OF THE MASQUE / GENERAL SKETCH WASH PENCIL / 8.5"x11" WHITE BOND PAPER
- (6) NIGHT AND NON-ENTITY / PHOTOGRAPH
- (7) FORMAL ODE TO LE CORBUSIER / GENERAL SKETCH WASH PENCIL / 7"x7" ART ALTERNATIVES SKETCH PAD / MANIPULATED IN ADOBE PHOTOSHOP
- (8) SIMULTANEITY AND ETERNITY / BLACK PILOT FINELINER MARKER / 7"x7" ART ALTERNATIVES SKETCH PAD
- (9) THE DOUBLE DOORS OF THE HORIZON / PRISMACOLOR PENCILS / 7"x7" ART ALTERNATIVES SKETCH PAD / MANIPULATED IN ADOBE PHOTOSHOP
- (10) ILLUSTRATING MYSTERY / PRISMACOLOR PENCILS / 7"x7" ART ALTERNATIVES SKETCH PAD MANIPULATED IN ADOBE PHOTOSHOP
- (11) AFTER A STORM / PHOTOGRAPH
- (12) A VISIBLE CITY ENGULFED / PENTEL ARTS OIL PASTELS / 7"x7" ART ALTERNATIVES SKETCH PAD / MANIPULATED IN ADOBE PHOTOSHOP
- (13) A FIERY PASSAGE AFTER MARIO SIRONI / CRAYPAS OIL PASTEL / 8.5"x11" WHITE BOND PAPER
- (14) AFTER CARLO CARRA'S PIEDMONTESE NOBLEMAN / BLACK CONTE CRAYON AND CRAYPAS OIL PASTEL / 8.5"x11" WHITE BOND PAPER
- (15) A TOWER IN THE SECOND NIGHT / PRISMACOLOR PENCILS AND BLACK CONTE CRAYON / 7"x7" ART ALTERNATIVES SKETCH PAD / MANIPULATED IN ADOBE PHOTOSHOP
- (16) THE OPEN HAND BEFORE AND AFTER LE CORBUSIER / DERWENT DRAWING AND PRISMACOLOR PENCILS / 7"x7" ART ALTERNATIVES SKETCH PAD / MANIPULATED IN ADOBE PHOTOSHOP
- (17) BEFORE A STORM / PHOTOGRAPH
- (18) AFTER SEEING THE WORK OF TINO NIVOLA IN PERSON / VERITHIN PRISMACOLOR PENCILS / 7"x7" ART ALTERNATIVES SKETCH PAD / MANIPULATED IN ADOBE PHOTOSHOP
- (19) COLLAGE OF LE CORBUSIER'S WOMAN AND BULL AND MY ILLUSTRATIONS FOR THE GOLDEN LEGEND / GENERAL SKETCH WASH PENCIL / 7"x7" ART ALTERNATIVES SKETCH PAD / MANIPULATED IN ADOBE PHOTOSHOP
- (20) ON CONTEMPLATION / BLACK PILOT FINELINER MARKER / 7"x7" ART ALTERNATIVES SKETCH PAD
- (21) AFTER A SELF PORTRAIT OF LE CORBUSIER / GENERAL SKETCH WASH PENCIL AND CRAYPAS OIL PASTEL / 7"x7" ART ALTERNATIVES SKETCH PAD
- (22) AFTER LE CORBUSIER'S WOMAN AND A BULL / GENERAL SKETCH WASH AND PRISMACOLOR PENCILS / 7"x7" ART ALTERNATIVES SKETCH PAD / MANIPULATED IN ADOBE PHOTOSHOP
- (23) TWO WINDOWS AT MIDDLETON INN / PHOTOGRAPH
- (24) MEDITATION ON THE WINGS OF DESIRE / BLACK PILOT FINELINER MARKER / 7"x7" ART ALTERNATIVES SKETCH PAD / MANIPULATED IN ADOBE PHOTOSHOP
- (25) SKETCH OF MASQUES / CONTE CRAYON, CHARCOAL, AND DERWENT DRAWING PENCIL / 10"x10" WHITE TRACE SHEET
- (26) NOTATIONS AFTER TAFURI / RED AND BLACK PILOT FINELINER MARKERS / 7"x7" ART ALTERNATIVES SKETCH PAD / MANIPULATED IN ADOBE PHOTOSHOP
- (27) STILL FROM TELEVISION PROGRAMMING / MANIPULATED IN ADOBE PHOTOSHOP
- (28) FOUR WOMEN AFTER LE CORBUSIER / GENERAL SKETCH WASH PENCIL, BLACK CONTE CRAYON, AND CRAYPAS OIL PASTEL / 8.5"x11" WHITE BOND PAPER
- (29) TWO FIGURES AFTER WALTER PICHLER / DERWENT DRAWING PENCILS AND WATERCOLOR MARKERS / 7"x7" ART ALTERNATIVES SKETCH PAD / MANIPULATED IN ADOBE PHOTOSHOP
- (30) MEDITATION ON THE WINGS OF DESIRE / BLACK PILOT FINELINER MARKER / 7"x7" ART ALTERNATIVES SKETCH PAD / MANIPULATED IN ADOBE PHOTOSHOP
- (31) LOOKING TOWARD THE OLD WORLD AT THE END OF THE ARCHIPELAGO OF HARPSWELL, MAINE / PHOTOGRAPH
- (32) COLLAGE OF CONSTRUCTED PERSPECTIVE OF ROOM / DERWENT DRAWING PENCILS / 19"x24" 2 PLY BRISTOL BOARD / MANIPULATED IN ADOBE PHOTOSHOP
- (33) AFTER HISAO DOMOTO'S INFORMEL DRAWING / GENERAL SKETCH WASH PENCIL AND SARGENT ART CHALK PASTEL / 19"x24" STRATHMORE COLD PRESS WATERCOLOR PAPER
- (34) AFTER HISAO DOMOTO'S INFORMEL DRAWING / GENERAL SKETCH WASH PENCIL AND SARGENT ART CHALK PASTEL / 19"x24" STRATHMORE COLD PRESS WATERCOLOR PAPER
- (35) AFTER HISAO DOMOTO'S INFORMEL DRAWING / GENERAL SKETCH WASH PENCIL AND SARGENT ART CHALK PASTEL / 19"x24" STRATHMORE COLD PRESS WATERCOLOR PAPER
- (36) IN THE UNITY OF THE COSMOS / PRISMACOLOR PENCILS / 7"x7" ART ALTERNATIVES SKETCH PAD / MANIPULATED IN ADOBE PHOTOSHOP
- (37) ARCHAIC MASQUE OF CAST PLASTER PIECES / MANIPULATED PHOTOGRAPH
- (38) FRAGMENT OF DRAWING OF DORMITION OF MARY RELIEF / GENERAL SKETCH WASH PENCIL / 100 LBS. STRATHMORE DRAWING PAPER
- (39) ELEVATION OF THE TRINITY MASQUE / DERWENT DRAWING PENCILS / TWO 18"x24" 2 PLY BRISTOL BOARD SHEETS
- (40) ELEVATION OF THE HEAVENLY MASQUE / DERWENT DRAWING PENCILS / TWO 18"x24" 2 PLY BRISTOL BOARD SHEETS
- (41) SET OF CAST PLASTER PIECES ARRANGED ON WHITE DRAWING PAPER / PHOTOGRAPH
- (42) COLLAGE OF PERSPECTIVE CONSTRUCTION WITH PEDESTAL AND VIRGIN MARY AFTER THE ASSUMPTION / DERWENT DRAWING AND PRISMACOLOR PENCILS / 100 LBS. STRATHMORE DRAWING PAPER AND 24"x36" 16 LBS. CLEARPRINT DESIGN VELLUM
- (43) AFTER SIRONI'S FIGURE IN PIAZZA / GENERAL SKETCH WASH PENCIL AND SENNELIER OIL PASTELS / 24"x36" 16 LBS. CLEARPRINT DESIGN VELLUM
- (44) FLOOR PATTERN AFTER JERZY SOLTAN / LINES CONNECTED IN AUTODESK'S AUTOCAD / NO ORIGINAL
- (45) IMAGE OF ANGEL AND WELL OF SOULS AFTER HEJDUK AND HILDEGARDE VON BINGEN / GENERAL SKETCH WASH PENCIL / 7"x7" ART ALTERNATIVES SKETCH PAD
- (46) PERSPECTIVE OF HOUSE FOR HIGH RELIEF WORK AFTER KURAMATA AND SCOLARI / .5MM ALVIN DRAFTING, DERWENT DRAWING, AND PRISMACOLOR PENCILS / STRATHMORE NEWSPRINT PAPER
- (47) AFTER SIRONI'S CATHEDRAL / DRAWN WITH GENERAL SKETCH WASH PENCIL AND SENNELIER OIL PASTELS / 24"x36" 16 LBS. CLEARPRINT DESIGN VELLUM
- (48) IMAGE OF STAIRS / DERWENT DRAWING AND PRISMACOLOR PENCILS / 36"x24" STRATHMORE NEWSPRINT PAPER
- (49) DRAWING OF HIGH RELIEF SCULPTURE OF DORMITION OF MARY BY TILMAN HEYSACKER / DERWENT DRAWING PENCILS / 36"x24" WHITE TRACE SHEET
- (50) PERSPECTIVE OF THRESHOLD / .5MM ALVIN DRAFTING AND DERWENT DRAWING PENCILS / 24"x36" 16 LBS. CLEARPRINT DESIGN VELLUM
- (51) COLLAGE OF DRAWING OF HIGH RELIEF SCULPTURE OF DORMITION OF MARY BY TILMAN HEYSACKER / DERWENT DRAWING PENCILS / 36"x24" WHITE TRACE SHEET
- (52) PLAN OF CIRCULAR STAIR WITH FIGURE / .5MM ALVIN DRAFTING, DERWENT DRAWING, AND PRISMACOLOR PENCILS / 24"x36" 16 LBS. CLEARPRINT DESIGN VELLUM
- (53) COLLAGE OF CONSTRUCTED PERSPECTIVE OF ROOM / DERWENT DRAWING PENCILS / 19"x24" 2 PLY BRISTOL BOARD
- (54) ELEVATION OF COLUMN CONSTRUCTED WITH DURER'S INSTRUCTIONS / .5MM ALVIN DRAFTING AND DERWENT DRAWING PENCILS / 24"x36" 16 LBS. CLEARPRINT DESIGN VELLUM
- (55) FRAGMENT AFTER BELLINI / GENERAL SKETCH WASH PENCIL AND CRAYPAS OIL PASTEL / 8.5"x11" WHITE BOND PAPER
- (56) PERSPECTIVE AFTER BELLINI AND CANALETTO IN PIAZZA SAN MARCO / GENERAL SKETCH WASH PENCIL AND CRAYPAS OIL PASTEL / 8.5"x11" WHITE BOND PAPER
- (57) COLLAGE OF CONSTRUCTED PLAN DRAWINGS OF ISOLA SAN MICHELE, POMPEII, AND SCAMOZZI'S TEATRO ALL'ANTICA / .5MM ALVIN DRAFTING PENCIL AND COFFEE WASHED / 18"x24", 140 LBS. STRATHMORE COLD PRESS WATERCOLOR PAPER
- (58) COLLAGE OF STILLS FROM GODARD'S ALPHAVILLE, BUNUEL & DALI'S UN CHIEN ANDALOU, AND SADEGHI'S MALEK KHORSHID / EDITED IN ADOBE PHOTOSHOP / NO ORIGINAL
- (59) A FLOOR AFTER BORROMINI'S FLOOR AT SANT'IVO ALLA SAPIENZA / LINE SEGMENTS CONNECTED IN AUTODESK'S AUTOCAD / NO ORIGINAL
- (60) ELEVATION OF A WINDOW / WITH .5MM ALVIN DRAFTING AND PRISMACOLOR PENCILS / 24"x36", 16LBS. CLEARPRINT DESIGN VELLUM
- (61) A VISION OF THE PIAZZA AFTER DI GIORGIO, SCARPA, AND TUTUNDJIAN / PRISMACOLOR, DERWENT DRAWING, AND GENERAL SKETCH WASH PENCILS / 24"x36" WHITE TRACE SHEET
- (62) AFTER FRANCESCO DI GIORGIO, FIGURE DRAWING OF THE BODY IN THE SQUARE / PRISMACOLOR PENCILS AND BLACK CONTE CRAYON / TWO 36"x24" WHITE TRACE SHEETS
- (63) PLAN AND AXONOMETRIC OF MASQUE DRAWN WITH .5MM ALVIN DRAFTING PENCIL, PRISMACOLOR PENCILS, AND CHARCOAL; ON 24"x36", 16LBS. CLEARPRINT DESIGN VELLUM
- (64) MODEL OF MASQUE / BRISTOL BOARD AND DERWENT DRAWING PENCIL / MANIPULATED PHOTOGRAPH
- (65) MODEL OF MASQUE / BRISTOL BOARD AND DERWENT DRAWING PENCIL / MANIPULATED PHOTOGRAPH
- (66) AFTER THE DEFENSE / AUGUST 2, 2018 / PHOTOGRAPH
- (67) VIRGINIA TECH LIBRARY CARD / FOUND / PHOTOGRAPH

(B)

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