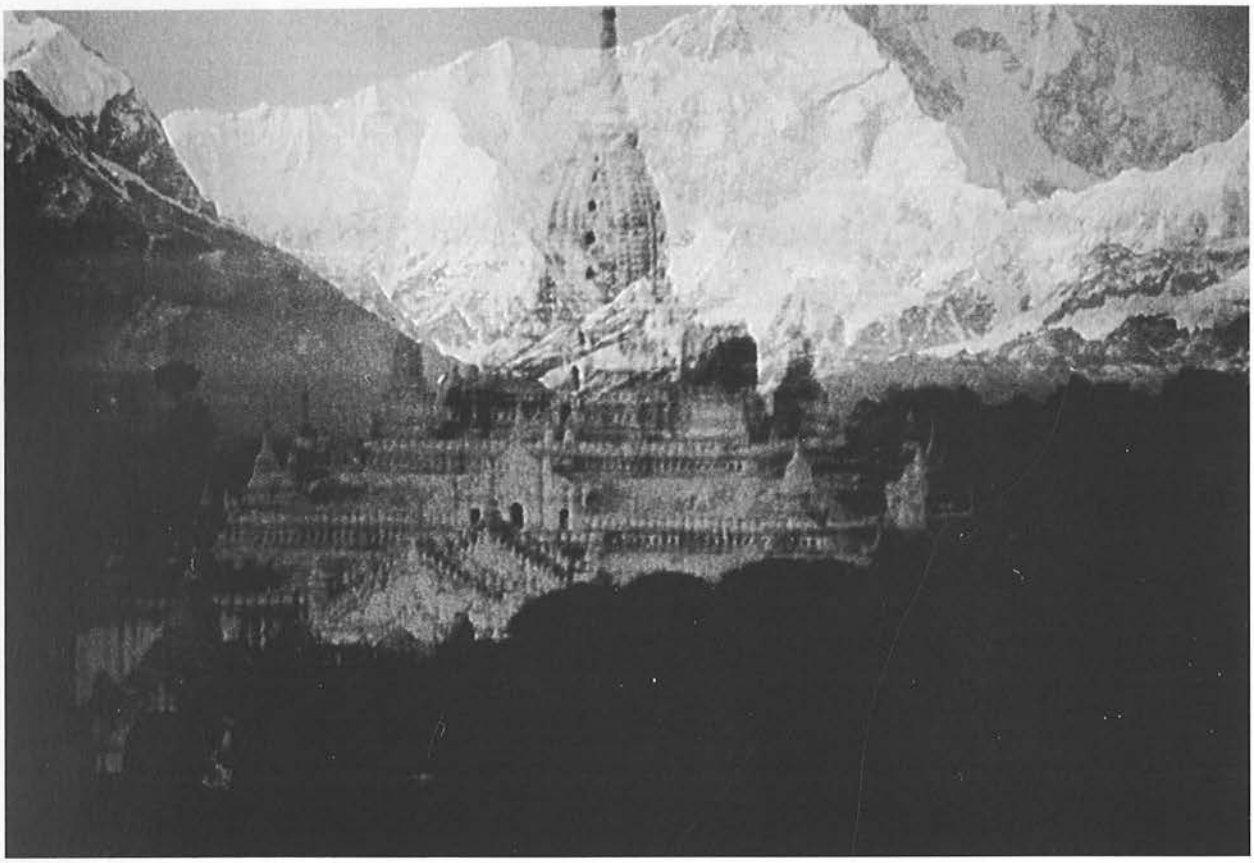


fig 1 (top) The Ananda Temple and the Himalayas
fig 2 (bottom) S. Marco, Venice

JOHN DICKSON

Chomolungma and the Beekeeper S. Marco, Venice and the Ananda Temple, Pagan: Two Architectural Views of the Himalayas.

"The bee comes home and leaves on each word traces of honey the word never had before."
(Janet Frame, New Zealand Concert Programme, 1993)

An Overview:

In the 11th century, from Byzantium to China, there was undoubtedly a corpus of shared culture. Thus, although S. Marco at Venice and the Ananda Temple at Pagan, Burma differ because of their particulars of place and style they are in many ways typologically similar. This paper is nevertheless concerned with their particular aspects. When I began to understand the façades of medieval churches in Italy such as S. Marco as trompe-l'oeil architectural landscape reliefs, I early realised the relevance of the contemporary Ananda Temple which is known to attempt a comparable programme of landscape reference with, perhaps, more three-dimensional relief and naturalism than in its western counterpart.[1] An understanding of the Himalayas as the particular referential preoccupation of these two buildings - as the landscape *par excellence* - is coincident with appreciation of their geographic symmetry about the range of the world's highest mountains - in the sense of a near view, and distant view. Having set up, as it were, this Badminton Court, Sir Edmund Hillary is inevitably implicated, and His Royal Highness the Prince of Wales also, by means of his connection with the country seat of Badminton in Gloucestershire, if for no other reason.[2]

The Thematic Programme of Medieval Church Façades in Italy:

The thematic scope of many medieval church façades is undoubtedly the grand narrative of creation: incarnation, rebirth and final judgement in cosmological glory. These façades are each a dramatic *scaenae frons*. There is opportunity for embellishment of transcendental themes in the upper registers, and an axial fixation on universals throughout. In the medieval era all this is likely taken for granted as reflexive rather than self conscious, implying a continuity and ease with antiquity. That which is conscious by our standards is the medieval fascination with particulars. Pope Gregory counsels Augustine toward understanding that there are so many ways to reach the ultimate grand design - it is a matter for individual conscience.[3]

This creation scenario is achieved by means of an architectural framework of details of such intensity that I doubt whether contemporary observers are much bothered by the compositional scheme of these medieval public buildings. When attention is drawn to the overall composition it tends to be seen dialectically, an entire field of view contrasting with detail. To the medieval mind the tapestry of God's creation encompasses everything, but the details are the way the scheme is comprehended. The inter-relations of composition and detail are understood to be organized hierarchically according to God's plan. Of immediate concern and interest is that the medieval world spills life in its details; details which are prolific and assume participation in the celebration of fertility, including death, in all its particulars.

The medieval use of the antique *scaenae frons* is not as a background to human action, as it was to become in the Renaissance, but rather as imbued with life, and hence imbued with action. The bi-lateral symmetry of church façades is itself a demonstration of fertility in action, a scheme of which Palladio is very much aware.[4]

If often embarrassed by such particulars, contemporary observers may prefer to ponder these façades as a tension between the grand scheme's architectural outline and the details which enliven it.

Such is a slippage of the kind noted by Mark Wigley whereby surface ornament can appear to be shockingly, distractingly, incidental, irrelevant and ephemeral in comparison to the building's overwhelming structural and spatial majesty.[5] And yet this detail can be seen to be the embodiment of the building's profundity, or as in the case of these medieval churches, their pro-fecundity.

Any impression of consistency of medieval layout and detail is averted when one looks at the buildings themselves - at the particular nuances certain grammatical details can acquire. Part of the fascination of S. Marco is that many such nuances in other churches are implied in its own design, although long since displaced by later embellishments, as if S. Marco is a much painted, overpainted face, yet the face itself is there. In this sense, the Himalayas can be felt to be present as the true face once the trompe-l'oeil technique and landscape subject of the façade is understood.

A Himalayan connection:

This paper makes an absurd or at least hazardous assertion: that the Himalayas, Sanskrit for 'The Seat of Snows,' should have anything in particular to do with S. Marco; that S. Marco should refer to a 2500 kilometre crescent of mountains stretched across Central Asia, with 14 peaks over 8000 metres. Around each of the terminal mountains flows a great river, the Indus in the west and the Tsangpo, later Brahmaputra, in the east, eventually joining the Ganges whose headwaters lie in the western Himalayas. The mutual source for the two great rivers and hub of the whole system, to the Hindu and Buddhist mind, is Mount Kailas (6192 m) north of the western tip of Nepal, and on the Tibetan plateau to the north.[6]

The particularity of my assertion is the stumbling block. A vague, general, reference of S. Marco's façade to a nostalgic Olympus (which one?), and to a Christian high-level hereafter, with plenty of gold stars on blue, would perhaps be acceptable. Tenzing who first reached the summit of Everest with Hillary remarks of the summit: "the sun was shining, and the sky was the deepest blue I have ever seen."[7] Perhaps even more acceptable still would be general reference to 'iced cakes,' just as Wilfred Noyce, a member of the famous 1953 British Everest expedition, resorts to when evoking the ice fall of the Khumbu glacier beneath Everest. He writes "Then, standing on a cake-slice block, you look up," and earlier of Nuptse, "And above, against the sky, a narrow strip of snow clings precariously like the icing on a cut cake" having indicated "the essential rock is pale, creamy granite."[8]

The primary, textual, evidence for my hazardous assertion is S. Marco itself, together with several other churches in Italy. The Himalayas must become the subject because no other mountains match the pretension of S. Marco's reference. S. Marco's façade is a narrative painting very grand indeed.

It is necessary at the outset to contend with the doubt concerning the Himalayas that they were not known by medieval patrons, architects, builders and craftspeople, or by those 6th-century AD Byzantines who contrived their model. Yet the prominent Himalayas can scarcely be missed. Ever since Alexander the Great scrambled down their western flanks, in the Hindu Kush and Karakorams, to the Indus plain and to Ocean, or wherever he thought he was, the Himalayas have been intimately known in the West.[9] Presumably Alexander's imagination traversed their length instantly in contrast to Peter Hillary and Graeme Dingle's emotionally fraught, first-ever traverse from Sikkim to Pakistan.[10] And Asian people have been plodding along them to the north, through them at crucial passes, around them, and up into them since remotest antiquity with a great deal of east-west communication, as did Marco Polo in the 13th century when he caught a first hand description of Pagan in Burma from his Mongolian hosts (or perhaps he went there himself). The twin gold and silver towers with tinkling bells, respected by Kubilai Khan, most captured his imagination.[11]

The Gloucestershire Cotswolds and a Himalayan Connection:

Before I discuss details of the textual evidence, I wish first to arouse some emotional sympathy for the paper's central proposition. Let us begin at Tetbury in the Cotswolds, at least with a view of it as seen from His Royal Highness the Prince of Wales's front doorstep at Highgrove, his Gloucestershire estate. Charles Clover remarks that Prince Charles stood here with a megaphone in order to supervise the positioning of young trees for posterity.[12] The church at Tetbury with its steeple marking the axial view can illuminate our concern with details and particulars. In his gazetteer of the Cotswolds Michael Hall quotes a wall monument to the left of the south entrance of Tetbury Church. This, he suggests, is a rather famous inscription:

> In a vault underneath
> lie several of the Saunderses
> late of this parish: particulars
> the last Day will disclose. Amen.[13]

One cannot avoid associating Prince Charles strolling through the poppy and tulip meadows at Highgrove, carefully contrived with the help of Miriam Rothschild, with Genghis Khan, or Tamerlane, or indeed Marco Polo's Kubilai Khan (Clover, p. 39). Such was the experience of Lord Curzon who in 1905 as Viceroy of India suggested to the Royal Geographic Society that they join with the Alpine Club and reconnoiter Everest. Everest had been named after Sir George Everest, who retired as Surveyor General of India in 1843, when its height was first calculated by the Survey of India in 1852.[14] Central Asia and the Himalayas are thus in the air, even in Gloucestershire.

Chomolungma; Wind, Birds, Land and the Goddess:

My curious connection would not surprise Dr Schubert of Leipzig, a Tibetan scholar who is quoted by Marcel Kurz, in his account of the 1952 Swiss Everest expedition preceding the 1953 British expedition to explain the Tibetan name for Everest, *Jomolunma*, the Queen/Goddess Lunma; *Lunma* meaning air, ether, and wind in particular (Kurz, p. 18). Wind at Highgrove was a feature until Prince Charles planted yew hedges. Robert Graves (1955) suggests that the prehistoric matriarchal world understood conception to be induced by the wind.[15]

At Doughton near Tetbury in the Cotswolds, Highgrove is located, together with the Prince of Wales's sister's and cousin's homes, at the headwaters of the river Thames and Avon. The Cotswolds are a limestone wall. This is ancient stone country, with stone villages, including Chipping Campden, and Bibury which William Morris thought the most beautiful village in England.[16] These villages lie in the folds of the land. Here, at this wall of stone, the Prince of Wales has come to rest, not unlike Captain James Cook, at his wall of ice, unable to go further, as discussed by Jonathan Lamb in this volume. The Prince of Wales writes:

> I have put my heart and soul into Highgrove... The garden at Highgrove really does spring from my heart, and strange as it may seem to some, creating it has been rather like a form of worship... In farming, as in gardening, I happen to believe that if you treat the land with love and respect (in particular, respect for the idea that it has an almost living soul, bound up in the mysterious everlasting cycles of nature) then it will repay you in kind.

He speaks further of how he came to hold this view:

> I felt a strong attachment to the soil of those places I loved best - Balmoral, in Scotland, and Sandringham, in Norfolk. As far as I was concerned, every tree, every hedgerow, every wet place, every mountain and river had a special, almost sacred, character of its own. (Clover p. 10, 25)

According to Marcel Kurz, the British agent to Tibet, Sir Charles Bell, gave, as the Tibetan name for Everest, *Kang Chamolung*, Snow of the Country of the Birds. Dr Schubert connects this name with *ChamaLun*, The Hen-bird Lun (Kurz, p. 18) Tenzing relates how his mother at Solo Kumbu, Nepal, had told him as a child that this name meant *The Mountain So High No Bird Can Fly Over It* . Tenzing

confirms the accepted meaning of *Goddess, Mother of the Wind and Goddess, Mother of the World* (Ullman, p. 38).

In 1921, the Tibetan passport given to the English by the Dalai Lama gave the name *Chomolungma* translated as *Goddess-Mother of the Land* (Kurz, p. 18). Thus the Goddess of the Wind and Land is also Bird of the Wind, just as the plume of wind-driven powder-snow, constantly at the summit of Everest, can be seen as the form of a white sacred bird. The fluttering prayer flags of Nepal, Bhutan, and Tibet have a similar effect.

Tenzing, in his autobiography, shows a personal and emotional, identification with this imagery when describing the moment of reaching the summit of the world:

> It was such a sight as I had never seen before and would never see again - wild, wonderful, and terrible... At that great moment for which I had waited all my life my mountain did not seem to me a lifeless thing of rock and ice, but warm and friendly and living. She was a mother hen, and the other mountains were chicks under her wings (Ullman, p. 270).

A feminine identity for the highest summit of the Himalayas is accorded also by Wilfred Noyce in his self-confessed literary account of the 1953 British Everest expedition:

> That queen of created masses... If there is any personification of Everest at all imaginable, it is for me in the impersonality of Swineburne's 'Proserpine'. 'Pale, beyond porch and portal,/Crowned with calm leaves, she stands.' (Noyce, p. 186, 191)

Interestingly it is Noyce who gives the particular words that Hillary refers to in his own account as "in rough New Zealand slang I shouted out the good news." Noyce writes "'Do you know what Ed said when I met him first?' George asked, squatting over the cookery. He said, 'Well, we knocked the bastard off.'" (Noyce, p. 187)

Perhaps the connection of Gloucestershire with Himalayan Buddhist Goddess-worship is rather stretched despite the imagery of wind, and villages folded into the landscape. If the Prince of Wales has styled himself nostalgically, and subliminally as a latter day Genghis Khan, who could measure the length of his territory by the 2500 kilometers of the Himalayas and still find his estate the greater, including Pagan, but not quite Venice (for it is Marco Polo who has stretched our imaginations that far, as S. Marco presumably had stretched his own) nevertheless, for His Royal Highness a detail suffices to stir his own imagination. He writes:

> Despite the valiant efforts of far-sighted non-governmental organisations in parts of the world like Ladakh (a Tibetan Buddhist enclave in the Indian State of Jammu and Kashmir) small, local systems of farming which, as a matter of principle, sacrifice immediate gains for the sake of long-term sustainability, are dying out because of an official bias towards large-scale systems and the replacement of local control by centralized bureaucracies.[17]

The 1953 Ascent of Chomolungma and the Goddess: A Red and Blue Pencil, Red Scarf, and Honey; Tenzing and the Beekeeper:

For those who consider this paper is setting up too many lateral connections too quickly it may help to understand that a lattice is the model for its structure; the framework of details is to be seen. And it is these particulars with which the paper is concerned.

The Himalayas are, of course, steeped in Aryan, Hindu and Buddhist mythology and cosmology, and are the realm of India's Gods and Goddesses. Their mountain peaks and river sources are the particular sites of pilgrimage temples, in northern India and Nepal from Kashmir and Himachal Pradesh in the west to Arunachal Pradesh in the east. Here devotees of the God Shiva, and Goddess Shakti (Kali), and God Vishnu cults find satisfaction.[18] The mountain gorges, foothills, valleys and pastures are their playground, as for the Krishna cult.[19] All this is implicit in the view from the hot plains further south even if the mountains themselves cannot be seen. The whole landscape is venerated in the details of Indian life. This mind's eye view, from the Ganges river valley

to the highlands of Tibet, is a cultural landscape *par excellence*. And as the world's grandest is inevitably the subject of the façade of S. Marco.

This landscape's cultural details are likewise absorbed by the Islamic Moghul dynasty descending from Timur's Central Asian Empire of Uzbekistan, Persia and Afghanistan to North India. I have cited elsewhere in connection with Shakespeare's *Sonnets* such a detail found in the Taj Mahal at Agra.[20] Here the cenotaph of Shah Jahan has a marble pen-case carved upon it (a convention for the male partner) and the cenotaph of his consort Mumtaz Mahal is smoothed across the top; as the tablet of the world, upon which creation is written.[21]

This cosmologically charged detail, of the marble ornamentation of the Taj Mahal, is helpful for understanding the significance of Tenzing's crucial account of the fifteen minutes he, and Sir Edmund Hillary (and perhaps a third person) spent on the summit of Chomolungma, "near" as he puts it, the Goddess herself; that day of destiny in 1953, three days before Queen Elizabeth II was crowned in an abbey on the banks of the river Thames, draining from the Cotswold limestone escarpment, where her future son, thirty or so years later, was to find his home; and to place his design upon the earth, much as is depicted in the floral arabesques of the Taj Mahal. For it too expresses nostalgia for the Central Asian steppes.[22] Tenzing relates how that:

> my younger daughter, Nima, gave me a red-and-blue stub of pencil which she had been using at school, and which I promised also to put in the 'right place,' if God willed it and was good to me. (And later) At six-thirty, when we crawled from the tent, it was still clear and windless... Round my axe were still the four flags, tightly wrapped. And in the pocket of my jacket was a small red-and-blue pencil.

And later still he tells:

> From my pocket I took the package of sweets I had been carrying. I took the little red-and-blue pencil that my daughter, Nima, had given me. And, scraping a hollow in the snow, I laid them there. Seeing what I was doing, Hillary handed me a small cloth cat, black and with white eyes, that Hunt had given him as a mascot, and I put this beside them. In his story of our climb Hillary says it was a crucifix that Hunt gave him, and that he left on top; but if this was so I did not see it. He gave me only the cloth cat. All I laid in the snow was the cat, the pencil, and the sweets. 'At Home' I thought, 'we offer sweets to those who are near and dear to us. Everest has always been dear to me, and now it is near too.' As I covered up the offerings I said a silent prayer. And I gave my thanks. (Ullman, p. 229, 262 and 271)

Hillary does not mention the pencil. Perhaps he didn't notice it, just as Tenzing apparently didn't notice John Hunt's crucifix which is crucial to Hillary's grand narrative interpretation of two religious philosophies, Christian and Buddhist, appropriating, through symbol, the world's highest peak. Hillary writes "Strange companions, no doubt, but symbolic at least of the spiritual strength and peace that all peoples have gained from the mountains."[23]

Tenzing did see the cloth black cat with white eyes that he understood Hunt had given Hillary as a mascot to place on the summit. Could this cat possibly be, or contain, the crucifix? Hillary does not mention the cat in any of his several published accounts of that day. But the pencil is, to the Asian mind, surely crucial. This tiny stub of a pencil, belonging to a young girl, and taken to this hitherto *tabula rasa* by her father, in a feat of extraordinary endurance and skill, in its own bizarre particularity, particularises a whole cultural landscape, and makes Chomolungma, Goddess of the Wind, and the other Himalayan peaks, such as Annapurna (8078 m), Blessed Goddess, Goddesses indeed.

Once having heard of Tenzing and his daughter Nima's action who could ever look upon the beautiful surface of Mumtaz Mahal's cenotaph, and the pencil case upon that of Shah Jahan, without recalling this particular, that the stub of a pencil had been brought to the Goddess? Yet a lattice permits other thoughts as Wilfred Noyce indicates: "Contemplate that photograph of Tenzing standing with the flags on the summit; and think back to Thondup peeling potatoes at Base." (Noyce, p. 88)[24]

Perhaps if Hillary did notice the pencil he did not think it was significant. He clearly

understood the significance of Tenzing's offering in general: "a small gift to the Gods of Chomolungma which all devout Buddhists (as Tenzing is) believe to inhabit the summit of this mountain." Hillary is particular about what food was offered by Tenzing "some biscuits, a piece of chocolate, and a few sweets," (Hillary, p. 241). It is easy for him to connect with sweets. He is appropriately obsessed with sugar. This he enjoys in all its forms "with relish."

The finding of two pots of Swiss honey abandoned by the 1952 Swiss expedition on the South Col is a special delight as he relates:

> Sugar was our main standby, and each of us ate nearly a pound of it a day. The honey was a rather unexpected delicacy, as we hadn't carried any up with us. But on the Col we had found two pots left by the Swiss the previous autumn, and the contents were still in excellent condition. (Hillary, p. 193)

Wilfred Noyce shares in the delight of the discovery of the honey on the Col somewhat wistfully:

> Some expert concocting had been going on; I remember lemon with plenty of sugar, far the most refreshing drink high up, soup and fragments of food. For me it was raisins, a little chocolate, and best of all, the scraping of a pot of Swiss honey found here. That honey I could have eaten in large quantity; I wished I had put sugary honey on my luxury list. (Noyce, p. 192)

Thus these two pots of honey are the elixir of the given - a gift from, or for, the Goddess herself. Wunderlich (1972) has linked honey from Crete, in the form of candied fruit and wine (mead), with the ambrosia and nectar offered in vast quantities to the Gods of Egypt and Olympus. This honey was used not only to preserve fruit, but also for embalming the dead.[25] For Hillary, sugar is at the core of his action. It powers him, he needs it, he is propelled by it. It is his secret, as in his careful husbandry of a tin of apricots:

> Then, because I heartily disliked the majority of the assault ration which had already been carried on ahead, I added to my load some food that I was sure I would like - two packets of dates, two tins of sardines, a half-used carton of honey, a few small packets of lemon crystals and, most precious of all, a tin of apricots in syrup. I had carried the majority of this food up from Camp IV, and had kept it carefully concealed from the ravenous eyes of my companions. My cloth bag was almost bursting at the seams under this load, and although cold reason told me that most of this food wasn't really essential, I couldn't summon up the courage to part with any of it.

And then later at the camp near the summit the night before the final assault:

> Out came all our delicacies - we had sardines on biscuits, fresh dates, and pint after pint of hot lemon drink crammed with sugar. As a special treat I produced my tin of apricots and Tenzing opened it with his tin opener. He tipped it upside down but instead of delicious fruit and tasty juice flowing out, all that emerged was a solid block of ice. However a short dose of treatment in a saucepan over the primus soon made it highly edible, and we ate it slowly, lingering over the flavour. (Hillary, pp. 203-4, and p. 218)

Hillary and honey is one of the easiest connections made in this paper. It forms the substance of the second sentence in his 1955 account of the 1953 ascent of Everest: "My father's rapidly expanding bee business had occupied all my holidays, and I'd learned to do a full-size job before I entered my teens." His first sentence is memorable: "I was sixteen before I ever saw a mountain." (Hillary, p. 15)

Bee-keeping as a family interest is a sizeable entry in the Index of Hillary's later autobiography. First as his father's hobby, and then as Hillary's own livelihood: "Gradually I became more and more involved in bee-keeping - largely, I suppose, because I felt more at home there." In his youth his father's hives were spread around South Auckland's dairy farms, and he received "a daily ration of a dozen, or a hundred beestings."[26] That a beekeeper who was sixteen before he ever saw a mountain should with a devotee of the Buddhist earth-Goddess lately grown up under her wings, be the first to climb to her summit, is a particular of considerable interest.

The Temple of Artemis and Church of St John at Ephesus, and the Church of the Holy Apostles at Constantinople: Architectural Twins for the Goddess:

In this paper I have dwelt upon Gloucestershire partly to evoke imagery concerning prehistoric earth-Goddess worship. Yet the connection of this site with Himalayan Goddess worship is rather stretched. Perhaps a walk with Colin Thubron in the Levant would serve to strengthen the lattice of details concerning fertility and connect these distant places. In describing his walking in Lebanon Thubron speaks of Astarte, the ancient Semite earth-Goddess of the region, and of her various names for different peoples living elsewhere. Her "veins and sinews" Thubron writes "were the fields and vines of men."[27]

In Asia Minor the name of the fertility Goddess for the Greeks was Artemis, and before them Cybele. At Ephesus, a particular connection of the bee and the earth-Goddess is explicit. The pre-Greek name of the site *Apasus* means a bee. Bees are depicted on the coinage of Ephesus and on the image of Artemis as part of her iconographic schema. Her belt is decorated with them.[28] Her great temple was one on the Seven Wonders of the ancient world, and organized, it is said, like a beehive, with a priestly college of *essenes* (*essen* = queen bee).[29] Mary, the Mother of Jesus, seems to have succeeded Artemis by moving to live at Ephesus with the apostle John.

The early great Temple of Artemis was destroyed by fire on the night of Alexander the Great's birth, because, it is said, Artemis was away attending Alexander's mother that night. Alexander, like Hillary, was later called to Central Asia and the Himalayas, to Maracanda Timur's future capital of Samarkand, and thence to the Indus, via the Hindu Kush.

The Christian Church of St. John, built over John's grave, supplanted the Temple of Artemis at Ephesus, standing below this church. Artemis and her temple were never liked by John. His Church was rebuilt in the 6th century in the reign of Justinian on the model of the newly built Church of the Holy Apostles on the fourth hill at Constantinople, the site of Constantine the Great's mausoleum.[30] This Church, in ruins at the time of Mehmet II's conquest of Constantinople in 1453 was in due course supplanted by Mehmet's own Mosque and Külliye, in turn rebuilt after the disastrous earthquake in the 18th century.[31]

Now it is known that S. Marco in Venice is also modelled closely on the Church of the Holy Apostles and its likeness at Ephesus. S. Marco's interior follows especially the iconographic schema of the mid-Byzantine remodelling of the Church of the Holy Apostles.[32]

Robert Graves (1955) in his introduction to *The Greek Myths* relates the Great Goddess with the matriarch tending the hearth in a cave or hut - ancient Europe's first social centres. He writes:

> The goddess's white aniconic image, perhaps her most widespread emblem... may originally have represented the raised white mount of tightly-packed ash, enclosing live charcoal, which is the easiest means of preserving fire without smoke. Later, it became pictorially identified with the lime-whitened mound under which the harvest corn-doll was hidden, to be removed sprouting in the spring; and with the mound of sea-shells, or quartz, or white marble, underneath which dead Kings were buried. (Graves, p. 13)

When standing in the Piazza S. Marco and viewing the church, if Graves is followed, we are at least looking at a likeness of one of those prehistoric ash heaps; a heap of whitish marble, like the Temple of Artemis had been, "rising to the clouds," and covering the charcoal-fire of the hearth and spring doll, with even appropriation of the sacred horses. But few in a Christian era are interested in that kind of prehistoric reading. Least of all St. John, who, nevertheless, must have been acutely conscious of its significance, and this consciousness presumably fuelled his hatred of it. But in appropriating the sacredness of the site of the Temple of Artemis, he opted for Tenzing's "nearness" to the Goddess, even in death. Nor, presumably, would the North American millionaire, to whom St. John appeared in a dream, and who has financed the reconstruction of the Church of St. John at Ephesus, be pleased with such a reading of S. Marco, the twin replication to his Church at Ephesus, of

the Church of Constantinople.[33]

Three on the Summit; Tenzing, Hillary, and Lambert:

Graves refers to the twinning of lovers, the summer and winter husbands of the Goddess. (Graves, p. 14) Can we think of these two grave patriarchal churches, of St. John and St. Mark, as two such lovers of Chomolungma? Or if they are one, together, as the Church of the Holy Apostles their common source, then that church and the Ananda at Pagan are the two. Yet Graves speaks of the Goddess's tendency to form three, as a token of divinity, as in the three stages of a woman's life; the maiden, nymph, and crone. (Graves, p. 14) Perhaps for this reason Tenzing's remark that there was another on the summit of Everest with him and Hillary is significant.

It seems that when climbing with the Swiss climber Lambert, and nearly reaching the summit of Everest in 1952, Tenzing had grown to admire and love him, so that he wore Lambert's red scarf on the 1953 climb to the summit:

> And closest of all was one figure, one companion - Lambert. He was so near, so real to me, that he did not seem to be in my thoughts at all, but actually standing there beside me. Any moment now I would turn and see his big bear face grinning at me. I would hear his voice saying, "Ça va bien, Tenzing! Ça va bien!" Well at least his red scarf was there. I pulled it more tightly round my throat. "When I get back home," I told myself, "I will send it to him." And I did.

Earlier Tenzing had explained how he came by the scarf:

> And, most important of all, the red scarf round my neck was Raymond Lambert's. At the end of the autumn expedition he had given it to me and smiled and said, 'Here, perhaps you can use it sometime.' And ever since I had known exactly what that use must be. (Ullman, p. 272 and p. 261)

Perhaps even Robert Graves would blanch at the suggestion that Chomolungma is the greatest ash cone of all, with countless hearth fires under her, and with the vast Himalayan landscape of fertility beneath her, giving the greatest scope for the spring doll. Is the façade of S. Marco, now, too flamboyant for such a reading? Having lost the gravity of her Byzantine marbles? Perhaps the adjacent Doge's Palace, as a heap of blanched white and buff shells is the better candidate for a prehistoric reading.

Conclusion:

What lessons are there in the Ananda and S. Marco for a country that owns a beehive as its seat of government, and that bears the likeness of a beekeeper, the intimate of Chomolungma, on one of its banknotes, together with the likeness of its Queen crowned, it seemed, on that very day Chomolungma called three to her summit?[34] What lessons for a country caught between the panic of remoteness adrift in a Pacific's vacuii, and the intoxication of a Pacific which is nothing but details?

When faced with writing a brief foreword to John Hunt's vast accumulation of data concerning the 1953 British expedition to Everest, His Royal Highness the Duke of Edinburgh in exasperation refers three times to its detail and manages to conclude "In spite of, rather than because of all these details I am still left with a sense of profound admiration."[35]

Whether because of the details of S. Marco, or without them at the Ananda, or by simply going to the Himalayas oneself, one can indeed appreciate the "spiritual strength and peace" of these mountains, as Hillary, who should know, bears witness. And perhaps, at the same time we grasp some of the intoxicating implications of this world's fertility, as has the Beekeeper, who, as if describing the façade of S. Marco, has the final word:

> we descended into the lower Barun valley, and we came into a paradise of flowers. We waded along in acres of blazing red dwarf rhododendrons. The monsoon rain had transformed the landscape, and myriads of tiny blossoms of every colour were bursting through the arid soil. The air was thick and strong, and we breathed it deeply into our starved

lungs. But we were now in a world of rain - hundreds of waterfalls drifted gracefully down the mighty rock bluffs of our valleys, and the heavy clouds would only split for a moment to reveal some startling summit before closing in again with torrential rain. But I enjoyed every moment of it, for it was the most beautiful valley I had ever seen. And when, several days later, we climbed up out of the valley, I knew I wasn't likely to forget its soaring peaks or its rugged beauty. And I knew that, given half a chance, I'd come back again to see its flowers and sparkling streams and to accept the challenge of its unconquered mountains. (Hillary, pp. 119-121)

Particulars:

1. Concerning the Trompe-l'oeil Scheme of S. Marco:

This paper has so far been hazardously concerned with particulars which bring S. Marco and the Himalayas into conjunction. Let us now consider the details of S. Marco's façade. For it is these which hold one's attention.

As a depiction of landscape the two tiers are clear enough in overall massing - an upper and lower register - clearer in its earlier 11th-century, more brutal, Byzantine form, now embellished with Gothic details and mid-13th century wooden domes. Thus foothills, and white peaks, are two distinct realms. The Byzantine reading, derived from the iconography of the interior, of earth and heaven, is the familiar grand cosmic narrative which blurs and overrides all detail and focuses attention on the liturgy enacted within as symbolic drama, giving earthly events, including the incarnation, ultimate significance in relation to the heavenly concerns depicted above.[36]

fig 3 The Trompe-l'oeil scheme of S. Marco, Venice

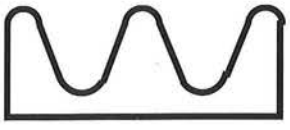
The Byzantine mind can be considered to have entered the *scaenae frons* literally and to have shifted the dramatic action into it. Somewhat impressed by this sublime interiority, the Italian mind, nevertheless, seems to stay outside and maintain the stance of remoteness, or at least to maintain both options. There is thus, to the Italian mind, a scene still to be observed from outside, and the façade fulfils this option. Heaven, for the Byzantine, may be capable of entry but it is difficult to see. Byzantine writers are very obscure about it in this sense, although it is very clear, nevertheless, what it is like to be in it, especially acoustically. The façade of S. Marco is not in any sense obscure. And with other medieval Italian churches it shares a Mediterranean descriptive language developed, it would seem, from Egypt. With this technical possibility it sets up a detailed architectural description of the world's greatest landscape.

The lower register, as a whole, would appear to be in particular the ancient Egyptian hieroglyph for sky, just as that employed in any Greek temple, or any table or chair.[37] This analysis may strike one as somewhat Platonic. But all these artefacts are, in a particular sense, in their form, Neo-Egyptian. Everything above this horizontal register is deemed to be of the sky, just as in the early Egyptian sense, food offerings placed on a table, or a King sitting on the only chair, are considered sacred. This terrace at S. Marco is supported with free standing supports at each end, just as the hieroglyph for sky - a horizontal band - requires nibs at each end to hold the sky up. This observation may at first not seem to be a question of detail, but this particular happens to be rather big - the Himalayas are, after all, huge, and anything above 7-8,000 metres high is way up in a realm of white and blue. The Greek horses from Constantinople (1204) are positioned exactly here, and presumably make a reference to Plato's Charioteer in *Phaedrus* - virtue arcing up to where the gods are all day, just as all the Byzantine vaults do.[38]

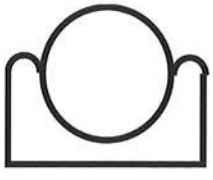
At this point the scope of the landscape can be anticipated, and an architectural language makes the details possible. If, in one's mind's eye, one stands on the Indian plain of the Ganges, or on that of the Indus, as Alexander did, and looks north, one can see the whole works, just as when standing in the Piazza S. Marco. We are facing in the right direction. From below there are at first the rectangular division into grids, of fields and villages, towns and magnificent palaces; then the higher contoured pastoral landscape, and upland settlements, forests and valleys, encompassing in the foothills, estates, mansions, and belvederes; then the big stuff - temples and places of pilgrimage - and the abodes and pavilions of the Gods, just as on Hindu temples such as the 7th-century rock temples at Mamalla Puram. It's all in S. Marco's façade, even if lots of the simple details are missing or elsewhere.

sky (trompe-l'oeil S. Marco)

flat alluvial land (earth)



hill-country

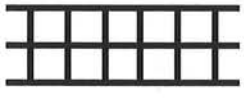


sun rising over mountain

ripple of water (water)

channel filled with water (water-grids)

irrigation canal



irrigation

garden pool

'castle', 'mansion', 'temple', 'estate'

village with cross-roads

Egyptian Hieroglyphs from: Sir Alan Gardiner Egyptian Grammar (Oxford: Griffiths Institute Ashmolean Museum 1927 3rd edition 1982)

2. Concerning the Earth:

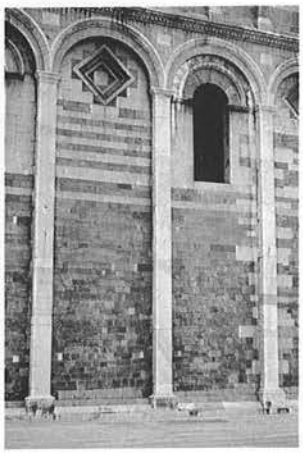


fig 4 earth

For the ancient Egyptians two parallel horizontal lines joined together at each end sufficed as the hieroglyph for earth; indicating ground, sand, and firm low lying terrain. This is a common masonry motif in medieval building, achieved with contrasting layers of stone. In seaports such as Genoa, Pisa, and Messina, where ground would surely be appreciated, such buildings are found. Also, in central hill towns, such as Siena, and Orvieto, where firm ground is celebrated midst a sea of hills, and their cathedrals appear like the ark grounded on Mount Ararat. There are many of these striped masonry buildings in Syria and Cairo, a technique called *ablaq* (piebald) by the Arabs. These buildings, in stating firm ground, are architectural icons for stability, and cathedrals especially, symbolically, guarantee this grounding together with the campanile, a pole of stability. For ancient Egypt, a primeval mound is the first ground to appear midst a watery chaos, and this notion is repeated in the story of Noah's ark for Christians. All these buildings refer to cosmic events as well as to practical sense. A layered pattern is indicative of rock building - of sediment and strata - and thus suggestive of the action of water, making the beginning itself, a form of renewal, to be differentiated from a homogeneous mass of stone, sometimes employed in the lower part of a wall, as at the Duomo, Pisa (begun 1063) and San Paolo a Ripa d'Arno (11th-12th century) also at Pisa.

Random mixing of contrasting stones produces a mottled effect, as at the church of San Nicola (dating from 1100) at Pisa. Often seen in pavements, this technique threatens allusion to stable earth; and its more active potential hints of dappled things - growing plants, and creature life, as in Gerard Manley Hopkins's poem 'Pied Beauty': "Glory be to God for dappled things - / for skies of couple-colour as a brinded cow;/For rose-moles all in stipple upon trout that swim;/Fresh-firecoal chestnut-falls; finches wings;/Landscape plotted and pieced - fold, fallow, and plough;"[39]

The Egyptian hieroglyph for hilly terrain places a horizontal wavy line over a straight one. This effect can readily be observed in the blind arcading of the Baptistery at Florence and the 11th and 12th century church of San Paolo a Ripa d'Arno and the Duomo both at Pisa. Their upthrusting arcs pressure horizontal strata and induce aggressive rhythms. Their violent under-pinnings - the column shafts - indicate downrushes, eroded tracts - gullies and ravines - cutting through upland and lowland stratas. Or conversely, these dynamic cleavages, are upward in effect, short circuits to the terraces of upland regions, and to space beyond.

These several techniques distort wall surface, with intimations of perspectives, of regional landscapes. In the foreground low, sand and silt; in the mid-distance and background, ranges of hills. These hills provide a rhythmic framework for accommodating churned up, and overlaid, lowland stratas, which can incorporate random fragments from the past's buildings, and sculptures. The Duomo at Pisa has walls rich in scattered fragments of inscriptions, and sculpture-reliefs, set into the overall design.

Associated with arcading, the rossette motif often suggests as well as flowers, a free interpretation of the solar disc. The Egyptian hieroglyph depicting a circle between two hills indicates the rising sun over hills, and has, for the Nile valley, specific reference to the sun in the south, crossing, from the eastern hills, over the river, to the western hills. This arrangement is often the subject of a medieval cathedral front, with a split gable accommodating a window, as for the cathedral at Orvieto and the church of San Miniato al Monte (begun 1018, with 12th century façade) at Florence. This marks a termination of the earth motif and evokes the region of the sky and heavens.

The façade of S. Marco, at Venice, shows, in its central arch, a narrow strip of blue space, with stars, between a powerful, upthrusting, hemispherical arch, over the central doorway, gathering into itself, supporting ripples from each side, and functioning, as a great, rising, eastern solar disc, between mountains; and above this arch, a pointed ogive, etched against the sky, as a flaming mandorla. This suggests the male and female principles, in conjunction; the male within the female symbolizing generation, of creation in all its richness and diversity.

3. Concerning Water:

Traditionally, the surface configurations of marbles, with soft wavy patterns, have been used as icons, for water, and for the sea. Appreciated in the Byzantine world, in their work-horse marble, the grey and white wavy Marmara marble from Proconnesus which can be seen as columns in the churches of S. Apollinare Nuovo (490),

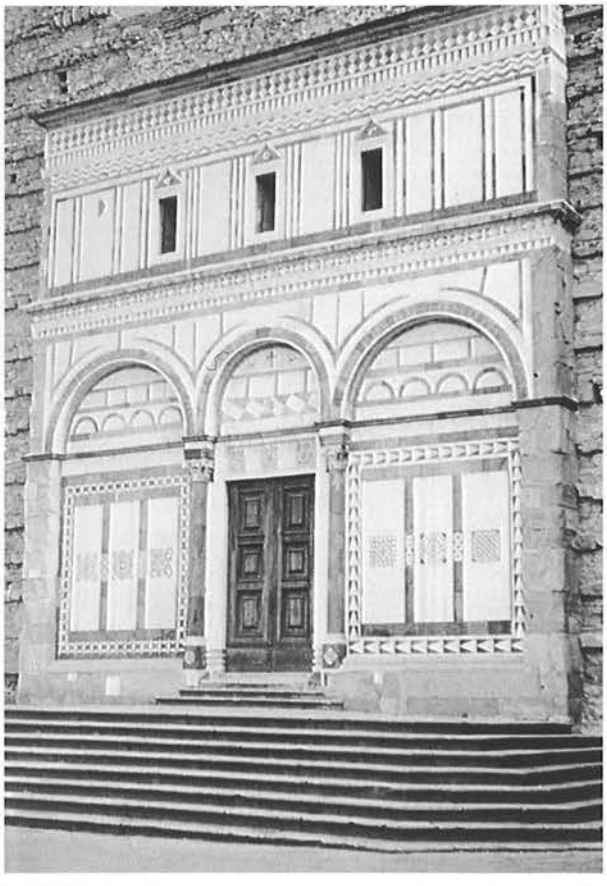


fig 5 (top left) water
fig 6 (top right) watergrids
fig 7 (bottom) watergrids

and S. Apollinare in Classe (534-539), at Ravenna. The Proconnesian columns at S. Apollinare in Classe are particularly richly veined. S. Marco draws freely on Byzantine tradition and incorporates marble panels, and fragments, looted from Constantinople; from Anicia Juliana's great 6th century church of S.Polyeuktos (524-527). Inside, in places, its wall surfaces are laid out like huge drop-tapestries of watered silk. Undulating, handsawn surfaces, and polish, enhance allusion to water.

There is an intimate connection between textiles and water. The action of weaving, often with water-reeds and rushes, as in Egyptian, and Maori, crafts, is particularly evocative of water and wind patterns. The Egyptian hieroglyph for rippling water is a horizontal zigzag line, sometimes in blocks, and this is readily achieved in weaving. This zigzag motif is known also as the chevron, goat horns, herring bone and dog's tooth motif, in Romanesque, Norman, and Crusader buildings; in Europe, and the Near East, particularly in arches over doorways. It is carved around some of the vast squat columns of Durham cathedral (begun 1093).

The Byzantine world, in inheriting Mesopotamian pessimism - foreknowledge of a doomed world, to be destroyed by flood and holocaust - never freed itself from a sense of insecurity expressed by swirling waters depicted, over, and around, stone piers and walls. The columns of Durham cathedral are a blunter, less effete, reference to the flood, than soft wavy marble patterns of seductive doom, and in their volumetric vigor, hearty to encounter in one's frantic passage to the sanctuary. In bright colours, painted on the slender columns of the cathedral of Notre-Dame-la-Grande at Poitiers, they are, of course, jolly references to water, and festivals, like the maypole dance, which in forming the diaper pattern, seen both at Poitiers and Durham, suggest a world of growth, and fertility, beyond our immediate attention. In Mesopotamian tradition the heavens are separate from the earth, with water between, whereas in Greek tradition, the earth rises up into the heavens, continuously, as a Mount Olympus where the gods dwell, and who on occasions have to retreat further up.[40]

Italian architecture embodies both conceptions. The natural patterns of stone, and marble, are exploited for references to them - to mountain or flood - singly, for rare specimens, and others in large compositions, their patterns reversed, quartered, and repeated, often suggesting other life-forms looming out of the flux of creation. Here is both a fecund matrix for life, as well as an over-whelming force destructive of life. Both the beginning, and end of life, is represented in one instant.

4. Concerning Water Grids:

In Venice, rising tides literally invade the huge piazza and enter the cathedral, submerging the intricate pattern of canals, of which the city is composed. In many Italian cities, rivers are dramatically contained by buildings, as at Pisa, and Florence, both cities on the river Arno; and Rome, on the Tiber. At Venice, the pattern of water channels is unsurpassed, canals large and small, have their banks studded with architectural jewels representing flowers. Control of water in channels, is a legacy from the ancient river civilizations of Egypt, Mesopotamia, and India, where knowledge of geometry, and hydraulic engineering, accompanied economic, and cultural, prosperity.

The rectangular grid patterns of vast irrigation, and flood-control, projects, together with the simple profile of ditch and embankment ridges, are, I believe, the inspiration for the equivalent designs on walls, and pavements; in stone, marble revetments, and inlays. They speak of human control of the watery chaos. The Egyptian hieroglyph for water canals is a rectilinear pattern made of four lines; two spaced lines with cross lines between and blocks of this pattern for irrigation projects much as brick, and concrete block walls appear to the eye. This functioning pattern is seen more literally in tiled roofs, for which channels alternate with ridges, feeding into long channels as gutters.

Complementing the orthogonal framework of these lines are the enclosed, framed, fields of space. Cathedrals such as the Duomo in Florence are entirely clad in these regulating lines, with an infinite number of small fields. They are a dramatic representation of a stable, ordered, well-watered estate, rising up in the midst of a sea of ochre, river-mud-coloured buildings. Each wall is an orthogonal picture-view, extending into the distance. These channels are the source of growth and fertility. The upper register of the Duomo at Florence features rows of upright rectangular enclosures. A rectangular enclosure is the Egyptian hieroglyph for castle, mansion, temple and tomb. These, on the Duomo, presumably depict heavenly mansions. Water, and hence life, is particularly implied, by the use of green stone for the channels on the Duomo of Florence. In Constantinople, at Hagia Sophia, large areas of green marble have been thought of as meadows, and green bands of marble in the pavement as rivers.[41]

In ancient Egypt, embankments along water channels form paths, especially during the inundation of all the fields. The hieroglyph for village, is a crossing of paths, at right angles within a circle. A grid pattern indicates larger settlement just as it indicates larger irrigation schemes, with many crossings. Focus on a central crossing, of two axial streets (decumanus and cardo, ew/ns), within a walled enclosure, was for Romans, both military

camp, and city. These forms continue, not least in Europe, and North America, as both practical, and symbolic, utilities, in architecture, and in urban design. (This iconography is prominent in the work of contemporary American architect Peter Eisenman) The Duomo of Florence is a vision of the heavenly city expressed in these terms. In the Cotswolds ancient boundary ditches between estates survive with earth piled high on each side.[42] HRH the Prince of Wales has, on his Highgrove farm, reinstated the stone walls and hedgerows with their accompanying strips of wild flowers, to provide a habitat for wild creatures and insects, and to thus promote bird life. (Clover, pp. 34-35)

In citing the embankments alongside water channels, we have thus accounted for a preoccupation in classical times, with framing; with borders, fillets, and mouldings in architectural design. In a natural sense, with the concave lap, and wave, forms, along the edges of water channels and larger bodies of water; and in a contrived sense, with qualification of the convex humps of earth, along these channels. These two basic forms, of rut and ridge, together with the straight, flat surface, form the vocabulary of moulding design. There are also the various patterns of water-flow within the channels - vortices, helices, spirals, meanders, and wind-scuffed surface waves, and ripples - these contribute to the repertoire of antique and medieval, design and are featured variously on the columns at Durham cathedral. It was Michelangelo's and John Ruskin's genius to recognize in the convex, concave and straight the three Orders of architecture on which I have elaborated elsewhere.[43]

The Badia Fiesolana at Fiesole (a 12th century marble façade reset in a 15th-century stone front), near Florence, and the 12th century façade of San Miniato al Monte also at Florence, are stunning examples of the scenario we have described. The former depicts rippling water above an irrigated landscape. These rectilinear layouts depict, also, watered gardens, (the hieroglyph for pond is a narrow rectangle) and one can feel the presence of ancient near-eastern gardens, set in the desert, in medieval and renaissance designs. In these contexts, geometrical rosette designs, take, in the imagination, the form of garden pavilions, and belvederes, associated in their style with solar discs, and floral motifs, and refer to Near-Eastern, and Persian, garden designs. These pavilions enjoy proximity with water. A dramatic example of such a pavilion is Longhena's rotunda of S. Maria della Salute (founded 1630) near the entrance to the grand canal at Venice.

The façade of San Miniato al Monte, at Florence, (begun 1018 with 12th century façade) integrates all these themes into a three dimensional world picture, of foreground well-watered plains, studded with large walled cities, bounded by hills, from which rivers run down to the plains; and there are smaller upland fields in the valleys, with gardens, and pleasure pavilions, scattered amongst them; then high plateaux, tall mountains, deep narrow valleys with steep-sided little fields on their slopes, and the golden sun trapped between mountain peaks; then high above in the heavens, the celestial paradise, with its mansions, gardens, and parks, far above the waters above the terrestrial firmament.

This view is a combination of plan and elevation projections, much as ancient Egyptians drew on the walls of their tombs. If one imagines, in one's mind's eye, a foreshortened, single view, of northern India with its countless villages, and the cities of Agra, and Delhi, and their walled forts, on the rivers of the Ganges plain, in the foreground; and the foothills and Himalayas in the distance, with garden valleys such as Kashmir, and its incomparable pavilions, also in the view, then one will have grasped the scope, and intent, of these medieval designs.

5. Concerning Growth, the Arabesque, and Creature Life:

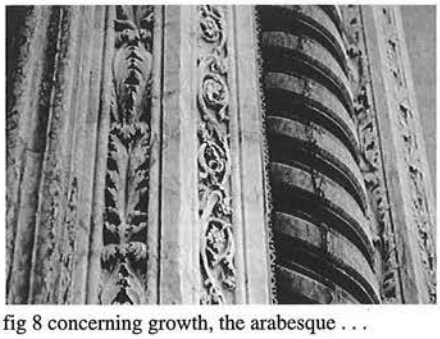


fig 8 concerning growth, the arabesque . . .

With such a framework in place, organic growth is an irrepressible outcome, causing the severity of stone to twitch, pulsate, and burst with fecund profusion. Following the discipline of the water courses, embellishing its watered fields, nourished by these, rooted in stone, growth pops, pokes, thrusts, cantilevers outward and upward, twisting, twining, grappling, forming antique spirals, volutes, helices and arabesques, these unsurpassed in Islamic design; proliferating in a vast repertoire of creatures, many grotesque, as in Romanesque designs, culminating with Gothic ebullience and restraint. The portals of Messina cathedral (S. Maria), the Baptistery of Siena cathedral and Cathedral front, (from 1284), depict such fantastic worlds. Nodules, buds, stem and leaf forms, flowers; creeping, crawling, and fluttering creatures of all kinds, in both realistic detail, and free creation of the imagination are entwined. Older, antique canons are continually enlivened. S. Marco's late Gothic ogee arches and crocketed pinnacles refer to life-forms.

The façades of the Doge's Palace (south side 1309-1404, west side 1424-1442), at Venice restrain details to

the edges, along filleted channels, and the overall mass has the breathtaking delicacy of calcite forms, of sea-shells, and fine boned creatures; bleached white skeletons, of coral, and birds. Large planes between these borders, are paved with mottled, beige-marble, zigzag, and diaper patterns, evoking the patterns of sea shells like those I have picked up from the sand at the Lido, and there are identical ones, here, on Auckland's North Shore beaches. Adam and Eve are set upon the corner-stone, entwined with the tree forms of paradise. The Ca'd'Oro (House of Gold) (1422-1440) shares this delicate reference, with marble revetments, fillets, and organic ornament, at a smaller scale.

Although this delicate ornament, like plant growth itself, can be rooted out, skimmed off, broken off, or "knocked off" as Ed Hillary might say, or dried, beaten back or downtrodden, it is nevertheless integral with the architecture of earth and water, and no more superficial than that which it depicts. And with the season it remains a distilled elixir - honey, wine, fragrances, unguents, stored and stacked in jars, in silos, granaries and storehouses. The elaborate storage systems of Minoan Palaces on Crete would seem to have much to do with Goddess worship and honey, in particular, for which Crete was prized by the Turks. (Wunderlich, p. 282)

The acoustic dimensions of these buildings are modified by the extrusion of these living forms. Sound is dispersed by the carving; rustlings, twitterings play upon the ears, and it is hard to distinguish between the subtle interplay of light and shade, and sound itself.

Huge column bases, and squatting creatures, of stone, seem to emit lowing, and moaning, sounds. We are confronted with, and surrounded by, a personalized architecture. Rubbing oneself against these creatures is exactly what Italian people, especially children, do, and childhood sentimentality of the Noah's ark story - as captured by George Orwell in the opening scene to his novel *Animal Farm*, when all the animals assemble in the barn, and the orphaned ducklings are accommodated on the straw, within the huge, bent, foreleg of Clover, the gentle-hearted draughthorse - this sentiment is the subject, and we fit into the architecture, in just this way.[44] Fertility is the exuberant antique-medieval theme - procreation and increase, abundance coupled with decay, travail, mortality, and death; all, are its themes.

6. Concerning Centered Stem and Bi-lateral Symmetry Composition for Fertility Themes:


fig 9 bi-lateral symmetry

Depiction of organic and biological growth tends to encourage a central stem and bi-lateral symmetry as in the façade of S. Marco. This is a traditional fertility design continuing with more recent Beaux Arts compositions via Palladio and the great spatial compositions of the Baroque palaces, such as Versailles, which celebrate wealth and prosperity.[45] Many of Palladio's Venetian villas for the rural aristocracy spring directly from the rural canal systems we have described. This central stem and bi-lateral composition is also much used in Ottoman design, particularly 16th-18th century naturalistic floral designs, and these, with ogival lattices, inspire textiles, particularly damasks used as wall coverings, of both Italian and Ottoman manufacture.[46] William Morris seems to have studied these designs, presumably in museums and insitu in old houses, and recreated their patterns, beginning with simple trellis and grid patterns such as his 'rambling briar rose' design, then leading to elaborate symmetrical ogival patterns.[47]

The arrangement of people in group photographs of the 19th and 20th centuries often employs this form of centered bi-lateral symmetry, with undertones of fertility, as in the photographs of the office staff of the New Zealand architectural practice of Gummer and Ford.[48] Such photographs are, in effect, symmetrical vine rinceaux designs often centering on a pointed ogive made by entwining central stems, as in 16th-century Ottoman tile prunus designs, and latterly in William Morris's wall paper, textile, and tile designs. The lattice, ogival net, and rectilinear grid are both the structure, i.e. the setting out lines for such designs, as well as the substance of the design's detail. Simple field designs emphasize the enclosure of each compartment containing an isolated rosette, flower, bird, animal or some such emblem, depending on the degree of abstraction of the design. In more complex designs the arabesque links the various compartments with the theme of the repetitive cycle of seed, maturity (stem, bud, flowers, ripening), death and renewal.

William Morris's briar rose design (1864) shows hesitation in grasping that the trellis grid and the curvilinear rose plant are effectively one and the same. This ambivalence, of a geometrical grid combined with figurative motifs within each compartment, is found in Early Christian 5th-6th Century floor mosaics at Antioch and Jerusalem. There is also in this period commitment either to an austere geometrical grid or to a full vine rinceaux layout as depicted on the 4th-5th century wooden doors of the Copt Church of St. Barbara at Old Cairo, and the 6th-century mosaic floor of the funerary chapel outside the Damascus Gate at Jerusalem, with its

profusion of birds. Italian medieval church façades likewise differ and fluctuate in intention. Whether iconoclast or not these various approaches seem to address an agreed subject of fertility. In our own time it would seem to require an historically trained mind to appreciate the 'protestant' iconoclast celebration of fertility and economic prosperity depicted in the modern and post-modern Western architectural preoccupation with structural and ornamental geometrical grids. In their architectural austerity these designs imply missing figurative details.

Depiction of the Goddess at the centre of the symmetrical vine rinceaux, as at Hadrian's 2nd century Temple at Ephesus, is of course unambiguous, unlike the apparently concealed equivalent seated figures in Ottoman tile and glass window designs, as in the tiled panels of the 16th-century Türbe of Sehzade Mehmet at Istanbul.

The windows of the early 18th-century library of Sultan Ahmet III at the Topkapi palace show within the graceful outline of a seated figure a pen-case and cartouche, with writing, adjacent a white tablet with a pointed ogive. A full, complementing gender-set is thus depicted.

Nostalgia for the ancient Anatolian Goddess is surely intended on a 6th-century Byzantine silver bowl with its arabesques outlining swelling breasts and thighs.[49] The Western use of the ribbon-bow at Christmas, and for birthdays and weddings, with its characteristic voluptuous loops seems to indicate a frank depiction of the Goddess in a frontal position of sexual presentation, to which William Morris was inevitably led, as his so-called 'peacock and dragon' design for woven wool of 1878 indicates.

The juxtaposition of the death/rebirth of Christ at the centre of rinceaux designs, as at the 12th Century apse Mosaic of S. Clement at Rome, demonstrates Medieval acceptance of the integrity of these designs from antiquity. That the medieval church façade, whether Iconoclast in technique or not, should choose to depict a posture of sexual presentation, with its larger scale implications for regional fertility, is undoubtedly an aspect of the continuing popularity of these buildings.

We have cited the façade of S. Marco as a trompe-l'oeil architectural relief, and as more literally, a *skene* from the theatre, much as is painted on many walls in the houses of Pompeii. Here is a huge, landscape mural, in more aggressive relief than those elsewhere, accentuating the walled ramparts of the cities on the plain, and the vigor of the hills, calmed by the upland, sky-plateau, with distant mountains beyond. The foreground, like a pierced screen in theatre scenery, has wonderful things perched on it, and gives glimpses, of still more wonderful cities, gardens, landscapes, and events, beyond.

The excitement generated by this amazing building, relieved, and magnified, by the large piazza in front, is comparable to the frenzied depictions of supernatural beings, and events, in Tibetan Buddhist design, and the landscape references of the Ananda Temple (1091) at Pagan, Burma, a building contemporary with the basilica of S. Marco (first completed 1094).

7. Concerning the Ananda Temple:

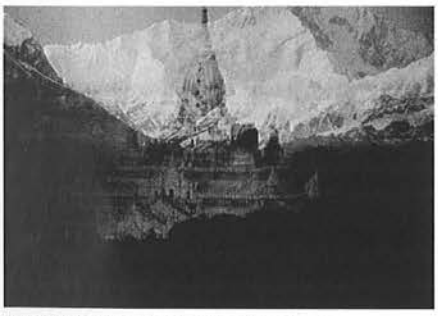


fig 10 The Ananda Temple, Himalayas

The site of Pagan in central Burma on the River Irrawaddy abounds in the particulars we have discussed. Its grids are lusciously articulated by hundreds of whitewashed brick 'ash heaps' covering beautiful gilded spring dolls - many huge, set in top-lit caves. The connection of the Ananda Temple and the Himalayas is secure in legend and history. (Klein, p. 218)

The *Glass Palace Chronicle* relates that in the reign of King Kyanzittha (*1084-1112*) eight monks visited Pagan saying that they were from the legendary Nandamula Cave-temple in the Himalayas. This mythical landscape was conjured up for the King, during repeated visits by the monks on rainy days, through meditation. And thus, seeing this landscape before his eyes - a vision of coolness and serenity on a hot, dusty, or muddy, plain - the King was overwhelmed and had the vision built in brick.

Surmounted by a 'beehive' crown - a golden stupa following the Hindu *Sikhara* tower form - with five diminishing walkway terraces for circumambulation on the roof, the Temple bears witness to measured Buddhist harmony, with the stupa replicated at the Temple's four corners.

On the roof terraces glazed terracotta panels illustrate the *Jataka*. Following the overall form of a Greek cross in plan, four halls of meditation and learning, each with the same sixteen Buddha images, mediate between

their entrance and each of the four chambers containing the four 9.5 metre teak Buddhas of this world-cycle. Gautama the latest, is facing west. These chambers are connected by corridors for circumambulation, containing reliefs of the life of Bodhisattva from birth to enlightenment.

The Temple contains also, statues of King Kyanzittha and the monk Shin Arahan who had crowned him, and who had died in 1115, aged 81 years, having served four Kings. As a young monk, Shin Arahan had moved from the Mon capital of Thaton in the south to live in a cave near Pagan. A devotee of the Hinayanan, Thervada School, with its emphasis on the individual path, he had attracted the attention of King Anawrahta, who longed for some release from the tantric excesses of the Mahayana Northern School.

After Anawrahta's conquest of Thaton in 1057, Mon architectural influence was brought to bear on Pagan, leading to the Ananda Temple. Its name is also linked to that of the favourite disciple, and cousin of Buddha; and to Nalanda, the Buddhist university in Buddha's home Bihar province of Bengal. This monastery, now in ruins, was sacked by Muslims in the 12th century, and refugees from it made their way to Pagan. Some connect the name with the concept of the 'endless' (Sanskrit *Ananta*).

Too far off to be seen, the actual Himalayas nevertheless complement the hot, dusty plain of Pagan, as the Ananda Temple bears witness. In the same sense the ancient river civilizations of India, Egypt and China, can be understood to require the mountains which fed their rivers not just in a practical sense but as a spiritual homeland. They are incomplete without them. And their remoteness has perhaps driven Egypt, in panic, to an excessive obsession with 'ash-white' heaps of limestone over their spring dolls; a configuration which surely must make even Chomolungma blush, that most impressive of all white Himalayan Queens.

And perhaps such a remoteness has caused Venice to heap detail upon detail with an unrestraint that has recently both fascinated and repelled Robin Evans.[50] Cannot the façade of S. Marco bring Hillary's "daily ration of a hundred beestings" to mind? And is not the outcome much as in a radio adaptation of Henry Fielding's novel *The History of the Adventures of Joseph Andrews* when Beau Didapper, at Booby Hall, and about to kiss Fanny exclaims "Ods bobs those lips! you'd swear a bee'd stung'm."[51]

8. Concerning Landscapes of Madness; Khumbu Icefall and Anzac Cove:

In the Ananda Temple the excesses of Tibetan tantric Buddhism - a too-closeness to the Himalayas? - have been calmed by the influence of the Southern Hinayana school of Buddhism from the Mons, a Khymer people in the south of Burma, and have produced a simple, graceful likeness of the Himalayas. Here is a calm view of a bewildering world of detail; an effect which, it seems, only mountains of the scale of the Himalayas can produce. Yet these mountains also increase the intensity of detail - for there are frightful landscapes of madness within their folds, such as the icefall of the Khumbu glacier with its daily changing contours of danger and death, intimately charted and lived with by mountain climbers; just as the Dardanelles and Flanders landscapes of madness of the First World War were intimate territories of intense detail for those who knew them.

fig 11 The Green House, Glenfield 1975-79, Claude Megson and mountaineer

At Anzac Cove, from Hell Spit through the narrow Shrapnel and Monash Gullies, between two ridges, their land features peopled with soldiers' names - McLagan, Plugge, Russell, Walker; Bolton, Johnston, MacLaurin, Steele, Courtney, Quinn, Pope - like those of the Apostles in S. Marco; to Bloody Angle, The Nek, and Baby 700 was the territorial limit for most of the Australians and New Zealanders. And the terminus for many. Higher above, on a German and Turk occupied register, lay The Apex, The Pinnacle, and the 200 metre summit of Chunuk Bair, with beyond the impossibly remote heights of the over 300 metre Sari Bair Ridge commanding the Aegean and the Dardanelles 2 kilometres apart. Here, in this gully, as for Maui between the thighs of Hine-nui-te-po, the Goddess of Death, the Anzacs were crushed. Yet, it seems, both for the Anzacs and the defending Turks, a new national identity was born of the place.[52]

The Khumbu Icefall's details, like those of Anzac Cove, are the subject for a paper in itself. Hillary is the one, of course, who gives a detailed map of the 1953 route through the Icefall, indicating its hazards; Mike's Horror, Hillary's Horror, Hell Fire Alley, Atom Bomb Area, Ghastly Crevasse, Nutcracker, Hunt's Gulley, and so on.(Hillary, 1955, p.138) All these places were subject to unexpected, or feared, change of contour. This is the world of Bunyan, Dante, and Mike Linzey. First with Eric Shipton in the 1951 reconnaissance of Everest, when the icefall proved insurmountable, and then in 1953, following the Swiss the year before, Hillary became intimately acquainted with the glacier's seasonal details, and unlike Captain Cook, he forged through his wall of

ice to encounter the formidable ice walls of Lhotse and Chomolungma. Tom Stobart, the 1953 Everest film-man, writes in his autobiography: "Every mountaineer knows that a mountain is made up of a lot of detail and each one must be overcome separately."[53]

These intricate landscapes, like Dimitris Pikionis's Route up Philopappou Hill at Athens, do not have the pretension of the nomenclatures of Philosophy and Science.[54] But are such detailed histories to be excluded from History? And are their details different in kind from those declared as the universal narrative? Is not the detailed nomenclature of Science as crazed as that of Anzac Cove? And what if the Goddess Hine-nui-te-po should turn in her sleep?

The fields of Flanders, once like the Prince of Wales's wild-flower, red-poppied meadows, and latterly becoming the horror vacuii of sludge - human, animal, and mineral - with a middle life of rut and ridge, are, with the North African battlefields, depicted on the flanks of the War Memorial Museum at Auckland.[55] In this architectural guise, as a frieze of carved stone panels and inscriptions, similar in arrangement to the Ananda Temple, they evoke the distant calm prospect of a landscape of madness transcended; as if a way has been found through the details. Yet what spring dolls lie concealed under this ash-heap of Portland limestone to set in motion again a frenzy of renewed detail and madness, and desperate digging of trenches?

1 Wilhelm Klein gives a short account, based on the *Glass Palace Chronicle*, of Kyanzittha's request for a replica of the legendary Nandamula Himalayan cave temple to be built at Pagan, in the *Insight Guide Burma* (Hong Kong: Apa Productions, 1984), p. 218.

2 Badminton, a game with nets and shuttlecocks, was supposedly first played in the hall of the Duke of Beaufort's country seat of Badminton, in 1863. The Somerset family and their estate are particularly associated with fox hunting, and also a summer drink - a mixture of claret, soda, and sugar. The significance of the connection of sugar will be appreciated below. See Gervase Jackson - Stops, "Badminton, Gloucestershire - I, The Seat of the Duke of Beaufort" in *Country Life*, April 9, 1987 pp. 128-133. Also Sibylla Jane Flower, *Debrett's The Stately Homes of Britain* (London: Webb and Bower Limited, and Debretts, 1982), pp. 134-144.

3 Stephanie Hollis in *Anglo Saxon Women and the Church* (Woodbridge: The Boydell Press, 1992), 'Pope Gregory's Replies to Augustine,' pp. 15-27.

4 The Villa Barbaro, Maser, Treviso, with its axis perhaps conceptually continued to the Villa Emo, Fanzolo di Vedelago, Treviso, on the plain below, are outstanding examples. Peter Lauritzen *Villas of the Veneto* (London: Pavilion Books, 1987), pp. 114-133, and Michelangelo Muraro, *Venetian Villas, The History and Culture* (New York: Rizzoli, 1986), pp. 210-255.

5 Mark Wigley, "Theoretical Slippage: The Architecture of the Fetish" in *Fetish, The Princeton Architectural Journal*, Volume 4, (New York: Princeton Architectural Press, 1992), pp. 88-129.

6 Kerry Moran and Russell Johnson, *Kailas, On Pilgrimage to the Sacred Mountain of Tibet* (London: Thames and Hudson, 1989).

7 James Ramsey Ullman, *Man of Everest, The Autobiography of Tenzing* (London: George G. Harrap, 1955), p. 269.

8 Wilfred Noyce, *South Col* (London: Heinemann and Reprint Society, 1955), p. 87 and p. 74.

9 Robin Lane Fox, *The Search for Alexander* (London: Allen Lane, 1980).

10 Graeme Dingle and Peter Hillary, *First Across the Roof of the World. The First-Ever Traverse of the Himalayas - 5,000 Kilometres from Sikkim to Pakistan* (Auckland: Hodder and Stoughton, 1982).

11 *The Travels of Marco Polo*, trans. Ronald Latham (Harmondsworth: Penguin, 1965), pp. 159-160.

12 HRH The Prince of Wales and Charles Clover, *Highgrove Portrait of an Estate* (London: Chapmans,1993), pp. 60-61 and p. 65.

13 Michael Hall and Ernest Frankl, *Stratford-Upon-Avon and the Cotswolds* (Newton Abbot: Pevensey Heritage Guides, 1993), p. 106.

14 Marcel Kurz (ed.), *The Mountain World 1953*, (London: George Allen and Unwin, 1953), p. 17-18.

15 Robert Graves, *The Greek Myths*, Vol. 1, (Harmondsworth: Penguin, 1981), p. 14.

16 Richard Cavendish, *Visions of Cotswolds* (Basingstoke: The Automobile Association, 1990), pp. 8-10.

17 Clover, p. 32. The Prince of Wales is not alone in noting a connection of his Gloucestershire lifestyle with a Himalayan Territory. Her Royal Highness the Princess of Wales likewise makes such a connection, but in person, and this is recorded on the cover of *Vogue* (May 1993). A four year old incarnation of the Hindu Goddess Durga is located in Nepal, writes Georgina Howell. Princess Diana visiting Nepal for five days is also said to be a living Goddess putting the British royalty in touch with reality. It is a beguiling story and the link between the two Goddesses is far fetched, but emotionally credible, (pp. 266-273, 332 and 334. Coverplate by Tim Graham/Sygma.)

18 Mian Goverdhan Singh, *Art and Architecture of Himachal Pradesh* (Dehli: B.R. Publishing Co., 1983).

19 W.G. Archer, *Indian Painting in the Punjab Hills* and *Kangra Painting* (London, 1952).

20 John Dickson, "Stone and Shakespeare's Sonnets" in *Interstices. A Journal of Architecture and Related Arts*, vol. 2, Michael Linzey and Ross Jenner (eds.), Department of Architecture, University of Auckland, Auckland, pp. 135-157, note 39, p157.

21 W.E. Begley and Z.A. Desai, *Taj Mahal The Illumined Tomb, An Anthology of Seventeenth-Century Mughal and European Documentary Sources*, The Aga Khan Programme for Islamic Architecture, Harvard University and the Massachusetts Institute of Technology, Cambridge (Seattle: University of Washington Press, 1989), p. 101.

22 John D. Hoag, *Islamic Architecture*, (London: Faber and Faber, 1975), Chapter XVIII 'The Architecture of the Moghul Empire,' pp. 176-188.

23 Edmund Hillary, *High Adventure* (Melbourne: Readers Book Club, 1955), p. 241.

24 Curiously, James Morris, *The Times* correspondent for the 1953 Everest British expedition, now Jan Morris, and who tended to give a masculine identity to Everest, associates the mountain with a pencil case. He writes "...the great cirque of mountains that blocked the Khumbu Valley. It was very symmetrical, this great horse-shoe of peaks, and with the glacier valley itself

running down in a wide strip to the south, the whole formation reminded me strongly of those oblong strips of wood, with rounded ends, that used to slide into the tops of children's pencil boxes." Jan Morris, *Coronation Everest*, (London: Boxtree, 1993), p. 87.

25 H.G. Wunderlich, *The Secret of Crete*, trans. Richard Winston, (London: Souvenir Press, 1975), pp. 282-283.

26 Edmund Hillary, *Nothing Venture, Nothing Win* (London: Hodder and Stoughton, 1975), pp. 25-26.

27 Colin Thubron, *The Hills of Adonis. A Journey in Lebanon* (Harmondsworth: Penguin, 1987), p. 15.

28 David Attenborough, *The First Eden. The Mediterranean World and Man* (London: William Collins and Sons, 1987), p. 106.

29 *Insight Guides. Turkey*, ed. Thomas Goltz (Hongkong: Apa, 1989), pp. 169-170; and *Turkey. A Phaidon Cultural Guide*, ed. Mariaane Mehling (Oxford: Phaidon, 1989), p. 181.

30 Clive Foss, *Ephesus after Antiquity: A Late Antique, Byzantine and Turkish City* (Cambridge: Cambridge University Press, 1989), p. .89.

31 Godfrey Goodwin, *A History of Ottoman Architecture* (Baltimore: The John Hopkins Press; and London: Thames and Hudson, 1971), pp. 123-131.

32 *Sir Banister Fletcher's A History of Architecture, Nineteenth Edition*, ed. John Musgrove (London: Butterworths, 1987), p. 293 and 295; and Cyril Mango, *The Art of the Byzantine Empire 312-1453, Sources and Documents* (Englewood Cliffs, New Jersey: Prentice-Hall, 1972),''The Decoration of the Church of the Holy Apostles,' pp. 199-201.

33 Clive Foss and Paul Magdalino, *Rome and Byzantium* (Oxford: Elsevier - Phaidon, 1977), p. 76.

34 Peter Shaw and Robin Morrison, *New Zealand Architecture From Polynesian Beginnings to 1990* (Auckland: Hodder and Stoughton, 1991), p. 175.

35 John Hunt, *The Ascent of Everest* (London: Hodder and Stoughton, 1953), p. vii.

36 K. McVey, "The Domed Church as Microcosm: Literary Roots of an Architectural Symbol" in *Dumbarton Oaks Papers 37*, 1983; and Andrew Palmer and Lyn Rodley, "The Inauguration Anthem of Hagia Sophia in Edessa: A New Edition and Translation with Historical and Architectural Notes and a Comparison With a Contemporary Constantinopolitan Kontakion," in *Byzantine and Modern Greek Studies 12*, 1988, pp. 117-167.

37 Sir Alan Gardiner, *Egyptian Grammar, Being an Introduction to the Study of Hieroglyphs Third Edition, Revised* (Oxford: Griffith Institute Ashmolean Museum, 1982).

38 Plato, *Phaedrus*, trans. Walter Hamilton (Harmondsworth: Penguin, 1973).

39 *Gerard Manley Hopkins*, ed. W.H. Gardner (Harmondsworth: Penguin, 1954).

40 Aristophanes, *Peace*, trans. Alan H. Sommerstein (Harmondsworth: Penguin, 1985).

41 *Procopius Volume VII Buildings* (London: William Heinemann, 1971), p. 27; and G.P. Majeska, "Notes on the Archeology of St Sophia at Constantinople: The Green Marble Bands on the Floor," *Dumbarton Oaks Papers*, vol. 32, 1978, pp. 299-308.

42 W.G. Hoskins in *The Making of the English Landscape* (London: Hodder and Stoughton, 1963), p. 56, gives an example of such a sunken lane in East Devon.

43 J.D. Dickson, *The Mastery of Space Part 1: Space, Shape, Movement and their Social Implications*. Study Paper No. 66 (Auckland: University of Auckland, School of Architecture, 1982).

44 George Orwell, *Animal Farm. A Fairy Story* (London: Secker and Warburg, 1945/1988), p. 10.

45 Michelangelo Muraro, *Venetian Villas: The History and Culture* (New York: Rizzoli, 1986).

46 Esin Atil, *The Age of Sultan Süleyman the Magnificent* (New York: National Gallery of Art, Washington, Harry N. Abrams, 1987), 'Textiles and Furnishings', pp. 207-223.

47 Norah C. Gillow, *William Morris, Designs and Patterns* (London: Bracken Books, 1988); and Peggy Vance, *William Morris Wallpapers* (London: Bracken Books, 1989).

48 Bruce Petry, *The Public Architecture of Gummer and Ford*, 2 volumes, Master Thesis, University of Auckland, 1992. The photographs cited here are unfortunately not included in the thesis.

49 Alice Bank, *Byzantine Art in the Collections of the Soviet Museums* (Leningrad: Aurora, 1985); 'Dish with the scene of Athena deciding the quarrel of Ajax and Odysseus, 6th century' plates 60 and 61.

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51 Henry Fielding, *The History of the Adventures of Joseph Andrews and his friend Mr Abraham Adams* (London: J.M. Dent and Sons, 1910).

52 Peter Liddle, *Men of Gallipoli. The Dardanelles and Gallipoli Experience. August 1914 to January 1916* (London: Allen Lane, 1976); and Br. General C.F. Aspinall-Oglander, *History of the Great War - Military Operations Gallipoli. Volume II May 1915 to the Evacuation* (London and Nashville: The Imperial War Museum and The Battery Press, 1932).

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54 *Demetres Pikiones, Architect 1887-1968, A Sentimental Topography*, Pamela Johnston ed. (London: Architectural Association, 1989).

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