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Alightment Triptych**By Cindy**

The light perch'd
On the fringe
Of a window-sash
Upon the curtain they alight
Glide down
Flop'd on to a wooden ground
Glazed slightly
—The way they came.

Casting shadow,
And left some.
Look'd, then look back:
Shadow had gone,
Pulled its soul
—as the way they came

They perch'd
On bricks;
Every concrete.
Thus kindergarten
was university
Apartments became cells
Court a giant plate
Rooftops the mountain
Where, one is not given divine rights
to flee, like them
Dare'd not walk among, like them
—For the departed had been so,
And their soul of light

”

Note:

I saw life and death through glimpses then a few
long-lasting staring at the light. The they came,
and the way when they was thrown out of my
window and became shadow—a blurry night.

I turned to look at them thrice. Each time, the
light and the aura it endowed its canvas was a
full image, yet only when they were pieced
together, they were complete. Also... the images
were unusual but common in every day's life.
The way that literature does, and the art.
“Glazed slightly” applied to the floor and the
light; and with the upcoming of then dimming
night, the brightness was even more bright.

When the poem was half finished, I was
reminded of the form “Triptych” in the learning
of Art History and named the poem Alightment
Triptych. Especially Campin’s Annunciation
Triptych. After finish writing the poem, I did a
deeper research to find further connection with
literature and art, my words and the art. As
was shown below, the images in my poem alike
Renaissance style in Northern Europe, and the
form surprisingly suits in Triptych.

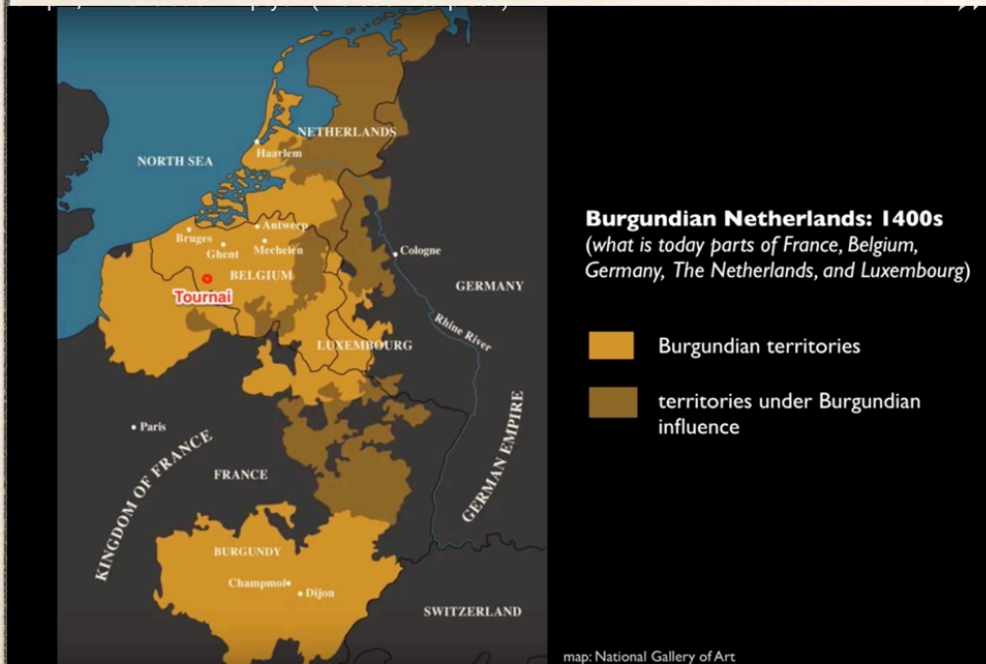




66. Workshop of Robert Campin, Annunciation Triptych (Merode Altarpiece)

Robert Campin or workshop, Annunciation Triptych (Merode Altarpiece), 1425-1428, oil on wood, Metropolitan Museum of Art, New York

- **Triptych**, or three-panelled altarpiece
- Meticulous handling of paint (intricate **details** able to be rendered through oil paint). Artists pay attention to everything **equally** e.g. plant, nail, bolt.
- **Light**—oil paint, could paint texture and light reflect on surfaces like on metals
- **Steeply** rising ground line, figures **too large** for the architecture they sit in
- Left panel: donors, **middle-class** people kneeling before the **holy** scene, the enclosed garden (hortus conclusus) and the rose bush are symbols of **Mary** ('s virginity).
- Center panel: Annunciation taking place in a **room** in this area of Northern Europe in the 1400s (1500 hundred years before this painting were made). Angel Gabriel and Mary sit in it.—>bring us **closer** to god. Every physical objects in the painting lead to **spiritual** ideas (Symbolism): towels & water & shining pot (with double shadow) (water-baptism symbol) are Mary's **purity**; flowers's three buds symbolises **Trinity**, unopened bud represents **unborn Jesus**; Mary sit on a kneeler near floor—symbol of her **humility**; Mary blocks the fireplace (entrance to **hell**); Candlestick—Mary holds Christ in the **womb**; **Holy Spirit** with a cross comes in through window, the divine birth, **incarnation**. **Humanisation** of traditional themes: no halos, domestic interiors, view in to a **Flemish** cityscape. Distinctive early Renaissance details: drapery with **sharp** folds, largely **obscure** the body, interest in **naturalism**.
- Right panel: Joseph is working in his carpenter workshop. He is often shown **removed** from the main scene because he is Mary's husband but not Jesus's father. Mousetrap symbolises the capturing of the **devil**. This mousetrap is outside because it's for **sale**. Hole, wood and axe remind of the wood and nails that **crucified** Jesus. The wood-work is done by Joseph himself, not bought in a store—a **pride** bestows on Joseph and Campin.
- Originated from a Burgundian territory, where **wealthy** goods were produced.
- Not commissioned at first under this **trade-oriented** culture.
- Meant to be housed in a **private home** for personal devotion



18 This is how the birth of Jesus the Messiah came about[d]: His mother Mary was pledged to be married to Joseph, but before they came together, she was found to be pregnant through the Holy Spirit. 19 Because Joseph her husband was faithful to the law, and yet[e] did not want to expose her to public disgrace, he had in mind to divorce her quietly.

20 But after he had considered this, an angel of the Lord appeared to him in a dream and said, “Joseph son of David, do not be afraid to take Mary home as your wife, because what is conceived in her is from the Holy Spirit. 21 She will give birth to a son, and you are to give him the name Jesus,[f] because he will save his people from their sins.”

22 All this took place to fulfill what the Lord had said through the prophet: 23 “The virgin will conceive and give birth to a son, and they will call him Immanuel”[g] (which means “God with us”).

24 When Joseph woke up, he did what the angel of the Lord had commanded him and took Mary home as his wife. 25 But he did not consummate their marriage until she gave birth to a son. And he gave him the name Jesus.

26 In the sixth month of Elizabeth’s pregnancy, God sent the angel Gabriel to Nazareth, a town in Galilee, 27 to a virgin pledged to be married to a man named Joseph, a descendant of David. The virgin’s name was Mary. 28 The angel went to her and said, “Greetings, you who are highly favored! The Lord is with you.”

29 Mary was greatly troubled at his words and wondered what kind of greeting this might be. 30 But the angel said to her, “Do not be afraid, Mary; you have found favor with God. 31 You will conceive and give birth to a son, and you are to call him Jesus. 32 He will be great and will be called the Son of the Most High. The Lord God will give him the throne of his father David, 33 and he will reign over Jacob’s descendants forever; his kingdom will never end.”

34 “How will this be,” Mary asked the angel, “since I am a virgin?”

35 The angel answered, “The Holy Spirit will come on you, and the power of the Most High will overshadow you. So the holy one to be born will be called[b] the Son of God. 36 Even Elizabeth your relative is going to have a child in her old age, and she who was said to be unable to conceive is in her sixth month. 37 For no word from God will ever fail.”

38 “I am the Lord’s servant,” Mary answered. “May your word to me be fulfilled.” Then the angel left her.

———*The Bible*

Another Painting in the same period —Renaissance in Northern Europe



83. Hunters in the Snow

Pieter Bruegel, Hunters in the Snow, 1565, oil on wood panel, Art History Museum, Vienna

- **Alpine** landscape, **typical** winter scene
- Landscape has **high horizon** line, a northern European tradition
- Strong diagonals lead the eyes **deeper** into the painting
- Figures are **peasant** types, not individuals
- Hunters have had **little success** in the winter hunt, dogs are **skinny** and hang their heads
- Extremely **detailed**
- One of **series** of six paintings representing the **labor** of the months (this winter scene is Nov./Dec.)
- Another Pieter's work: the **Peasant** Wedding.



The Keynote slides are made in series, which are a part of my evidence of learning.

Renaissance in Northern
Europe
1400-1600 C.E.

Important development: Invention of a device which could mass produce books. Widespread use of oil paint (luminous glow). Movable type (whose probability and affordability ensure their widespread fame).

【*Annunciation Triptych*】

Northern European art form 15th century is dominated by monumental **altarpieces** prominently erected in great cathedrals.

Flemish artists delight in symbolically **rich compositions** that evoke: visually **enticing** experience, religiously **sincere**, intellectually challenging **interpretation**. Maintained tradition of **meticulously** painting details, **colourful** surface. 【All of which were shown in both works】 high **horizon** lines 【was shown in *Hunters in the Snow*】 .

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Apartments became cells
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Where, one is not given divine rights
to flee, like them
Dare'd not walk among, like them
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Where I posted the poem.

—THE END—