

Allen Fisher, Complexity Manifold: Cambridge talk **addenda**:  
draft notes and extensions

1.  
title page.

2.  
Allen Fisher, *Scattered Studies III, The Triumph of Pan*, from studies made for Clive Bush (2003) *Pictures after Poussin*, Hereford: Spanner.

3.  
Nicolas Poussin, *The Triumph of Pan*, 1636, National Gallery, London (made for Cardinal Richelieu, Paris).

- Stories involving Pan appear in a variety of Greek and Roman texts. They include Apollodorus, Duris of Samos quoted by the Byzantine poet John Tzetzes in *On Lycophron*, Eratosthenes' *Catasterismoi*, Herodotus' *Histories*, Hesychius *sub* Ageus Theocritus, the *Homeric Hymn to Pan*, Hyginus' *Fabulae*, Lucian's *Dialogues of the Gods*, Ovid's *Metamorphoses*, Lucretius' *On Nature*, Philargyrius on Virgil's *Georgics*, Pindar's *Odes*, Plutarch's *Why Oracles Are Silent*, the *Poetic Astronomy*, Scholiast on Theocritus' *Idylls* and on Aeschylus' *Rhesus*, Sevius on Virgil's *Georgics*.
- Most of the details of the above appear in Robert Graves (1955, revised 1960) *The Greek Myths*, Harmondsworth: Penguin Books.

4.  
Mathias Grünewald, *The Disputation of S. Erasmus and S. Maurice*, c.1523, Pinakothek, München.

- Edgar Wind, 'Studies in Allegorical Portraiture I', *Journal of the Warburg Institute*, pp.138-162, 1937.
- The ostensible subject is the meeting of S. Erasmus and S. Maurice. The former is the saint being introduced to Halle by the new Archbishop, Albrecht von Brandenburg, and the latter is the patron saint of the city of the painting, Halle; the local church, the chief monasteries and the castle in Halle are dedicated to him.
- the portrait of S. Erasmus, carrying the windlass used to draw his intestines from his body, is his symbol of his martyrdom. The portrait face is that of Albrecht.
- the portrait is also symbolic of the meeting of Abraham and Melchisedek (the priest who is said to have brought bread and wine to the knight). The scene therefore also foreshadows the Last Supper.

5.  
Allen Fisher, *Veil of Judgement*, 1986-87, oil on two panels. Reproduced on [www.allenfisher.co.uk](http://www.allenfisher.co.uk)

- Albert Einstein, handwritten copy of first relativity paper, *Einstein, A Centenary Volume*, edited by A.P. French (1979) London.

- *Leonardo: Paintings and Drawings*, edited by Ludwig Goldscheider (1943, 1975) London.
- Julia Kristeva (1977, 1980) *Desire in Language*, edited by Leon S. Roudiez, translated by Thomas Gora &c., New York.

6.

Allen Fisher, *Myths of Male Dominance*, 1988, oil on canvas. Reproduced on [www.allenfisher.co.uk](http://www.allenfisher.co.uk)

- Charles Olson makes a proposal to William S. Burroughs and Jackson Pollock, whilst Eleanor Burke Leacock and Eric Mottram look on.
- Eleanor Burke Leacock (1981) *Myths of Male Dominance. Collected Articles on Women Cross-Culturally*, New York and London: Monthly Review Press.
- Eric Mottram (1977) *William Burroughs, The Algebra of Need*, London: Calder and Boyars.
- Eric Mottram (1972) 'Pound, Olson and the Golden Flower', *Chapman* Volume II, no.2.
- Eric Mottram (1981) 'Elegy 18: Jackson Pollock as Herne', *A Book of Herne, 1975-1981*, Colne: Arrowspire Press.

7.

Joseph Beuys, *Vitrine with 4 Objects*, 1962-80, Anthony d'Offay Gallery, 1983.

- Allen Fisher, *Curating Death*, a work in progress (2005) discusses Beuys installation work in his vitrines as a curatorial pattern-of-connectdness.
- Gerhard Treewen (1993) *Joseph Beuys, Die Vitrinen ein Verzeichnis*, Köln: Verlag Der Buchhandlung Walther König.

8.

Paige Mitchell, photograph of museum show case with Allen Fisher's Trap studies and museum's collection of traps, Hereford Museum and Art Gallery, 1993. Reproduced on [www.allenfisher.co.uk](http://www.allenfisher.co.uk)

- selections from *Traps or Tools and Damage* were published in a booklet by Roehampton University, as part of Allen Fisher's inaugural professorial lecture in 2002. Partially available on [www.allenfisher.co.uk](http://www.allenfisher.co.uk) → gallery → Traps.