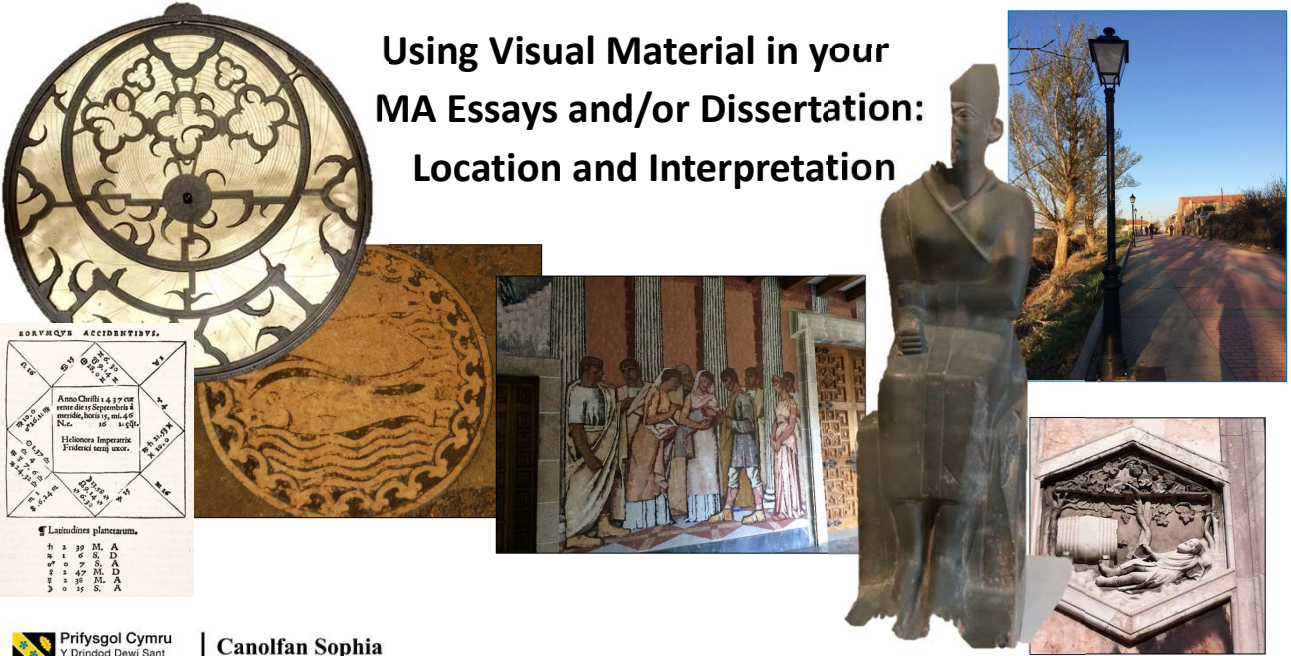


Using Visual Material in your MA Essays and/or Dissertation: Location and Interpretation



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University of Wales
Trinity Saint David

Canolfan Sophia
The Sophia Centre

Dr Darrelyn Gunzburg

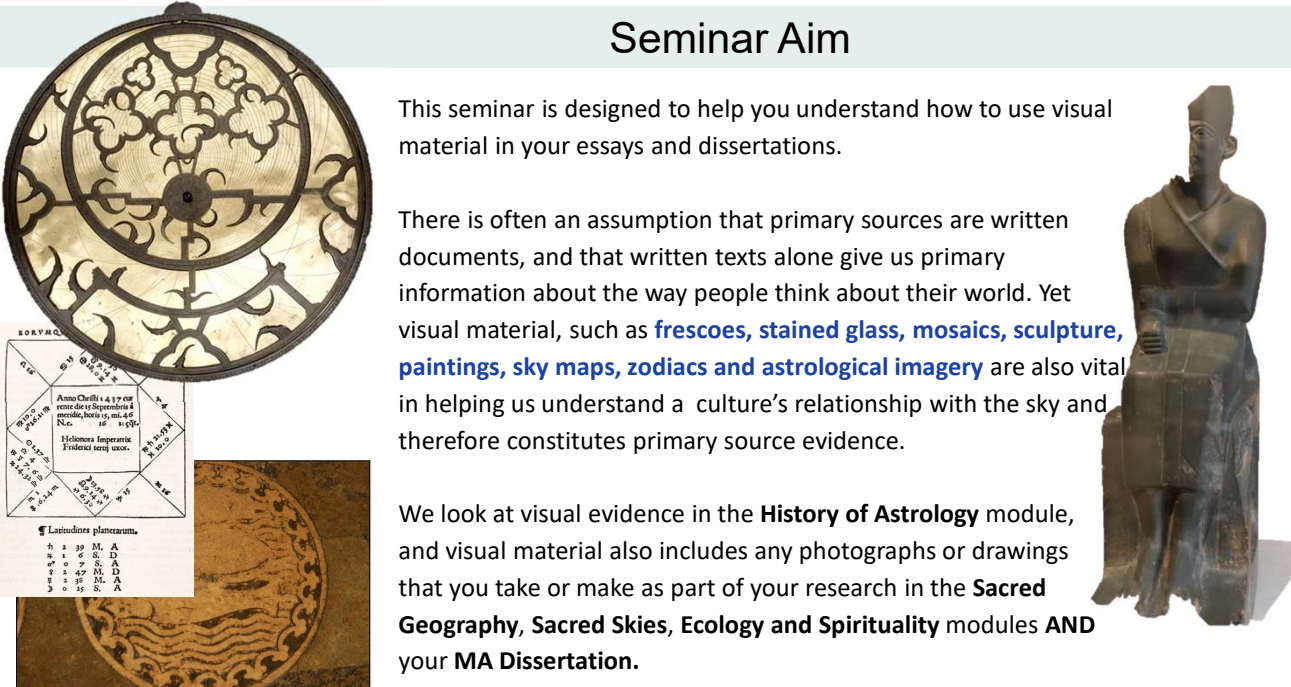
1

Seminar Aim

This seminar is designed to help you understand how to use visual material in your essays and dissertations.

There is often an assumption that primary sources are written documents, and that written texts alone give us primary information about the way people think about their world. Yet visual material, such as **frescoes, stained glass, mosaics, sculpture, paintings, sky maps, zodiacs and astrological imagery** are also vital in helping us understand a culture's relationship with the sky and therefore constitutes primary source evidence.

We look at visual evidence in the **History of Astrology** module, and visual material also includes any photographs or drawings that you take or make as part of your research in the **Sacred Geography, Sacred Skies, Ecology and Spirituality** modules **AND** your **MA Dissertation**.



2

Art history is an academic discipline that uses the **historical method** to study the art, architecture, and material cultures of the world's civilizations, within their various stylistic, social, and religious contexts.

Definition from St Bonaventure University.



Lion of Knidos, c. 350-200 BC, marble, 2.89 m long by 1.82 m high, British Museum, London.

3

Within the MA CAA ...

Using the art historical method to examine the ways the art, architecture, and material cultures of the world's civilizations offers evidence of how or why the sky was important to a particular culture.



4

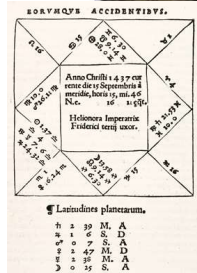
What is the sky and how and why does it affect culture?



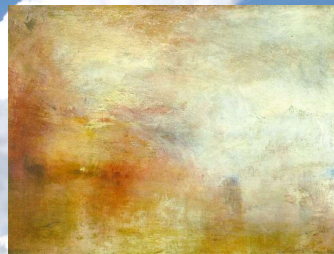
Light – sunlight, starlight, moonlight.
Patterns – star patterns, cloud shapes

1. Direct sun falling onto an object at a particular time of the day or year, captured through an aperture.
2. Direct sun reflected by a medium such as mirror or water.

What is the sky and how and why does it affect culture?



Frescoes, stained glass, mosaics,
sculpture, paintings, sky maps, zodiacs,
and astrological imagery



J. M. W. Turner (1775-1851), *Sun Setting over a Lake*, c.1840, Oil on canvas, H: 91cm x W: 122.5 cm, Tate, London. Image: Wikimedia Commons.





Art appreciation vs Art historical evidence



Photographs and images are your visual evidence of particular points of textual argument. Although you may have taken a number of photographs or used a number of images in your essay, unless they are linked to your text they serve only as decoration – art appreciation - rather than supportive evidence. Therefore they must be captioned correctly and linked with the text by the use of correct numbering – (Fig.1), (Fig.2), and so on.



FOUNDATIONS IN CULTURAL ASTRONOMY AND ASTROLOGY



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ESSAY 2

A Sky Journal is a piece of research using the sky as the primary document. You will observe the sky for a month and focus on one or several particular features recorded **either by drawing or photographing** the changes in these sky features or sky and landscape features.

For example:

- i. The moon and its phases, and or its rising and setting positions
- ii. The visibility of planets and their movement against the stars or their rising and settings.
- iii. Sun rises or sun sets – nature, colour and visibility and/or horizon location.
- iv. The observation of one or more constellations and their shift from one night to the next.
- v. The sky's relationship to a landscape.
- vi. Clouds in a day sky

Rather than merely reporting on or summarising this data, you are required to analyse it and consider its significance in relation to ONE of the following questions:

1. 'To think is to walk among clouds.' Discuss this statement from Alexandra Harris as it relates to your sky journal observations.

Harris, Alexandra. *Weatherland: Writers & Artists under English Skies*. London: Thames & Hudson, 2015, p.245.

OR

2. 'Be clearly aware of the stars and infinity on high. Then life seems almost enchanted after all.'

Discuss this statement from Vincent Van Gogh as it relates to your sky journal observations.

Gogh, Vincent van, and Ronald de Leeuw. *The Letters of Vincent Van Gogh*. London: Penguin Books, 1997, p.392.

9

APPROACHING A VISUAL SOURCE



1. **OBSERVE.** What do you see? Write down what you see as unambiguously as possible. What questions can you ask of the art/artefact by close observation?
2. **CONTEXT.** In what year was the art/artefact created? What were the circumstances round which it was created?

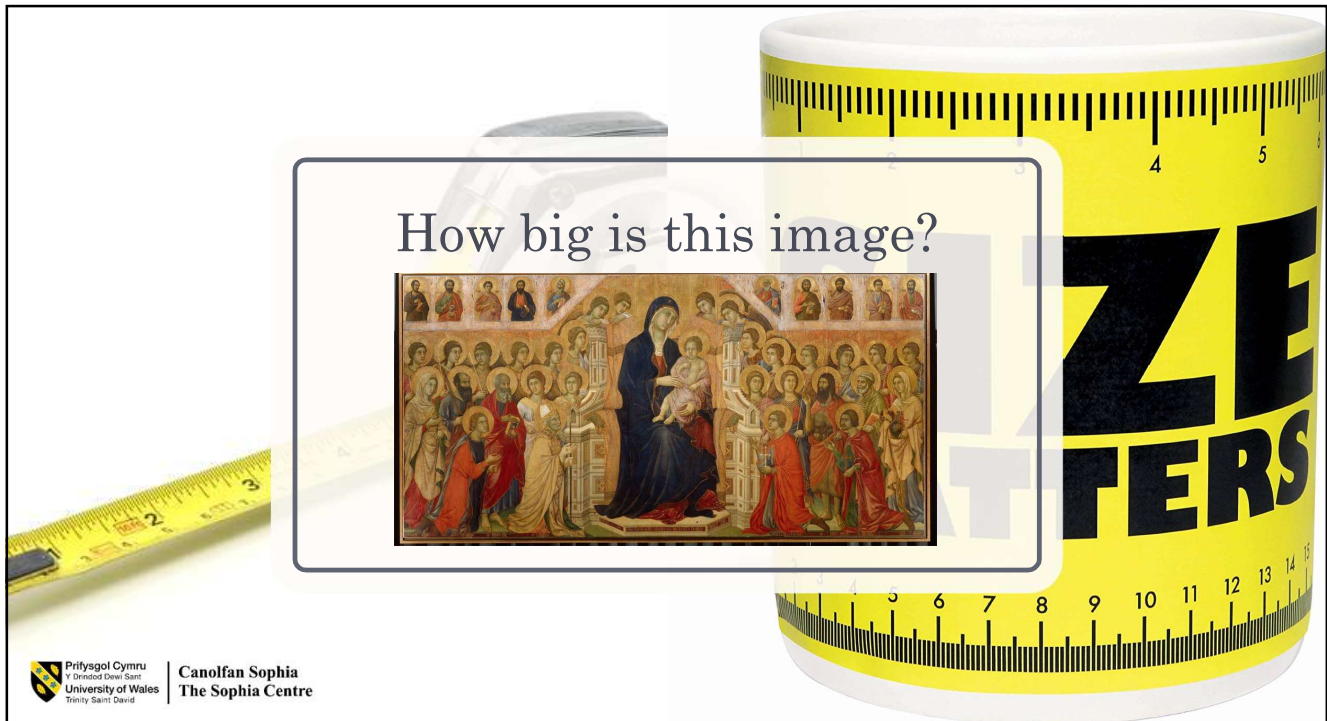
3. RELEVANCE TO ESSAY QUESTION: how will this visual source help you to answer the essay/dissertation question?

4. **LITERATURE REVIEW.** What have previous writers said about the object?
5. **QUESTION.** Does the previous literature support or not support what you can see/read in the art/artefact?
6. **FINDINGS.** Can you add an insight about what you have understood from both **your examination** of the art/artefact and what the **secondary source material** is saying?



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10



11



12

Part of a much larger architectonic altarpiece now broken up...



13

... which had a reverse Christological cycle.



14

OTHER CONTEMPORARY VISUAL EVIDENCE

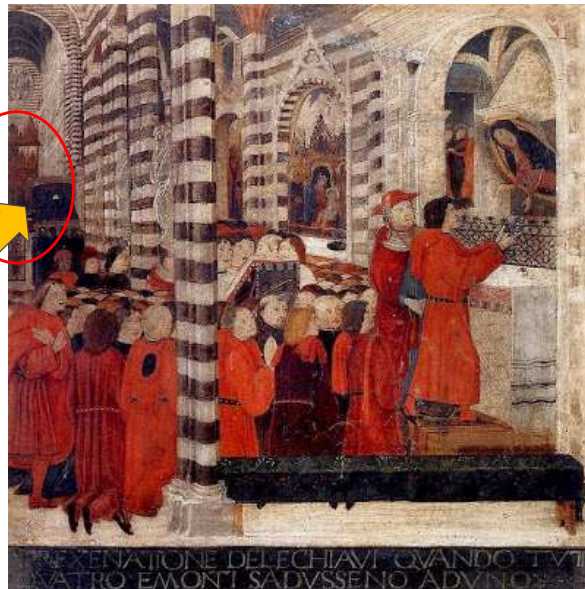


Anonymous Sienese panel painting showing the presentation of an annual offering to the Virgin Mary. The Maesta in its original location is in the background on the left.

15



Siena Cathedral today.



Anonymous Sienese panel painting showing the presentation of an annual offering to the Virgin Mary. The Maesta in its original location is in the background on the left.

16



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Duccio di Buoninsegna (c. 1255-1260 – c. 1318-1319), *Maestà* (Madonna and Child in Majesty) 1308-1311, tempera and gold on panel, 2.13 x 4.12 m, Opera della Metropolitana di Siena, Italy. *Image:* Web Gallery of Art.

17



Any images you use in a paper require **captions**, otherwise it is akin to citing a work without its bibliographic reference.

More shortly ... and remember:

the way to caption images is in your Writing Guidelines.

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Duccio di Buoninsegna (c. 1255-1260 – c. 1318-1319), *Maestà* (Madonna and Child in Majesty) 1308-1311, tempera and gold on panel, 2.13 x 4.12 m, Opera della Metropolitana di Siena, Italy. *Image:* Web Gallery of Art.

18

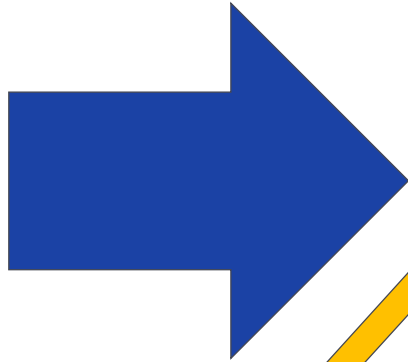


Figure X: Name of artist, name of work, year, medium, size, building, where located. **Image attribution.**

Refer to the image in your work as (Fig.1), (Fig.2) and so on.

Figure 1. Duccio di Buoninsegna (c.1255-1260–c.1318-1319), *Maestà* (Madonna and Child in Majesty) 1308-1311, tempera and gold on panel, 2.13 x 4.12 m, Opera della Metropolitana di Siena, Italy. *Image:* Web Gallery of Art.



Formal and contextual analysis

Read the captions first

Name
Title
Date
Medium
Size
Time period or culture
Collection and location

Write down what you see.

Draw what you see. This helps you to see it more clearly.

What is the artist's **original intention**?

What is the artist trying to convey **visually**?



What is the artist's **original intention**?
What is the artist trying to convey **visually**?

Refer to works written about it at the time the work was created . See JSTOR articles, Museum catalogues, and so on.

What did the people who created it believe and understand about their world?

What is this image's RELEVANCE to the essay/ Dissertation question?

How will this primary source help you to answer the question?

Now you can use this as evidence in your paper—just as a you do a journal article or book—by referring and cross-referring to it as Figure 1 when you cite what you see and what others have said about the work.

Figure 1.Duccio di Buoninsegna (c.1255-1260–c.1318-1319), *Maestà* (Madonna and Child in Majesty) 1308-1311, tempera and gold on panel, 2.13 x 4.12 m, Opera della Metropolitana di Siena, Italy. *Image*: Web Gallery of Art.

21

How do I reference images using captions?

Figure number, name of artist (life dates), *Name of work*, year, medium, dimensions (if known), where located. Image attribution.

Example 1



Figure 6. Sandro Botticelli (1444/5-1510), *Venus and Mars*, c.1483, tempera on wood, 27.5cm x 68 cm, National Gallery of London. *Image*: National Gallery of London.



NOTE: NO URLs, book references or footnotes in captions.

22

How do I reference images using captions?

Example 2

Name of artist, *Name of work*, year, where located. Image attribution.

Gunzburg, Darrelyn. 'Philip Jackson - the Body Language of Sculpture.' *The Art Book* 17, no. 3 (2010): 15-17.



NOTE: NO URLs, book references or footnotes in captions.



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Philip Jackson, *Statue of HM Elizabeth, The Queen Mother* (2008), The Mall, London. Photo: Darrelyn Gunzburg.

DG: How do you balance your public commissions with the more intimate gallery sculpture?

PI: Commissions mean you contact an-

putting some sculpture into a ship being built in Venice and I became interested in the paintings of Canaletto, Guardi and Longhi. They painted everyday scenes of Venice in the eighteenth century, people who wore hats and masks and things that covered the body, so it was quite difficult to tell whether the person was male or female. However, you could still tell their emotions from their body language.

Gallery sculpture is highly satisfying and it's nice to create the product of your imagination but it's a much lonelier thing to do. I'm happy to have the two running together.

DG: Have your pieces gone into permanent collections in museums and galleries?

PI: Yes, and they go to private individuals, and sometimes one has the opportunity of seeing them. *Cloister Conspiracy* went to Tuscany and we went to see it in the Tuscan hills (Philip was accompanied by his wife, Jean). Another sculpture is in a Hertfordshire garden. We've exhibited for some time in Florida. I went there to give a talk and the woman who runs the art centre, unbeknown to me, had organised lunch for about 60 people and she said, 'These are all people that collect your sculpture'. She went on, 'You know, you're not a collector until you've got three pieces'. I don't keep any of my own work and it's strange to go into a house where they've got more work than I've got.

DG: You say your wife, Jean, is one of your greatest influences. Is she a sculptor as well?

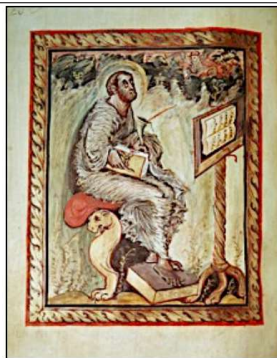
PI: No, she's not but she's incredibly

23

How do I reference images using captions?

Figure number, name of artist (life dates), *Name of work*, year, medium, dimensions (if known), where located. Image attribution.

Example 3



(Left) Figure 21. *Gospel of Ebbo* (Gospel Book of Archbishop Ebbo of Reims), Saint Luke Evangelist, MS 1, folio 90v. illuminated manuscript, c. 816-835, Bibliothèque municipale (Épémay, France). Image: ARTstor.



(Right) Figure 22. *Liber Rabani de originibus rerum*, XV, 1; de philosophis (Codex based on encyclopaedia compiled by Rabanus Maurus: *De rerum naturis*), MSCas. 132, completed 1022-23 in the Abbey at Montecassino, Biblioteca del Monumento nazionale di Montecassino. Image: ARTstor.

NOTE: NO URLs, book references or footnotes in captions.



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24

Example 4

How do I reference images using captions?

Figure number, subject description, date taken, time taken, where located. Image attribution.

Grace Cassar chose to use her sky journal as a qualitative, reflexive exploration of clouds. She considered her essay under four themes: the phenomenology of land- and skylscapes; the power of colour; assigning meaning to light; and sacredscapes and animism. Grace was clear to note that her location was the Mediterranean Maltese Islands and the time of year was July, yet despite her willingness and her sharp-eyed surveillance, the harsh reality of the Maltese summer brought its own agenda. Armed with pencil, notebook and mobile phone for taking photographs, on 1 July, Grace wrote in her sky journal:

Summer and July. Summer is July! The sky seems to welcome its arrival with wide open arms. A cloudless sky. (Fig. 1). Actually, I was not prepared for this, but I am glad to notice the different layers of blue. They all dovetail into each other, gradually, smoothly. Devoid of clouds, the sky feels pure and timeless, grounding me to a peaceful now. It is special to be here. The moment is infinite.



Figure 1. The cloudless sky. Wednesday 1 July, 18.27 - on a rocky beach. Photo: Grace Cassar

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Figure 1. The cloudless sky. Wednesday 1 July, 18.27 - on a rocky beach. Photo: Grace Cassar



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From Grace Cassar's Sky Journal for Heavenly Discourses 2016.



Figure 2. A road in the Mdina, the Silent City. Saturday 18 July. Photo: Grace Cassar.



Figure 3. The hues of dawn. Wednesday 6 July, 9.38 a.m. Photo: Grace Cassar.



Figure 2. A road in the Mdina, the Silent City. Saturday 18 July. Photo: Grace Cassar.



Figure 3. The hues of dawn. Wednesday 6 July, 9.38 a.m. Photo: Grace Cassar.

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A multidisciplinary research database which provides access to full-text journals, magazines and other valuable resources.

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- ACLS Humanities e-Books**

American Council of Learned Societies

27

Databases by category

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- Dissertations & theses
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- Health
- Images**
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- > Institute of Science and Art

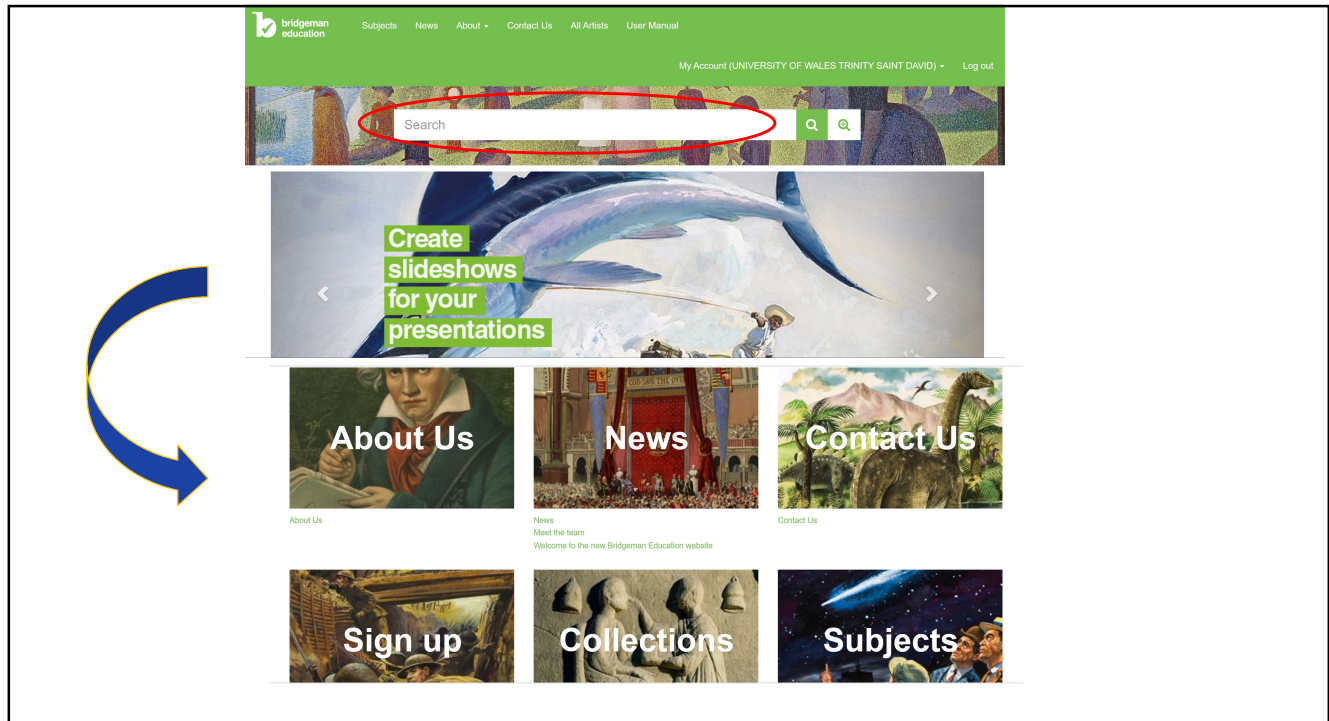
1 databases found for **Images**

- Bridgeman Education**

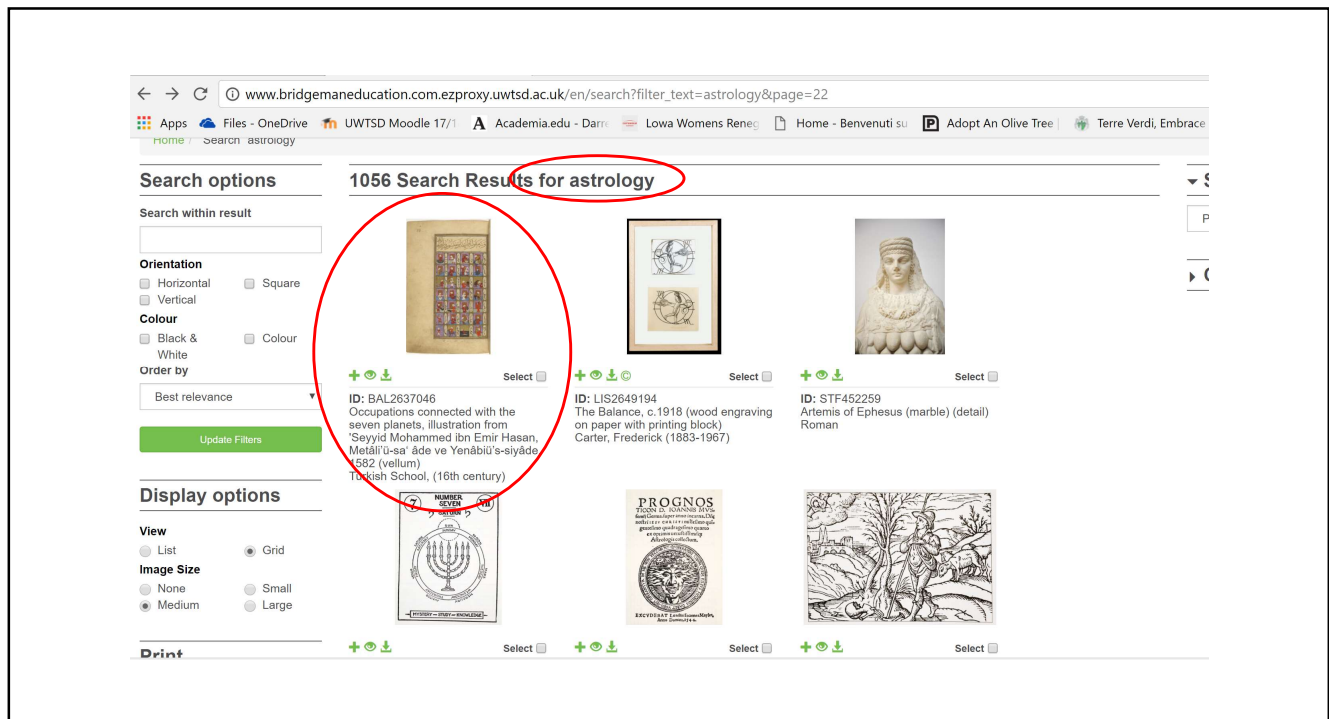
A complete visual resource offering over 1,000,000 digital images of art, history and culture from global museums, galleries, private collections and contemporary artists all copyright cleared for educational use. Full text access.

[Online access >](#)

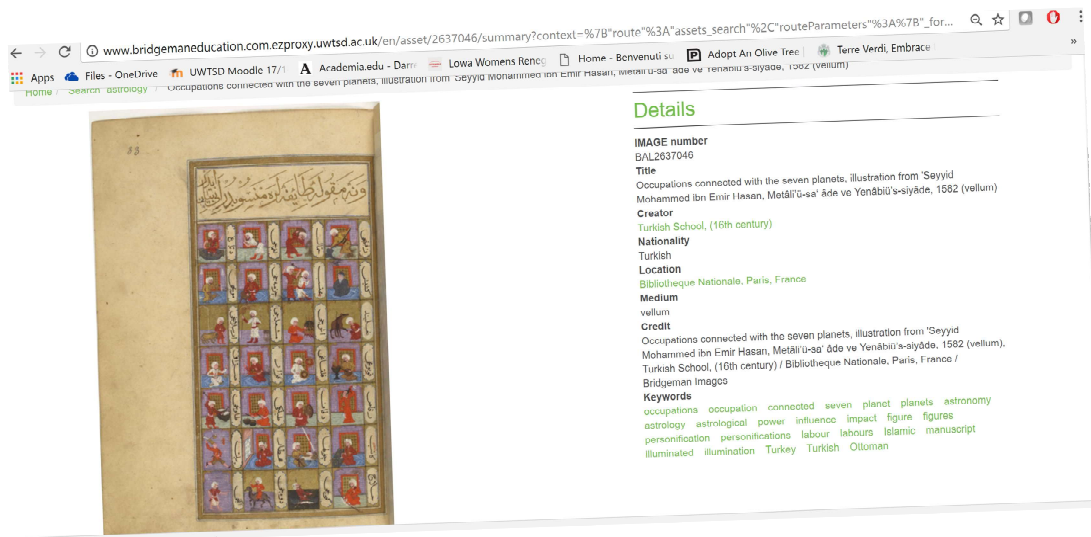
28



29



30



31

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ONLINE LIBRARY WARBURG INSTITUTE




32



The Warburg Institute's **Photographic Collection** contains physical photographs of sculptures, paintings, drawings, prints, tapestries and other forms of imagery. The Collection was begun by Aby Warburg in the late 1880s, and includes tens of thousands of late nineteenth and early twentieth-century photographs and slides, together with hundreds of thousands of images added since the Institute came to London in 1933. Most of the works depicted are European, and range in date from classical antiquity to circa 1800, and expanding sections on various forms of non-European art.

<https://warburg.sas.ac.uk/library-collections/photographic-collection>

The Warburg Institute **Iconographic Database** contains digitised images from the Institute's Photographic Collection and Library.

<http://warburg.sas.ac.uk/special-collections/photographic-collection/iconographic-database>



33

Image Libraries



ONLINE LIBRARY



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34

The photograph catalogues provide a detailed searchable database for locating photographs, photographically-illustrated books and texts relating to photography held in all departments of the British Library.

<http://www.bl.uk/catalogues/photographs/>

The screenshot displays three overlapping browser windows from the British Library's photography resources. The leftmost window shows the 'ONLINE GALLERY HISTORIC PHOTOGRAPHS' page with an introduction to the collection. The middle window shows the 'CATALOGUE OF PHOTOGRAPHICALLY ILLUSTRATED BOOKS' homepage, featuring a quote by Georges Potonniée and a list of search options. The rightmost window shows the 'Advanced search' interface, which includes fields for bibliographic and photograph searches, such as author, title, country, and publication date.

35

Image Libraries



ONLINE LIBRARY

The British Museum



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36

http://www.britishmuseum.org/research/collection_online/search.aspx

The British Museum

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Search by: All fields

Enter a keyword, person, place, or museum number

Get closer to the British Museum's collection and immerse yourself in two million years of history, across six continents.

Collection online has been completely redeveloped, making it much easier to find what you want. It allows access to almost four and a half million objects in more than two million records. The search is more intuitive and now offers suggestions as you type.

High definition images can be enlarged and examined in detail which will enable you to view the incredible workmanship on the [Royal Game of Ur](#), the intricate carving on this [African hunting horn](#), the amazingly preserved [deerskin map](#) from North America, or this delightful drawing by Raphael of [an old man's head](#) – just a few of the thousands of highlights to discover.

Explore the galleries

How objects come into the collection

The British Museum story

37

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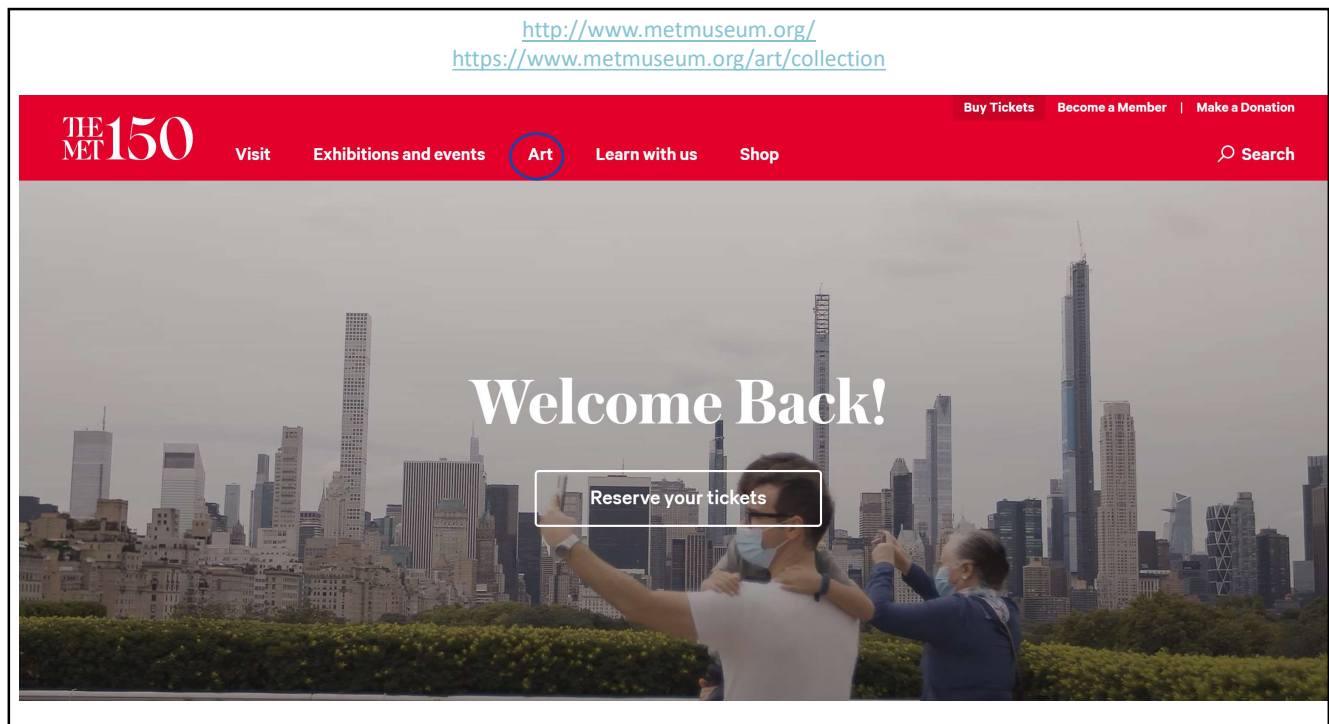


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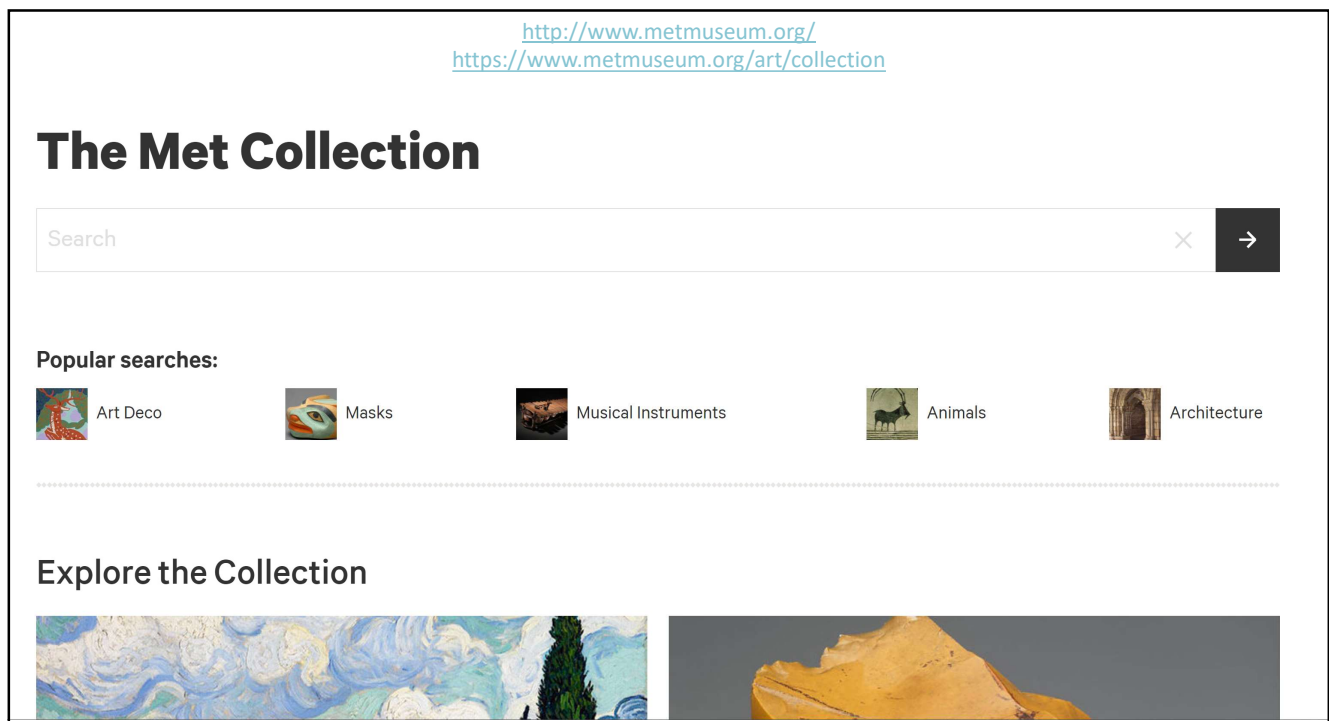



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38



39



40

Image Libraries



ONLINE LIBRARY



41

<http://www.therosewindow.com/pilot/scope.htm>

← → ↻ ⓘ www.therosewindow.com/pilot/index.htm

The Medieval Stained Glass Photographic Archive

Now managed by the Online Stained Glass Photographic Archive, registered charity no. 1164362



Over 37,500 photographs of ancient stained glass panels at over 500 locations

Recently added (September 2016):- **France:** Paris, Ste Chapelle restored windows, Chartres cleaned and restored windows; Walbourg, Wissembourg, Westhoffen, St Guillaume Strasbourg, St Martin Metz, St Segolène Metz. **England:** York Minster (additions and improvements), Wragby, Selby, Stamford Brown's Hospital, Twycross and others

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5000 non-stained glass photographs: [click here](#)
sculpture, mosaics, cosmati pavements, tiles, churches, wall paintings, chateaux, gardens, paintings, Rome

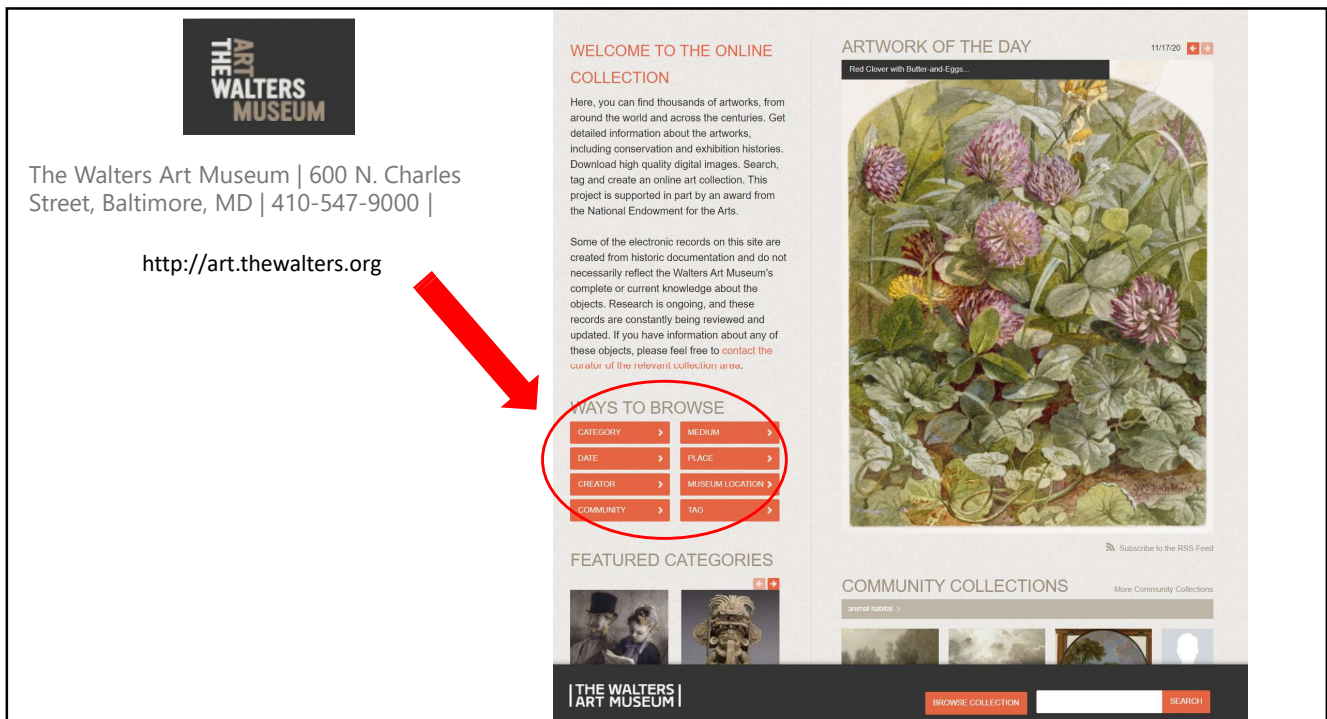
With many thanks to:- Ann Cooke-Yarborough, Annick Gaillard, Mike Hall, Stan Parry, Dr Alastair Sawday, Chris Taverner, John Cleland, Duncan Campbell

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42



43



44

If you still need further images, you could try these Open Access sites:

Belvedere, Vienna: Roughly half of an 18,600-strong collection, including the world-famous group of works by Klimt and Schiele.

Birmingham Museums Trust: Nearly 2,500 images from across the eight municipal collections looked after by the trust. More are gradually being added.

Cleveland Art Museum: 30,000 works from the collection.

J. Paul Getty Museum, Los Angeles: More than 100,000 images from the museum and the Getty Research Centre Archives.

Kunstmuseum Basel: More than 4,100 photographs of works in the public domain.

Library of Congress, Washington, D.C.: Millions of images from the national archives.

Los Angeles County Museum of Art: Nearly 20,000 images from the collections

Mauritshuis, The Hague: The full collection of more than 800 works, mainly by Dutch and Flemish masters.

Minneapolis Institute of Art: Access to more than 50,000 works.

Munch Museet, Norway: One of the world's largest single-artist collections: 1,150 paintings and some 18,000 prints, free to download

Museum of New Zealand Te Papa Tongarewa, Wellington: Around 30,000 images from New Zealand's state collections.

Národní galerie Praha: The Czech Republic's national collections in Prague.

National Gallery of Art, Washington, D.C.: More than 51,000 works in the public domain.

Nationalmuseet Danmark: More than 50,000 images from 20 institutions across Denmark.

Nationalmuseum, Stockholm: 6,000 images – most of the collection – via Wikimedia Commons.

New York Public Library: 180,000 items, free to share and reuse.

Paris Musées: 320,000 images from 14 Parisian institutions, including the Petit Palais and the Catacombs.

Rijksmuseum, Amsterdam: 360,000 images – more than a third of the collection.

Städtische Galerie im Lenbachhaus, Munich: Full access to out-of-copyright works. Strong on Munich-based painters of the 19th and early 20th centuries.

Statens Museum for Kunst, Copenhagen: Around 15,000 works (of a quarter of a million) have been photographed in hires, with all public domain images free to download and use.

Wellcome Collection, London: Thousands of archival images from the science collections at the museum and library.

Yale University: Some 250,000 images from the university collections, including the Art Gallery and the Yale Centre for British Art.

45

Inserting images into text.



The image of the Moon at 39BC (Fig 70), the other luminary in the sky, is depicted as a crowned woman seated on a four-wheeled chariot dressed in a green gown with a white cloak with a red lining wrapped loosely around her waist. In her right hand she holds an orb with a coiled face depicted on it, which also resembles a crescent moon. In her left hand she holds a tree. She has rays to indicate she is a luminary and is seated on a four-wheeled chariot to emphasise the only way the moon was seen to travel in the sky, which was by direct motion. In medieval cosmology the Moon was the planet that combined and mixed the energies of the other planets as they filtered down through the spheres, hence Ibn Ezra wrote that the Moon 'corrupts all bodies and putrefies them. When she is opposite the Sun, she will ripen all fruits, and in her share is the power of productivity'.¹⁸ One can suggest that the productivity and ripening are symbolised by the green gown and the tree, and that the white cloak may symbolise the light the moon reflects from the sun. Whilst it is speculative, since the moon rules mothers,¹⁹ one can also suggest the possibility that the red lining to the white cloak may even be symbolic of menstrual blood. This however, requires much further research to which I will return.

¹⁸ Ibn Ezra, *The Beginning of Wisdom*, p. 103.

¹⁹ Burnett, Yamamoto, and Yano, eds., *al-Qibla (Alcabitus). The Introduction*, p. 83.

46

Now that I've got my image, how do I insert it into my text, so that ...



The image of the Moon at 39BC (Fig.70), the other luminary in the sky, is depicted as a crowned woman seated on a four-wheeled chariot dressed in a green gown with a white cloak with a red lining wrapped loosely around her waist. In her right hand she holds an orb with a coiled face depicted on it, which also resembles a crescent moon. In her left hand she holds a tree. She has rays to indicate she is a luminary and is seated on a four-wheeled chariot to emphasise the only way the moon was seen to travel in the sky, which was by direct motion. In medieval cosmology the Moon was the planet that combined and mixed the energies of the other planets as they filtered down through the spheres, hence Ibn Ezra wrote that the Moon 'corrupts all bodies and putrefies them. When she is opposite the Sun, she will ripen all fruits, and in her share is the power of productivity.'¹⁵ One can suggest that the productivity and ripening are symbolised by the green gown and the tree, and that the white cloak may symbolise the light the moon reflects from the sun. Whilst it is speculative, since the moon rules mothers,¹⁶ one can also suggest the possibility that the red lining to the white cloak may even be symbolic of menstrual blood. This however, requires much further research to which I will return.

¹⁵ Ibn Ezra, *The Beginning of Wisdom*, p.103.

¹⁶ Burnett, Yamamoto, and Yano, eds., *al-Qabīlī (Alcabitus). The Introduction*, p.83.

107

... the image doesn't slide on the page...



... has correct captioning attached to the image so it can be clearly identified ...

Figure 69. The image at 39BC of the Moon in its rulership of the zodiac sign of Cancer, south wall, Salone, Palazzo della Ragione, Padua. Photo: D.Grosberg.

The image of the Moon at 39BC (Fig.70), the other luminary in the sky, is depicted as a crowned woman seated on a four-wheeled chariot dressed in a green gown with a white cloak with a red lining wrapped loosely around her waist. In her right hand she holds an orb with a coiled face depicted on it, which also resembles a crescent moon. In her left hand she holds a tree. She has rays to indicate she is a luminary and is seated on a four-wheeled chariot to emphasise the only way the moon was seen to travel in the sky, which was by direct motion. In medieval cosmology the Moon was the planet that combined and mixed the energies of the other planets as they filtered down through the spheres, hence Ibn Ezra wrote that the Moon 'corrupts all bodies and putrefies them. When she is opposite the Sun, she will ripen all fruits, and in her share is the power of productivity.'¹⁵ One can suggest that the productivity and ripening are symbolised by the green gown and the tree, and that the white cloak may symbolise the light the moon reflects from the sun. Whilst it is speculative, since the moon rules mothers,¹⁶ one can also suggest the possibility that the red lining to the white cloak may even be symbolic of menstrual blood. This however, requires much further research to which I will return.

¹⁵ Ibn Ezra, *The Beginning of Wisdom*, p.103.

¹⁶ Burnett, Yamamoto, and Yano, eds., *al-Qabīlī (Alcabitus). The Introduction*, p.83.

107

47



TO REPEAT THE POINT:

If photographs or images are not linked to your text, then all they do is serve as decoration, rather than supportive evidence.



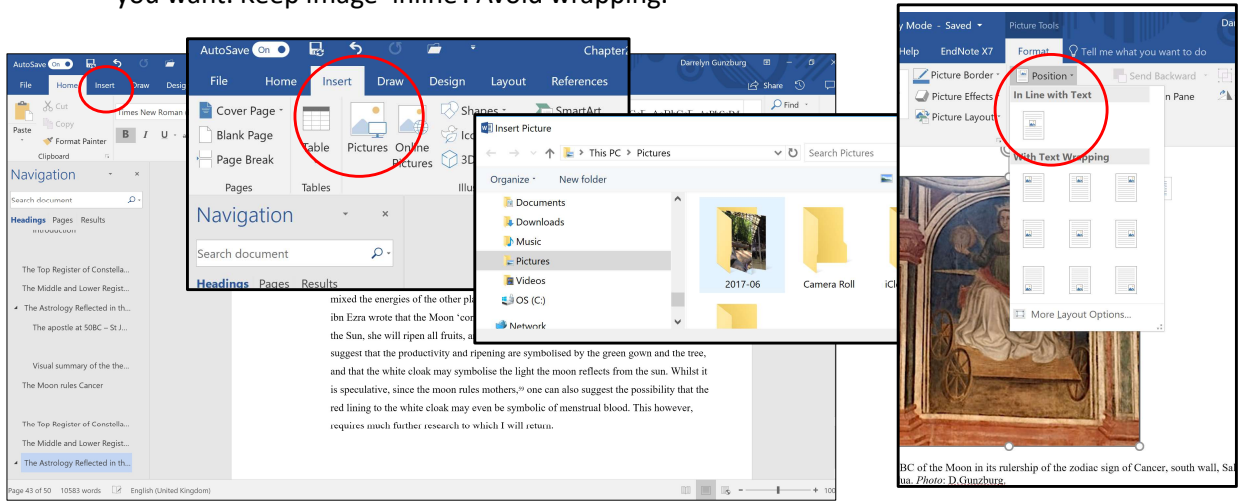
Images and photographs identify and clarify points of textual argument and thus they must be **linked with the text by the use of correct annotation** – (Fig.1), (Fig.2), and so.

They must also be **clearly captioned**. In the same way as footnotes identify the source of your idea or quotation, so captions identify the source of your image.

48

How do I insert **images** into Word?

Click on 'Insert' along the top menu – Select 'Picture' from drop down menu. Select 'Picture from file' from flyout menu, if on a MAC or 'Pictures' if on a PC. This will take you to your files and documents where you can select the image you want. Keep image 'inline'. Avoid wrapping.

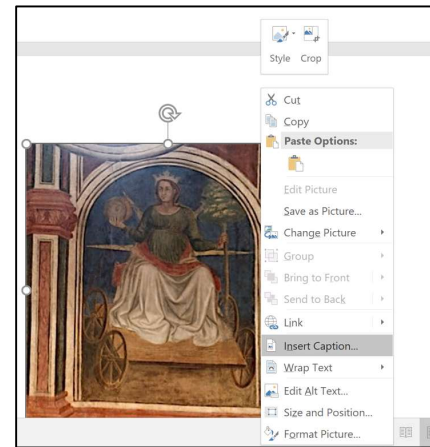
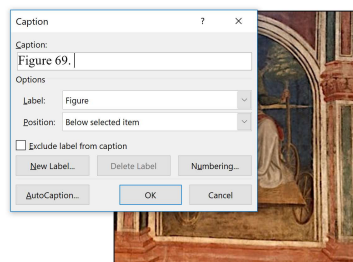


49

How do I insert **captions** using Word?

If on a PC: Right-click on image. Click on 'Insert' from the flyout menu. Fill in caption once it is under the image. This will link the caption to the image and lock the image to the document instead of having it slide all over the page.

If on a MAC: Click on image. Click on 'Insert' along the top menu – Select 'Captions' (under 'Footnote') from drop down menu. Select 'OK' and fill in caption once it is under the image. This will link the caption to the image and lock the image to the document instead of having it slide all over the page.



50

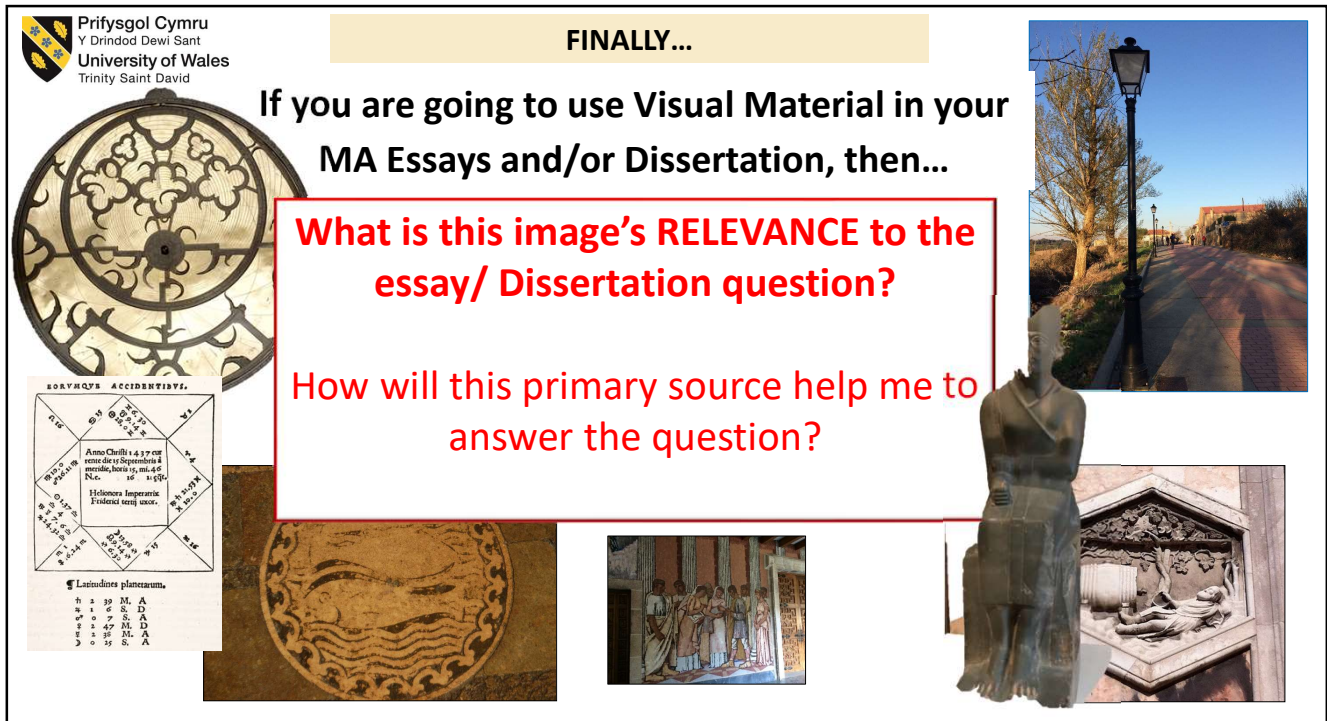
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FINALLY...

If you are going to use Visual Material in your MA Essays and/or Dissertation, then...

What is this image's RELEVANCE to the essay/ Dissertation question?

How will this primary source help me to answer the question?



51

Do you have any questions?



52