“Image not available online, please see print version”

ARLIS/NA, VRA Annual Meeting, Minneapolis
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Stephanie J. Frontz
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Polled humanities faculty at UR, including Historians

• Only AH faculty have encountered this
• Only in one journal, Word & Image
2009-2010

7 articles lost images online
Some with no images

Of course, some of these instructions, catchwords and tabs appear in unfinished manuscripts and would probably have been erased, trimmed, covered or camouflaged as their manuscripts were completed. But the overt textuality of these inscriptions was apparently not so problematic as to merit disguise or elimination before their manuscripts went into circulation. Moreover, many of the catchwords and tabs appear in manuscripts that at least appear to be finished. Indeed, some of the most polished miniatures feature some of the most blatant inscriptions. For example, the thick, black tabs in Musée Condé 377 often float in the middle of otherwise tight miniatures that no less an authority than Millard Meiss has called ‘the most memorable produced in the Trecento’.

And the large letters of ‘Onze io’ and other catchphrases clearly stand out from amid the extraordinarily refined miniatures of Additional 1598, which appears to have been decorated by one of the most accomplished Neapolitan illuminators of its day. Evidently, even the most sophisticated early- to mid-fourteenth-century manuscript designers did not find the textuality of these inscriptions so objectionable as to bother hiding or eliminating them.

This tolerance for textuality is also manifest in the unnecessarily central location of many inscriptions relative to the layout of the early- to mid-fourteenth-century miniatures, and particularly by the unnecessary inclusion of many inscriptions within the frames of those miniatures. A majority of the labels in the Holkham manuscript, for example, could have been written outside the borders of their images, for those inscriptions pertain to subjects that are very close to the frames. And in Bodleian Roll few of the figures seem more likely to be misidentified if their labels were moved across the border above their heads. Evidently, at least some of the early- to mid-fourteenth-century annotators felt no compunction about writing in or on miniatures.
Emailed authors

- Excellent topic
- Permission for paper publication was onerous enough
- W&I asked later if I wanted to include images in their hitherto unannounced online publication
- Paperwork, cost, and currency conversion with collections in such places as Budapest, Copenhagen, and any city in Italy would not be worth it
- Hadn’t even thought of that at the time
UR author

- Requested in 2008
- 9 images total in print article
- 5 images lacking online
- Art Resource, NY - NO
- Bridgeman Art Library - YES
under the spell of a predecessor whose reputation cowed into unquestioning
deference all who came after was liable to fall into absurd error (figure 3):

I have seen in my youth painters so filled with veneration for Raphael’s frescos in
the Vatican that, lacking good light to penetrate their sublime beauties, apply
themselves to emphasizing the dryness and hardness to be found in many which
are executed by disciples of this great man. I even saw one artist whose ridiculous
exactitude went so far as to imitate faithfully cracks in the plaster, that he took for
muscles and folds in the draperies."

40 - Philippe de Champaigne, ‘Contre les
de l’Ecole nationale supérieure des beaux-arts;
reprinted in Mirvo, Cogniaux, pp. 234–8; my
translation.

Figure not available online, please see print version
Response from author

• Word and Image had no part of it

• Quick to say to hell with it and publish the digital version with blank space

• AR wouldn't give online permission on the grounds there was no end date

• Thinking hasn't yet caught up to the digital reality.
Contacted Art Resource

• Fee is $60 per image (interior, black and white print), $150 per image (interior, color print use)

• and an additional $45 per image for the electronic rights

• Rights read: "one-time, non-exclusive Worldwide English language rights for one print edition only (less than 3,000) and archived and available on microfilm, electronic databases or online services such as JSTOR or similar entries.

• The work may appear in electronic/online formats only within the Article in the journal specifically cited herein. Display resolution for electronic/online reproduction: 150 dpi."
Contacted Word & Image

• Not a question of editorial policy –but permissions.

• Most of the articles accepted before the journal was online.

• In future, not the case, since they will have cleared permission for online publication as well as for print.

• Urge authors to start obtaining authorizations early, and offer guidance as to how to do so.

• Goal is to have the online version publish all the images which appeared in the print version.

• Hope to use our web-site for images which, for one reason or another, are not possible in print.
Hern’s, its tilt countered by the emphatic vertical of the rim bottle which, as the painting’s horizon axis, performed a stabilizing function similar to de Hooch’s golden section. The myriad values that make up de Hooch’s wending table of icles are set against a dramatic juxtaposition of deep greens and white fabrics—a pristine but exempted tablecloth draped over weighing, fringed velvet. Citizen’s blue and white draperies are even more intricately at odds, as discussed above, and more obviously managed pieces. But despite these superficial similarities, these two still lifes are worlds apart. The most striking difference barring obvious discrepancies of style and size is the kind of space they depict. De Hooch’s setting is pastoral and overladen with interior detail, the refinement of its plush and glossy accommodations is antithetical to the rawer matter that the accompanying fruit. In this painting nature has been fully cultivated, sublimated in an interior world of ornamental appetites and material wealth. The map and globe in the background point the totality of this interior—every earthly luxury there for the taking. De Hooch demonstrates how microcosmic still life can epitomize all the riches of the macrocosmic world, with the celestial globe fitting a hallucinatory template between the two realms. And there are other links of an exterior world here: a merry, turbulent atmosphere of blue-black sky seeping in between the rich draperies, the architectural detail above the gold guild and mother-of-pearl decor. The space of Still Life with apples, in contrast, stands as pure interior on the literal level, with a wider world invited in as a byproduct, by mere suggestion. Unlike de Hooch’s explicit and starching metaphors of global scale, the material scale of Citizen’s objects reflect the relative minuscule and rarity of their metaphorical reach. The spatial pressure of his still-life arrangement is secondary to the more ominous perceptions of infinite space, one that suggests the impossibility of still life’s transfiguration into landscape even as it affects it.

The juxtaposition of still life and landscape in a single image is not without precedent in the history of art. De Hooch and other seventeenth-century Dutch painters often set their mannerfully detailed still life against a busy open vista seen through a window or some kind of interior portal to the outside. Whether each picture matters to Citizen is unknown, but he was certainly a great admirer of Eugène Delacroix who painted a rare synthesis of the two genres in his Still Life with Lobster, 1842–45 (figure 3). (Although the work was in private hands until 1900 when it was donated to the Louvre, it was included in two major exhibitions in Paris during Citizen’s lifetime before 1840.) Without any mediating portal or furniture prop, this painting’s juxtaposition of prominent detail and panoramic landscape sees the viewer’s eye scan. (If Delacroix was indeed an inspiration for Citizen’s translation of landscape motifs into the miniature objects and small scale of still life, Citizen takes his fusion of genres to another level and moves it further. Still Life with apples charges still life and landscape to such a degree that one can see with new eyes the momentages of their cross-over. Landscape is no longer background to still life, but rather merged into its very forms. The space of Still Life with apples is sparse, with all signs of the room and its furniture either removed or absorbed to the point of extreme ambiguity. This stripping of surrounding visual context frees the objects from their kitchen- or parlor-bound function; they occupy a space between the still life and the landscape, and the narrative they imply is endless. They are studio pieces of Citizen’s construction still, but their scale is significantly magnified by means of association with a larger whole. Like the jam and bread that present themselves with perspicuity, Citizen’s mise en scene takes on landmarks. Look, for example, inside the canvas of a Dutch still life: the relative stillness of each object and of their painting’s lower right-hand corner (figure 4). The blue fabric seen through this opening is not flat and angular like the rest of
Future???

• Advise authors about online permissions
• Seek permissions with no term limit
• Work with editors to encourage inclusion of online images
• Aim for standards for online image permissions
• Be alert and aware of loss of images