

## INTRODUCTION

The origin of this study is kind of funny, I guess.

In the 1980s I was making independent movies, and was drawing my own storyboards. After a few misadventures in filmmaking, I made the decision to elaborate my storyboards into a more polished product, as a sort of film-on-paper, an illustrated screenplay, that could be used as a sales tool. It offered the possibility to a more-established film concern to simply purchase film rights to a visual work I had already accomplished, and moved on from. It seemed sensible. Many movies made from 'graphic novels' now do exactly this.

Doing this, my work was declared a Comic Book by prose and film people, but was denied that identity by Comic Book people! I was being told my work was, respectively, Comics, and not Comics, depending on who saw it.

I failed to see how my work, a film-on-paper, was so cosmically different from a film-on-film. Making movies is largely a matter of staging a series of tableaux or scenes, with the illusion of motion within the scenes; and an even cursory look at early Film History will show this is exactly how Film was originally seen and comprehended by the people making *motion pictures*. The circumstance of staging a scene with physical actors and photographing them, didn't seem so fundamentally different from simply drawing the scene on paper. The end result was the same, or so it seemed to me.

While this failure to comprehend what I was doing, which didn't seem like Rocket Surgery or Brain Science to me, was annoying, what really energized this study was a legal case in the United States.

In 1992, an American Comics artist, one Mike Diana, was prosecuted for obscenity and convicted. A critical part of his sentence was for the Court and police to have the absolute right to examine any drawings or creative work he composed at any time without warrant. In effect, Diana's conviction resulted in his being *prohibited from composing imagery from his own imagination in the privacy of his own home*.

In the United States, a series of moral panics, which culminated in hearings in the 1950s but began much earlier, resulted in Comics being limited mostly to material suitable for small children and little else. Tradition, and perception by Cultural Authorities, resulted in, essentially, any hand-drawn work on paper featuring sequences of images being regarded as Comics, and so treated as being for, and therefore targeted at, small children. This cultural perception and tradition is what caused Diana's incredible, terrifying sentence. Anyone trying to expand the form into more adult-oriented material was risking what amounted to legal creative execution.

My answer to this obvious threat of artistic fatality was to look for historical examples of pictures, set in sequence, designed to tell a story. It seemed like a sensible response: if someone objected to my material, which was most certainly not for, or directed at, small children, I could present historical examples proving not all such artistic work is simply Comics.

So I did that.

I most definitely did not try to trace the history of Comics. That's not what the study was for. The study first established a basic definition of what constituted a sequence of images, deliberately arranged, with intent to tell a story. The criteria were pretty simple.

- Hand-crafted
- A self-contained story, not requiring context
- Containing a beginning, a middle, and an end

This definition forced a few decisions. There is an appalling tendency of prose-oriented academics to define any single picture illustrating any episode from any story ever as narrative. This is not the definition I used.

The final result was to look for a basic set of three images; that beginning, middle, and end, and to check to see if the story illustrated was explicit: that is, it didn't require prior knowledge of the story to comprehend it, it didn't require context, that anyone seeing it could make out a story from the images. Pretty simple.

A shocking number of smart people who should seemingly know better fought this definition, for a wide variety of reasons. People fight for their perceptions and their own conclusions, and I found the subject set off a surprising level of passion in practically everybody. A quick example is Comics people: they rejected this approach, as Comics can and do feature single-image cartoons. Reiterating that the study wasn't about Comics didn't help. A lot of people got seriously upset about the approach. Film people were incensed at having their precious Seventh Art compared to, and relegated to, the status of Comic Books. And etcetera.

Ultimately, I just don't care.

I went looking for a specific thing, for a specific reason: **a potential legal defense.**

A side effect of this goal was to come into contact and conflict with cultural perceptions; it couldn't be helped, really. It was inevitable: laws follow culture. No society has ever passed a law against something nobody has ever done.

There were some difficulties with the study, in that while examples were easy to find once you knew what to look for, they're everywhere, they seemed to be exceptionally carefully concealed, for various reasons. So while these examples of, what, 'pictures-set-in-such-a-sequence-as-to-tell-a-coherent-story', were absolutely everywhere, they were in practice, absurdly hard to find! Buried in Art Books, asides in Mythology Studies, small illustrations in Archeology Records, images on Art Auction sites. Old magazines; travel books; sometimes tourist snapshots.

Western people would compare them, inevitably, to Comics and Comic Books, but that's not at all what they are or ever were; academics have extremely narrow specialties that don't overlap, or even communicate with each other, in the slightest. I encountered such terms as:

Painting Cycle  
Christological Fresco Cycle  
Pictorial Epic  
Scenes From (insert subject here)  
Drawing Cycle  
Life Icon  
Narrative Tapestry  
Pictorial Frieze Narrative  
Narrative Illuminations  
Manhua  
Thangka Painting  
Lianhuanhua  
Manga  
Stripovi  
Bande Dessinee  
Lintel Frieze  
Kaawad  
Gekiga

...and this list is by no means comprehensive or in any way complete! I found a critical Japanese example in an old LIFE Magazine from 1943, and never before or after reproduced.

Basically, these things are everywhere, but only if you know what you're looking for, know where to look, and know what specific terms to use.



Another serious problem is attrition. Due to the nature of the work, which is multiple pictures, I estimate what's left is not even 1/1000th of what has originally been made. Not even close. They've been broken up, destroyed outright, separated, scattered, defaced, vanished in wars. They've naturally degraded, and been deliberately annihilated by anti-imagery religions and ideologies, from Bronze Age Tribal Wars, to Ancient Israel, Islamic Jihad, Protestant Christianity, to Secular Communism.

What remains isn't even a small fraction of what has existed.

As far as what to actually call these things, after several false starts, and some efforts at technical, high-minded terminologies, I settled on the simplest possible choice:

## PICTURE STORIES

There is a further problem with the study, and that is an impulse, at least by Westerners, to assume an evolutionary function, to ascribe a typical progressive belief to these things. The ideology, and it's an ideology, is to look for simple things to become more complex. So, for example, Comics people were looking for such things as 'proto-Comics': earlier, 'less-sophisticated' precursors to what they do now. Film historians were looking for the same type of thing.

I was, and am, myself unable to see any truly evolutionary progression in these historical Picture Stories. Instead of what a progressive mind might find: single pictures, then expanding into multiple pictures, then adding such things as sound, etc. this doesn't show any sign of happening in that way. Instead, what appears to have happened (and continues to happen), is that central, cultural figures emerge in societies, and then Picture Stories were and are made about them. These Picture Stories simply... *appear*, as if by spontaneous generation.

They also show incredible similarity of form. The best case is that of the Americas, where occupants not only built pyramids, just like in the Old World, but made Picture Stories in nearly identical forms to that Old World. One has to kind of come to the conclusion that no matter where human beings end up, they'll do much the same things and solve perceived problems in much the same ways.

Slavic Orthodox Christian Life Ikons show remarkable similarity to Tibetan Buddhist Thangka Paintings, but making an assumption one influenced the other is not the smart thing to do. One will find near-identical forms of Picture Stories in widely-separated locales, but one must recall that American Case: separated by 3,000 kilometers of Atlantic Sea and 20,000 years, people did the same things at the same times.

A final disclaimer: I started this study now almost 40 years ago, and have amassed a huge library of images of Picture Stories. For the vast majority, I have absolutely no idea where, and a lot of the time, even when, I got them. They've been photographed on mobile phones from books and physical reality, downloaded as screenshots off the Internet, photocopied from library books, scanned from magazine pages.

Because of this extremely questionable provenance, I can't stress enough this study isn't an Art Book. That's not what it is. Any images I found, saved, or appropriated aren't intended to use the image as anything other than an illustration of a history. They're not specific, they are only examples and not intended to do anything other than act as commentary on a history. For this exceptional case, and I'll explain below, I affirm the US Copyright Fair Use Index:

1. *Purpose and character of the use, including whether the use is of a commercial nature or is for nonprofit educational purposes:* Courts look at how the party claiming fair use is using the copyrighted work, and are more likely to find that nonprofit educational and noncommercial uses are fair. This does not mean, however, that all nonprofit education and noncommercial uses are fair and all commercial uses are not fair; instead, courts will balance the purpose and character of the use against the other factors below. Additionally, "transformative" uses are more

likely to be considered fair. Transformative uses are those that add something new, with a further purpose or different character, and do not substitute for the original use of the work.

2. *Nature of the copyrighted work*: This factor analyzes the degree to which the work that was used relates to copyright's purpose of encouraging creative expression. Thus, using a more creative or imaginative work (such as a novel, movie, or song) is less likely to support a claim of a fair use than using a factual work (such as a technical article or news item). In addition, use of an unpublished work is less likely to be considered fair.
3. *Amount and substantiality of the portion used in relation to the copyrighted work as a whole*: Under this factor, courts look at both the quantity and quality of the copyrighted material that was used. If the use includes a large portion of the copyrighted work, fair use is less likely to be found; if the use employs only a small amount of copyrighted material, fair use is more likely. That said, some courts have found use of an entire work to be fair under certain circumstances. And in other contexts, using even a small amount of a copyrighted work was determined not to be fair because the selection was an important part—or the “heart”—of the work.
4. *Effect of the use upon the potential market for or value of the copyrighted work*: Here, courts review whether, and to what extent, the unlicensed use harms the existing or future market for the copyright owner's original work. In assessing this factor, courts consider whether the use is hurting the current market for the original work (for example, by displacing sales of the original) and/or whether the use could cause substantial harm if it were to become widespread.

There is a unique variable with historical Picture Stories.

A usual Fair Use doctrine is, say, someone presenting an excerpt from a movie on YouTube, versus posting the entire movie.

In the case of these historical Picture Stories, a usual Fair Use, extrapolating from Film, would be to select *a single image*, and present that as an excerpt from a complete work, for the purpose of commentary. That Fair Use approach simply doesn't work in this case!

**It just doesn't work.**

In the case of a movie, it can be reasonably assumed the entire film, or viewership of it, can be purchased legally, and posting the movie for free substantially damages the copyright holder. In the case of historical Picture Stories, that availability is flatly not a reasonable or practical option. Most people documenting them don't even seem to know what they've recorded. I refer to the above note, that historical Picture Stories have been broken up into individual images; the entire point of this study is to reassemble their actual content, context and meaning; therefore, a Fair Use Doctrine of presenting excerpts from a work destroys the point of the study completely.

The nature of historical Picture Stories forces choices in presenting knowledge about them that dance on a fine line concerning Fair Use, and I fully recognize and acknowledge that. The images in this study aren't ultra-high resolution; they aren't designed to be blown up to poster-size, framed, and hung on a wall as Fine Art; but the essential fact is that to properly identify Picture Stories, one has to show all of it, or it has no meaning.

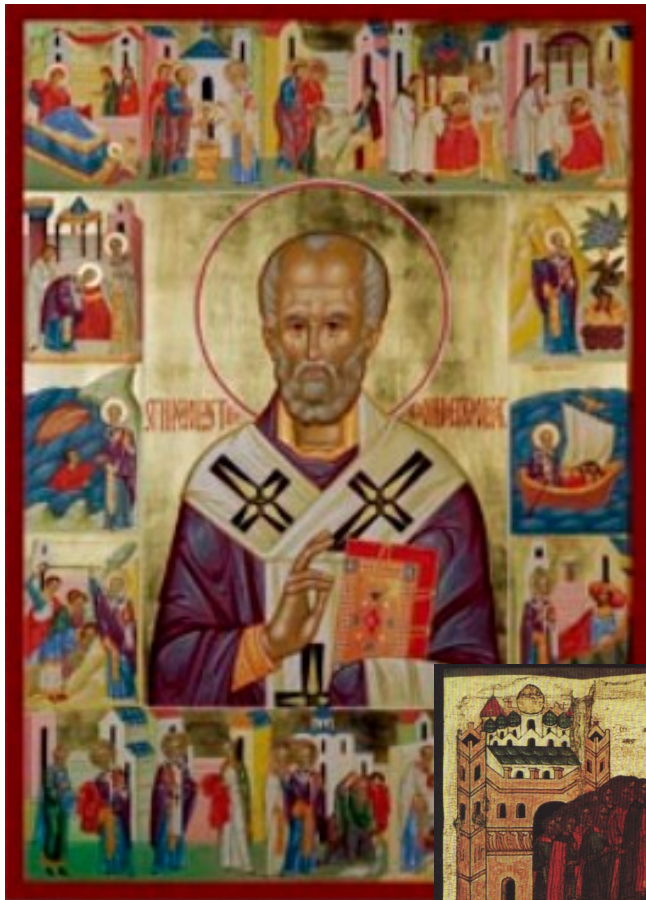
Ultimately, this study is of limited interest. It's not being done for Big Money or Tall Dollars. It's not about The Benjamins. I've done this work over almost 40 years for no other reason than a personal interest, maybe compulsion, and it's never, ever, going to even come close to paying for itself and the time I've spent; it's as close to a work genuinely intended for educational purposes as anything can realistically get.

-Joel White



Front cover of The Chronicle of Manasseh, Bulgarian





Orthodox Christian Ikons extensively use the form















Also within the Churches themselves, in frescoes

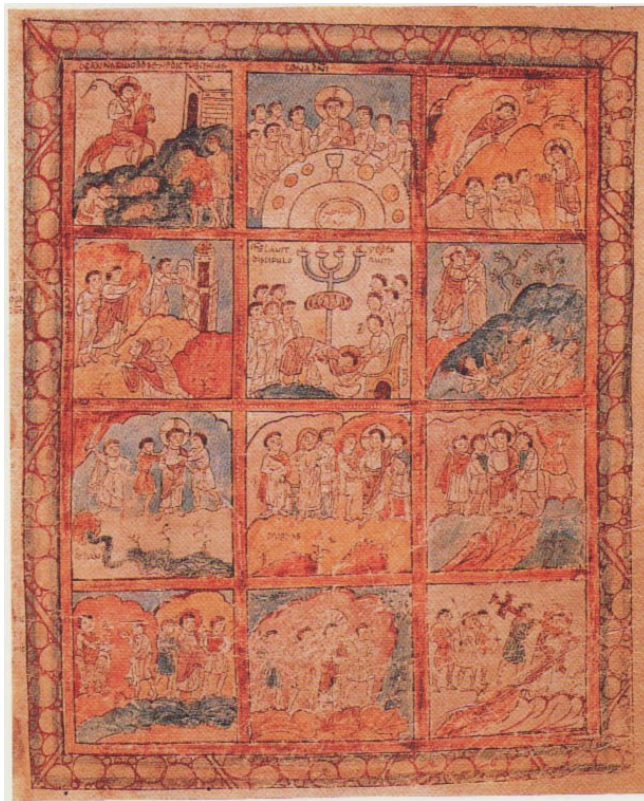






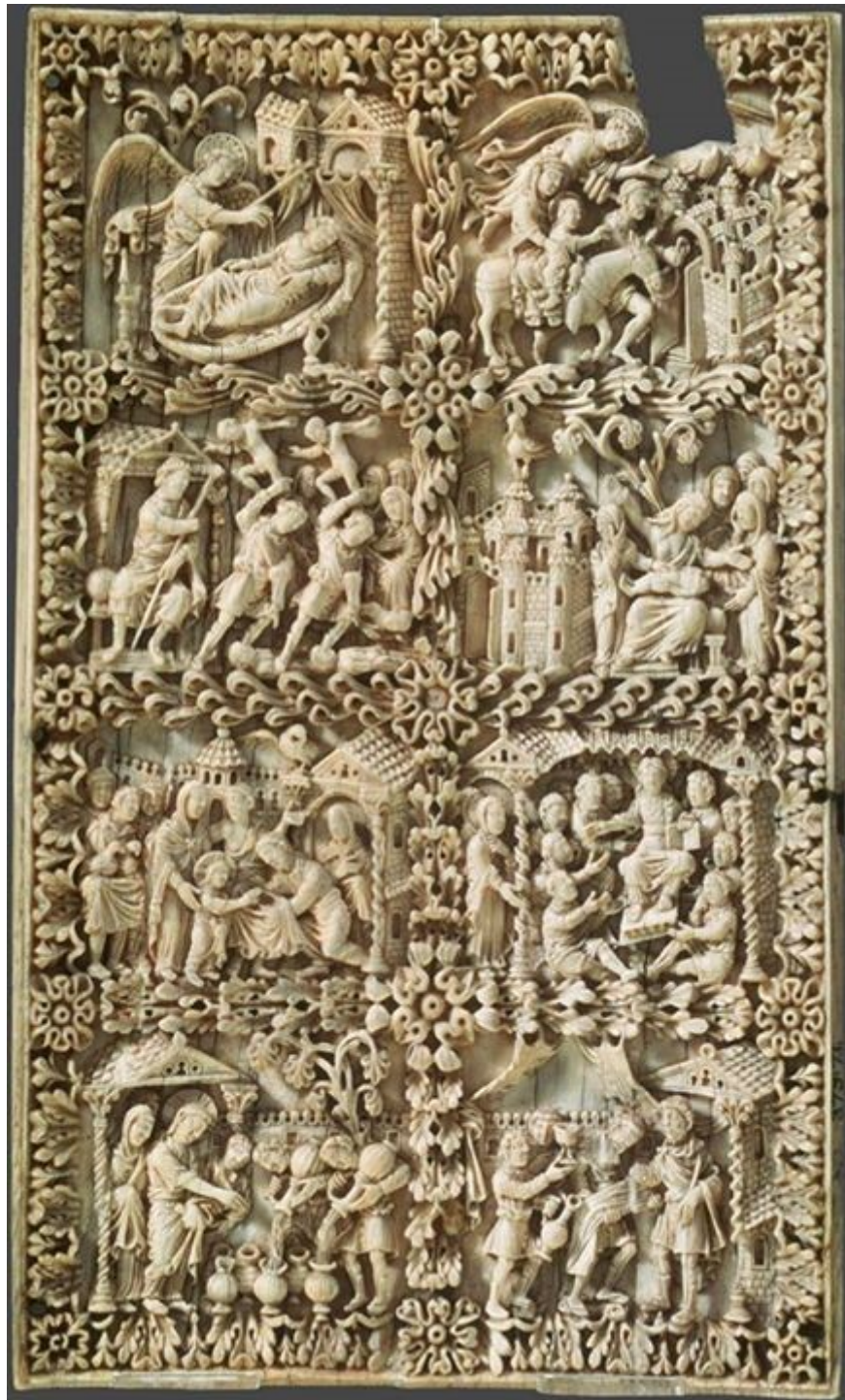






The church in the West had Picture Stories in wide use until various campaigns put a stop to them

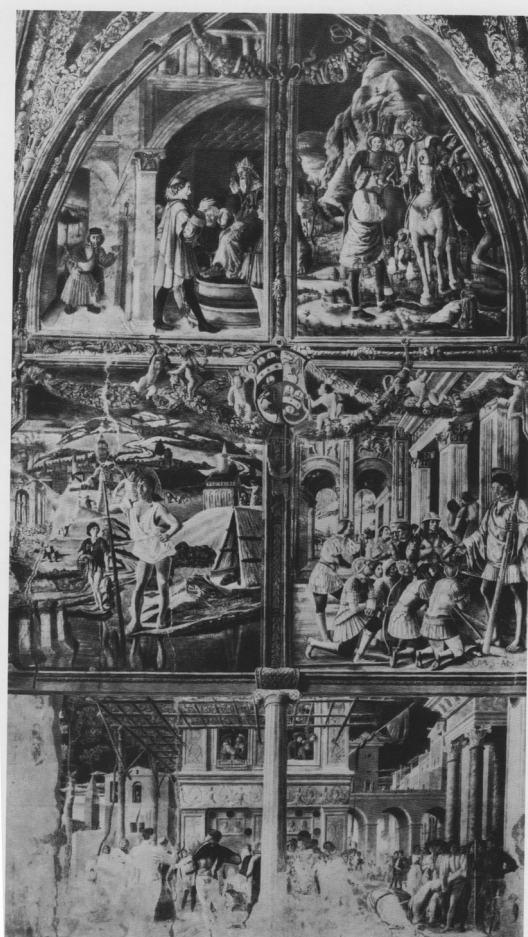






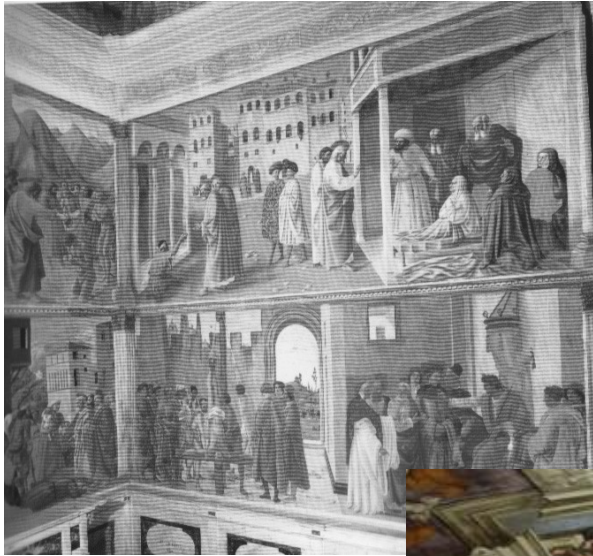
Western church altarpieces generally had Picture Story elements in a lower register until the compositions were broken up





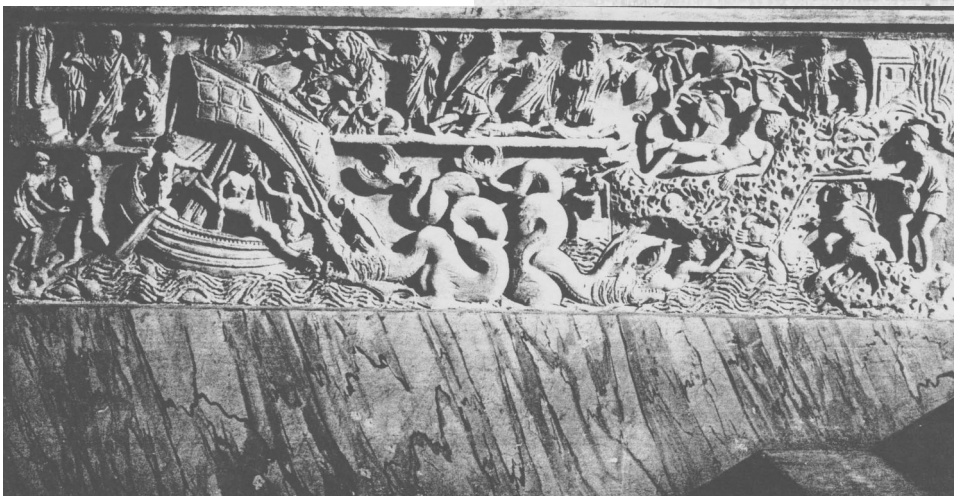
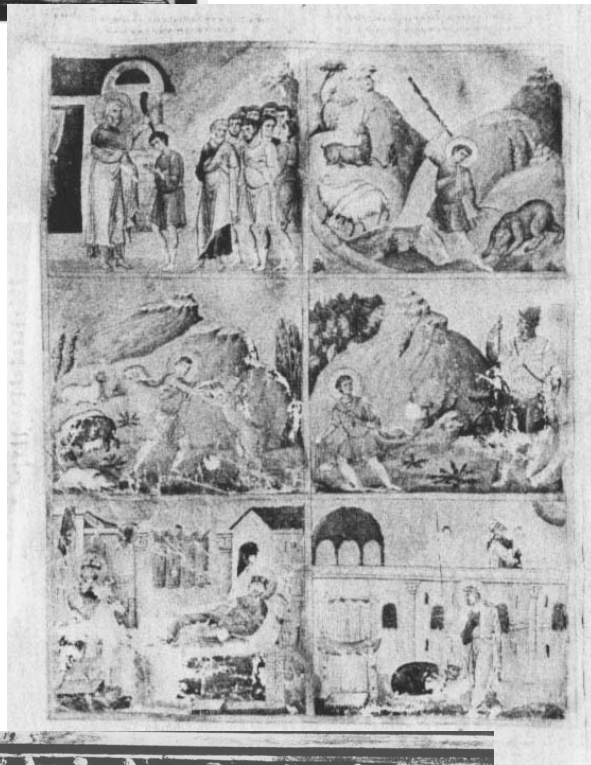
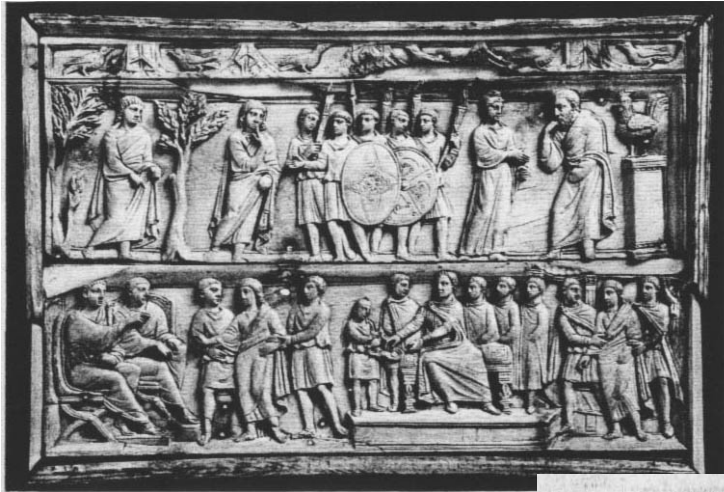


The extent of the damage can be seen in this reconstruction



These are everywhere: they were used on a huge scale, and no individual example is really unique except as to relative size





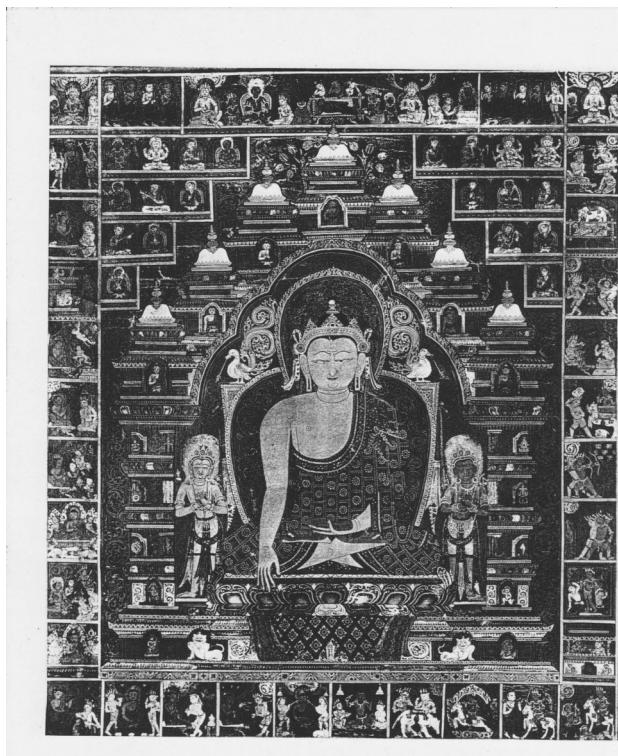


The scale of loss can be demonstrated by this Norwegian wooden church, with a Picture Story around the upper register. Estimates are of multiple thousands of these churches; currently there are four still in existence

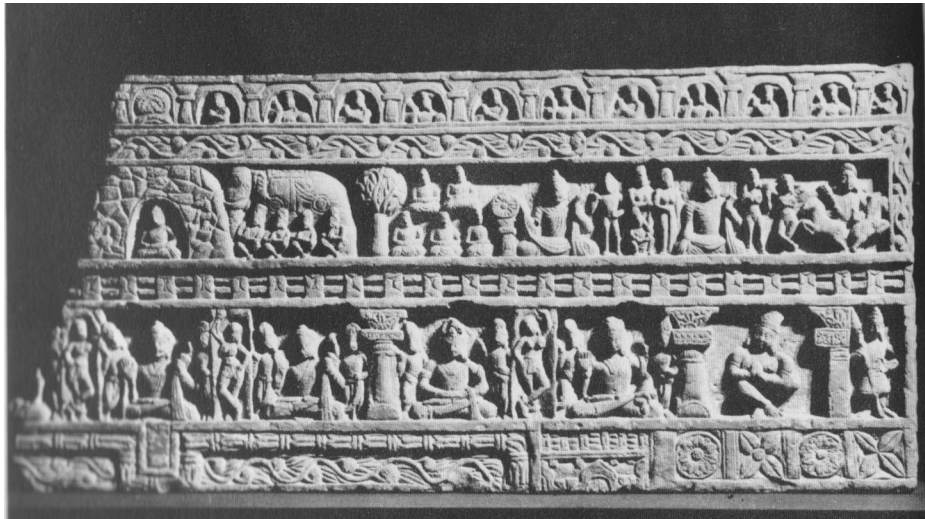


Buddhist Picture Story, bottom to top





Buddhist work does show similarities to Western and Orthodox Christian forms





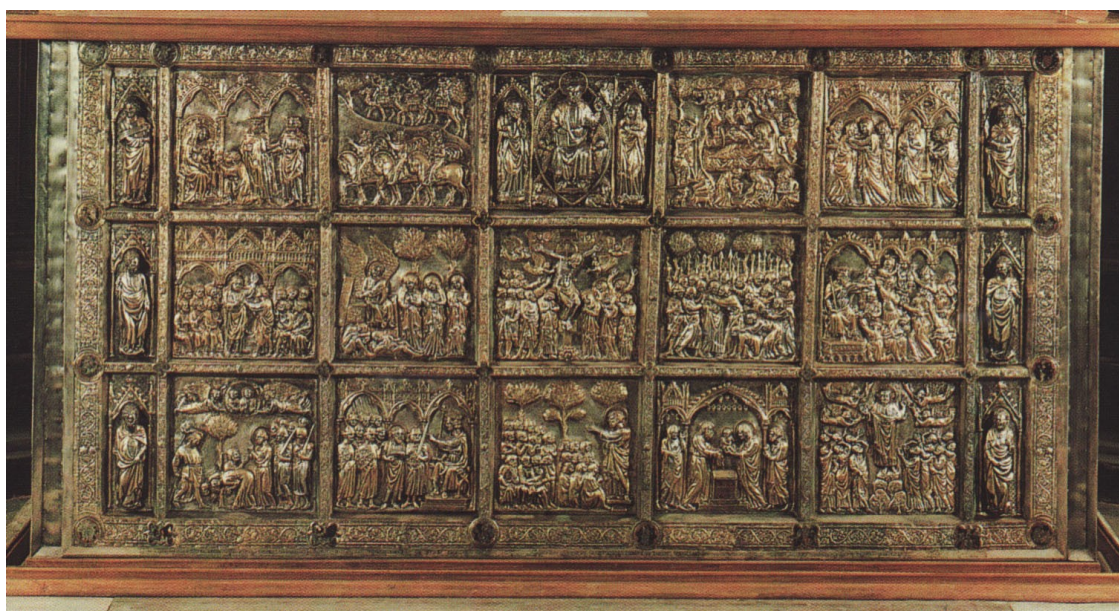
Jewish example, using roundels; note the similarity to the Buddhist example, and general likeness to any composition featuring a central focal point surrounded by smaller images



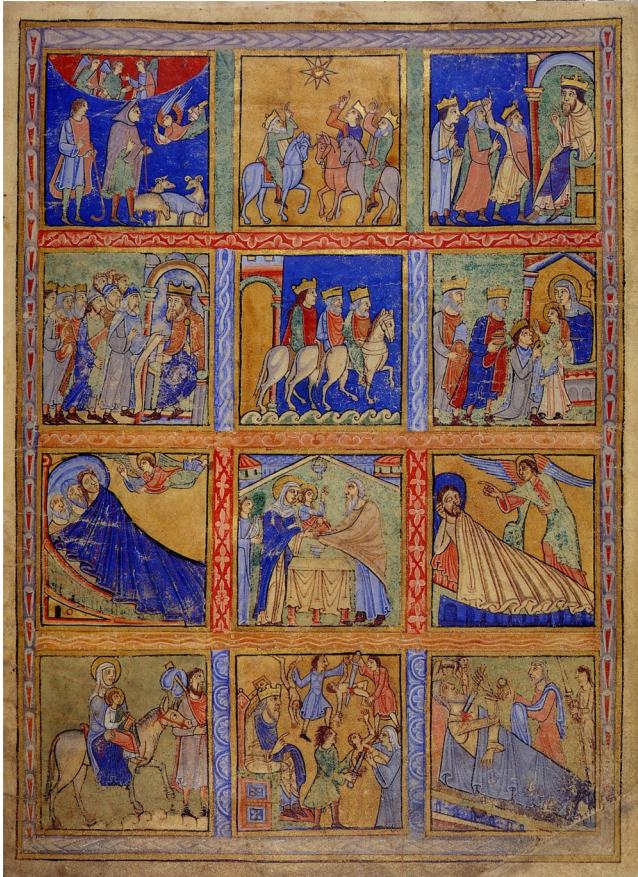




















English churches, now having an image of spare white walls, did not originally look that way at all: they were covered inside with Picture Stories; only recently rediscovered and revealed



Upper register Picture Story in Skopje





Similarity of forms; without knowing they're separated by thousands of kilometers and thousands of years, one might think Eastern Buddhist stellas and Western Christian churches had come into direct contact and copied each other







During a restoration of an English country house, a biblical narrative frieze, Picture Story, was found painted on the upper register of a room. These kinds of Picture Stories were once common, and are referenced in Shakespeare, *Merry Wives of Windsor*:

“...his castle, his standing-bed and truckle-bed; ‘tis painted about with the story of the Prodigal, fresh and new.”





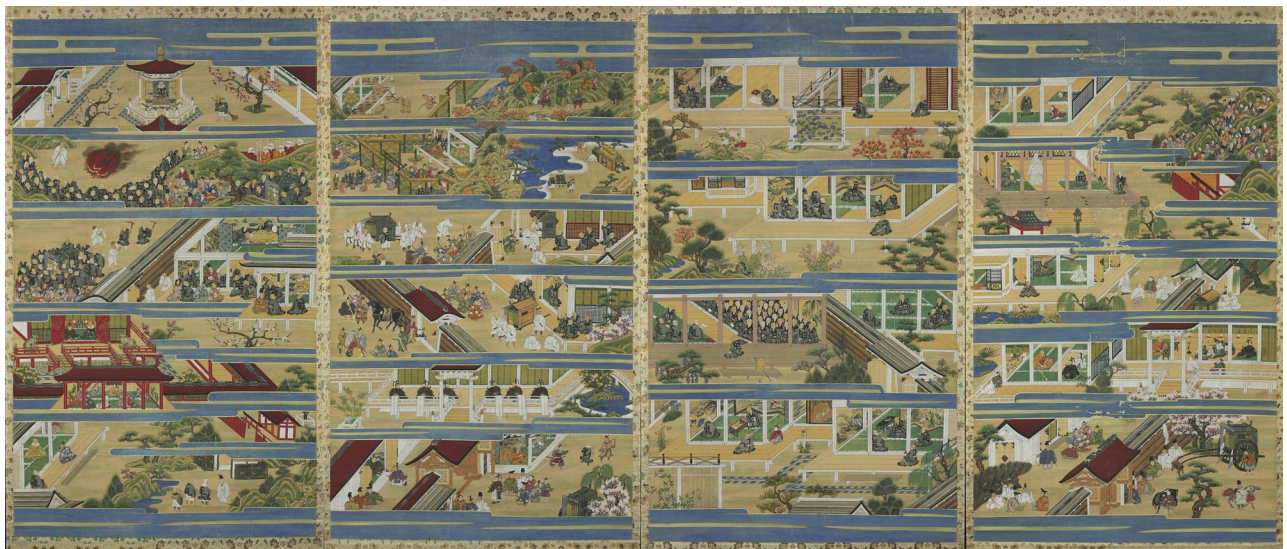
Interesting painted Picture Story mimicking  
a municipal Passion Play motif





Japanese Picture Scroll, Etoki. These were popular for a very long time, and usually had a narrator; early movies often retained this job, and Akira Kurosawa's father had this profession.











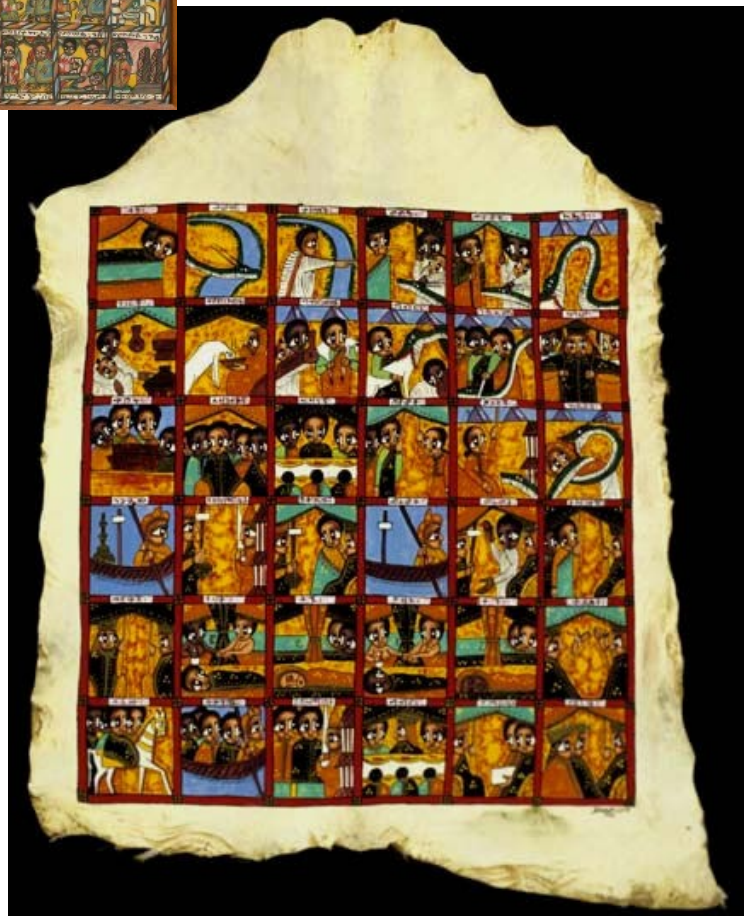


Japanese Shinran scrolls



Ethiopia has a very long history  
of Picture Stories







East Asia has a very, very  
old history of varied forms

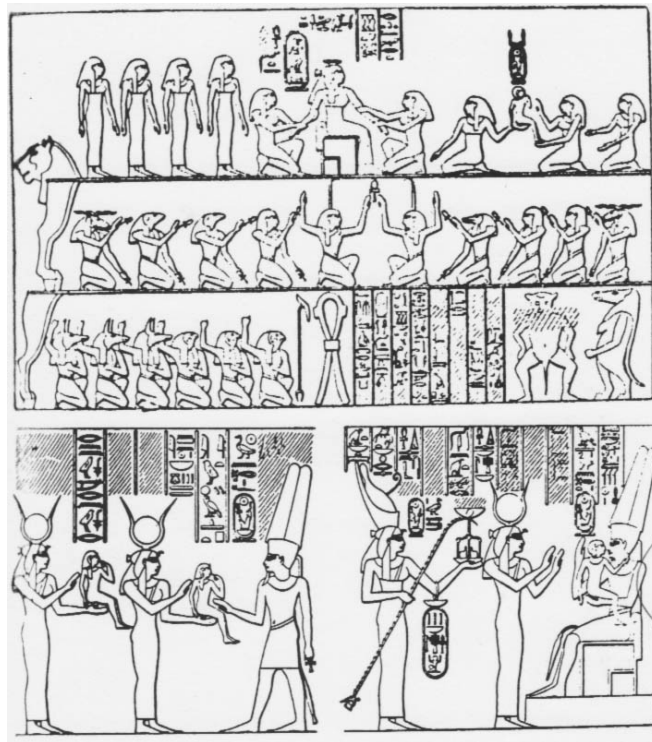




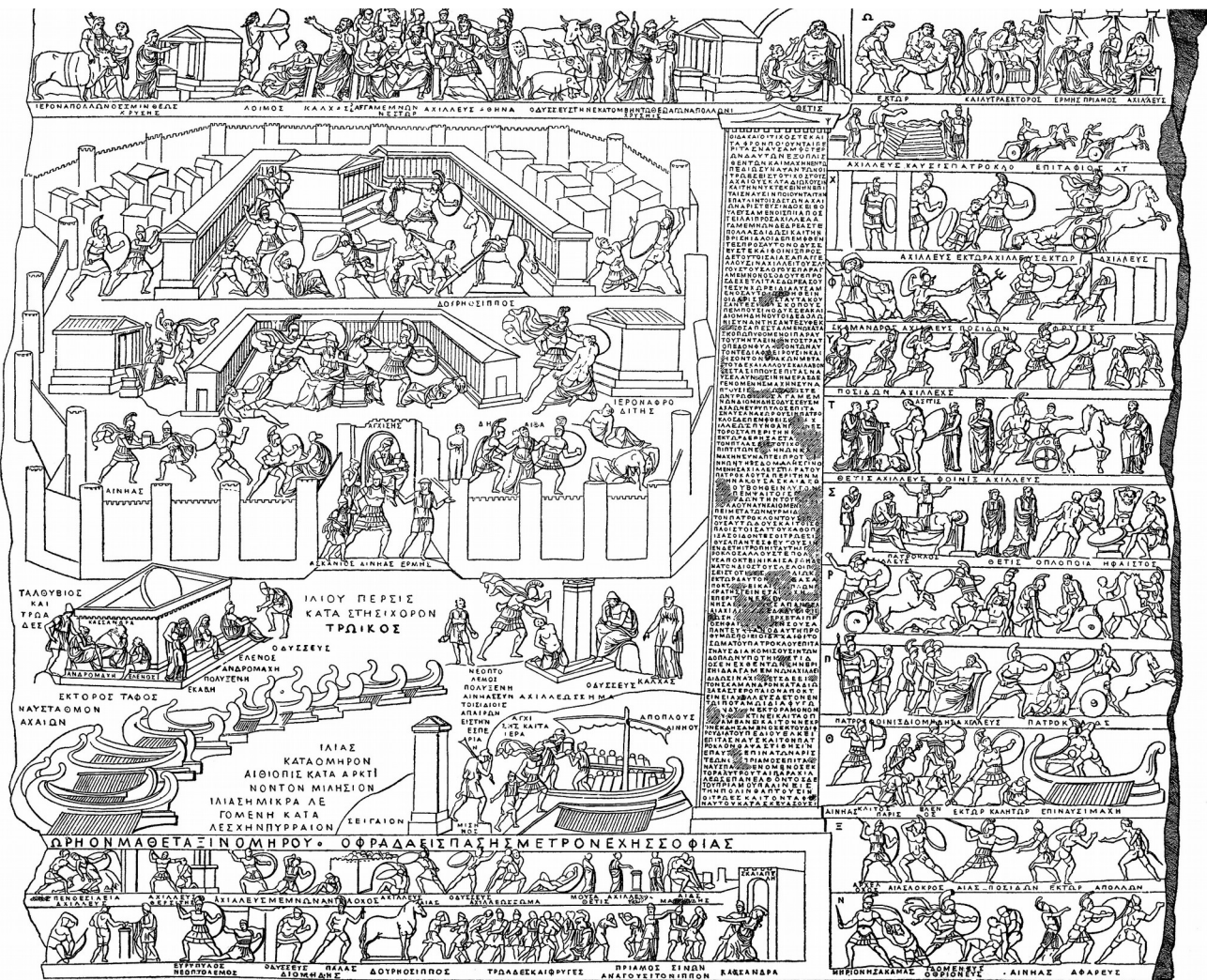






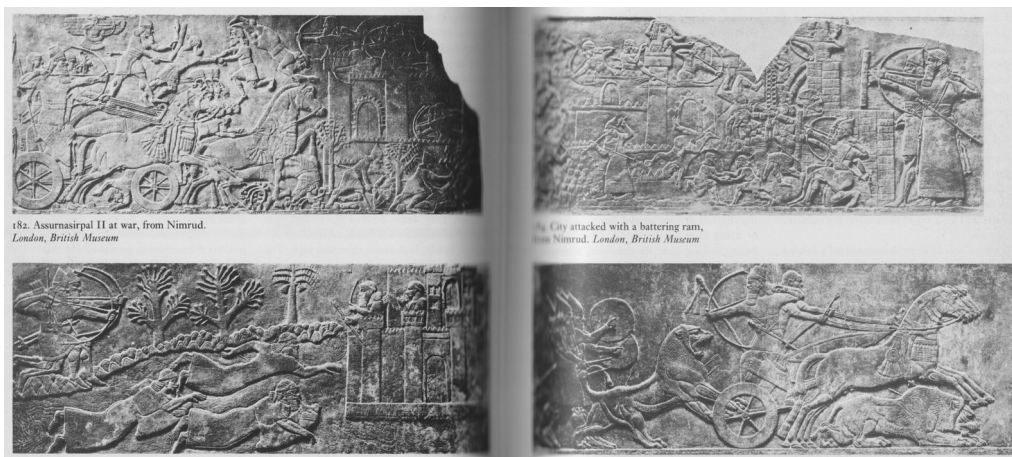


One tangent discussion is hieroglyphics; this is a dead end, it's writing system not a Picture Story.  
 Here the two forms appear simultaneously



Tabulae Iliacae Capitolinae. Nobody seems to have thought to assemble them all (there are 22 plaques total) into anything coherent





Assyrian



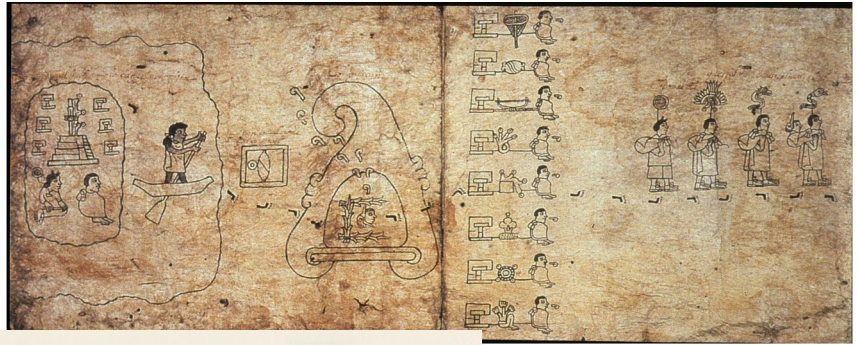


Picture Story forms tend to cross cultures, geography, and eras





Mexico, church interior; fascinating  
mix of styles

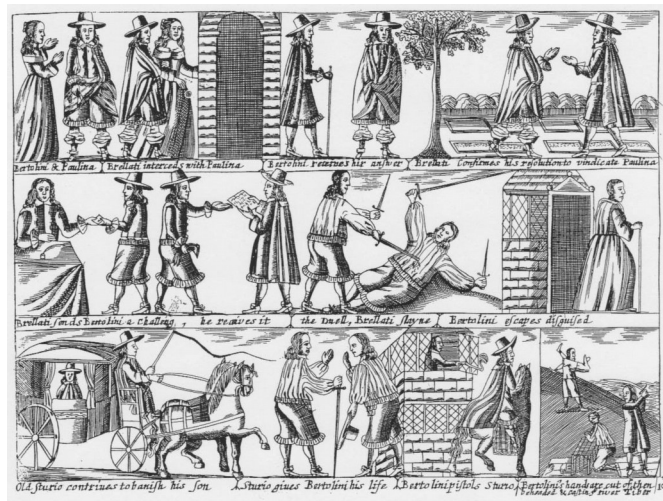


American Picture Stories





Scandinavian Picture Stories; Sigurd, etc



These modern forms didn't come out of nowhere





Works usually cited as examples  
aren't actually anything at all unique



1788, 1958



Sequence of twelve magic-lantern slides painted about 1890 by Joseph Boggs Beale for "The Raven" by Edgar Allan Poe. Each of the twelve lines from the poem is affixed to the appropriate slide with a printed label, suggesting the point at which the exhibition might cut or dissolve to the new image.



While I nodded, nearly napping, suddenly there came a tapping.



Here I opened wide the door; darkness there, and nothing more.



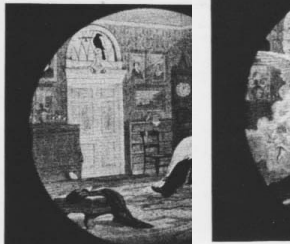
In there stepped a stately raven of the saintly days of yore.



Tell me what thy lordly name is on the Night's Plutonian shore!



Straight I wheeled a cushioned seat in front of bird, and bust, and door.



But whose velvet-violet lining lamp-light gloating o'er, Shew'd that he fled from the Night's Plutonian shore!



Then, methought, the air grew denser, perfumed from an unseen censer.



Of this home by Horror haunted—tell me truly, I implore—



"Prophet!" said I, "thing of evil!—prophet still, if bird or devil! . . ."



It shall clasp a sainted maiden whom the angels name Lenore—

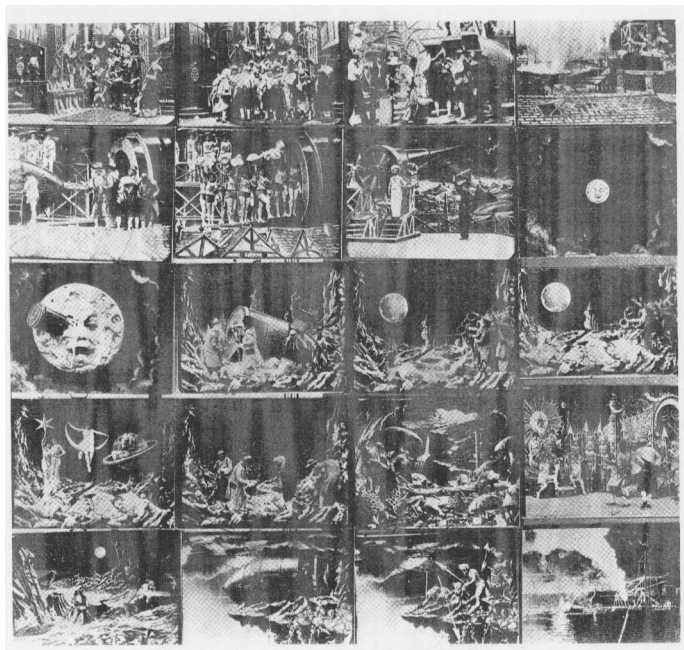


"Get thee back into the tempest and the Night's Plutonian shore! . . ."



And my soul from out that shadow that lies floating on the floor. Shall be lifted—nevermore!

## Lantern Slide Set: optically projected Picture Story

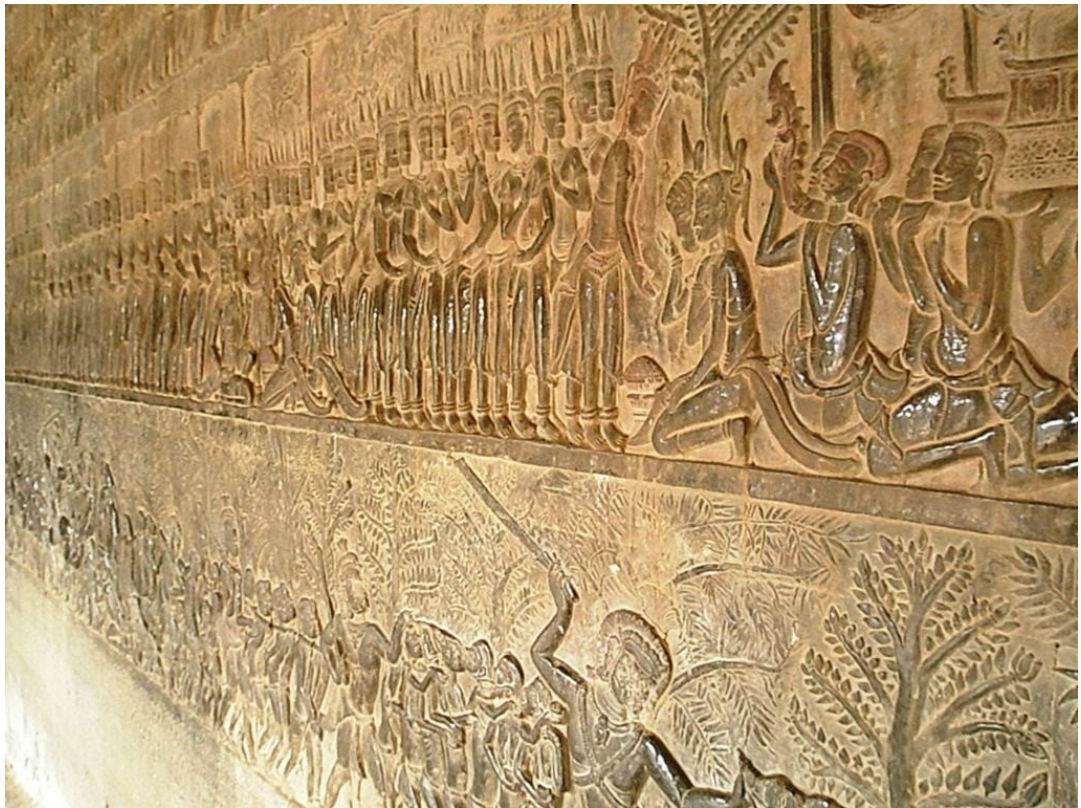
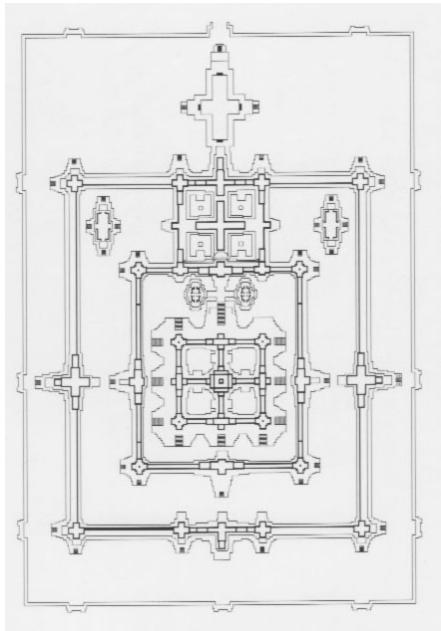


**Renault:** Major Strasser's been shot. Round up the usual suspects.  
**Gendarme:** Oui, mon Capitaine.

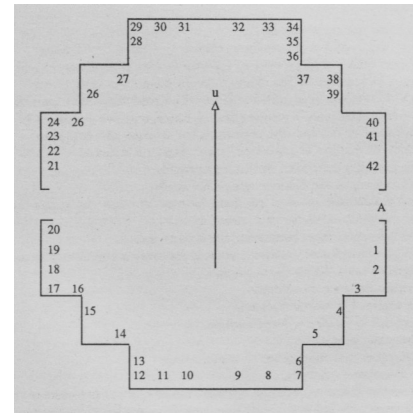
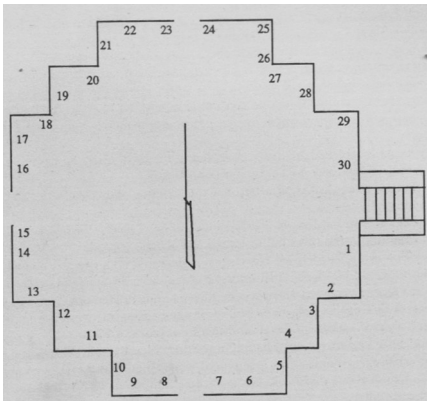
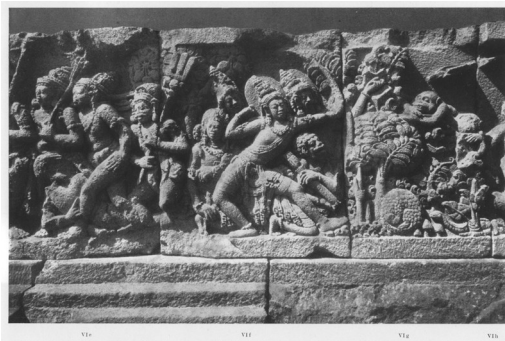


**Gendarme:** Prenez la voiture et allez avec lui.





Angkor Wat



Hindu, Ramayama









East and West





Constant similarity of forms







A lot of historical, deliberately crafted Picture Stories are effectively unavailable, being collected in outrageously expensive facsimile Fine Art Products, or not at all.

## Historical Caveat

The point of this study, reiterated, was to establish the existence and use of Picture Stories in history; as such there was never a goal of trying to establish any actual timeline. The goal was to establish legal precedent of historical use; obsessing over exact dates, cultures, whether one form led to another, wasn't relevant to the study. The entire goal of the study was to link the modern form of Picture Stories to forms in the past: for this purpose, the less evolution the better.

This approach turned out to be a good thing: there doesn't appear, at least to this author/compiler, to be an identifiable progression of forms, styles, or an evolution of a form or format. Anyone looking for a series of steps leading to a modern result is going to be disappointed: such events aren't there. There have been technological innovations in forms of presentation, but the core form hasn't changed much, if at all, over thousands of years.

There are some variations in presentation involving the use of words, whether printed or spoken; and there is a fundamental disagreement between two perspectives about whether pictures in Picture Stories are illustrations of words, or words are used to enhance the pictures. This isn't a minor argument, and won't be decided here, if it ever is: naturally, makers of Picture Stories tend to lean to their pictures being primary, while prose writers or speakers will stake out the position that any pictures are there as adjuncts to their words.

It's a common belief that Picture Stories are 'books for illiterates', but in historical study, if one is being honest, this is not factual in all, or even most, cases. It seems to be a matter of orientation: if one writes, then of course pictures act as enhancements to words; if one makes pictures, words, if used at all, serve only to enhance the pictures.

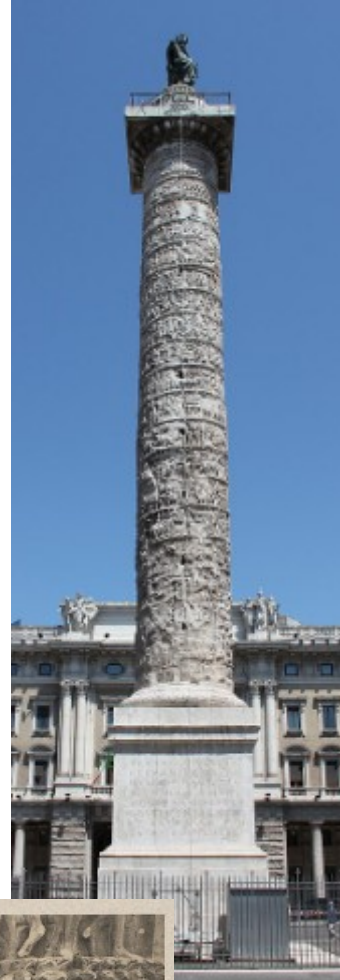
A seeming oddity is the fact that historical Picture Stories are most often crafted by the most literate cohort of society: priests, religious groups, etc. There is considerable evidence that the most elaborate Picture Stories come into being after, not before, a society reaches practical, useful literacy saturation. Teachers will bristle at this observation, but learning to read and write is not a natural human occupation; it generally involves a very high level of coercion and compulsion to accomplish near-universal literacy. The vast majority of people learn as much as they need to learn, to function in whatever it is they do in society, and no more than that. A large proportion of any society will not voluntarily engage in anything like comprehensive literacy or the reading of Literature.

When a society reaches a point where and when anyone truly needing literacy has it, Picture Stories become far more elaborate and grandiose. As societal literacy increases, so does the making of Picture Stories; and the people making them are literate elites. There is a conundrum that the most accomplished and extravagant Picture Stories show considerable evidence of being societally post-literate, not pre-literate.

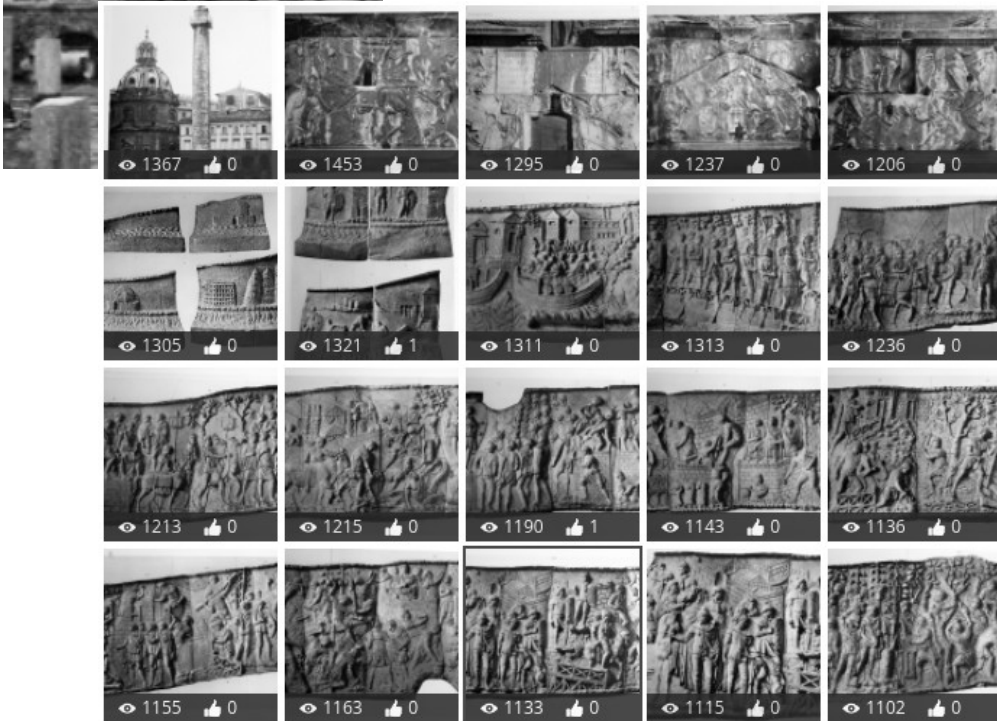
Any way anyone wants to feel about it, or interpret it, it's an inconvenient fact that the common belief of: 'They made Picture Stories because people couldn't read', isn't always, or even mostly, factual or true.

















Interesting example, Peruvian

# TANZANIA



**PETER PAUL RUBENS (1577-1640)**  
**DECIUS MUS-ZYKLUS**

Presentation is often frustrating: despite piles of academic studies, none seem to actually present this Picture Story as a coherent 'story'; the only place to see it easily is in a stamp set from 1990 Tanzania





<i>The Birth of the Princess, in Florence on 26 April 1573</i>	<i>The Education of the Princess</i>	<i>The Presentation of Her Portrait to Henry IV</i>	<i>The Wedding by Proxy of Maria de' Medici to King Henry IV</i>	<i>The Disembarkation at Marseilles</i>	<i>The Meeting of Marie de Medici and Henri IV at Lyon</i>	<i>The Birth of the Dauphin at Fontainebleau</i>	<i>The Consignment of the Regency</i>
<i>The Coronation in Saint-Denis</i>	<i>The Death of Henry IV and the Proclamation of the Regency</i>	<i>The Victory at Jülich</i>	<i>The Felicity of the Regency of Marie de' Medici</i>	<i>The Council of the Gods</i>	<i>The Exchange of Princesses</i>	<i>Louis XIII Comes of Age</i>	<i>The Flight from Blois</i>
<i>The Negotiations at Angoulême</i>	<i>The Queen Opts for Security</i>	<i>The Reconciliation: of the Queen and her son</i>	<i>The Triumph of Truth</i>	<i>Francesco I de' Medici, Grand Duke of Tuscany</i>	<i>Joanna of Austria, Grand Duchess of Tuscany</i>	<i>The Reconciliation of King Henry III and Henry of Navarre</i>	<i>The Battle of Ivry</i>

Here again, a very famous Picture Story is impossible to see in its entirety without physically going to France



Some presentations don't lend themselves to easy experience:  
Chinese Scroll Picture Stories are often tens of meters long,  
intended to be seen in discrete sections as the scroll unrolls



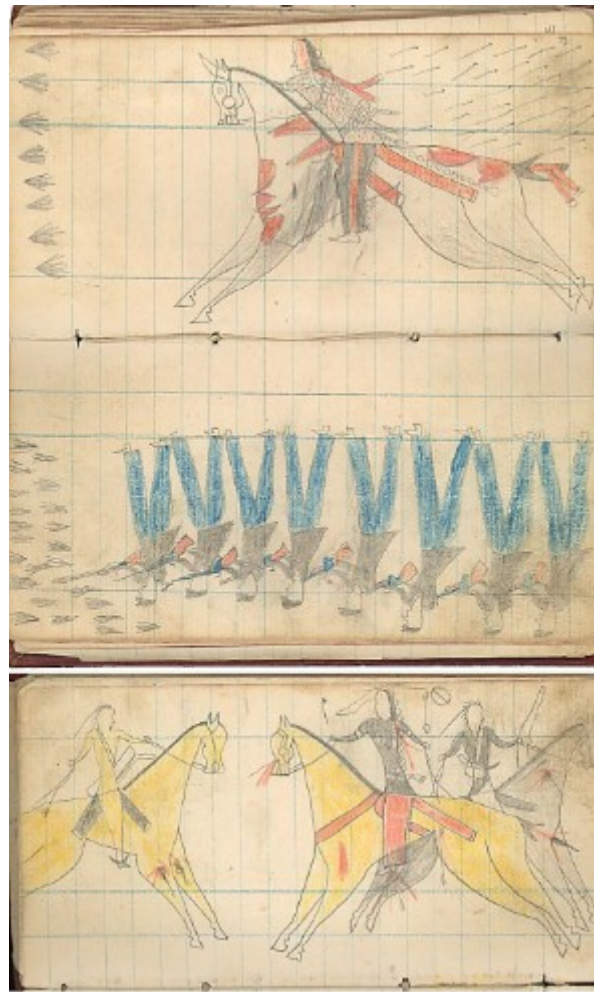


There are other historical issues: while the Benin Bronzes were reportedly arranged in a coherent order, there is now absolutely no way to determine what that may have been



Since everyone made them, it's safe to  
assume that if no examples exist, it  
doesn't in any way mean they were never  
made at all: Australia





American Ledger Book/Picture Story; when asked to record themselves, Plains Indians immediately made Picture Stories on whatever they could get ahold of

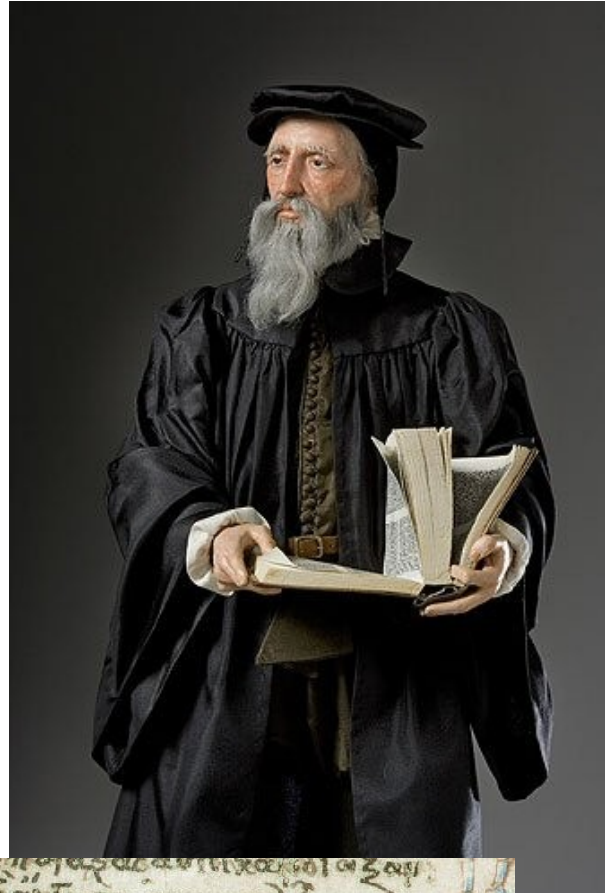


Here again it's very difficult to  
find the actual Picture Stories in  
their entirety











“Furthermore we notify to you that it has come to our ears that your Fraternity, seeing certain adorers of images, broke and threw down these same images in Churches. And we commend you indeed for your zeal against anything made with hands being an object of adoration; but we signify to you that you ought not to have broken these images. ***For pictorial representation is made use of in Churches for this reason; that such as are ignorant of letters may at least read by looking at the walls what they cannot read in books.*** Your Fraternity therefore should have both preserved the images and prohibited the people from adoration of them, to the end that both those who are ignorant of letters might have wherewith to gather a knowledge of the history, and that the people might by no means sin by adoration of a pictorial representation.”

-Record of the epistles of St. Gregory the Great, Book 9, c. 600 (emphasis by the author)

The belief that Picture Stories are ‘books for illiterates’ dates at least to this time; and it’s not some actual fact, but a legal opinion: the result of religious ideology.

Due to concerns about Paganism and Idolatry, the Western church made the decision that images are to be officially approved solely as adjuncts to the spoken or written word; it’s not any kind of actual explanation of what Picture Stories do or are for, it’s an executive order imposing limitations on how they’re allowed to be used. This has continued into the present, supposedly secular era, and it’s so ingrained in most Western people they don’t even know it’s a subjective perception. Gregory’s legal decision deliberately restricts Picture Stories to instruction, like an auto repair manual, or a YouTube video on how to fix your toaster. As a result, Western culture tends to a default setting of treating Picture Stories as explicit instructions. This ideology has resulted in very serious legal prosecutions, where and when Picture Stories appear to instruct audiences to perform depicted acts seen as transgressive in real space.

Islam shares this same basic view of imagery and Picture Stories; as do most branches of Judaism.

This is simply not how other cultures experience Picture Stories; it’s a specific, religiously motivated legal limitation. Other cultures, that have never gone on iconoclastic, anti-idol campaigns, have simply also never imposed such legal limits on them, and their Picture Stories have maintained an unbroken history with little or no targeted persecution.

There is a long human history of believing an image of a person or thing can contain or transmit some aspect, or even the fullness, of whatever it depicts; and that human behavior is what triggered the Western church’s declaration of what images, and Picture Stories, are allowed to do. This belief doesn’t identify what Picture Stories actually do, or what people use them for. In non-Western beliefs, there is little of this disciplined, legalistic approach to Picture Stories. For example, and without getting into huge technical issues about Buddhism, Buddhist examples act as a sort of metaphysical journey that occurs in a kind of perceived real time and real space: the images aren’t adjuncts to some written story, they’re an integral part of a spiritual experience that bridges the physical and the other realm. Whatever they are, they’re not intended to be illustrations accompanying words, and the people seeing them didn’t, and don’t, experience them that way.

In Roman Pagan beliefs, an Emperor was often deified; therefore an image of the Emperor acted in the same way as any other statue of a god, and when experiencing such a Picture Story, the images weren’t just illustrations, but had elements of real time and real space. The Column of Trajan acts in a similar way to a Buddhist Picture Story, in being immersive and not strictly instructional.

These ideas and practices, being based in what looks a whole lot like natural human behavior, continued into early Christian art, and even now Eastern Orthodox Christian Picture Stories, separated from the Western church, have serious elements of the immersive experience.

The fact is, most historical Picture Stories have intents and uses far removed from the Western ideology declaring them limited to being ‘books for illiterates’, were never intended to be any such thing, and can’t be seen that way.

It’s inaccurate and incorrect to project that value onto them.





# ПРИМЕРНЫЙ ПОСТУПОКЪ СААДАТА КОТОРЫМ СПАСЪ ЖИЗНЬ ПЕТРА НАХОТЪ



Петръ Великій отправился на охоту и некогда оной отсталъ отъ своихъ охотниковъ и повстрѣчался съ медвѣдемъ который на его саблю махнулъ. Тутъ же на мѣстѣ разстерзавъ и ушелъ въ лѣсъ. Петръ остался въ саудинъ. Любопытство отъ исканья дороги и начавшагося и долгого времени онъ измученъ. Мало пока смеркалось наступила ночь.



Но падаетъ ему Саадатъ. Петръ Великій спрашиваетъ: Что дала которая дорога на Питеръ. Саадатъ отвѣчаетъ: А Богъ знаетъ. Я и самъ провѣщаю къ Питеру. Потомъ Петръ спросилъ въ какомъ полку ты служишь? Онъ отвѣчалъ въ Невскомъ. А ты изъ какова Царской охотничьей а заутри Алексѣй. И ты буди мнѣ вожатымъ.



Саадатъ говоритъ: не мастакъ ли ты Алексѣй. Завѣсть на дерева и по смѣрнѣ не видать ли гдѣ огонькъ къ рыскаю ближе Петръ влезъ на дерево а Саадатъ держалъ лошадь. Подъ усцы посаживая ощущалъ подъ сѣдломъ флажку съ Анисовой водкой. Взялъ изъ нее потянулъ и сказалъ: покуда онъ смотритъ а я за его здоровье потяну.



Въ лѣво огонькъ показавшись и скорѣй они очутились передъ двумя этажного дома. Служивый началъ стучать и не много достучался говоритъ: Подъѣзжай Алексѣй ближе къ воротамъ. А я чре лошадей твоихъ. Влезу въ ворота и поблажу есмь. Ли жинны и предель и отперъ ворота вышелъ къ ночи женщина пришла къ Алексѣю и ужиномъ угощала.



ПЕТРЪ ВЕЛИКІЙ.



На сонникъ спать ихъ отперла. Вдругъ ночью приехали разбойники которые охотились въ ономъ домикѣ. Баба ихъ объяснила что у нихъ два начетки. Одинъ Саадатъ а другой Царской охотничьей. Тогда разбойники одинъ говоритъ: пока заперты ужины а я прерву. Лишь только онъ въ Саадатъ еще не спалъ и потому разбойнику спали. Ва одного задрѣмать вояхъ Петръ ихъ уложилъ.



Петръ Великій велѣлъ Саадату, взять себя изъ сокровищъ полевыхъ разбойниковъ: сколько ему не вѣстало нести. Поездъ сего Петръ умалъ. Дорогу на Питеръ, и Саадатъ вскорѣ отправился. То же же дорогою и когда онъ приходитъ къ Заставѣ и ему по приказу Государя дѣлають честь ружьемъ. Лишь только онъ прошелъ Гаурихату. Подъ вѣхомъ Колѣска изъ нея два Лавка вышамъ и погладивъ Саадата съ собою и привозить его ко Дворцу а Саадатъ никуда не идетъ. Измученъ что сонъ вѣдетъ.



Петръ Великій окруженный близкими особами веляетъ Саадату подовать ево въ сѣнь. Тотъ часъ поцѣловалъ его въ голову и благодарилъ за спасение жизни своей. Подалъ ему Каприаловъ и велѣлъ взять Конюшю и отправится на ту же ночь. Сдѣлалъ онъ въ опасности тѣмъ задрѣмать золото и серебро. После разбойниковъ въ Базну. На другой день подалъ ему Офицеромъ и подарилъ ему полоченка золота.

Домовъ Великій Моск. 17. Февраля 1855.

Петръ въ Лѣто И Горюхова Житие. Ч. 3. Кн. 1. Гл. 10.

Изданъ П. П. Шеремѣевъ.

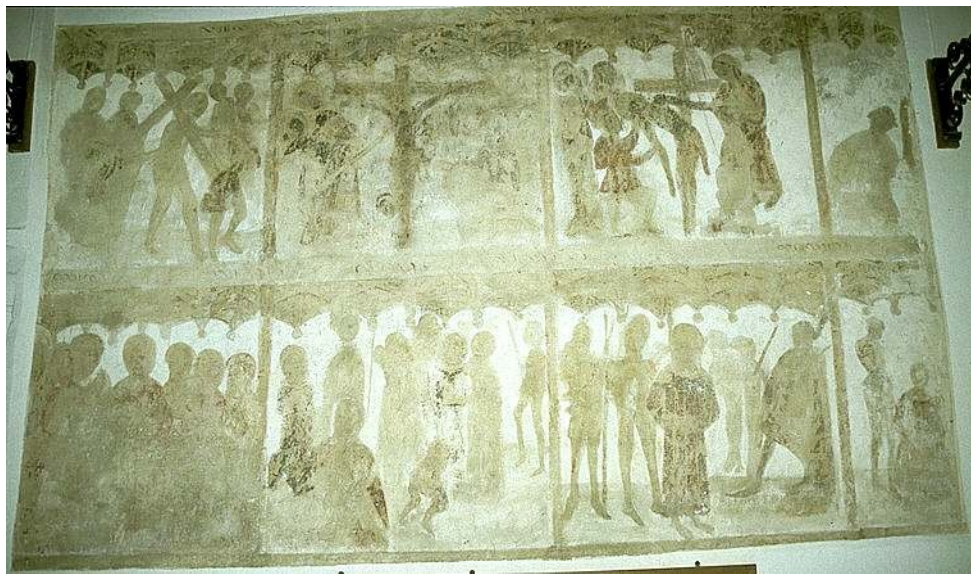


















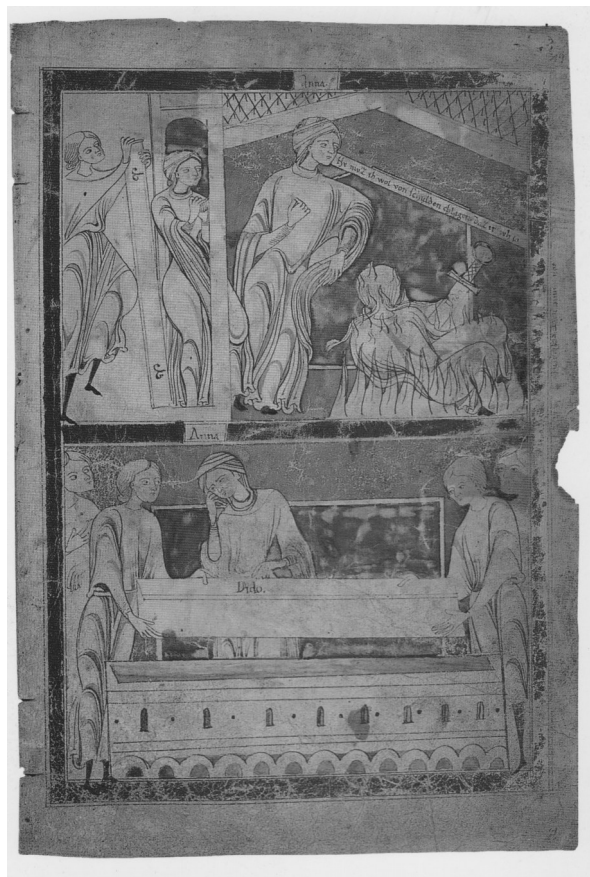








FIG. 5

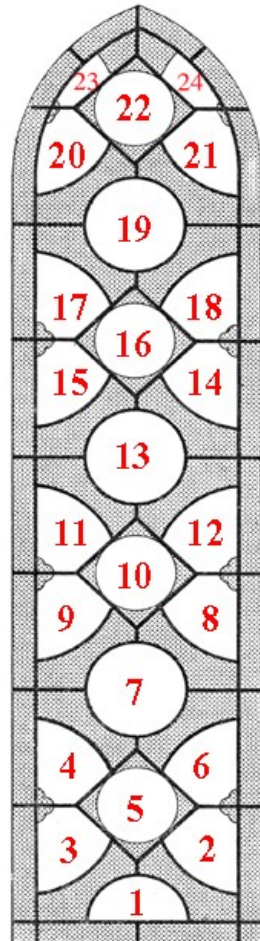






# Chartres Cathedral Windows: Charlemagne

Deremble-Manhes no. 7, Delaporte no. 38



- 23-4. Angels
- 22. Mass of St. Giles
- 21. Baudoin tells Charlemagne of Roland's death
- 20. Baudoin tends the dying Roland
  
- 19. Roland breaks his sword and sounds his horn
  
- 18. Charlemagne leaves Spain
- 17. Roland pierces the giant Ferragut in the navel
- 16. Combat between Roland and King Marsile
- 15. Battle of Sahagun
- 14. Miracle of the flowering lances
  
- 13. Charlemagne orders the construction of a church
  
- 12. Battle for a city
- 11. Charlemagne prays
- 10. Charlemagne departs for Spain
- 9. Charlemagne looks at the Milky Way
- 8. St. James appears to Charlemagne in a dream
  
- 7. Charlemagne gives relics to Chapel at Aix
  
- 6. Constantine presents relics to Charlemagne
- 5. Constantine greets Charlemagne at Constantinople
- 4. Charlemagne battles the Saracens
- 3. Constantine's letter presented to Charlemagne
- 2. Charlemagne appears to Constantine in a dream
  
- 1. Donors: Furriers

Diagram after Delaporte Vitraux, p. 314. Panel numbering from Manhes-Deremble. © Jane Vadnais, 2005.





## Comics And Picture Stories

A comparison with modern Comics will inevitably be made with the material shown here.

This is understandable but inaccurate, and tracing the history of Comics was never the point of the study. Comics historians specifically look for certain things, that don't necessarily coincide with the goal of identifying historical Picture Stories. Typical Comics criteria include:

- An intent of social commentary, especially satire or humor
- Caricature or exaggeration of features or characteristics
- Images contained within geometric frames (panels)
- Presented on a printed, published page, whether physical or electronic
- Sometimes an insistence on the appearance of speech/word balloons or ribbons

Because of these criteria, Comics historians have focused on aspects of historical Art that don't coincide with the requirements for studying Picture Studies. For example, Comics historians will select metaphorical images, such as humans with animal heads, as one of the foundations of modern Comics; but this approach tends to exclude Picture Stories that don't include such features. Picture Stories have no requirement of commentary, satire, or humor. The vast majority of Picture Stories are most definitely not satirical, and are very, very serious about their subject material.

It's highly unlikely anyone crafting ivory carvings of the life of Jesus Christ, or the designer of the Column Of Trajan, had any intent of social commentary or satire, and looking for, or seeing, such content or meaning in such works is wildly inappropriate.

The reason for this kind of cultural projection is unclear; while historical Picture Stories may contain life lessons or instructions, they rarely feature these as explicit goals. Most historical Picture Stories act more as celebratory narratives, and don't directly instruct or enlighten, unless it's to instruct and enlighten a viewer as to the triumphant success of a central societal figure.

It seems there is that Western need, perhaps just a human desire, to see progress or evolution in everything, and contains an assumption that Comics had precursors, various practices and things, that eventually combined into something more complex, and ultimately transcended the sum of its parts.

In fact, it would appear Picture Stories have always been around, and haven't changed much in form at all.

In any event, it's the conclusion here that Comics and Picture Stories are really two different things. A Comic can be a Picture Story, and a Picture Story can be a Comic, but neither is necessarily the other. There is no need to project a value of Comic Book onto any historical Picture Story; the vast majority are not. It's difficult to see how anyone, anywhere, could ever ascribe the value of Comics to the ceiling of the Sistine Chapel, the Sarajevo Haggadah, or the Column of Marcus Aurelius.

It's simply inappropriate and incorrect.

This is not to state Comics are somehow a less legitimate or even socially dangerous Art Form, as been claimed by diverse cultural authorities at various times; there is a rich history of The Kulture Kops absolutely despising Comics and going to great lengths to suppress them, with varying levels of success.

Mostly failure; people just like them too much.

Really, the distinction between Comics and Picture Stories has to do with intent: the accepted basis of Comics is, at core, a vital purpose of social commentary and satire; and ironically, Comics as an Art Form has historically been subjected to more repression from not enough satire, than too much. Individual Comics Artists have been suppressed for their individual satirical Art, but when the real force and weight of The Kulture Kops descends on the Art Form *as a whole*, it's typically triggered by



Comics straying too far from their recognized, assigned, and generally accepted role of social commentary and satire.

It's mostly only when Comics stop being 'funny' that the hammer really comes down.

A current interpretation of the 1950s US repression of Comics was that a majority Conservative society didn't like being satirized, mocked, or commented upon. This isn't factual at all.

While some elements certainly didn't like having a mirror held up, the specific charges against Comics was that they were being used to instruct: they were being overtly employed to teach vulnerable demographics to perform criminal actions; actions regarded as criminal by the overwhelming majority of the US population, regardless of political allegiance.

It wasn't a complaint against satire or commentary, it was a complaint about the absence of either.

No entity tried to suppress satirical newspaper Comic Strips, or even Comic Books, as Art Forms *in their entirety*. That flatly did not happen. There was, really, no moral crusade against Comics; there was a social crusade against Comics transgressing against their universally accepted purpose.

A salient point is the usually cited case of EC Comics being suppressed for their transgressions, but which then led to the world-famous MAD Magazine; which nobody except a few educational-establishment, authoritarian hysterics objected to at all. When Comics returned to their accepted, approved social role, balance was restored and all became right with the world.

This event in the Cold-War West is in direct contrast to the situation in the Marxist/Soviet European Bloc, where Comics were rigidly controlled and directed, precisely because of their social role of satire and mockery. A Comic Book industry as usually known didn't exist at all in the USSR itself; and the only reason other Bloc countries produced Comic Books was to impose an official, controllable alternative to the inevitable infiltration of Western products.

It proved impossible to keep them out: people really just like them too much.

The critical distinction between Comics and Picture Stories is, the former has basic social requirements of commentary and satire; the latter has no such requirements, and generally contains no such elements. Neither is superior to the other, somehow more meaningful, or more socially beneficial; they are simply different, with different purposes and different social roles.

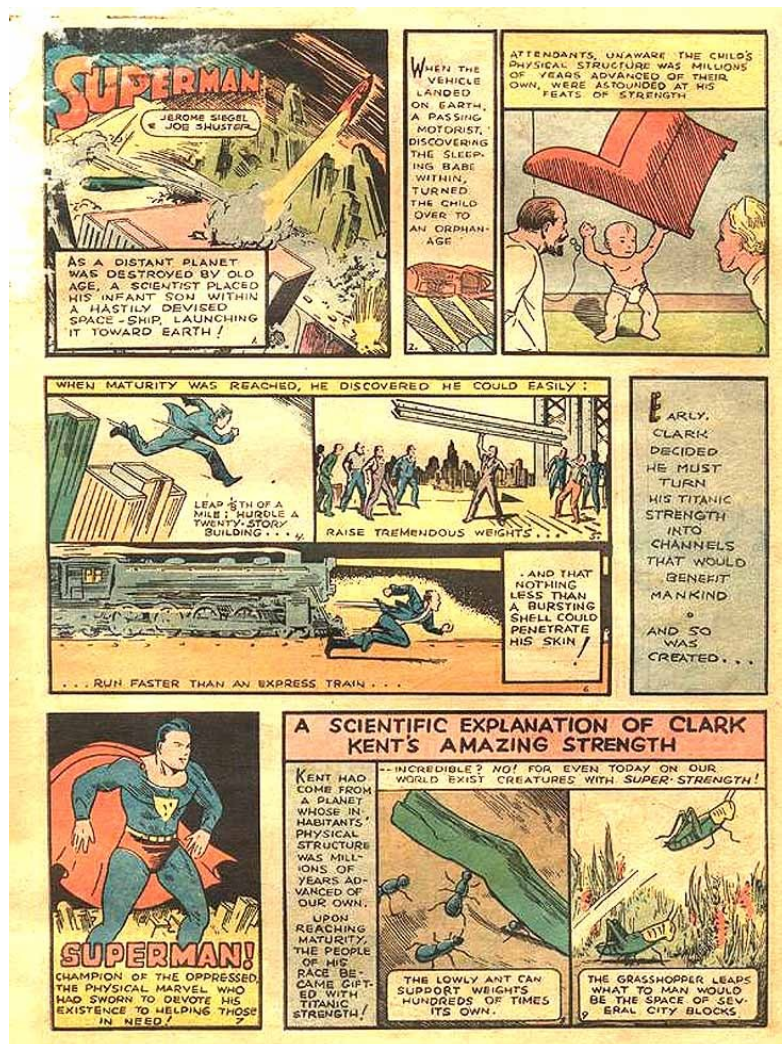
This particular study is about Picture Stories: images arranged in such a way as to tell a coherent story, and is not about Comics; it cannot be regarded as such.

It would also seem that with the advent of such formats as Graphic Novels, the progress or evolution of the Art Form of Comics, as usually accepted *on average*, pushes toward the Art Form leaning into being Picture Stories; which is just modern Comics rediscovering something that's always existed, always been around.



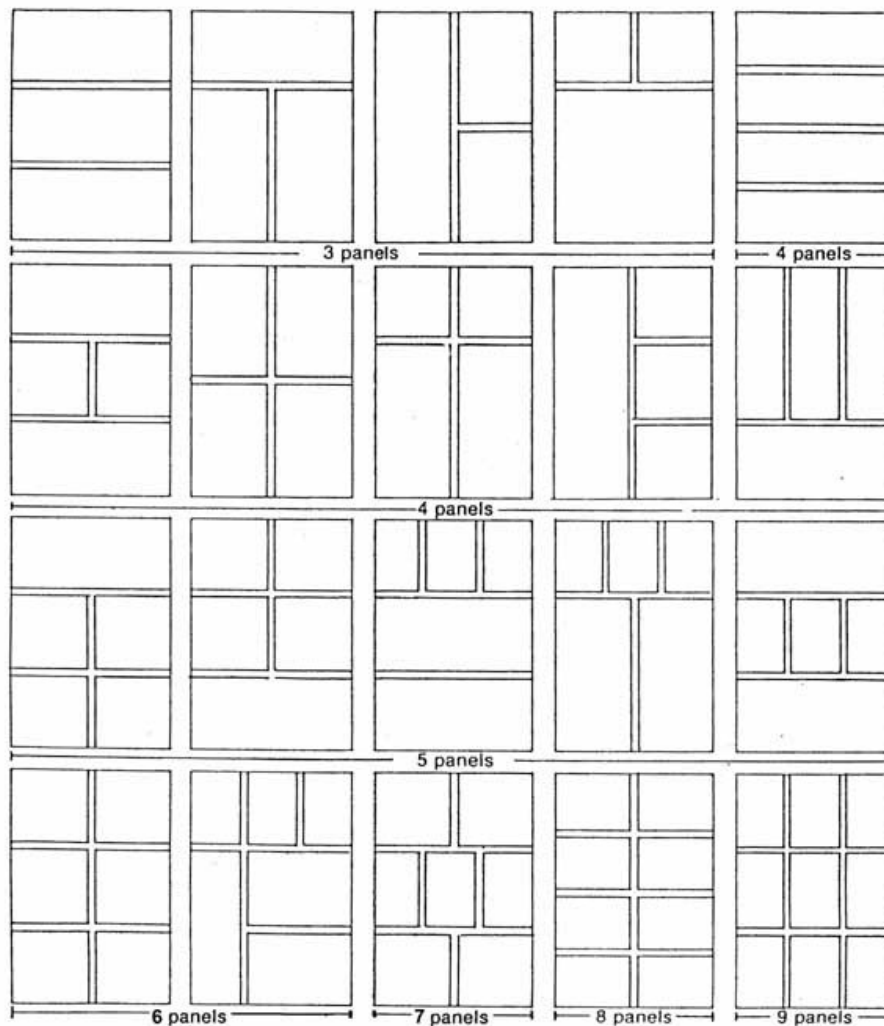






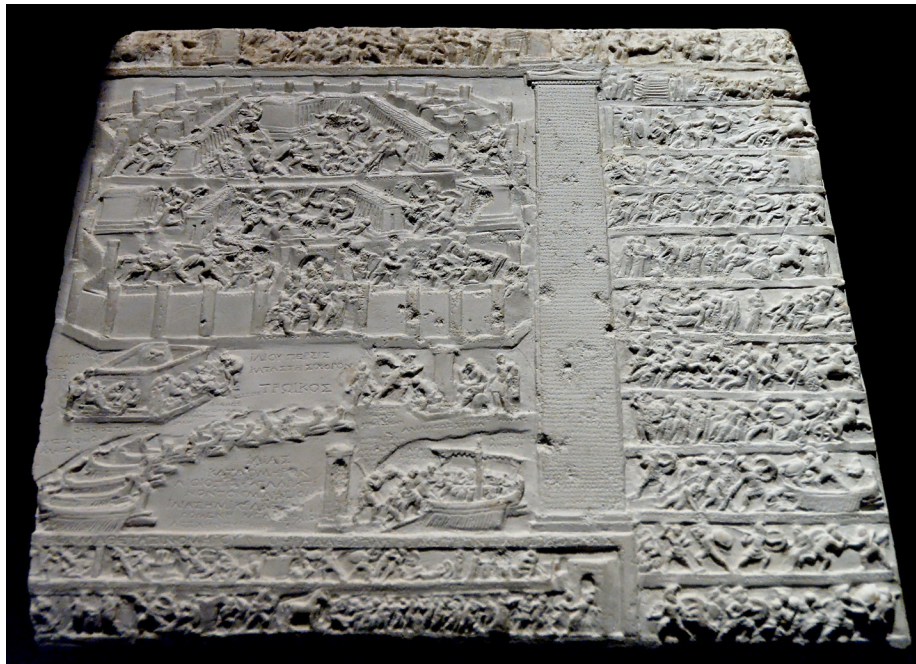






Example 1  
'KIRBY LAYOUTS'











# ПРИЧА БЕЗ РЕЧИ









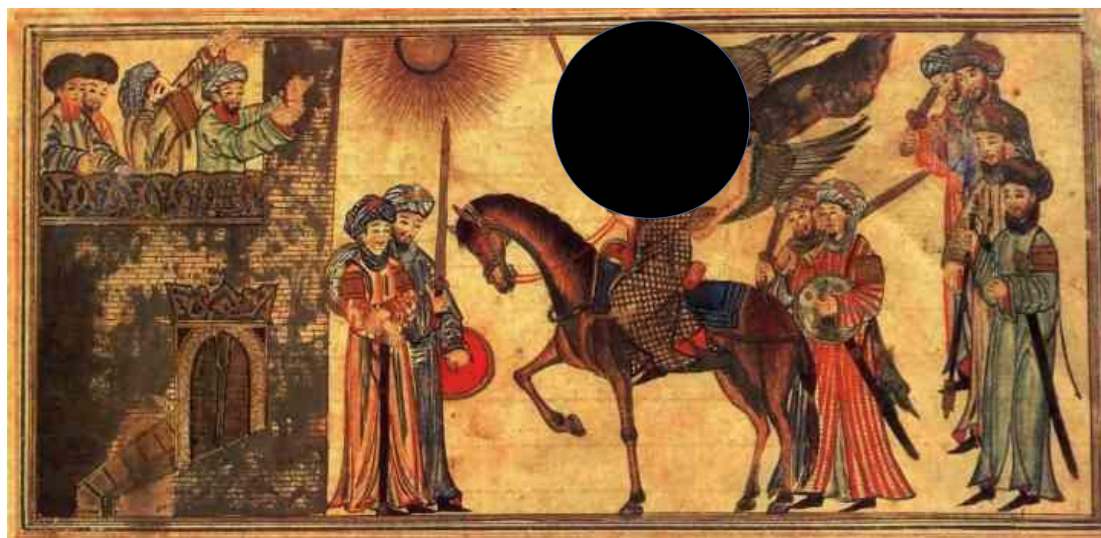
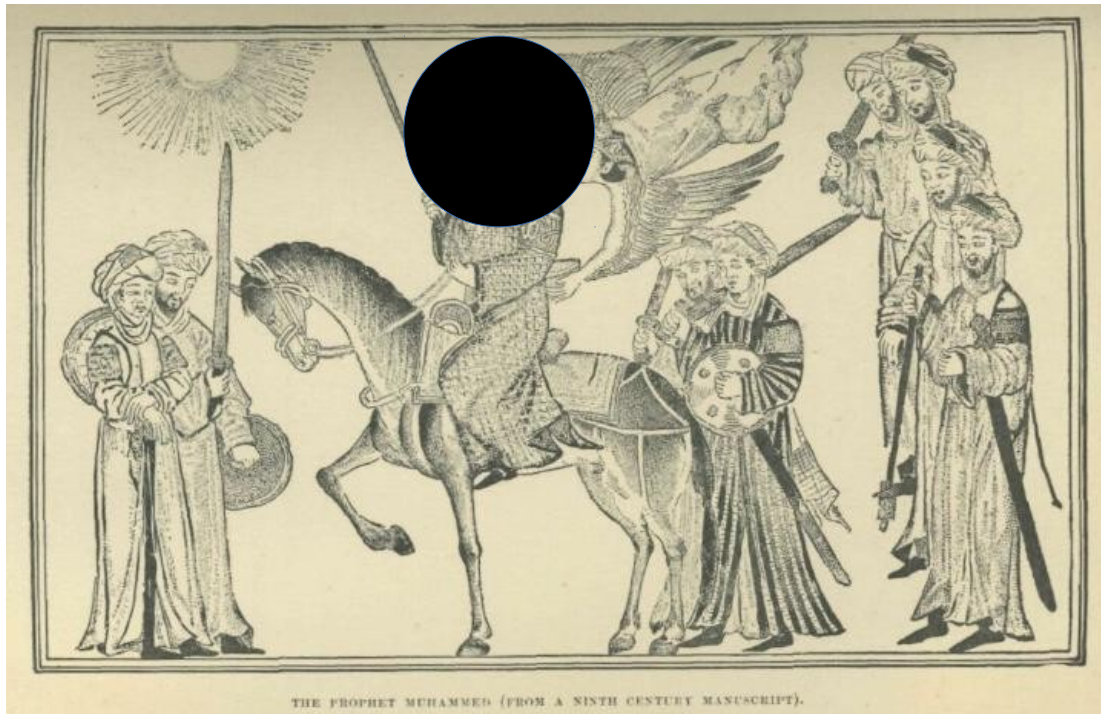












In response to the question, “Are there Islamic Picture Stories?”  
 The answer is, “Yes, there most certainly are. And I’m not  
 showing them in this book.”







It's also been proven beyond much doubt that historical Picture Stories originally displayed none of the Western concept of 'spare purity' of form and substance; they were pretty much all brightly colored



