

03:46 thank you for accepting that I speak in English. I do so also because perhaps there are non-Dutch speakers here and Nederlands is niet mijn moedertaal en helaas kan ik niet (...Dutch sp?...)

04:06 so I thank you for listening in English and I promise not to speak too long. So I think that's the first important promise to make and to keep. Jacqueline said I would speak about the architectural relationship of light and all I have to say *si monumentum requiris, circumspice* - If you want a monument as (**inaudible**) said, just look around.

04:33 There we have stained-glass window and there we have glass that is not colored, and that already is the whole story if you like of a drama about light that had historical and very violent implications at one stage, in a period here, in this country, that was about literally iconophobia - hatred of the image. 05:04 Christianity has always had a deep tension about that. In Judaism, of course, you can say that the image is the word, the word is the image. Even the alphabet itself can be considered as imaging the first act of creation, but that's always said. So that in *Genesis* where the most famous sentence about light exists 'let there be light' (**he says it in Hebrew first**) and God saw that it was good. There was a goodness in the light and it was 'evening and morning the first day' (**he says it in Hebrew first**).

05:45 so this really is a point of departure, not because the comment on the beginning in *Genesis* and the Hebrew bible, but rather to think why it was that you could speak 'let there be light'. How, from the word itself, light comes. How the depth of our seeing belongs also to the purity of what we say. So God said. And that's repeated each time until rest is taken on the shabat.

06:27 The colored light, which was such a remarkable introduction of glass into windows, in particularly the Romanesque and early Gothic, was pictorial. So in Chartres, the great rose window, or in Notre Dame which the recent, terribly tragic fire reminded us of how deeply we feel about buildings, and yet they remain unobvious to us. 07:01 Jacqueline was telling me that here during the second World War, this building wasn't actually a specially-protected building because it was so much part of the fabric of this city, so much a part since the 13th and 14th century when it was a small foundation and built up to the magnificent structure that we see today. That obviousness of belonging is also partly why we have great difficulty in thinking about light and darkness.

07:35 Within the Western tradition of philosophy, the idea of the light was also taken at one point to being related to being human. We were anthropos - and one philosopher thought that *pos* could be *fos* (?) could be the light. We could look up at light. We could look upwards, and yet we came from downwards. So we were a play literally between darkness and light. And a lot of the religious mythology which replaces the nature worship, if you like, the animistic thinking is replaced by personifying gods and light. The Greeks would take that down to about 12, what we refer to as the pantheon. The *theon* has also got to do with observing, of looking, of reflecting, and we have the word *theoria*. *Theorine* is to observe, look, reflect, as though something appeared to us, and that has this word of verb *finestae*, that is appears. The most beautiful appearance of light that we find in early Greek poetry is the face of a newborn baby. This is specifically mentioned. We know that the materiality of light - it's both material and immaterial - becomes for them present in the choice of marble, for example, in the buildings of temples, because they were made to be an *agauma* (?) which is to say a 'shining gift' of the community to the divine, and this name for God, Zeus, or Deos, or Zeus, is also etymologically related to the idea of the day. We have in fact, in our day to

day language, anchored the meanings of this relationship between the dark and the light. This is not simply a sort of bicameral thinking: it has to do with that the journey of the human is actually from that inner darkness out into the daylight, and the world of night is a world that we know less and less of. Because one of the great reasons we know less and less of it is because we look less and less at the sky. I often thought it would be very good educationally for children to be introduced to astronomy as one of their first studies, that observatories would be built in schools, that children would be taught that we live under the sky and that we are sheltered by the earth, and that our activities take place day by day, but that day is of course day and night. That also became, in some sense, at least in the tradition at which I would have had the most familiarity for my mother tongue, Gaelic, that within the Celtic tradition, that darkness and light was not oppositional, but it was a productive strife. It is the second kind of strife that Hesiod speaks about in the theogony.

11:11 There is a strife where we just fight with each other, and that he says that's of no interest. There is another strife, a tension between dark and light in which we live our lives and try to make them productive. This is no longer a theology of somebody coming to save one through incarnation through flesh, but it is rather the play of light and darkness itself. That play of light and darkness was taken up within the Celtic people - certainly in Gaul, in Cornwall, in Wales, in north of Scotland at some stage, in Ireland we have a lot of texts and evidence for this - that was taken up as that play, that fruitful strife, that as the year which starts of course in September like in academic years, so I'm at the end of the year at the moment. I just finished my academic year. We have many years that exist in our calendar, but the time I live in is a lunar time, and it is an academic year, so I am already feeling *épuisé*, exhausted, cause I'm at the end of a year. The summer should be the source of light and of long days and of refreshment.

12:25 How these structures of time took place in the Celtic calendar - we have the one from Coligny in France among the Gauls - there is quite a lot of information we can deduce from that. Some of it is very magical, but some of it is also very scientific because it actually relates to the fact that people looked at the milky way, looked at the seasons, they looked at the differences between the different months and festivals are inaugurated. Today's festival would be midsummer's day, would be St. John's festival throughout many places of Europe. John the Baptist because he said "He cometh, the strap of Whose shoe I am not worthy to loose" in the gospel of Matthew. **13:19** That's partly taken and married to a much older understanding of the year at its turning point. To the point where in the darkness of winter some of these great megalithic structures are built so that one beam of light enters a long corridor on the 21st - in exactly 6 months' time - in the (**... valley?**) in Ireland a great megalithic structure, this is surely about rebirth. People say it's an observatory - it's not an observatory in our modern sense. This is where the light penetrates through the passage which is spherical like the womb of birth and in which the earth gets, at the moment of its darkest depth of death, it generates again. That's a fantastic story, and it's the only story. Everything else is theme and variation. The only depth of story that I think we can actually understand again is the fact that - for the most part - we tend to think of memory as behind us and in a line based on time. We should rather think of memory as immersive, as spatial, as highly distributed, as belonging to the dead as much as to the living, as a connection and as an integration of a fully immersive feeling. And that's what great architecture can give us.

15:15 When artists come along such as the Children of the Light, which is a kind of (**Qumran?**) of some mystical sect on the shores of a lake in the ancient world, it's a very beautiful arc of what I would call an inflection. It's going to be lowered, and music will be played, and the music is, as I understand, spontaneous and listens to the atmosphere, as the organist plays.

15:53 The living and death of this here strikes me as very profound, and just in conclusion, entering the red room was very intense. Immediacy of just light and also of living. We're still connected to that of the green and the red and blue. These colors matter to us in terms of what is alive and living. So I'd like to thank the artists who offered this out of their creative lives for us to be able to share that, to Jacqueline for maintaining a very beautiful and high level, high quality interior. I think this place has grown because of the people who come here: you bring life here to this, which was one of the great resting places of the dead of Amsterdam for centuries, a very special holy place. Even if it's deconsecrated according to liturgy and ritual and whether you're in one religious sect or another, the place is holy because it's set apart and it allows us other experiences than the everyday experience that most of us are forced to, because we just have to survive, let's face it. So thank you very much.