

# The Mass Ornament

■ ■ ■

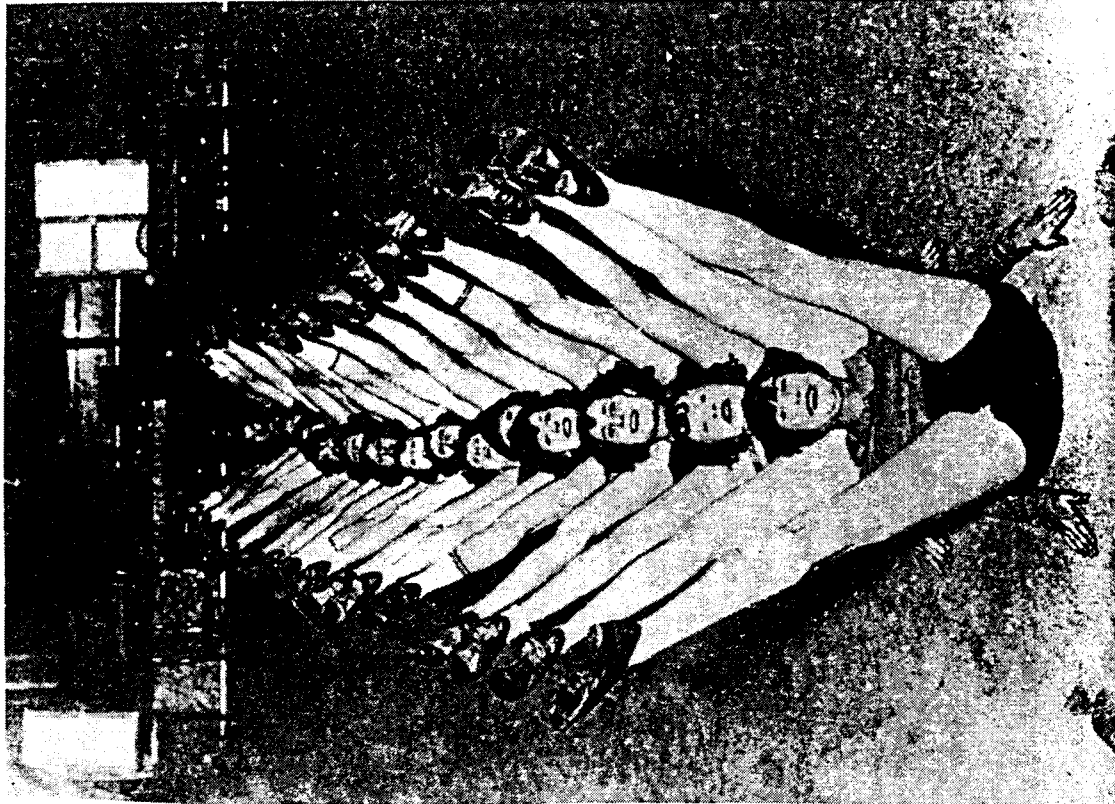
The lines of life are various; they diverge and cease  
Like footpaths and the mountains' utmost ends.  
What we are here, elsewhere a God amends  
With harmonies, eternal recompense, and peace.  
—Hölderlin, "To Zimmer"

1

The position that an epoch occupies in the historical process can be determined more strikingly from an analysis of its inconspicuous surface-level expressions than from that epoch's judgments about itself. Since these judgments are expressions of the tendencies of a particular era, they do not offer conclusive testimony about its overall constitution. The surface-level expressions, however, by virtue of their unconscious nature, provide unmediated access to the fundamental substance of the state of things. Conversely, knowledge of this state of things depends on the interpretation of these surface-level expressions. The fundamental substance of an epoch and its unheeded impulses illuminate each other reciprocally.

2

In the domain of body culture, which also covers the illustrated newspapers, tastes have been quietly changing. The process began with the Tiller Girls.<sup>1</sup> These products of American distraction factories are no



Girls at a rehearsal, 1929

longer individual girls, but indissoluble girl clusters whose movements are demonstrations of mathematics. As they condense into figures in the revues, performances of the same geometric precision are taking place in what is always the same packed stadium, be it in Australia or India, not to mention America. The tiniest village, which they have not yet reached, learns about them through the weekly newsreels. One need only glance at the screen to learn that the ornaments are composed of thousands of bodies, sexless bodies in bathing suits. The regularity of their patterns is cheered by the masses, themselves arranged by the stands in tier upon ordered tier.

These extravagant spectacles, which are staged by many sorts of people and not just girls and stadium crowds, have long since become an established form. They have gained *international* stature and are the focus of aesthetic interest.

The bearer of the ornaments is the *mass* and not the people [*Volk*], for whenever the people form figures, the latter do not hover in midair but arise out of a community. A current of organic life surges from these communal groups—which share a common destiny—to their ornaments, endowing these ornaments with a magic force and burdening them with meaning to such an extent that they cannot be reduced to a pure assemblage of lines. Those who have withdrawn from the community and consider themselves to be unique personalities with their own individual souls also fail when it comes to forming these new patterns. Were they to take part in such a performance, the ornament would not transcend them. It would be a colorful composition that could not be worked out to its logical conclusion, since its points—like the prongs of a rake—would be implanted in the soul's intermediate strata, of which a residue would survive. The patterns seen in the stadiums and cabarets betray no such origins. They are composed of elements that are mere building blocks and nothing more. The construction of the edifice depends on the size of the stones and their number. It is the mass that is employed here. Only as parts of a mass, not as individuals who believe themselves to be formed from within, do people become fractions of a figure.

The ornament is an *end in itself*. Ballet likewise used to yield

ornaments, which arose in kaleidoscopic fashion. But even after discarding their ritual meaning, these remained the plastic expression of erotic life, an erotic life that both gave rise to them and determined their traits. The mass movements of the girls, by contrast, take place in a vacuum; they are a linear system that no longer has any erotic meaning but at best points to the locus of the erotic. Moreover, the meaning of the living star formations in the stadiums is not that of military exercises. No matter how regular the latter may turn out to be, that regularity was considered a means to an end; the parade march arose out of patriotic feelings and in turn aroused them in soldiers and subjects. The star formations, however, have no meaning beyond themselves, and the masses above whom they rise are not a moral unit like a company of soldiers. One cannot even describe the figures as the decorative frills of gymnastic discipline. Rather, the girl-units drill in order to produce an immense number of parallel lines, the goal being to train the broadest mass of people in order to create a pattern of undreamed-of dimensions. The end result is the ornament, whose closure is brought about by emptying all the substantial constructs of their contents.

Although the masses give rise to the ornament, they are not involved in thinking it through. As linear as it may be, there is no line that extends from the small sections of the mass to the entire figure. The ornament resembles *aerial photographs* of landscapes and cities in that it does not emerge out of the interior of the given conditions, but rather appears above them. Actors likewise never grasp the stage setting in its totality, yet they consciously take part in its construction; and even in the case of ballet dancers, the figure is still subject to the influence of its performers. The more the coherence of the figure is relinquished in favor of mere linearity, the more distant it becomes from the immanent consciousness of those constituting it. Yet this does not lead to its being scrutinized by a more incisive gaze. In fact, nobody would notice the figure at all if the crowd of spectators, who have an aesthetic relation to the ornament and do not represent anyone, were not sitting in front of it.

The ornament, detached from its bearers, must be understood *rationally*. It consists of lines and circles like those found in textbooks on Euclidean geometry, and also incorporates the elementary components of

physics, such as waves and spirals. Both the proliferations of organic forms and the emanations of spiritual life remain excluded. The Tiller Girls can no longer be reassembled into human beings after the fact. Their mass gymnastics are never performed by the fully preserved bodies, whose contortions defy rational understanding. Arms, thighs, and other segments are the smallest component parts of the composition.

The structure of the mass ornament reflects that of the entire contemporary-situation. Since the principle of the *capitalist production process* does not arise purely out of nature, it must destroy the natural organisms that it regards either as means or as resistance. Community and personality perish when what is demanded is calculability; it is only as a tiny-piece-of-the-mass that the individual can clamber up charts and can service machines without any friction. A system oblivious to differences in form leads on its own to the blurring of national characteristics and to the production of worker masses that can be employed equally well at any point on the globe.—Like the mass ornament, the capitalist production process is an end in itself. The commodities that it spews forth are not actually produced to be possessed; rather, they are made for the sake of a profit that knows no limit. Its growth is tied to that of business. The producer does not labor for private gains whose benefits he can enjoy only to a limited extent (in America surplus profits are directed to spiritual shelters such as libraries and universities, which cultivate intellectuals whose later endeavors repay with interest the previously advanced capital). No: the producer labors in order to expand the business. Value is not produced for the sake of value. Though labor may well have once served to produce and consume values up to a certain point, these have now become side effects in the service of the production process. The activities subsumed by that process have divested themselves of their substantial contents.—The production process runs its secret course in public. Everyone does his or her task on the conveyor belt, performing a partial function without grasping the totality. Like the pattern in the stadium, the organization stands above the masses, a monstrous figure whose creator withdraws it from the eyes of its bearers, and barely even observes it himself.—It is conceived according to rational principles which the Taylor system merely pushes

to their ultimate conclusion. The hands in the factory correspond to the legs of the Tiller Girls. Going beyond manual capacities, psychotechnical aptitude tests attempt to calculate dispositions of the soul as well. The mass ornament is the aesthetic reflex of the rationality to which the prevailing economic system aspires.

Educated people—who are never entirely absent—have taken offense at the emergence of the Tiller Girls and the stadium images. They judge anything that entertains the crowd to be a distraction of that crowd. But despite what they think, the *aesthetic pleasure gained from ornamental mass movements is legitimate*. Such movements are in fact among the rare creations of the age that bestow form upon a given material. The masses organized in these movements come from offices and factories; the formal principle according to which they are molded determines them in reality as well. When significant components of reality become invisible in our world, art must make do with what is left, for an aesthetic presentation is all the more real the less it dispenses with the reality outside the aesthetic sphere. No matter how low one gauges the value of the mass ornament, its degree of reality is still higher than that of artistic productions which cultivate outdated noble sentiments in obsolete forms—even if it means nothing more than that.

The process of history is a battle between a weak and distant reason and the *forces of nature* that ruled over heaven and earth in the myths. After the twilight of the gods, the gods did not abdicate: the old nature within and outside man continues to assert itself. It gave rise to the great cultures of humanity, which must die like any creation of nature, and it serves as the ground for the superstructures of a *mythological* thinking which affirms nature in its omnipotence. Despite all the variations in the structure of such mythological thinking, which changes from epoch to epoch, it always respects the boundaries that nature has drawn. It acknowledges the organism as the ur-form; it is refracted in the formed quality of what exists; it yields to the workings of fate. It reflects the premises of nature in all spheres without rebelling against their exist-

ence. Organic sociology, which sets up the natural organism as the prototype for social organization, is no less mythological than nationalism, which knows no higher unity than the unison of the nation's fate.

*Reason* does not operate within the circle of natural life. Its concern is to introduce truth into the world. Its realm has already been intimated in genuine *fairy tales*, which are not stories about miracles but rather announcements of the miraculous advent of justice. There is profound historical significance in the fact that the *Thousand and One Nights* turned up precisely in the France of the Enlightenment and that eighteenth-century reason recognized the reason of the fairy tales as its equal. Even in the early days of history, mere nature was suspended in the fairy tale so that truth could prevail. Natural power is defeated by the powerlessness of the good; fidelity triumphs over the arts of sorcery.

In serving the breakthrough of truth, the historical process becomes a *process of demythologization* which effects a radical deconstruction of the positions that the natural continually reoccupied. The French Enlightenment is an important example of the struggle between reason and the mythological delusions that have invaded the domains of religion and politics. This struggle continues, and in the course of history it may be that nature, increasingly stripped of its magic, will become more and more pervious to reason.

4

The *capitalist epoch* is a stage in the process of demystification. The type of thinking that corresponds to the present economic system has, to an unprecedented degree, made possible the domination and use of nature as a self-contained entity. What is decisive here, however, is not the fact that this thinking provides a means to exploit nature; if human beings were merely exploiters of nature, then nature would have triumphed over nature. Rather, what is decisive is that this thinking fosters ever greater independence from natural conditions and thereby creates a space for the intervention of reason. It is the *rationality of this thinking* (which emanates to some extent from the reason of *fairy tales*) that accounts—though not exclusively—for the bourgeois revolutions of the

last one hundred fifty years, the revolutions that settled the score with the natural powers of the church (itself entangled in the affairs of its age), of the monarchy, and of the feudal system. The unstoppable decomposition of these and other mythological ties is reason's good fortune, since the fairy tale can become reality only on the ruins of the natural unities.

However, the *Ratio* of the capitalist economic system is not reason itself but a murky reason. Once past a certain point, it abandons the truth in which it participates. *It does not encompass man*. The operation of the production process is not regulated according to man's needs, and man does not serve as the foundation for the structure of the socioeconomic organization. Indeed, at no point whatsoever is the system founded on the basis of man. "The basis of man": this does not mean that capitalist thinking should cultivate man as a historically produced form such that it ought to allow him to go unchallenged as a personality and should satisfy the demands made by his nature. The adherents of this position reproach capitalism's rationalism for raping man, and yearn for the return of a community that would be capable of preserving the allegedly human element much better than capitalism. Leaving aside the stultifying effect of such regressive stances, they fail to grasp capitalism's core defect: it rationalizes not too much but rather *too little*. The thinking promoted by capitalism resists culminating in that reason which arises from the basis of man.

The current site of capitalist thinking is marked by *abstractness*. The predominance of this abstractness today establishes a spiritual space that encompasses all expression. The objection raised against this abstract mode of thought—that it is incapable of grasping the actual substance of life and therefore must give way to concrete observation of phenomena—does indeed identify the limits of abstraction. As an objection it is premature, however, when it is raised in favor of that false mythological concreteness whose aim is organism and form. A return to this sort of concreteness would sacrifice the already acquired capacity for abstraction, but without overcoming abstractness. The latter is the expression of a rationality grown obdurate. Determinations of meaning rendered as abstract generalities—such as determinations in the eco-

nomic, social, political, or moral domain—do not give reason what rightfully belongs to reason. Such determinations fail to consider the empirical; one could draw any utilitarian application whatsoever from these abstractions devoid of content. Only behind the barrier of these abstractions can one find the individual rational insights that correspond to the particularity of the given situation. Despite the substantiality one can demand of them, such insights are “concrete” only in a derivative sense; in any case they are not “concrete” in the vulgar sense, which uses the term to substantiate points of view entangled in natural life.—The abstractness of contemporary thinking is thus ambivalent. From the perspective of the mythological doctrines, in which nature naïvely asserts itself, the process of abstraction—as employed, for example, by the natural sciences—is a gain in rationality which detracts from the resplendence of the things of nature. From the perspective of reason, the same process of abstraction appears to be determined by nature; it gets lost in an empty formalism under whose guise the natural is accorded free rein because it does not let through the insights of reason which could strike at the natural. The prevailing abstractness reveals that the process of demythologization has not come to an end.

Present-day thinking is confronted with the question as to whether it should open itself up to reason or continue to push on against it without opening up at all. It cannot transgress its self-imposed boundaries without fundamentally changing the economic system that constitutes its infrastructure; the continued existence of the latter entails the continued existence of present-day thinking. In other words, the unchecked development of the capitalist system fosters the unchecked growth of abstract thinking (or forces it to become bogged down in a false concreteness). The more abstractness consolidates itself, however, the more man is left behind, *ungoverned* by reason. If his thought midway takes a detour into the abstract, thereby preventing the true contents of knowledge from breaking through, man will once again be rendered subject to the forces of nature. Instead of suppressing these forces, this thinking that has lost its way provokes their rebellion itself by disregarding the very reason that alone could confront such forces and make them submit. It is merely a consequence of the unhampered expansion

of capitalism's power that the dark forces of nature continue to rebel ever more threateningly, thereby preventing the advent of the man of reason.

## 5

Like abstractness, the *mass ornament* is ambivalent. On the one hand its rationality reduces the natural in a manner that does not allow man to wither away, but that, on the contrary, were it only carried through to the end, would reveal man's most essential element in all its purity. Precisely because the bearer of the ornament does not appear as a total personality—that is, as a harmonious union of nature and “spirit” in which the former is emphasized too much and the latter too little—he becomes transparent to the man determined by reason. The human figure enlisted in the mass ornament has begun the *exodus* from lush organic splendor and the constitution of individuality toward the realm of anonymity to which it relinquishes itself when it stands in truth and when the knowledge radiating from the basis of man dissolves the contours of visible natural form. In the mass ornament nature is deprived of its substance, and it is just this that points to a condition in which the only elements of nature capable of surviving are those that do not resist illumination through reason. Thus, in old Chinese landscape paintings the trees, ponds, and mountains are rendered only as sparse ornamental signs drawn in ink. The organic center has been removed and the remaining unconnected parts are composed according to laws that are not those of nature but laws given by a knowledge of truth, which, as always, is a function of its time. Similarly, it is only remnants of the complex of man that enter into the mass ornament. They are selected and combined in the aesthetic medium according to a principle which represents form-bursting reason in a purer way than those other principles that preserve man as an organic unity.

Viewed from the perspective of reason, the mass ornament reveals itself as a *mythological cult* that is masquerading in the garb of abstraction. Compared to the concrete immediacy of other corporeal presentations, the ornament's conformity to reason is thus an illusion. In

reality the ornament is the crass manifestation of inferior nature. The latter can flourish all the more freely, the more decisively capitalist *Ratio* is cut off from reason and bypasses man as it vanishes into the void of the abstract. In spite of the rationality of the mass pattern, such patterns simultaneously give rise to the natural in its impenetrability. Certainly man as an organic being has disappeared from these ornaments, but that does not suffice to bring man's basis to the fore; on the contrary, the remaining little mass particle cuts itself off from this basis just as any general formal concept does. Admittedly, it is the legs of the Tiller Girls that swing in perfect parallel, not the natural unity of their bodies, and it is also true that the thousands of people in the stadium form one single star. But this star does not shine, and the legs of the Tiller Girls are an abstract designation of their bodies. Reason speaks wherever it disintegrates the organic unity and rips open the natural surface (no matter how cultivated the latter may be); it dissects the human form here only so that the undistorted truth can fashion man anew. But reason has not penetrated the mass ornament; its patterns are *mute*. The *Ratio* that gives rise to the ornament is strong enough to invoke the mass and to expunge all life from the figures constituting it. It is too weak to find the human beings within the mass and to render the figures in the ornament transparent to knowledge. Because this *Ratio* flees from reason and takes refuge in the abstract, uncontrolled nature proliferates under the guise of rational expression and uses abstract signs to display itself. It can no longer transform itself into powerful symbolic forms, as it could among primitive peoples and in the era of religious cults. This power of a language of signs has withdrawn from the mass ornament under the influence of the same rationality that keeps its muteness from bursting open. Thus, bare nature manifests itself in the mass ornament—the very nature that also resists the expression and apprehension of its own meaning. It is the *rational and empty form* of the cult, devoid of any explicit meaning, that appears in the mass ornament. As such, it proves to be a relapse into mythology of an order so great that one can hardly imagine its being exceeded, a relapse which, in turn, again betrays the degree to which capitalist *Ratio* is closed off from reason.

The role that the mass ornament plays in *social life* confirms that

it is the spurious progeny of bare nature. The intellectually privileged who, while unwilling to recognize it, are an appendage of the prevailing economic system have not even perceived the mass ornament as a sign of this system. They disavow the phenomenon in order to continue seeking edification at art events that have remained untouched by the reality present in the stadium patterns. The masses who so spontaneously adopted these patterns are superior to their detractors among the educated class to the extent that they at least roughly acknowledge the undisguised facts. The same rationality that controls the bearers of the patterns in real life also governs their submersion in the corporeal, allowing them thereby to immortalize current reality. These days, there is not only *one* Walter Stolzing singing prize songs that glorify body culture.<sup>2</sup> It is easy to see through the ideology of such songs, even if the term "body culture" does indeed justifiably combine two words that belong together by virtue of their respective meanings. The unlimited importance ascribed to the physical cannot be derived from the limited value it deserves. Such importance can be explained only by the alliance that organized physical education maintains with the establishment, in some cases unbeknownst to its front-line supporters. Physical training expropriates people's energy, while the production and mindless consumption of the ornamental patterns divert them from the imperative to change the reigning order. Reason can gain entrance only with difficulty when the masses it ought to pervade yield to sensations afforded by the goddess mythological cult. The latter's social meaning is equivalent to that of the Roman *circus games*, which were sponsored by those in power.

Among the various attempts to reach a higher sphere, many have been willing to relinquish once again the rationality and level of reality attained by the mass ornament. The bodily exertions in the field of *rhythmic gymnastics*, for example, have aims that go beyond those of personal hygiene—namely, the expression of spruced-up states of the soul—to which instructors of body culture often add world views. These



practices, whose impossible aesthetics can be ignored entirely, seek to recapture just what the mass ornament had happily left behind: the organic connection of nature with something the all too modest temperament takes to be soul or spirit—that is, exalting the body by assigning it meanings which emanate from it and may indeed be spiritual but which do not contain the slightest trace of reason. Whereas the mass ornament presents mute nature without any superstructure whatsoever, rhythmic gymnastics, according to its own account, goes further and expropriates the higher mythological levels, thereby strengthening nature's dominance all the more. It is just one example among many other equally hopeless attempts to reach a higher life from out of mass existence. Most of these depend in a genuinely romantic way on forms and contents that have long since succumbed to the somewhat justified critique of capitalist *Ratzio*. In their desire to once again give man a link to nature that is more solid than the one he has today, they discover the connection to the higher sphere, not by appealing to a still unrealized reason in this world but by retreating into mythological structures of meaning. Their fate is *irreality*, for when even a glimmer of reason shines through at some point in the world, even the most sublime entity that tries to shield itself from it must perish. Enterprises that ignore our historical context and attempt to reconstruct a form of state, a community, a mode of artistic creation that depends upon a type of man who has already been impugned by contemporary thinking—a type of man who by all rights no longer exists—such enterprises do not transcend the mass ornament's empty and superficial shallowness but flee from its reality. The process leads directly through the center of the mass ornament, not away from it. It can move forward only when thinking circumscribes nature and produces man as he is constituted by reason. Then society will change. Then, too, the mass ornament will fade away and human life itself will adopt the traits of that ornament into which it develops, through its confrontation with truth, in fairy tales.

14. Georg Friedrich Creuzer (1771-1858), *Symbolik und Mythologie der alten Völker, besonders der Griechen*, vol. 4 (Leipzig: Carl Wilhelm Leske, 1836-1843; rpt. Hildesheim: G. Olms, 1973), 540.

### Travel and Dance

1. Johann Wolfgang Goethe, *Italienische Reise, Gedenkausgabe der Werke, Briefe und Gespräche*, ed. Ernst Beutler, vol. 11 (Zurich: Artemis, 1950), 7-613; *Italian Journey*, ed. Thomas P. Saine and Jeffrey L. Sammons, trans. Robert R. Heitner (New York: Suhrkamp, 1989).
2. English in original.
3. Reference to "Ein Walzertraum," an operetta in three acts by Felix Doermann and Leopold Jacobson with music by Oskar Straus (1870-1954). The premiere of what would become Straus's most successful operetta took place in Vienna in 1907.
4. Kracauer here introduces two sets of terminological pairs which map onto each other: *Diesseits* ("this side," or, in my translation, "this life here") and *Jenseits* ("that side," "the far side," or, as I have translated it, "the Beyond"); and *Hier* ("the Here") and *das Dort* ("the There"). These, in turn, correspond to the realms of the *Bedingtes* (the "limited" or the "contingent") and the *Unbedingtes* (the "unconditioned" or the "absolute").
5. Vladimir Sergeevich Solovyov, *Opravdanie Dobra: Nравstvenнаи Filosofia* (Moscow: Tipo-litografiya D.A. Bonch-Bruевич, 1899); translated by Natalie A. Duddington as *The Justification of the Good: An Essay on Moral Philosophy* (New York: MacMillan, 1918), 164. Besides this volume, which is Solovyov's general system of ethics originally published in 1895-1896, a further selection of the work of this late nineteenth-century Russian poet and philosopher of Christian inspiration is available in English as *A Solovyov Anthology*, ed. S. L. Frank, trans. Natalie Duddington (London: SCM Press, 1950).

### The Mass Ornament

1. A group of militarily trained dancing girls named after the Manchester choreographer John Tiller. Introduced in the late nineteenth century, the troupe was hired in Germany by Eric Charell, who from 1924 to 1931 was the director of Berlin's Großes Schauspielhaus theater and whose revues and operetta productions were the forerunners of today's musicals. See Derek Parker and Julia Parker, *The Natural History of the Chorus Girl* (London: Newton Abbot, 1975); and Fritz Giese, *Girl-kultur* (Munich: Delphin Verlag, 1925).
2. Walther von Stolzing, a young knight in Richard Wagner's *Die Meistersinger*

von Nürnberg (1867), who in Act Three sings the "prize song" which wins him his beloved Eva.

### On Bestsellers and Their Audience

1. Siegfried Kracauer, "Richard Voß: Zwei Menschen," *Frankfurter Zeitung* 75, no. 161 (March 1, 1931), Literaturblatt 7-8, reprinted in *Schriften* 5, pt. 2, 287-294; Friedrich Burschell, "Stefan Zweig's Novellen," *Frankfurter Zeitung* 75, no. 192 (March 15, 1931), Literaturblatt 6; Ephraim Frisch, "Erich Maria Remarque: *Im Westen nichts Neues*," *Frankfurter Zeitung* 75, no. 254 (April 5, 1931), Literaturblatt 7-8; Erich Franzen, "Jack London," *Frankfurter Zeitung* 75, no. 270 (April 12, 1931), Literaturblatt 6; and Siegfried Kracauer, "Bemerkungen zu Frank Thieß," *Frankfurter Zeitung* 75, no. 327 (May 3, 1931), Literaturblatt 22, reprinted in *Schriften* 5, pt. 2, 312-318. All of these texts were republished, together with Kracauer's analysis in the present essay, as an advertising supplement to the *Literaturblatt* in 1931. Combined with facsimiles of sample pages from the book review, letters from book publishers confirming the positive value of advertising in the book review, and an anonymous publisher's defense of the value of paperback editions ("Für das brotschierte Buch: Ein Verleger Spricht"), this sixteen-page leaflet was distributed to potential advertisers in the book industry.
2. See Kracauer's essay "The Biography as an Art Form of the New Bourgeoisie," in this volume.
3. Kracauer here plays on the words *Wünschelrute* ("divining rod") and *Wünsche* ("wishes").
4. A reference to the Berlin publisher Ullstein Verlag, which brought out Remarque's novel *Im Westen nichts Neues* in 1929. The book was translated into English the same year by A. W. Wheen as *All Quiet on the Western Front* (Boston: Little, Brown). See Kracauer's review of Lewis Milestone's very popular 1930 film based on the book, "Im Westen nichts Neues": Zum Remarque-Tonfilm," reprinted in *Schriften* 2, 456-459.
5. Siegfried Kracauer, *Die Angestellten: Aus dem neuesten Deutschland*, first published in serial form in the *Frankfurter Zeitung* in 1929 and subsequently as a book (Frankfurt: Frankfurter Societäts-Druckerei, 1930); reprinted in *Schriften* 1, 205-304.
6. Kracauer here uses the term *abbauen*—literally, "to deconstruct"—which has a variety of semantic registers: to reduce in number, to discharge, to lay off (fire someone from a job), and so on.
7. Kracauer, "Bemerkungen zu Frank Thieß," in *Schriften* 5, pt. 2, 312. Just over one year later Kracauer also reviewed a volume of Thieß essays and lectures