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Maternity and Sexuality in the 1890s

WENDY SLATKIN

In avant-garde circles during the 1890s many artists directed their attention toward the creation of generalized, archetypal depictions of "Woman," ranging from the purest, virginal maidens to the most evil *femme fatales*. Symbolist artists painted images which expressed the concept of Woman as fertility goddess or as the archetypal "Good Mother" in Jungian terminology. Maternity, in particular, was a popular theme in both the visual arts and literature. While earlier epochs had assigned humankind's and nature's powers of reproduction to external forces appeased by the performance of appropriate rituals, the late 19th century understood that the power of fertility was firmly associated with human sexuality. Sexuality was seen as an overwhelming force embodied in the woman as seductress to which men must submit. This fascination with fertility, sexuality, and maternity occupied artists all over Europe. While these images do provide women with a type of abstract power or significance in the universe, they deny her intelligence and/or individuality. In this context, women become an apparatus for the creation of babies.

A subject as central to existence as fertility and maternity had been incorporated into depictions of women since the prehistoric *Venus of Willendorf* (15,000–10,000 B.C.). Countless devotional images of Mary and the Christ child expressed the concept of divine, archetypal maternity throughout the centuries. In a nonreligious context, academic artists painted mothers and children both as portraits and as idealized symbols. Even among the Impressionists in the 1880s, Mary Cassatt's numerous portraits of mothers and children and Pierre Auguste Renoir's paintings of his wife and son used maternity as their subject.

However, in the 1890s, among artists generally classified as "Symbolists," the depictions of maternity became more frequent and clearly archetypal.¹ Mothers and children now were shown in a generalized, supra-

personal manner as the "Good Mother."² These artists were not interested in copying an individual segment of reality, but rather were trying to find a visual equivalent for a more generalized image which would apply to all examples of that category without resorting to traditional, hackneyed academic formulas of idealization. For the Symbolists, the highest goal of art was the creation of ideas in the platonic sense. Jung, too, had identified his concept of the archetype as synonymous with the Idea.³

Paul Gauguin is perhaps the best known artist to have created archetypal "Good Mothers." His personal symbolism has been the subject of two extensive scholarly analyses.⁴ However, Gauguin was not alone in his selection of themes: Maurice Denis, Eugene Carrière and Paula Modersohn-Becker were also painting archetypal mothers as symbols of fertility. At the same time, Émile Zola devoted an entire novel to the mythology and real issues surrounding human fruitfulness, *Fécondité*.

Not only is woman's power to create life a subject for art, but also the inevitable consequence of birth, i.e. mortality, finds expression in the visual arts. A group of works will be discussed which combine symbols of maternity with symbols of death. Edvard Munch, Gustav Klimt, and Egon Schiele are among the artists who sought to express the cyclic nature of life and death. Reasons for the widespread attraction to this theme will be discussed.

FERTILITY ICONS

The Symbolists were familiar with the standard repertory of fertility symbols employed by traditional artists in the 19th century. In many academic-realist works,



FIG. 1. Paul Gauguin, *The Offering* (1902), Zurich, Buhrlé Collection.

nature's fertility is juxtaposed to that of humanity. *Summer* (1873) by Puvis de Chavannes, an artist much admired by the 1890s avant-garde, is an example of traditional allegory. The foreground is populated with many young women with the tangible results of their fertility, while in the background grain is being harvested. Here the bearing of children is related to the earth's production of food and the seasonal cycle. A similar theme with religious overtones is expressed in a popular image by Edmond Morin, *Les fleurs de Mai* (1863).⁶ A mother is seated beneath a statue of the Virgin Mary while all nature is in flower.

Gauguin transformed this standard iconography of fertility into stylistically sophisticated, monumental paintings. In *We Greet Thee, Mary* (1891)⁸ Gauguin transfers the traditional Christian imagery of Mary and the Christ child into a Tahitian paradise, overflowing with fruit and flowers. His painting glows with a sense of divine grace, the salvation Mary brings by redeeming the sin of Eve through the process of birth. Gauguin wrote:

In order to conceive a child a woman must commit a little sin, but the sin is absolved by the most beautiful act, creation, a divine act in that it is the continuation of the work of the creator.⁷

To Gauguin, the act of giving birth to new life both sanctifies the mother and fulfills her destiny.

In *The Offering* (Fig. 1), a woman offers homage to a nursing mother using the same gesture of prayer as the worshippers of Mary in *We Greet Thee, Mary*.⁸ Maternity, stripped of the specifically Christian context

of the earlier works, is here defined as a holy ritual, worthy of worship. It is the form, not the content, which distinguishes Gauguin's painting from Morin's popular image.

As did Puvis de Chavannes in *L'Été*, Gauguin's *Maternity* (1899),⁹ compares woman's procreancy with that of nature. Three women are depicted: one sits nursing a baby, another holds a bunch of flowers, while the third bears a basket of fruit. Babies, fruit and flowers are all precious offspring of nature's life cycle.

The French Symbolists, Denis and Carrière, used the theme of maternity as a constant subject for their works. Both used their wives and children as models, yet were conscious of moving beyond a portrait likeness to achieve archetypal images of maternity.

Carrière had addressed the theme of maternity as early as 1879. In the late 1880s he developed his characteristic monochromatic style and throughout the 1890s used the theme repeatedly. In paintings such as *Maternity* (c. 1892, Museum of Modern Art, New York), *Young Mother* (Private Collection, Paris), and *Maternal Kiss* (c. 1892, Collection des Musées Nationaux), mothers and children are depicted without specific facial features. A child is physically locked to its mother, enclosed within her surrounding contour, floating in an undefined, womb-like space. The absence of specific descriptive details forces the viewer to pursue a private reverie. These paintings are designed to be stimuli to personal meditation on the mysteries of existence.

Beginning in 1895, with the birth of his first son, Denis painted many interpretations of maternity. As opposed to the dark, misty atmosphere of Carrière's painterly world, Denis floods his paintings with sunshine, bright colors, and cheerful expressions. Denis' images of maternity are joyous and filled with positive energy. A more consciously archetypal composition, *The*

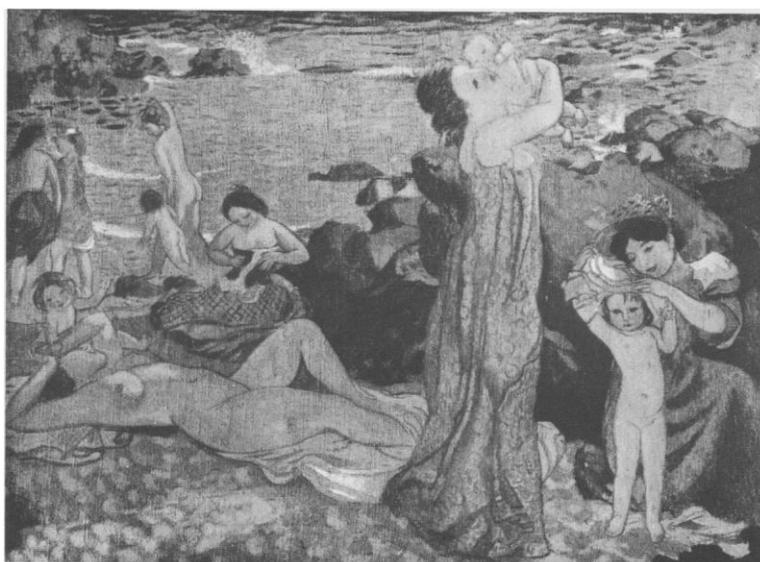


FIG. 2. Maurice Denis, *The Bathers* (1899), Paris, Musée du Petit Palais. Photo: Bulloz, Paris.

Bathers (Fig. 2), combines the theme of maternity with the well-established iconography of the "Golden Age."¹⁰ In this work, women and children in contemporary clothing are juxtaposed to classically idealized nudes. Golden Age scenes generally show nude bathers near the ocean, outside of history's cycle. Denis indicates that the Golden Age can be achieved in the present through his juxtaposition of contemporary figures with the nudes.

Modersohn-Becker was continually fascinated by the theme of maternity. Originally influenced by the realistic peasant subjects of Worpswede artists such as Fritz Mackensen, Modersohn-Becker painted landscapes peopled with coarse featured peasant women and children. However, in 1906-07, just before her death at age 31 following the birth of her daughter, she created a series of truly archetypal symbols of fertility. In paintings such as *Mother and Child* and *Kneeling Mother with Child at Her Breast* (Fig. 3) monumental, synthetically painted female nudes with children confront the viewer.¹⁴ Influenced by Gauguin, whose works she had seen at his retrospective at the 1907 *Salon d'Automne*, she adapted his simplified style with firmly defined contours. The presence of fruits and plants confirms these images as icons of fertility. In a powerful, almost animalistic version of the theme, *Mother and Child, Lying Nude*, Modersohn-Becker utilized the simplified fetal pose Gauguin had employed in *Day of the God*.¹² By adjusting the figure and adding the child, Modersohn-Becker created an original and very beautiful symbol of Maternity.

The fascination with fertility at this time was not confined to the visual arts. In 1889, Zola published the novel *Fécondité* which proselytized a new religion of fertility for society. The model "Good Mother" is Marianne who bears twelve children. To support the brood, she and her husband Mathieu turn to farming the earth. Constant comparisons are drawn between humanity's and nature's fecundity. "Motherhood," however, occupies the central positive role in the novel:

A mother . . . represents the eternity of life. She serves a social culture, she should be religiously venerated. When we know how to worship motherhood, our country will be saved. . . . I should like a mother feeding her babe to be adopted as the highest expression of human beauty.¹³

There is no more glorious blossoming, no more sacred symbol of living eternity than an infant at its mother's breast.¹⁴

Zola understood fertility not merely as a method to maintain the population, but as the fundamental principle for the advancement of civilization. One character asserts:

There has never been any progress but such as has been determined by increase of births . . . if civilization has advanced, it is because the nations have multiplied and subsequently spread through all the countries of the earth.¹⁵

In fact, one branch of this family had already begun colonizing Africa.

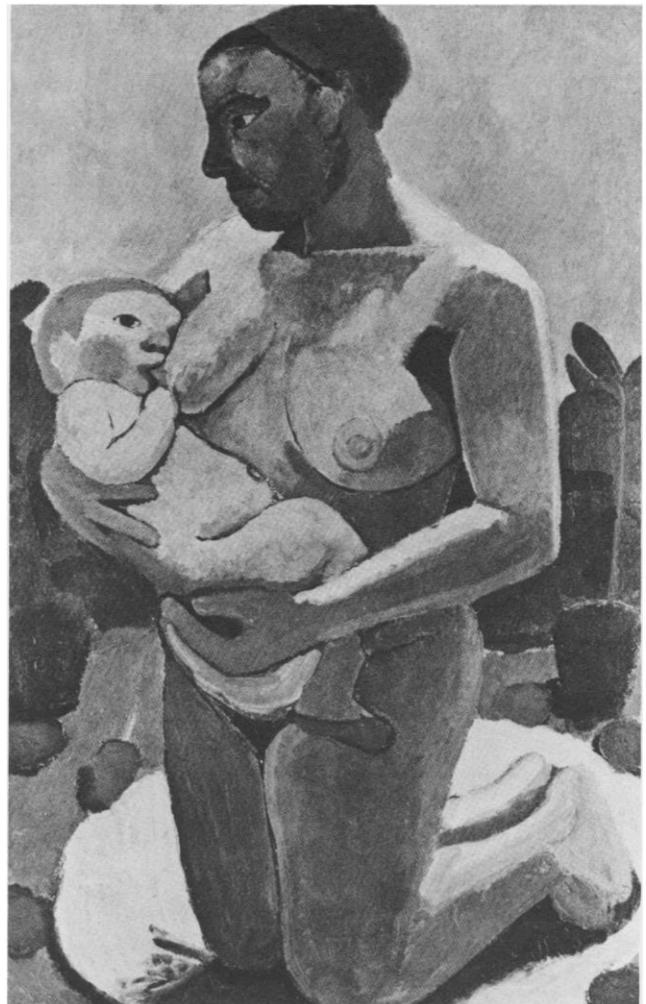


FIG. 3. Paul Modersohn-Becker, *Kneeling Mother with Child at her Breast* (1907), Bremen, Ludwig Roselius Collection, Paula Becker-Modersohn House.

The couples in the novel without large families live miserable, unloving existences. Often an only child dies before the parents, leaving the parents desolate in their old age. An increase in financial prosperity also accompanies fruitfulness. Mathieu and Marianne grow rich and buy all their neighbor's lands and businesses before the novel ends.

The final tableau describes the great assembly of the original couple's progeny, numbering in the hundreds, including grandchildren and great-grandchildren. Thus, the family is a powerful force, a conquering race, to which happiness and prosperity flow inevitably from their fruitfulness. Zola concludes with a messianic vision in which the marvelous possibilities of the infinite multiplication of the human race is envisioned, spread over the globe.¹⁶

The veneration of motherhood expressed in *Fécondité* and in the paintings discussed above can stimulate the persecution of women who are not mothers. In Zola's novel, two women die from illegal abortions, punished for their unwillingness to accept the "natural" destiny

of motherhood. Giovanni Segantini, one of the few Italian Symbolists, conveys a similar message in a series of works variously titled *The Punishment of Luxury* (Fig. 4) or *The Wicked Mothers*. Inspired by the Indian poem *Pangiavahli*, Segantini painted several versions of this theme during the 1890s, illustrating the torments to be endured by women who refuse maternity.¹⁷ These unnatural women are forced to live in a blue-white frozen, silent world where nothing blooms or moves. Phantom children call for their mothers and seek milk from their dried breasts.¹⁸ In the paintings, the women float in a coma-like state, while nature's pain is visualized in the writhing branches of trees. These paintings are a warning for women who reject their biological destiny.

In all the works of art cited above, with the exception of Segantini, artists developed an original form to express humanity's age-old concern with the continuity of the species. Each artist created images to communicate "Fertility" on a supra-personal archetypal level.

THE LIFE CYCLE: BIRTH AND DEATH

While most of the images of maternity discussed above focus on the positive aspects of the birth process, another contemporary group of images juxtapose fertility symbols with symbols of death. These situate Maternity in the broader context of the life cycle. Birth sets into motion the inevitable march toward death, an inescapable, if morbid, interpretation of existence. In this world view, woman is the instrument of death as well as life. These images are to be distinguished from the sexually seductive *femme fatale*, also a death-invoking figure. In these works, the force of sexuality which leads to motherhood sets man on the road to extinction.

Nabi sculptor, Georges Lacombe, selected for a series of carvings depicting the life cycle the unusual but appropriate form of a bed frame (1892, Colleciton des



FIG. 4. Giovanni Segantini, *The Punishment of Luxury* (1891), Liverpool, Walker Art Gallery.

Musées Nationaux). One panel shows a couple making love. The headboard depicts a woman in the act of giving birth; the head of the newborn emerges from her body. On a side panel an old woman pulls a shroud over a dead man. The most curious aspect of this work is the baseboard, *The Dream*, which consists of a snake-like creature whose oval body is without beginning or end—perhaps a symbol of the life cycle.

Munch and the artists with whom he associated in Norway and Berlin considered sexuality to be the "primal force of all existence."¹⁹ In *Madonna* (1894), Munch found a visual image to express the power of sexuality, its immediate consequence of conception, and its ultimate consequence of death. The *Madonna* expresses the force of sexuality by her upright frontality:

. . . by being viewed frontally instead of in profile, her communication with the viewer is heightened to the point of forcing the viewer's participation, transforming the viewer from observant voyeur into her sexual partner.²⁰

Clearly, this is not a typical sex object. References to death are found in the embryo with a skeletal head. The raised arm, bent behind the body, can be traced to the classical sculpture of the *Dying Niobid* used by Redon in a print depicting *Death*.²¹ The identical motif of embryo and sperm in the frame of *Madonna* also encircle another Munch painting, *Woman and Death*: "a depiction of a woman embracing death as he presses his bony leg between hers."²² Munch also wrote a prose poem which clarifies, or at least elaborates verbally, his ideas concerning the role of woman in the life cycle and the interpenetration of sex, conception, and death:

The pause as all the world stops in its path. Moonlight glides over your face filled with all the earth's beauty and pain. Your lips are like two ruby-red serpents and filled with blood, like your crimson red fruit. They glide from one another as if in pain. *The smile of a corpse*. Thus now life reaches out its hand to death. The chain is forged that binds the thousands of generations yet to come.²³

A less well known image by Munch also describes the interrelationship between life and death. *Metabolism*, a lithograph from 1897, depicts an old woman buried beneath the earth. Directly above her stands a pregnant woman. Spermatozoa rise upward through the soil, symbols of nature's growth and renewal. Munch was fascinated by Baudelaire's *Une Charogne*, one of the *Fleurs du Mal*. He wrote in a sketchbook: "The substance that is born while it is consumed. Man who fertilizes the earth while he is consumed and then gives nourishment of new life."²⁴

In 1903 the Austrian symbolist Gustav Klimt created in *Hope I* a theme similar to Munch's *Madonna*. The painting depicts an enormously pregnant nude woman in profile.²⁵ Behind her looms skulls and a human head with a tortured expression. *Hope II* (1907-08), also subtitled "Vision," "Universal Fertility," and "Legend," presents a similar pregnant woman now clothed in a robe covered in a complex pattern typical of Klimt.²⁶

At the bottom of the robe, three mourners are intertwined into the patterning. Klimt's *Three Ages of Women* (Fig. 5) contrasts a desiccated, old woman with a young woman holding her child. Again, the life cycle is illustrated through archetypal women.

Inspired by Klimt's image, Egon Schiele pursued the contrast between life and death in *Pregnant Mother and Death* (1911).²⁷ Alessandra Comini describes this painting: "The artist himself appears as a tonsured monk of death confronting a swollen, pregnant woman whose head is bent in resignation."²⁸

Gauguin's large, iconographically complex *Where Do We Come From? What Are We? Where Are We Going* (1897) must be included in this discussion of images depicting the cycle of existence.²⁹ In this large canvas painted before his attempted suicide, Gauguin tried to elucidate the mysteries of existence. Symbols of life and death frame the composition. In the lower right corner, a child sleeps next to three young women. Gauguin described the crouching figure on the far left as "an old woman, nearing death, who appears to accept everything, to resign herself to her thoughts."³⁰ The form of this compressed figure derives from a Peruvian mummy which Gauguin used in a series of works from 1889.³¹ In this painting, she retains her connotations of mortality. Between the infant and the old woman many figures stand, walk and converse, each one symbolizing a different aspect of life.

Gauguin must be considered the leader in the investigation of archetypal images of woman in this epoch. He pursued this topic more thoroughly, more frequently and over a longer period of time than any other artist. He brought to the investigation of woman's existence a heightened interest, an absorption that provides woman with a new level of significance.³²

CONCLUSIONS

Several psychological elements help one understand the attraction of artists to images expressing female fertility. The analogy between artistic creativity and woman's power to create life has been drawn frequently by artists and poets from the Romantic period and into the 20th century. Munch, for example, referred to his paintings as his "children."³³ T. T. Bachofen had compared the creative powers of Mother Earth and every human mother to those of an artist, since all can transform and articulate crude matter.³⁴

Erich Neumann claims that the male artist's need to create mother archetypes is crucial for his powers of creativity.³⁵ Since creation is generally associated with the feminine forces of nature, the male artist in particular is forced to acknowledge the need for the nourishing maternal creative powers personified by the Muses.

There is also a school of psychoanalytical theory which attributes creativity in men to "birth envy" (or

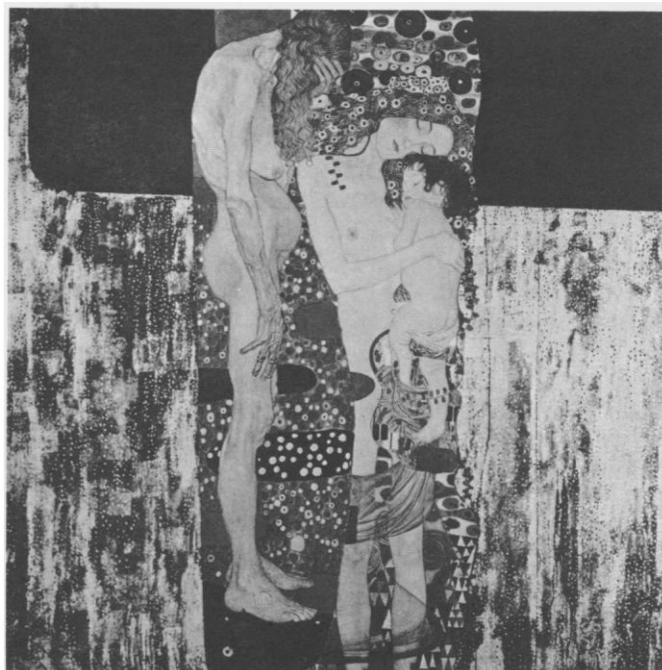


FIG. 5. Gustav Klimt, *Three Ages of Women* (1905), Galleria Nazionale d'Arte Moderna, Rome.

"womb envy"). Lacking the ability to bear children, men compensate through artistic or intellectual creativity:

In order to defeat the mother, the male must prove that he is not inferior, that he has the gift to produce. Since he cannot produce with a womb, he must produce in another fashion; he produces with his mouth, his word, his thought.³⁶

Myths which appropriate the ability to bear children to the male gods, e.g. the myth of the birth of Dionysius, may be interpreted as the reflection of these jealousies.

However, both womb envy and Neumann's theories are applicable in all historical periods. Neither is specific to the 1890s and therefore they do not explain the interest in fertility at that particular moment in history. Before one can attempt such an explanation, the significance and deeper meaning of an emphasis on fertility must be understood.

In *The Second Sex*, Simone de Beauvoir addresses the sources and underlying meaning of the veneration of Motherhood. Woman's ability to give birth represents a power which evokes fear in man. Christianity seeks to transfigure and enslave motherhood to the service of God, and in the process subordinates her to man. Maternity, recognized as a natural function, therefore confers no power or status to women. Once a woman has been subjugated, she can then be honored and respected as "Mother":

On account of the influence the mother has over her sons, it is advantageous for society to have her in hand: that is why the mother is surrounded with so many marks of respect. . . .³⁷

In *Woman's Creation*, Elizabeth Fisher claims that the Sumerian civilization's over-emphasis on fertility in

the third millennium B.C. is the major cause or manifestation of western civilization's patriarchal subjugation of women and sexual repression:

The worship of fertility in animal, plant, and human and the glorification of the phallus as seed producer: these are the religious and utilitarian vectors which influenced the rise of patriarchy. . . .

A difficult distinction should be emphasized: that between fertility as generation, the magic of creation, and fertility as production. The one was arbitrarily reassigned to man, the second was left to woman in her capacity as childbearer. This was the doctrine used to subjugate the female of the species in most known animals, ignoring psychological, aesthetic, and human civilizations. We treated ourselves as breeders treat animals, ignoring psychological, aesthetic, and human and natural principles.⁸⁸

If Fisher is correct, then the images discussed above continue the patriarchal emphasis on female fertility as production. While these works of art lack the overtly hostile content of much Symbolist imagery of the *femme fatale*, when seen in this light, they represent only a relative improvement. They reduce woman to an animalistic level, denying her personality, intellect or full human faculties.

As a group, these works avoid any specific historical context and make no reference to the contemporary society. By stripping away contemporary elements, in their search for timeless images, these artists give no indication of the widespread changes occurring in the position and status of women. At the turn of the century feminism was a strong, vital and evident force in France and throughout Europe.⁸⁹ It is possible to interpret the pronounced avoidance of depictions of contemporary women as an uneasiness or outright fear of such changes in woman's status. These male artists were not depicting women who sought equality with men, but rather were seeking to define the unchanging essence of womanhood: an essence which denied women political rights or individuality while worshipping her generative powers. •

1. For a thorough discussion of the movement see Robert Goldwater, *Symbolism* (New York: Icon Editions, Harper and Row, 1979).
2. Jung defines the positive attributes associated with the "Good Mother" as opposed to "The Terrible Mother" as: maternal solicitude and sympathy; the magic authority of the female; the wisdom and spiritual exaltation that transcends reason; any helpful instinct or impulse; all that is benign, all that cherishes, sustains and fosters growth and fertility. For Jung's complete definition of the "Mother archetype" see C. G. Jung, *The Archetypes and the Collective Unconscious*, trans. R. F. C. Hull (New York: Bollingen Series XX, v. 9, part 1, Pantheon Books, 1959), 81-2.
For the fullest analysis of the appearance of the "Mother Archetype" in the history of art see Erich Neumann, *The Great Mother: An Analysis of the Archetype*, trans. Ralph Manheim (Princeton, N.J.: Bollingen Series XLVI, Princeton University Press, 1955).
3. C. G. Jung, "On the Mother Archetype," in *Four Archetypes: Mother Rebirth, Spirit, Trickster* (Princeton, N.J.: Bollingen Series, Princeton University Press, 1959), 9. While Jung has provided the vocabulary in which we can discuss this imagery it is important to remember that Freud's and Jung's theories

postdate the period in which the archetypal imagery makes its appearance in painting and sculpture. The artists who created these works did not think in terms of Jung's mother archetype. Before the early 20th century, archetypal depictions in art theory were described in a neoplatonic vocabulary as Ideas.

The belief that the highest purpose of art should be the depiction of Ideas had been a staple of classical art theory since the Renaissance. See Erwin Panofsky, *Idea: a Concept in Art Theory*, trans. Joseph Peake (Columbia: University of South Carolina Press, 1968).

In the 19th century, Schopenhauer and Baudelaire had articulated these ideas. For a complete discussion of the history of neoplatonic art theory in the 19th century, see: H. R. Rookmaaker, *Gauguin and 19th Century Art Theory* (Amsterdam: Swets & Zeitlinger, 1972). Another discussion of this topic can be found in Vojtech Jirat-Wasiutynski, *Paul Gauguin in the Context of Symbolism* (New York: Garland Outstanding Dissertations in the Fine Arts, 1978).

The primacy of neoplatonic ideism in the 1890s is established in Albert Aurier's seminal essay on Gauguin, 1891:

We can affirm that the supreme art cannot but be ideistic, art by definition (as we know intuitively) being the representative materialization of what is the highest and the most truly divine in the world, of what is, in the last analysis, the only thing existent—the Idea. (G. Albert Aurier, "Symbolism in Painting: Paul Gauguin," *Mercure de France*, March 1891, trans. Herschel Chipp, ed., *Theories of Modern Art; a source book by artists and critics* (Berkeley: University of California Press, 1968), 89.

4. Vojtech Jirat-Wasiutynski and Wayne Andersen, essays in *Gauguin's Paradise Lost* (New York: Viking Press, 1971).
5. This wood engraving was originally published in *Le Monde illustré*.
6. The Tahitian title is *Ia Orana Maria*. It is W. 428 in Georges Wildenstein, *Gauguin* (Paris: Les Beaux Arts, 1964).
7. Quoted in Andersen, 190.
8. *L'Offrande* is W. 624. Gauguin borrowed the pose of the worshippers from a relief decorating the Javanese temple at Borobudur.
9. There are two versions: W. 581 and W. 582.
10. *The Bathers* was painted at Le Pouldu, Brittany, where the Denis family spent the summer of 1899. For a discussion of the imagery of the Golden Age, see John Elderfield, *Fauvism: The "Wild Beasts" and its Affinities* (New York: The Museum of Modern Art, 1976), 97-102.
11. *Mother and Child* (no. 210) *Kneeling Mother with Child at Her Breast* (no. 211) and *Mother and Child* (no. 205). Numbers refer to the catalogue: *Paula Modersohn-Becker zum hundersten Geburtstag* (Kunsthalle, Bremen, 1976).
12. *Mother and Child, Lying Nude* is number 207 in Bremen catalogue. *Day of the God* is W. 513. This source is noted in the Bremen Catalogue. The woodcut, *Manao Tupapau*, is Guerin nos. 18, 20, 36, 39, and is also in Noa-Noa. Marcel Guerin, *L'oeuvre gravé de Gauguin* (Paris, 1927).
13. Emile Zola, *Fécondité* (1889), trans. Ernest Alfred Vizetelly (Garden City, N.Y.: Doubleday, 1923), 148.
14. *Ibid.*, 108.
15. *Ibid.*, 15.
16. "There was now no longer any mere question of increasing a family, of building up the country afresh, of re-peopling France for the struggles of the future, the question was one of the expansion of humanity, of the reclaiming of deserts, of the peopling of the entire earth. After one's country came the earth; after one's family, one's nation, and then mankind. . . . Ah! may eternal fruitfulness ever expand, may the seed of humanity be carried over the frontiers, peopling the untilled deserts afar, and increasing mankind through the coming centuries until dawns the reign of sovereign life, mistress at last of both time and of space!" *Ibid.*, 485-86.

17. Two others are *The Wicked Mothers* or *The Punishment of the Bad Mothers* (1894), Kunsthistorisches Museum, Vienna, and *The Infanticides* (1897), Kunsthaus, Zurich.
18. *Pangjävahl* was introduced to Europe by Schopenhauer and was translated into Italian by Luigi Illica. A section of the poem is reprinted in French in the exhibition catalogue, *Le Symbolisme en Europe* (Brussels and Paris, 1976).
19. Reinhold Heller, "Love as a Series of Paintings," in *Edvard Munch: Symbols and Images* (Washington, D.C.: National Gallery of Art, 1978), 92.
20. *Ibid.*, 105.
21. Redon's figure of Death has a skull head, a voluptuous woman's body and a long, coiling serpent's tail. The caption reads: "Death: My irony surpasses all others!" (1889) in *To Gustave Flaubert: The Temptation of Saint Anthony*, second series.
22. Heller, "Love as a Series of Paintings," 105.
23. *Ibid.*, author's emphasis.
24. *Edvard Munch*, 215. Munch also created a painting, *Metabolism*. In its original form, a plant containing an embryo grew from roots between a man and woman. See *Edvard Munch*, 58.
25. *Hope I* is in the Galeria Galatea, Milan and Turin. It is number 129 in Johannes Dobai, *Gustav Klimt*, trans., Karen Olga Philippson (Greenwich, Conn.: New York Graphic Society, 1969).
26. *Hope II* is in the Museum of Modern Art, New York, no. 155 in Dobai.
27. This work is illustrated in Allesandra Comini, *Egon Schiele* (New York: George Braziller, 1976), pl. 58.
28. *Ibid.*, 21.
29. W. 561, Boston Museum of Fine Arts.
30. Letter to Georges Daniel de Monfreid, quoted in Andersen, 244-45.
31. For a discussion of the appearances of this crouching woman, see Andersen, *Gauguin's Paradise Lost* 84ff.
32. It is tempting to attribute Gauguin's receptivity to feminine power to the influence of his maternal grandmother, Flora Tristan, a noted socialist and feminist. For a brief biography of Tristan see Maité Albistur and Daniel Armogathe, *Histoire du Féminisme français*, vol. 2 (Paris: Editions des Femmes, 1977), 426-29.
33. *Edvard Munch*, 82. Jean Arp said: "Art is a fruit that grows in man like a fruit on a plant or like a child in its mother's womb." Quoted in Whitney Chadwick, "Eros or Thanatos—The Surrealist Cult of Love Reexamined," *Artforum*, 14 (November 1975), 50. Romantic poets used the metaphor of sexual union for the process of artistic creation. See M. H. Abrams, *The Mirror and the Lamp* (New York: Oxford, University Press, 1953), 66.
34. "The symbol of spinning and weaving represents the creative, formative power of nature. The labor of the great material primordial mothers is likened to the skillful plaiting and weaving which lends articulation . . . to crude matter. The organisms all emerge in finished state from the womb of the earth. From their mother they have the subtle web of their body. . . . That is why Terra eminently deserves the name of artist, . . . that is why the primordial mother is known as the formative mother." J. J. Bachofen, *Myth, Religion, and Mother Right: Selected Writings of J. J. Bachofen*, trans. Ralph Manheim (Princeton, N.J.: Princeton University Press, 1967), 56.
35. This theory is elaborated in Erich Neumann, *Art and the Creative Unconscious*, trans. Ralph Manheim (Princeton, N.J.: Bollingen Series LXI, Princeton University Press, 1959).
36. Erich Fromm, *The Forgotten Language* (New York: Rinehart, 1951), 233, quoted in Chadwyck, 50.
37. Simone de Beauvoir, *The Second Sex*, trans. H. M. Parshley (New York: Vintage Books, Random House, 1974), 195.
38. Elizabeth Fisher, *Woman's Creation: Sexual Evolution and the Shaping of Society* (Garden City, N.Y.: Anchor Press/Doubleday, 1979), 256-57.
39. Between 1878 and 1900 eight international feminist congresses were held in Paris. Many feminist associations were formed, including the first professional organization of woman artists, *L'Union des femmes peintres et sculpteurs*. Many publications were printed regularly. For detailed information on French feminism at the turn of the century, see Albistur and Armogathe, v. 2, 519-55.

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