

E. SALOMÉ ET MÉLANIE

Two works by **Mel Bonis**, a French composer at the turn of the century, and the late 19th-century fascination with women of legend who broke the normal bounds of decorum.

- ♫ **Bonis**: **Salomé* (1909); Anna Shelest, piano
- Moreau**: *Salome Dancing Before Herod* (1877, detail)
- ♫ **Bonis**: *Salomé*, orchestral version
- ♫ **Bonis**: **Piano Quartet* (1905), finale; Dvorak Quartet

Mel (Mélanie) **Bonis** (1858–1937, *French composer*), Sandro **Botticelli** (1445–1510, *Italian painter*), Julia Margaret **Cameron** (1815–79, *English photographer*), Alice **Cary** (1820–71, *American poet*), Mary **Cassatt** (1844–1926, *American painter*), Lucas **Cranach** (1472–1553, *German painter*), Albrecht **Dürer** (1471–1528, *German artist*), Jean-Léon **Gérôme** (1824–1904, *French painter*), Kathleen **Gilje** (b.1945, *American painter*), Hendrik **Goltzius** (1558–1617, *German painter*), Eva **Gonzalès** (1849–83, *French painter*), Thomas **Hardy** (1840–1928, *English writer*), Danusha **Laméris** (b.1971, *American poet*), Édouard **Manet** (1832–83, *French painter*), John Everett **Millais** (1829–96, *English painter*), Berthe **Morisot** (1841–95, *French painter*), Gustave **Moreau** (1826–98, *French painter*), Alice **Neel** (1900–84, *American painter*), Linda **Nochlin** (1931–2017, *American art historian*), Coventry **Patmore** (1823–96, *English poet*), **Raphael** (Raffaello Santi, 1483–1520, *Italian painter*), Pierre-Auguste **Renoir** (1841–1919, *French painter*), Christina **Rossetti** (1830–94, *English poet*), Dante Gabriel **Rossetti** (1828–82, *English painter and poet*), Elizabeth **Siddal** (1829–62, *English painter, poet, and model*), John Roddam Spencer **Stanhope** (1829–1908, *English painter*), **Titian** (Tiziano Veccellio, 1485–1576, *Italian painter*), Giaches de **Wert** (1535–96, *Burgundian composer*)

The course website is www.brunyate.com/WomenArts
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IT'S YOUR PEDESTAL!

WITH THE EXCEPTION OF A BRIEF DETOUR TO THE RENAISSANCE, and another to the present era, this class will concentrate on works from the later 19th and early 20th centuries (asterisked below), to see how women have been depicted in by male artists, poets, and composers in limited roles, even when idealized and treated with admiration. But this period is also a time of transition. Already we find women making careers for themselves in their respective fields, and their views of the male side of the equation are not always so flattering. *rb.*

A. NINETEENTH-CENTURY DECONSTRUCTIONS

Three works (asterisked) examined for what they say about the roles of women in painting. We shall find that these come down to the three words of the original course title: Goddess, Muse, Creator.

Morisot: *In the Garden at Maurecourt* (1884, Toledo)

Gérôme: **Pygmalion and Galatea* (1890–92)

Gérôme: *The Artist and his Model* (1895)

Millais: **The Death of Ophelia*, (1852, Tate Britain)

DG Rossetti: *Regina Cordium* (1860)

Siddal: *Lady Clare*

C Rossetti: **In the Artist's Studio* (poem)

Siddal: **The Lust of the Eyes* (poem)

Manet: *Eva Gonzalès painting* (c.1870)

Gonzalès: **A Box at the Théâtre des Italiens* (1874, Paris Orsay)

Renoir: *La Loge* (1874)

Cassatt: *In the Loge* (1878)

Gonzalès: *Morning Awakening* (1876, Bremen)

B. WOMEN WITH A HISTORY

In further exploring the category of Goddess, we look at two more 19th-century works, especially in the light of the Renaissance art to which they refer, and consider the terms “sacred” and “profane.”

Cassatt: **Mother and Child* (New Orleans, 1906)

Raphael: *Small Cowper Madonna* (1505, NGA)

Botticelli: *The Birth of Venus* (1485, Florence Uffizi)

Giorgione: *Reclining Venus* (c.1510, Dresden)

Titian: *Venus of Urbino* (1534, Florence Uffizi)

♫ **Giaches de Wert:** *Tirsi morir volea*, last two sections

Manet: **Olympia* (1863, Paris Orsay)

Dürer: *Adam and Eve:* engraving and painting (1504/1507)

Cranach: *Adam and Eve* (1526)

Goltzius: *Adam and Eve* (1616)

Stanhope: *Eve Tempted* (1877, Manchester)

Laméris: *Eve Tempted* (poem, 2013)

C. FOOTNOTES NO LONGER!

A footnote to the above—except that it is about feminist art history that refuses to consign women to the footnotes.

Guerrilla Girls poster (1970s)

♫ **Video:** *Where are the Women?* (Tate Gallery)

Nochlin: *Why Have There Been No Great Women Artists?* (1971)

D. WOMEN IN VERSE

Four poems about women and/or marriage, all from around 1860.

Patmore: **The Angel in the House* (poem, 1854; excerpts)

Cary: **The Bridal Veil* (poem, 1866)

Hardy: **She to Him, II* (poem, 1866)

♫ **C Rossetti:** **Goblin Market* (poem, 1859; opening)