

# CLASS 6 : INTIMATE RELATIONS

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## A. FANNY AND FELIX

1. Class title 1 (Kokoshka: *Alma Mahler*)
2. Section title A (Fanny Mendelssohn Hensel)

As my title suggests, most of this class is going to be about sexual relationships: marriages between artists, whether happy or tempestuous, and at least one passionate affair. But I need to start with a less steamy category of intimacy, the situation of the less famous sister. For how could I omit one of the finest composers of the Romantic era, **Fanny Mendelssohn Hensel** (1805–47)? I'll begin her story in excerpts from a documentary by the German pianist **Kyra Steckeweh**, called simply *Women Composers*. It opens with a quotation from one of Fanny's early teachers. At this stage in the film, Steckeweh is using a male narrator—but she challenges their message with the music she is playing: Fanny's powerful *Piano Sonata in G minor*.

3. **Kyra Steckeweh: *Women Composers*, first sections on Fanny Mendelssohn**
4. **Wilhelm Hensel: *Self Portrait and Fanny Mendelssohn Hensel* (1829)**
5. **Fanny Mendelssohn Hensel: *April* from *Das Jahr* (1841), illustration by Wilhelm Hensel**

Fanny was lucky in marrying a fellow artist, **Wilhelm Hensel** (1794–1861), and their marriage seems to have been a happy one. His portrait of her in the year of her marriage is drawn with love. And when she wrote an ambitious set of piano pieces called *Das Jahr* (the year) in 1841, she copied it out on tinted paper for him to illustrate. Here is the opening of the April movement which you see here:

6. **Fanny Mendelssohn Hensel: *April* from *Das Jahr* (1841), opening**
7. **Felix quotation, 1837**
8. **Mendelssohn *Lieder***

**Felix Mendelssohn** (1809–47) loved his elder sister, and was supportive throughout their entire lives (both died young). But, like his father, he did not question the prevalent attitude that a woman's first duty is to the home. He wanted Fanny to compose when she could, but not to publish. All the same, he included half a dozen of her songs—ultimately she wrote over 400 of them!—in the first two volumes of his own *Lieder*, publishing them as his own so they could see the light of day, not stealing them. Let's hear one of them, *Italien* (Italy), with words by **Franz Grillparzer**, then I'll tell you a story about it. It is sung by the Israeli soprano **Chen Reiss**, in a later arrangement (not by Fanny) for orchestra.

9. **Fanny Mendelssohn Hensel: *Italien***
10. **Felix quotation, 1846**

Felix was a great success, especially in England, where he found a great admirer in Queen Victoria. When she received him at Buckingham Palace in 1842, she offered to sing her favorite song for him: *Italien*.

Much embarrassed, he had to admit that this was not by him, but by his sister! Eventually Fanny took matters into her own hands, and in 1846 published a collection of her songs under her married name, Fanny Hensel. Felix was very gracious in his congratulations, which Fanny appreciated, even though she knew he did not *entirely* approve. She was quite prepared to publish more if the publishers wanted them; they did, and over the next few months she issued three more volumes of songs and three more of *Songs Without Words* for piano solo. But this activity was brought to a halt by her death a year later, from a stroke. Her brother wrote a string quartet in her memory, then died six months later from the same cause.

I don't want to confine our taste of Fanny Mendelssohn Hensel to small-scale works, so let me end with one of her rare orchestral compositions, an *Overture* she wrote in 1832 (three years after her marriage). I'll start at the beginning of the *allegro* and fade out when the music begins to repeat. The orchestra is the English group, the **Royal Northern Sinfonia**; clearly they are playing under COVID conditions.

#### 11. Fanny Mendelssohn Hensel: *Overture* (1832), central section

#### [ 12. Other sisters

There have been other sisters also. From bottom to top in this slide, we have **Frankie Gershwin** (1906–99) and **Blanche Calloway** (1902–78), who both became performing artists well before their brothers George, Ira, and Cab; Frankie was a singer, and Blanche was a band-leader and also a composer. In the middle, we have the sisters **Lili Boulanger** (1893–1918) and **Nadia Boulanger** (1887–1979), who basically sidelined her own composing career to support that of her mortally-ill but genius sister Lili; she did, however, go on to become the greatest composition teacher of the 20th century. And at the top, there is **Dorothy Wordsworth** (1771–1855) lived her entire life with her beloved brother **William**, a year older. She wrote also, mainly journals of their lives in the Lake District and accounts of their various travels, but also some poetry. But her work was published only posthumously; she wrote "*I should detest the idea of setting myself up as an author; give Wm. the Pleasure of it.*" It has been shown, however, that many of William's poems—the famous *Daffodils*, for instance—derive from her journal entries.]

## B. BA AND BOB: THE BROWNING

#### 13. Section title B (Elizabeth Barrett Browning)

One relationship I did not include in my list, but well might have done, is that of daughter. We have had plenty of daughters already with supportive fathers: **Francesca Caccini** and **Artemisa Gentileschi** come to mind. And **Clara Schumann's** father supported her career too, though he would rather she had stayed single. Fanny Mendelssohn's father persuaded her that she was not cut out for music as a profession, but he was still supportive in a way, merely voicing the *mores* of the time.

#### 14. John Gielgud and Jennifer Jones in *The Barretts of Wimpole Street* (1957)

The popular epitome of unsupportive fathers in the arts is probably **Edward Barrett**, the father of **Elizabeth Barrett Browning** (1806–61) and the villain of **Rudolf Besier's** 1931 play *The Barretts of Wimpole Street*. He is played in the 1957 film by **John Gielgud**, with **Jennifer Jones** as Elizabeth. I could not get a copy of this, so I am showing a clip from the 1934 film, with **Charles Laughton** and **Norma Shearer**. The 40-year-old Elizabeth Barrett, known as “Ba,” has just told her father that she is in love with **Robert Browning** (1812–89).

15. *The Barretts of Wimpole Street* (1934), Edward Barrett's diatribe

16. — still from the above

In fact, by making Edward Barrett such an obvious sociopath, Besier was taking great liberties with the facts. Barrett did oppose the marriage, yes, and he disinherited Elizabeth (who fortunately had funds of her own), but he was far from unsupportive of her writing career. In fact, at the time of their marriage, Elizabeth was far more famous than Robert; she was already being talked of as the most likely successor to Wordsworth as **Poet Laureate** (the post went to Tennyson).

17. Elizabeth Barrett, “Books, books, books!” from *Aurora Leigh*

Her fame came partly from her erudition; she was almost entirely self-taught from books in her father's library, from which she learned Latin, Greek, and enough Hebrew to read through the Old Testament. She also attracted attention for her willingness to engage the social issues of the day, as in this stanza from her poem *The Cry of the Children*, published in 1842, addressing the inhumanity of child labor.

18. Elizabeth Barrett, from *The Cry of the Children*, 1842

The poems that made her even more famous, however, were her *Sonnets from the Portuguese*, private love poems written during her courtship with Browning, which he persuaded her to include in the second edition of her *Poems*, published after their marriage and elopement to Italy. The title is almost certainly an attempt to deflect speculation that the sonnets are the autobiographical love poems that they are. But one perceptive critic wrote: “*From the Portuguese they may be: but their life and earnestness must prove Barrett Browning either to be the most perfect of all known translators, or to have quickened with her own spirit the framework of another's thought, and then modestly declined the honour which was really her own.*” I apologize (sort of) for illustrating them with the most over-quoted of the lot, “How do I love thee? Let me count the ways.” But how could I omit it? And besides, how could I pass up the chance of hearing it read by **Judi Dench**?

19. “How do I love thee?” Read by Judi Dench

20. Elizabeth Barrett Browning: *Aurora Leigh*

It was a happy marriage. Robert and Elizabeth had one son, called **Pen**, but she did not let that stop her from writing. Indeed, her most remarkable work, *Aurora Leigh*, was published in 1856, after they had been married for ten years. It is a book-length epic, a novel in verse—or rather an autobiography, for the title character, like Elizabeth herself, is a self-taught poet; the lines I quoted above about her discovery of her father's library come from the first page or so, and my title “**This is Soul! This is Life!**” is her reaction to first reading a book of poetry. The plot involves Aurora's love for her idealistic cousin

Rodney (people married cousins in those days), who intends to give over his large estate as a refuge for the poor, and derides her for wasting time on something so useless as poetry. At the end, though, his grand ideas fail, and he comes back to her to retract his words. The whole thing is in effect a treatise on the right of a woman to be an independent artist. I'll play a short section of his earlier dismissal of her talent in a 2017 dramatization of the story on BBC Radio. [The female reader in **Joanna Vanderham**; I don't recall the male one, and the video is no longer available for me to check.]

21. Elizabeth Barrett Browning: *Aurora Leigh* (excerpt from BBC dramatization)

[ 22. Charles Rennie Mackintosh and Margaret Maconald Mackintosh

Elizabeth and Robert managed to maintain their individual creativity throughout their marriage. Since the rest of this class will focus on relationships which were decidedly less harmonious, I want to make the point that other success stories do nonetheless exist, even if they are not so intriguing. So here are two couples from the visual arts where the marriage worked—perhaps because the husband and wife worked in complementary, but not identical fields. First up, the architect **Charles Rennie Mackintosh** (1868–1928) and his wife **Margaret Macdonald** (1864–1933). They met as students at the Glasgow School of Art. Although they were both designers, he specialized in buildings and furniture while she gravitated towards murals, graphics, and relief. And in all their major projects, such as this tea room in Glasgow, he made the frames, so to speak, to showcase her work.

23. CR and MM Mackintosh: Hill House, Helensburgh

24. Anni and Josef Albers

The second couple is the abstract painter **Josef Albers** (1888–1976) and his wife **Anni Albers** (1899–1994). Anni Fleischmann, as she then was, was accepted for study at the celebrated Bauhaus in Weimar. After completing the introductory course in 1923, it was time to choose a specialty. But even there, women were not admitted to most of the classic workshops; the only thing open to her was textiles, which was not what she wanted at all. Later, she wrote: "*In my case it was threads that caught me, really against my will. To work with threads seemed sissy to me. I wanted something to be conquered. But circumstances held me to threads and they won me over.*" She became one of the leading weavers of the century, influential not only in her own work, but through the many teaching positions she held with her husband (they married in 1925), after their emigration to the USA to escape the Nazi regime.

25. Some textiles by Anni Albers

I am also showing these as acknowledgement that many women throughout the ages have turned to the so-called **applied rather than fine arts** as outlets for their creative talent; think for example of the work of all those outstanding American quilt-makers. I had intended last week's class, "Necessarily Domestic?", to include a large segment on this, but there proved to be too much that I did know how to address, as opposed to this topic which I didn't. In prioritizing my time in this way, I am aware that I am only reinforcing the traditional rating of the arts by their perceived value on a scale presumably created by men, but it seemed better than to treat the field in a sketchy half-assed fashion.]

## C. CAMILLE AND AUGUSTE

### 26. Section title C (Sculpture by Camille Claudel)

Now we come to an artist who was not even on my radar while I was planning this course, but who has emerged as one of its great geniuses: the sculptor **Camille Claudel** (1864–1943), elder sister of the writer **Paul Claudel**, and long-term lover and associate of **Auguste Rodin** (1840–1917). She is now memorialized by a room of her own in the Musée Rodin, but spent the last 30 years of her life confined to a mental hospital, where she died in obscurity. Time is running out for me in preparing this, so I am using more videos made by other people. First, two clips from the 1988 film *Camille Claudel*, with **Isabelle Adjani** as Claudel and **Gérard Depardieu** as Rodin. The clips represent the beginning and the end of their relationship; I'll add some of stills of her work to put it into context.

### 27. Camille Claudel: *Man Leaning Over* (1886)

The first clip is centered around this sculpture. Camille, whose previous teacher has gone to Italy, has been taken on by Rodin as an apprentice. But she has walked out, angered by his mistreatment of a model and his apparent indifference to her.

### 28. *Camille Claudel, Rodin and Camille in her studio and his*

### 29. Camille Claudel: photo, portrait of Rodin, Portrait by Rodin

I find it fascinating that her bust of him is in something close to his rugged style, while his of her is more “feminine” than most of his other work; perhaps he did not want to see that other side of her? Anyway, as you can imagine, Claudel and Rodin soon become lovers (though he is married). By this time, he is running virtually a sculpture factory, where much of the work is done by others. She assists him in some of the more important aspects, and the work goes out over his signature. This was common practice since the middle ages, but the lines here get rather blurred; it is possible that he put his name to works that were largely or even completely executed by her. However, there is quite a body of work that she exhibited under her own name. Let's sample some of it. I wonder if you can sense any defining features of her personal style.

### 30. Camille Claudel: *Crouching Woman* (2 versions)

### 31. Camille Claudel: [various titles]

### 32. Camille Claudel: *The Waltz* and *Woman with Eyes Closed* (maquette)

How would you describe these works? For me, there a striking use of strong angles and extreme poses to express emotion, especially in the clay models. You see these things in Rodin, but generally to a lesser degree. This is a woman treating, for the most part, women's experiences: passion, grief, rejection, reconciliation. Camille Claudel's relationship with Rodin was fraught, including pregnancy and an abortion. He refused to give up his wife for her, and eventually things came to a head.

### 33. Camille Claudel: *The Mature Age*

The movie centers their culminating quarrel around the sculpture shown here, which is still in an early stage when he comes to her studio in the dark, wishing to feel her sculptures before seeing them. Then his fingers touch the plaster model of this, and he takes it very personally. This is the first version. According to the note in the Musée Rodin, “Often interpreted as an autobiographical work, illustrating Rodin hesitating between his ageing mistress and his young lover, in the first version, the man is still held firmly by youth and life, whereas in the second version, unable to resist being led away, he is pulled from the outstretched arms of the young imploring woman by old age and death.”

34. *Camille Claudel, Rodin encounters The Mature Age*

35. Class title 2 (Genius Destroyed)

I am sure that her line about being committed to an asylum was just the scriptwriter being clever. For that is exactly what happened. Claudel left Rodin, though he may have continued now and again to help her. But it was not enough. Sculpture is an expensive business and a large undertaking. Camille found it hard to get commissions, and when her father died she no longer had his support. She may or may not have descended into paranoia. Certainly, she became hypercritical and destroyed a lot of her work. She would also vanish for long periods at a time. Her mother, who had always hated her choice of career and immoral lifestyle, had her committed to a mental hospital; it is not clear whether her brother Paul went along with this or not. Anyway, she remained there until her death, 30 years later. Whoever there is to blame—Rodin maybe, her mother certainly, her brother possibly, or her own mental fragility—the loss of such genius was a tragedy

## D. SYLVIA AND TED

36. Section title D (Sylvia and Ted)

For the second hour, I am going to give you three 20th-century marriages—a poet, a painter, and a frustrated composer—all problematic, but each one interesting in its own way. First up, **Sylvia Plath** (1932–63) and **Ted Hughes** (1930–98). But let me start with a poem Plath wrote some years before meeting Hughes, while she was still a student at Smith College. I’ll play a reading of it from the Poetry Channel (with some quite inventive typography) and then show it printed normally. What do you think it is about? And how might you guess it was written by a fairly young person?

37. *Sylvia Plath: Mad Girl’s Love Song*

38. *Sylvia Plath: Mad Girl’s Love Song, text*

What did you think? Two things, to my mind, make this a student poem. First, its strict handling of a classic (though mainly French) poetic form, the **Villanelle**: 6 tercets, ending alternately with one of the refrains from the first stanza, and with both refrains repeated at the end, for a total of 19 lines. Secondly, it reflects the experience that I imagine many of us had at that age, of falling passionately in love, then losing that love, a maelstrom of clashing emotions: “*The stars go waltzing out in blue and red,*

| *And arbitrary blackness gallops in.*" Only, as we now know, Plath's entire poetic life would be a maelstrom of clashing emotions, until that moment when her bipolar disorder finally claimed her.

Sylvia Plath went to Cambridge, England, on a Fulbright in 1955. In 1956, she met fellow-poet Ted Hughes and married him a few months later. I'll let them tell how it happened. This is from a BBC interview they did in 1961; I don't know who the interviewer was.

### 39. Sylvia Plath and Ted Hughes interview

### 40. Ted Hughes, from *Birthday Letters* (1998)

Plath described Hughes as "a singer, story-teller, lion and world-wanderer" with "a voice like the thunder of God". Hughes, much later, had a different animal image for Plath: a fox. This is from his 1998 collection *Birthday Letters*, in which Ted, now **Poet Laureate**, finally writes about the relationship from his point of view. He failed the test, as he admits; he became physically abusive; he had at least one affair; they separated in 1962. Plath's fans place all the blame on him; they do not forgive him for destroying one of her journals after her death by suicide in 1963; he thought it was too terrible for her children to see. Yet it must have been virtually impossible to have lived with such a temperament; a wild artist himself (and an equally great poet), Hughes was hardly the man to calm her down. Plath had made several attempts to end her life before she finally succeeded. Here are some often-quoted lines from her poem *Lady Lazarus*; they are one thing to see on paper, but her voice when she reads them is something else again. [I am not playing the whole poem, because its imagery may seem gratuitously offensive.]

### 41. Sylvia Plath, from *Lady Lazarus*

Plath is a great poet, but not an easy one. So I will confine myself to a pair of poems about poppies, both from the posthumously published *Ariel* collection. I chose the first, "Poppies in October," because it seems to be the last poem that we have a recording of her reading herself.

### 42. Sylvia Plath: *Poppies in October* (read by the author)

This short poem is in the *Imagist* tradition: a visual image captured in such a way that its associations and suggestions radiate far beyond the image itself. Only in this case there appear to be at least two images: the surprise sight of a patch of scarlet poppies out of season, and a passing ambulance containing a hemorrhaging woman—something I presume the poet only imagines. There are a host of other suggestions in the last lines too, some of which (like the carbon monoxides) have additional potency if you know anything about her death. But that's the trouble with reading poetry as biography; once you know the actual biography, you start reading all sorts of things into the verse that are not necessarily there.

### 43. Sylvia Plath: *Poppies in July*

*Poppies in July* is a little longer, and rather more straightforward. The red poppies are the only visual image, but she views it in two ways: their brilliant red as something stirring, dangerous, and making her think of bleeding bodies or screaming lips; and the fact that they produce opium, securing oblivion, a way out. A poem that starts so simply ends as a cry of desperation. The reader is **John Gillett**.



#### 44. Frida Hughes

Posthumously, Sylvia Plath has tended to be defined by her suicide. But I don't want to end that way. Here is a video of the couple's daughter, **Frieda Hughes**, who is both a poet herself and a painter, talking about some manuscripts being offered for sale at Sotheby's. It is a vision of a couple very much in love, offered by someone who doubtless has much to forgive, but has radiantly succeeded.

#### 45. Frieda Hughes, video for Sotheby's sale

## E. PAULA AND OTTO

#### 46. Section title E (Paula Modersohn-Becker, head)

This is the head of the painter **Paula Modersohn-Becker** (1876–1907), part of a larger self-portrait painted in 1906. Let's pan down from there and see the full thing.

#### 47. Paula Modersohn-Becker: *Self Portrait on her Sixth Wedding Anniversary* (1906) 47z — still from the above

What might you guess about (a) its style and (b) its subject? It's a fairly radical work. Modersohn-Becker is the first artist known to have painted herself both nude and pregnant, and that simplified style and bright color is very much in the Modernist manner of, say, **Bonnard** or even **Matisse**. Let's investigate.

#### 48. Otto Modersohn landscapes

It is the story of two transformations. **Otto Modersohn** (1865–1943) was a German landscape painter, associated with the artists' colony of **Worpswede**, in the heath country of Northern Germany. You see two of his landscapes; I wouldn't even ask you to compare them, for it is clear there has been a transformation. And that transformation was brought about very largely through the influence of his wife, Paul Becker, who came to Worpswede as a 22-year old in 1898 to study with someone else. But Otto was there and fell in love with her. After his sick wife died, she married him in 1901.

#### 49. Paula Becker self portraits

You can see a similar transformation in Paula's work: here are two self-portraits: one painted at around the time she first came to Worpswede, the other little before the pregnant nude I showed you a moment ago. This time, I will ask you to compare them. It is clear that this is a young woman already going her own way. The painting of the face in the earlier one is fairly conventional, but the vigor with which she has splashed on the paint all around it is something else again. The second portrait is much more calm; in a mere eight years, she has become quite confident of her personal style of simple forms executed in bright color. This is where I might compile a montage of other works by her to give you some context, but I found myself pressed for time, so am playing a minute and a half of a montage made by someone else. The music is anachronistic—a *Harpsichord Concerto* by **Thomas Arne**—but I don't find it offensive. See if you can find any recurrent themes.



## 50. Modersohn-Becker montage

### 51. Paula Modersohn-Becker: works from 1906/07

You probably noted two things about even the few pictures I managed to show: Paula's recurrent interest in the **theme of motherhood**, and the similarity of her style to that of the most advanced painters in **Paris** at the time, **Matisse** and even the pre-Cubist **Picasso**. There is a story behind each of these aspects. Paris was indeed the catalyst. Paula came into a bit of money, and went there in 1899 to study. Otto came the next year to see the 1900 World's Fair, and his wife died while he was away. After they got married, Paula tried hard to maintain a balance between her development as an artist and her new roles as housekeeper to Otto and step-mother to Otto's young daughter Elspeth. But this became harder—especially as she realized that Otto's views on art were not going to change as quickly as hers were doing—and she made several trips back to Paris on her own to recharge her batteries. In 1905, Otto came to visit her in Paris, but returned alone. He still loved her, but could not meet her needs; they had essentially separated.

### 52. Paula Modersohn-Becker: *Self Portrait on her Sixth Wedding Anniversary* (1906)

But then the next year, she painted this self-portrait, pregnant. The thing is, though: **she wasn't!** She had always intended to delay motherhood until she was 30, and now she almost was, and her career was well on the way. Perhaps looking after Elspeth had made her long for a child of her own. At any rate, she came back to Otto in Germany, and now became pregnant for real.

### 53. Paula with Mathilde, November 1907

Paula gave birth to a daughter, **Mathilde**, in November 1907; both parents were overjoyed. But she died a few days later of a deep-vein thrombosis, which apparently was a not-uncommon complication of childbirth. We do not know how their story might have ended—except that Otto did gradually change his style to something much like that of his late wife. The German director **Christian Schwochow** made a film of her story in 2017, called simply *Paula*. It was too expensive for me to buy, but I do have an extended trailer, and I think you can piece together enough of her story from what I have told you. I think the man with the moustache who keeps pooh-poohing Paula's abilities is Fritz Mackense, her original teacher at Worpswede. The original is long, so I have also made a shorter version.

### 54. Christian Schwochow: *Paula*, trailer 2017 [6:14]

### 54z Christian Schwochow: *Paula*, trailer 2017, shorter [3:19]

## F. ALMA AND GUSTAV AND...

### 55. Section title F (Alma and Gustav and...)

In any catalogue of artists' muses, lovers, and wives, pride of place must be given to the woman shown here, **Alma Schindler** (1879–1964), the famous widow of **Gustav Mahler** (1860–1911) and two other husbands besides. Here she is later in life, arriving at some US airport, clearly expecting to be feted wherever she goes.

### 56. Alma at the airport

The music there, incidentally, was part of a song the Gustav Mahler wrote for her, “Liebst du um Schönheit.” So who was this woman? Here’s a small sample of what her contemporaries said about her:

### 57. Quotes about Alma

### 58. Alma Schindler’s many lovers

Her notoriety had to do with her ability to attract and inspire so many famous men—musicians, painters, writers, philosophers, politicians—all among the top creative geniuses of their time. Here is a short and very partial list of some of the earlier ones.

### 59. Alma’s husbands and lovers

- **Gustav Klimt** goes on holiday with the family, but their nascent affair is nipped in the bud
- Alma studies composition with **Alexander von Zemlinsky**, and begins an affair with him
- **Gustav Mahler** quite eclipses Zemlinsky and becomes her first husband
- During a stay at a spa, she begins an affair with architect **Walter Gropius**
- On the advice of Freud, Mahler pays her more attention, and she goes back to him
- When Mahler dies, Alma does not return to Gropius, but has affairs with the composer **Franz Schrecker**...
- ...and the painter **Oskar Kokoschka** (of whom more in a moment)
- Tired of Kokoschka’s possessive jealousy, she returns to **Gropius** and marries him.
- With Gropius away at the war, she sleeps around some more, but fails to ensnare **Wasily Kandinsky**
- Eventually she ends with the writer **Franz Werfel**, divorces Gropius, and marries him

Some of you may remember Tom Lehrer’s song about her. Here it is, audio and text only.

### 60. Tom Lehrer: “Alma, tell us”

### 61. Kokoschka: *Lovers and Self Portrait with Alma Mahler*

I do want to say a little more about one of Alma’s lovers: **Oskar Kokoschka** (1886–1980). He was young and beginning to make his mark in Vienna; she went to him for a portrait, and he not only fell in love, but became obsessed. His passion and possessiveness may have been too much even for her, and besides, he did not think him *quite* great enough. “I’ll marry you if you paint a masterpiece,” she is reported to have said.

62. Kokoschka: *Bride of the Wind* (1914, Basel)

63. Kokoschka: *Self Portrait with Doll*

This is what he came up with, *Bride of the Wind* (1914), a perfect summary of their tempestuous relationship. But that wasn't enough for Alma, who dropped him and went in search of **Gropius**. Kokoschka, still obsessed, ordered a life-size nude doll to be made with Alma's features, and even painted himself with it, before burning it in a kind of wake attended by his friends.

64. Stills from *Mahler on the Couch*

In 1910, while Alma was off having her affair with Gropius, **Gustav Mahler** had some sessions with **Sigmund Freud**. Freud may have suggested that Alma's problems might stem in part from the fact that he put an end to her budding career as a composer when he married her, saying that there could only be one composer in the family. When he returned, he arranged with his publisher to put six of her songs into print. They were later orchestrated, and so, rather than concentrating on the sphinx or harridan, let's end with the young Alma, as a creative artist in her own right. The singer is **Wiebke Lehmkuhl**.

65. Alma Mahler: *Laue Sommernacht*

66. Class title 3 (*Alma Mahler*, by Kokoschka)