1972

Edvard Munch: Motifs and Motivations

Gordon Moffett
Eastern Illinois University

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EDVARD MUNCH:

MOTIFS AND MOTIVATIONS

(TITLE)

BY

Gordon Moffett

THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

MASTER OF ARTS

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

1972
YEAR

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ACKNOWLEDGMENTS

I wish to thank Dr. Ben Watkins for his concern and sensitivity and his invaluable wealth of knowledge. Also, I wish to extend my appreciation to Carl Wilen for his "absurd" sincerity and to Ron Hinson for his helpful comments on both an emotional and professional level. Finally, I wish to thank Dr. Walter Felix Sorge for his friendship, patience and small financial loans.

Gordon Moffett

PREFACE

Edvard Munch died January 24, 1944. For over eighty years he had anticipated this single event fully; aware, on occasion, of his success. As an artist he completely enjoyed a confidence in himself that few men find. Yet, almost from the start of his life (born December 12, 1863) he found himself confronted with death and all the doubt and misery that can be found in its proximity. What sets him apart, as an artist, is that he is the one pioneer of modern painting who dealt courageously with emotional subject matter, especially topics as death and love. His one main source of material for inspiration was his own life. More succinctly--he painted "with" his feelings.

This study concerns not only Munch's death motifs and symbolism, but also his interest in existential philosophy, religion and--his love-life. In order to understand Munch as a 19th-20th century artist a general comparison to the painter, James Ensor, has been made which includes some formal analyses of each artist's work and significantly, how each artist faced death. Finally, the author has drawn some parallels between Munch's work and his own. Primarily, this concerns symbolism and the more esoteric levels in the creation of a painting.

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REPRODUCED WORKS

DEATH MOTIFS IN EDVARD MUNCH'S WORK

CHAPTER I

"The black angels of disease and insanity were on guard at my cradle,"[1] so stated Edvard Munch. Indeed, it seems as if the seed of tragedy was implanted early in his life. For it was his lot to see death, poverty, and disease from the beginning. The effect of such gloom was not easily erased, but rather made indelible, growing more complex with the expansion of his own personal horizon and artistic vision. Death became a dominant theme in painting and printmaking. Through this ghastly motif, Munch shocks his viewer into the realization of <u>being</u>, i.e., the awareness of one's own vital existence as an integral and interrelated part of nature's process. The artist poetically admitted, "Without illness and death my life would have been a ship without helm."[2]

He was born on a farm in Luten, county of Hedmark, in Norway. His family came from a well established line that was professionally oriented. The son of a somewhat tempermental and aristocratic, military surgeon, Edvard grew up in a mixed atmosphere of love, torrid religiosity and indiscriminate discipline. His first encounter with death was at the age of five when his mother, Laura (Bjørdal), died of tuberculosis. Suffering for most of his childhood from sickness, he was considered to be a semi-invalid until about the age of seventeen. Then, too, there was the tubercular death of his elder sister, Sophie. Though he was only

fourteen at the time of her death, the unfortunate event became fixed in his mind. It served as a catalyst for some of his most inspired work: "The Sick Child," William Stevens pointedly stated, "Emotionally, it was a release for Munch's personal agony over the death of his sister Sophie in 1877, but a release filtered through a generalized statement."[3]

The first painting of the subject was done in 1886. However, Munch repeatedly constructed "The Sick Child" in drawings, paintings and lithographs. In each case it is done with such sensitivity that one can almost feel the life fade from the child. Looking at a print one can see that the technique used in the creation of her hair helps achieve the delicate and almost fragile quality. He has portrayed the tresses in a matted and disarrayed manner allowing much of the child's forehead to be seen. The muted and transparent maroon patchwork of the hair aid in suggesting the loss of freshness and vitality. The brittle, yet free play of Munch's pencil in the hair and in the formation of the overall atmosphere reinforces a sense of feebleness. The incorporation of white lithograph paper in the child's face and pillow lends to a sense of eerie transluense and otherworldly light. Nor does the light seem to be reflected from another unseen area, but rather it emanates from the child's pale face. Truly, one can understand that this is a spiritual portrait of a dying child.

Death's effect was ironically reinforced by Edvard's father, Christian Munch. Though a doctor, he drank heavily and was easily aroused to fits of anger. Probably without intent to harm, he impressed Edvard and other children to accompany him on housecalls within the slum areas of Oslo. The calls perhaps were to be of an instructive nature, a learning experience for the children. They might have also served to show the children some distinct advantages of belonging to a relatively well cultured Norwegian family. Again, the trips might have served to remind them of their own "sinful condition." It is known the father held to a strict Lutheran ethic, believing that mankind has an irreversible potential for moral corruption. Significantly, these calls did reinforce Edvard's sensitive perception of human frailty and wretchedness. They served realistically, for the lucid recollection of morbid images which he later used in symbolic fashion to depict innocence, experience and degeneracy. He was profoundly made aware of the inevitable wasting away of man and man's seemingly ineffectual struggle against that gradual decay. His work reflected "basic human experiences as seen through the eyes of biological pessimism."[4]

It is little wonder that Edvard was delicate in spirit and hypersensitive. He had developed neuroses and especially suffered from agoraphobia, the fear of open spaces. Campbell Crokett has suggested that "The Cry" may represent

this fear. However, on a more universal scale, it may represent man's impotence against nature's elementary forces. On "The Cry" he says, "The powerful effect is achieved by the technique of repeating in the background the lines of the anguished face, suggesting that the individual is inextricably bound to his environment."[5] Indeed, it does appear as if the abstracted figure is being stretched into an oblivion by the sweeping lines of the landscape. Perhaps, this sense of individual anomie and/or oblivion is reinforced by the anonymousness of the figure's sex. Nevertheless, one does feel the figure is being consumed.

Of course, it took time for Edvard to realize his personal experiences in his work as well as to see the universal qualities inherent in it. Though it was once invisioned by his parents that he would become an engineer, it was obvious that he had more of an artistic bent. Rebellious Edvard refused to go to Engineering School. Because of this, in 1882, at the age of seventeen, he was sent to the School of Arts and Crafts at Oslo. There he developed his sense of creativity under the naturalist painters, Hans Heyerdahl and Christian Krogh. His training was rather academic and very realistic in style. He did, however, have a good feel for color gradation and an uncanny keeness for depth perspective. Thus, it was within a small period of time that he became known for his Nordic landscapes as well as his academic portraits. Even though his

ideas on death were not fully developed, morbid subjects began to appear in his work. One only has to look at "Andreas Studying Anatomy" to see this. It is an innocent and typical portrait study of his brother done in 1883. It is pleasant to look at because of the warm reddish undertones and soft grey-blue gradations. Of course, one can also admire the handsome youth who is enthralled in reading at his desk. The skulls upon the desk do not seem out of place at all. But if one were to ponder for long, it becomes another picture. It becomes perhaps a young and vital man facing the inevitable outcome of life. Ironically, Andreas, who later became a doctor (a profession dedicated to life giving), died in 1895, an early demise.

Due to the persuasion of Christian Krogh, a writer and art critic, Munch joined Oslo's Christiania Bohemians. This group, considered radical in 1886, supported feminism, free love, and unabashed free expression. But as Arve Moen has said, "He became a bohemian with puritan persuasions and these violent contrasts in his mind waged a continual struggle for supremacy."[6] Yet, through interaction in this group, Munch developed his ideas enough to create somewhat of a stir in his first show in 1883. Later, through the influence of friends, he won a state scholarship which allowed him to study in Paris under Leon Bonnat. This brought him into close contact with many of the French Impressionists.

Under the tutorage of Pierre Bonnard and the influence of Gauguin, Munch's style began to change. Large, simplified forms and flowing spatial areas similar in technique to Gauguin began to flow upon his canvas. Then, too, the subleties of Seurat's Pointillism had its sway in terms of texture. Van Gogh's swirling landscapes also affected Munch since, he, too, was a landscape painter. Art Nouveau with its sweeping curves and decorative style had a limited influence. However, its stylistic effect was to Munch as through a glass seen darkly. Details of figures and objects were subdued or merely suggested. Whatever the influence, whether naturalism or impressionism, it was always reconceived through Munch's intuitive analysis.

The most significant period in Munch's life and career was 1892 through 1895. In this period, he established a monumental reputation as an artistic innovator, becoming known later as the father of German Expressionism. He, further, brought into reality his thoughts on death and love. Painting and printing most of the work for which he is known today, he began what he called The Frieze of Life.

Munch's renown began, so to speak, as infamy. A show in his native Oslo literally proved to be an outrageous success. The critics were thoroughly upset with his emotionally provocative subject matter. (Even "The Sick Child" was laughed away as being false art.) He was such a controversial figure that a fraction of the Association of

Berlin Artists invited him to exhibit in Berlin. The following show caused such an uproar that the conservative element of the association forced the exhibit to close. This divided the organization into two permanent camps of thought. Exuberant, Munch wrote home to his aunt, Karen Bjølstad, "The exhibition has caused a colossal offense, a lot of old painters here are infuriated by the new trends."[7] He further added that he had gained six pounds.

The show's weight was so profound that later in 1905, a group of young German artists, known as Die Brücke (The Bridge) rallied, pointing to the 1892 Berlin exhibition as their inspiration. They hailed Munch as their leader, thus catapulting the movement: German Expressionism.

Primarily, the exhibition represented a complete and radical departure in style from French Impressionism. The great impact of this departure was the emotive quality inherent in Munch's new methods. This was an era in which emotion and feeling, save for sentimentality, were to be held private. Emotional topics as sex, physical infirmities or death were not to be discussed in the open. The individual was at all times to be aware of his proper social station and the proper amenity. At no time was one to admit feelings of jealously, despair or loneliness. In direct contrast to the social norm, Munch's canvas gave definite structure to the world of feeling and intuition. He made manifest a new concern. He dealt with "generalized themes

of life, death, love, lust, illness, nature--a pessimistic sense of the individual's hopeless struggle against forces too large for him."[8] Nor did his pictoral organization suffer, but rather, it was simplified to convey a sense of unity. Aptly stated by J. P. Hodin in a comparison of French Impressionism and Munch's expressionism, he wrote:

> The one is built on "pure" relationship of forms and colors without reference to any content; it is abstract, analytical and scientific in its methods; and the other expressionism, is concerned with the unity of life, its indivisibility. It is introvert, subjective, dynamic, and in a general sense religious.[9]

Munch "emphasized the idea that art should be a visible manifestation of deep spiritual needs and urges."[10] Much of his work thus reflected his own experiences. As mentioned earlier, he envisioned a masterwork called the Frieze of Life, a cyclical series of works which was to depict the whole of human drama---from birth to death. He wished to make thematic composites of his works and then group them in the cycle. In this cycle he incorporated his attitudes on relationships formed between man and woman, primarily under the theme of love and death.

Munch's thought and feeling on this theme was influenced by the Berlin avant garde which included August Strindberg, Henrik Ibsen and Stanislav Przybyszewski. In the convival atmosphere of the "Black Pig," a wine shop, Munch began to develop the idea that inter-personal relations

with the opposite sex inherently created a pattern for self-destruction. Thus, love became a vehicle for death. Strindberg, the innovator of modern drama and dedicated misogynist, maintained that this was due to the very nature of womankind. Whether or not Munch accepted this point is not known. He most likely took into consideration that Strindberg was just divorced by one year at the time of the Berlin exhibition. On the other hand, Munch was equally influenced by Ibsen, an idealistic supporter of feminism, who wrote the feminist play, "A Doll's House," Moreover, The Polish poet, Przybyszewski advocated the use of erotic material in art. A substantial influence, he became a close friend of Munch. Obviously, Munch enjoyed the use of eroticism, a subject which he viewed and treated as an overwhelming and possibly lethal force.

Moreover, Munch's own experience was his greatest mentor concerning love and death. During his Berlin sojourn of roughly five years he was involved in two unfortunate love affairs.

The first affair entertained Strindberg, Przybyzewski, Dagney Juell, Munch and an unknown Russian nobleman. This affair was, in fact, a source of inspiration for the painting, "Jealousy." Tore Håkansson, in a study of Strindberg, gives an interpretive account of the playwright's Genesis of an Aspasia which is supposedly based upon this love entanglement. Håkansson's interpretation follows:

> The Swedish painter [this refers to Munch] Brings his mistress there [the Norwegian, Dagney Juell] ....She throws herself upon Anderson [Strindberg's alias for himself] ....presents herself as an enthusiastic admirer of his...the painter [Munch] is ignored and accepts it without protest.[11]

As the story continues, it appears that Strindberg and Dagney Juell were lovers for about three weeks. However, Strindberg was no match for the very licentious Dagney Juell. As a consequence, they broke off their relationship. Later Dagney Juell married the poet Przybyszewski. Often Munch and Strindberg would visit the couple for dinner. Meanwhile, Dagney Juell found herself amid three lovers. According to Strindberg, Munch and he ployed for her attention and jealousy filled the air save for Przybyszewski who felt that no one could own another person. Hakansson writes, "When his wife later wanted to make love with a Russian nobleman he himself accompanied her to her lover."[12] Ironically, the Russian shot and killed Dagney Juell, obviously because he didn't want her to be so free with her love.

Munch, three years later, accomplished the painting, "Jealousy," using a model, Paul Hermann, who resembled Przybyszewski. The prominent figure, who represents the husband, is green, appearing disillusioned and rejected. In the background, is the wife, wantonly nude and making overtures to an unidentified man. However, as Hakansson demonstrates, the green husband is not, in any psychological sense, Przybyszewski, but must be either Strindberg or Munch.

After viewing the painting, Strindberg wrote this emotionally charged commentary:

> Away with you, worthless fellow; you will warm yourself at fires I have kindled; you will inhale my breath from her lips; you will suck my blood and remain my slave, for you will be ruled by my spirit through this woman who has become your master.[13]

Håkasson suggests that Strindberg's hatred and jealousy are derived from either a loss of love or fear of homosexual contact. He shows quite clearly that Strindberg had a very definite fear of homosexual contact via a woman who had had sexual relations with another man. He also suggests this may have also been true for Munch. However, perhaps something else should be considered and that is the element of death in the context of the loss of love.

When one "falls in love" he invests his ego into another person. There is a discovery of the very intimate world of the other person which creates a euphoric feeling. There is a great desire to support and continue this romantic feeling. However, hand-in-hand with this feeling is the dread of death. As the psychologist Rollo May, has put it,

> For death is always in the shadow of the delight of love. In faint adumbration there is present the dread haunting question, Will this new relationship destroy us? When we love, we give up the center of ourselves. We are thrown from our previous state of existence, into a void; and though we hope to attain a new world, a new existence, we can never be sure.[14]

This anxiety can certainly be read in the face of the husband in "Jealousy." One can understand the hatred in Strindberg's commentary, for of what he spoke was no less resentment which is created from indignation. Perhaps one reason for the husband standing in the foreground as the largest figure in the composition is that he does represent the fragile ego aware of loss, sensing only a void, sensing death. Perhaps this is what Munch realized as a result of the affair with Dagney Juell.

A second affair abruptly ended like a tragicomedy with the partial loss of Munch's left index finger. Apparently with the help of some of Munch's friends, Eva Mudocci devised a lover's conspiracy. The idea behind this plot was to get Edvard to make an open declaration of his love for Eva and at the same time gain a promise of marriage. As this love drama unfolded, it seems that Munch was called to his lover's abode. Having been told that she lay dying from a gun shot wound, he rushed to her place and found her laid out upon the bed. It was made up like a funeral bier, complete with candles! But as he approached the bed he found it all to be a hoax. (Over zealous Eva was not much of an actress.) Indignant, Munch started to leave. But as he turned away, she pulled a revolver from under her pillow and pointed it to her breast, threatening to kill herself. Then in a chivalrous and somewhat foolish attempt, he placed his hand over the end of the barrel. The resulting

physical damage was slight but the psychological effect, in so far as Edvard's ability to allow himself to become deeply involved with a woman, may have been immense. In a sad, but comical way, Munch's love affair pivoted around death.

"The Brooch," a very delicate and lovely lithograph is Eva Mudocci's portrait. Through the use of the undulating lines that form the hair, it appears that she adorns the brooch rather than the reverse. This gives one the impression that she is strong in character and a force within herself. She appears with Munch in "Salome," another lithograph. In this print she seems callous and overbearing. Munch, entangled in her sensuous hair, appears anemic, as if his vitality were being drained. On closer inspection one will note that Munch has no neck and his head floats as if decapitated.

"Salome" could be viewed as a personal expression of Munch's own despair and hurt or even his impotence in the face of love as a bearer of pain, but to classify this print as a statement of misogyny would be misleading. Johan Langaard indicates Munch's attitude and behavior towards women: "His (Munch's) letters to or from women betray consideration and tenderness--so long as there was no word about marriage."[15] Of course, marriage would be highly questionable to Munch since he viewed the involvement of opposite sexes as potentially self-destructive. However, Munch was a gentle and kind man. He had a great inner

strength and possessed many personality facets as can be seen by this description written by Hermann Bahr, producer of Ibsen's Hedda Gabler.

> Every day Edvard Munch was at the theatre; he lived right amoungst us, worked through the day, drank at night, and painted alternately his Ghosts pictures and the frieze. Sometimes he sat for quite awhile in my office, completely still and without moving, very serious, scarcely saying a word to anybody. He seemed not to see or hear what went on around him, entirely taken up with himself, with not a muscle moving in his face! What went on behind calm facade? What was working behind these strong features, this strange strong forehead? Then some small thing was enough to startle him. He became bright and laughed; the simple merry laugh of a child. He was always equable and friendly, yet still somehow reserved, a stiff Northener, difficult to penetrate. For us he remained a stranger, a puzzle. He had something of the child and the savage, an almost animal primitiveness, a Parsifal-like innocence. And again, he was immensely complicated with his knowledge of deepest secrets. One only had to see his pictures; where was there another to be so completely man to experience woman and suffer through her? Sometimes he was ridiculously obstinant, did not look up or listen, neither to left or right, remained untouched, not deflected by praise or censure. But behind this obstinancy was a gigantic iron will sure of itself in a somnolent kind of way. There was a will for freedom which appeared to burst all social conventions, and could arise and grow only in an essentially deep loneliness.[16]

Munch's loneliness was interlocked with his keen awareness of the human condition. It was an existential loneliness. Perhaps he did not suffer so much through woman but more that he suffered because of the polarity between man and woman. At once there is that attraction and even love for the opposite sex and also repulsion

warranted by the survival instinct. There is always some type of very real interaction, generally recognized as tension. Rollo May wrote:

> The existence of maleness and femaleness, seen ontologically is one expression of this fundamental polarity of all reality. The smallest molecular particle gets its dynamic movement from the fact that it consists of a negative and positive charge, with tension- and therefore movement- between them.[17]

It becomes obvious in many of his lithographs that Munch saw womenkind as a force comparable to death, but also death's antithesis. In "The Maiden and Death" one sees a young and vital woman in a rapturous embrace with a skeleton. Around the border of the print human embryos and sperm-like forms have been lightly sketched. However, Death does not seem to consume the maiden for her arms and flesh appear to almost force the grim lover down. Nevertheless, Death is nestled at her neck, vampire-like. Perhaps the print is a statement of woman as a life force, Then again, perhaps, it shows the unity of life and death forces which creates but also consumes. It is a biological fact in nature that it takes only one spermatozoan to fertilize an egg while millions die wasted. Thus, the print may indeed state a universal duplicity and balance in nature, i.e., the process of life and death. The woman as maiden is a potential life giver, but in the first love act, a part of her is physically destroyed. Later, the life which a woman carries and nurtures may in birth destroy

her. Therefore, the maiden and Death are locked together for what is vital is also lethal in nature's process.

Turning to the painting, "Madonna," one finds a monument to womankind. Again the painting is a symbol of life and death unified. Through the use of his cool blues and warm flesh tones, Munch conveys an inter-relationship of opposite forces. R. C. Kenedy has written:

> ...the Madonna reappears in his statements wearing the suicidal, wave-committed forms of nakedness--representing whore and saint coincidentally, simply, because being alive, she breathes and is proud to carry the fortuitous splendor of the flesh--which is vertical after the flower's wind-swept fashion. He communicates a fear and a horror belonging to the vast cold spaces where warmth, whether of flesh or light, is a miracle and transient.[18]

Munch continually dealt with this type of paradox. While one is enamored with the erotic Madonna, one also senses an almost smothering quality about her. The undulating and wave-like forms create a pleasant and rhythmic movement, but also suggest a submerged atmosphere. At once, contradictory feelings of love and hate, abandon and fear are aroused. In a print of the same subjects, Munch again has incorporated spermatozoa and embryo as a border. The whimsical fetus in the corner appears to be doubtful of his probable mother, perhaps even intimidated by her. Again the life-giver becomes Death's tool via fear.

The use of symbols increased as Munch became more accomplished. The sources for his symbolism were other

artists of the same period, such as the printmaker, Max Klinger, or Felicien Rops, and even Honore Daumier. But as Edith Hoffmann has pointed out, Munch used any source available to convey his idea. He often took the subject of another artist and gave it his own interpretation. She wrote:

> At the same time he transformed them so completely by his personal manner of stylization and fitted them so convincingly into his peculiar universe of dark moods and strong colours that nobody cares if they really sprang from his own imagination.[19]

His symbolism is often quite uncomplicated. Usually, the color white is interpreted as purity--goodness of heart. A muted color of orange or red means experience--both good and evil. Whereas, if the orange were blatantly harsh this would suggest sin and the revelry of corruption. Finally, black suggests loneliness, bitterness and degeneracy.

Looking at "Women by the Shore," one notes the two dominant planes. One is green, a natural symbol of life; the other is blue, a symbol of eternity. The irregular and diagonal line at which the two planes meet lends a sense of depth to the horizon. The blue, as well as green plane, extends respectively to the opposite borders of the print giving one the feeling of vastness. Two figures shaped as one mass are placed off center--left. Placed amid this expanse, the two figures create the feeling of loneliness and isolation. They, like the planes, are flat and have a

translucent quality. This translucense of colors lends to a psychological or spiritual interpretation. The off-white of the paper shows through the green and blue to form rock and sand upon the beach and also the dress of the obviously young woman. Since one color area flows finger-like into another, a sense of solidarity and simplicity is given. However, one can see the two figures as an indiginous part of their environment due to this treatment of spatial forms. This technique then would aid in the interpretation of the women as a part of nature's process, i.e., Munch's biological pessimism. Even though, the young woman has her face turned to the sea and her back to the old woman, a thin curving white line locks them together and also connects them to the diagonal line that makes the shore. According to Munch's coloration, the younger woman has experienced some of life's disillusionment. Her muted orange and yellow hair runs down her dress in such a way as to outline and contain the white. Since the old and haggard woman who sits behind her is totally consumed in black, the white dress appears fixed into position. Indeed, it appears that the dark colors are ebbing into the white and consuming the young woman. One could easily mistake the old woman as a shadow of the younger it it were not for the freely sketched and skeletal-like face amid the black. The face appears transfixed in a blank and insane gaze. Perhaps one can understand the girl's probable thoughts. She will get old;

her beauty will decay and her mind will no longer contain that which is taken in. She will become as the old woman who is awaiting only death. Her remains, through biological process, will return to the sea, that source of life.

Though Munch more than likely feared women, it is doubtful that he hated the sex. As one can understand from "Women by the Shore," he saw women as pitiful victims of larger forces. Yet he was obsessed with love and death. So much of his life revolved around the disillusionment of love and the fear of his own death that, in 1908, he spent a year at Dr. Jacobsen's sanitorium in Skodsborg, Denmark. There he was cured of alcoholism and underwent psychoanalysis which aided him to reconcile many problems. Like his father, Munch, when drunk, was extremely volitile. In fact, it is rumored that he had killed a man in a drunken brawl shortly before his stay at the sanitorium.[20]

Indeed, Munch must have been in great turmoil. The year before in 1907, he painted, "Marat's Death." It is a tension-filled painting with very deliberate brush strokes that criss-cross in horizontal and perpendicular movements. The application of paint is brutal and unrefined. Ragged edges of color appear to dangle in a torn fashion suggesting that the room is alive with hostility. The overall criss-cross patterning lends to feelings of brittleness and confinement. In fact, the room's atmosphere created by this approach suggests the illusion of a huge fibrous veil that has been ripped asunder. Nevertheless, unlike David's

painting, there are two figures, both naked. The man lies dead upon a bed, not in his bath as David's neoclassical painting portrays. The bed is blue and ice white, save for the red blotches that represent blood. The man's head is muted blood red. His facial features are indistinct. The woman by the bed stands perfectly rigid as if in a brace. She has a pained but resolute look upon her face. The loose application of reds with spots of yellow and the subtle purples in her hair seem to dance flame-like again suggesting tension. Everywhere one form literally bleeds through to another, forming vague outlines of the figures. Likewise, this vagueness is achieved by the repetitious style of intersecting brush strokes. As Max Kozloff has pointed out,

> ...the shadowy vagueness from which his personages emerge or disappear functions not as a timeless contact, nostalgic or monumental, but as a plasmic, ever-present, evermenacing location which exposes the inner agitation of his actors.[21]

Turning to David's painting, one finds an atmosphere of serenity, i.e., death's repose. The planar background is a soft and nebulous green-brown coloration which serves a dramatic backdrop. Marat's face distinctly shows a sense of release, as if he suffered pain just momentarily. His right arm is shown at the side of the bath, quill pen still in hand, suggesting a quick death. Whereas, Munch's Marat has a bloody ill-defined hand that hangs by the bed. It

seemingly points to the woman as murderess. David's execution of paint is laboriously detailed. One sees clearly the dramatic effect of shadow and light, the realistic texture of wood in the box used as a writing desk, the blood-stained murder weapon on the floor, and even the knife wound in Marat's chest. None of this appears in Munch's vagueness. David precisely arranged his composition. Nothing is out of place nor is anything left out. It is easy for one to understand the drama that has taken place.

From the note that Marat holds in his left hand, one sees that a woman, Charlotte Corday, has gained entry under the pretense of delivering a message. Obviously, he has been writing a letter. Unaware of her as he reads her very note, she stabs him. Clearly, at once David has made a monumental statement and historical account of Marat's death.

Returning to Munch's "Marat" one finds more of a puzzle. One clue is his paint which literally looms broken fibrous patterns. This patterning creates an atmospheric three dimensionality which illusionistically intrudes into the viewer's space and also suggests emotional chaos. Another clue is the red blotches and the seemingly lifeless body horizontal upon the bed. Finally, there is the woman who is rigid with tension. Though no weapon is shown, only one conclusion can be made: the woman has indeed murdered her lover. The painting, with respect to Munch, thus becomes, as Alfred Werner has suggested, a love song by one

who has been deeply hurt.

Munch's work changed considerably after his stay in the sanitorium, becoming more symbolic and less filled with emotional turmoil. Significantly, the greatest aid to recovery, as Arve Moen has pointed out, was Munch's own self-analysis via his art work. The prose poem, "Alpha and Omega" for which Munch fashioned a group of lithographs lent Munch an overview to the acceptance of love and death as part of his own existence.

The poem starts much like the Biblical story of Adam and Eve. All was bliss--new and exciting. "Alpha loved Omega" it freely states. However, it never says that she loved him. Alpha held Omega to his breast when she needed comfort or was afraid. But Omega was obsessed with desire for all the other animals and spent her days kissing them. She seemed unaware of her man. One night she ran away with a roebuck. She later returned with all new children. They were "beasts of prey, and human hybrids." "He was in despair; he ran along the sea. The sky and the ocean were the color of blood. He heard shrieks in the air and put his hands to his ears." (Reminiscent of "The Cry.") Omega did not understand Alpha's jealousy or pain.

One day by the sea, Alpha strikes Omega and she dies. "He is frightened by her expression. It is the expression she had during those moments in the forest when he loved her most." He is then attacked from behind by all her children and all the animals and torn to pieces. Thus, all

is returned to the sea.[22]

Even in the child-like simplicity of these lithographs Munch conveys emotion. In "The Eyes of Omega" one notes the dark circular movement of his pencil that frames the eyes and also lends a sense of intensity and depth to her facial expression. The loosely drawn hands that awkwardly clutch the roots of a flower, the quick electric-like lines that make the roots and the small obscure mouth indicate a tenseness. The diagonal shading on Omega's cheeks give structure to the face and also suggest a violent sucking. One thus sees an animal-like ravenousness which is characteristic of the obsessive Omega. In like manner, the other free-styled renderings of this series offers equal emotional content.

When Munch left the sanitorium, he returned to his native Norway. He apparently was a changed man. No longer did he make extensive trips of long duration across Europe for exhibitions, but finally settled at a place outside Oslo called Ekely. Gradually becoming a recluse, he entertained few people. Those he did entertain were delighted by his charm.

One reason for Munch's iron will and seemingly obstinant behavior (which Hermann Bahr mentioned) is the necessary withdrawal an artist needs to make some kind of relationship between his world and the real world, i.e., to create form and substance in a coherent fashion. This is the primary difference between the neurotic and the artist.

The anxiety that Munch endured he willed to express, so that he might reach out to other human beings whereas the neurotic is engulfed. Munch as an artist could be easily stereotyped as a moody, tempermental and a classically tragic figure who burned himself out by 1916 when he retired to Elke. He indeed appears to have been an estranged and rebellious man, seemingly not able to fit himself into his era; he was in disagreement with his society and its values. He realized this variance and it more or less drove him to exile. But he, like Van Gogh, wanted to give something to his fellow man. Though in many ways he was considered degenerate, he saw himself as a spiritual leader offering new freedoms and responsibilities to the individual. He realized it would take time for his work to be understood. Hence, he conceived of the Frieze of Life as an educational device, for he was all too painfully aware of the public's reaction to singular pieces. Pondering over the images of two Rumanian singers he wished to place in the cycle he wrote:

> These two at the moment in which they are not themselves, but only a link in the chain of a thousand generations- [In the cycle] [23]... People would understand the sanctity, the grandeur of the theme and would take off their hats as they do in church.[24]

It was not without a great deal of thought that he hoarded his work which evolved and reached its culmination as the Munch Museum in Oslo.

There also may be other reasons for this possessiveness as Stephanie Dudek has suggested in her study of artists. If one remembers that Munch lived alone with really few close friends (Pola Gauguin was one) Dudek's words become more significant. She indicates that:

> ...the physical existence of the created work is important, particularly for the painter who uses his art in a search for identity and reaffirmation of his reality. He knows he is real, alive and worthwhile only so long as he can see solid proof of his existence - the painting itself.[25]

No painter in history has been so self-revealing as Edvard Munch. As it was, he lived daily on the threshold of life amid anxieties which he transformed into awesome beauty.

It is interesting to note that Paul Gauguin (who was a great influence in the area of printmaking for Munch) could not stand the pressures of modern life and consequently retired to Tahiti. Nevertheless, Munch continued to take the abuse of being a social outcast. Though misunderstood, he turned inward so that he might offer the redeeming world of feeling, or at least, offer recognition of the subjective world as valuable to a society that placed emphasis upon rigid personal role structure and monetary goods.

Van Gogh (considered another father of expressionism) was very much like Munch. Both men were reared under a strict protestant ethic, and yet both were generous and kind, having similar types of problems--trouble with women,

drinking, both impulsive yet introverted, and each spent time in a sanitorium after an emotional collapse. Yet, Van Gogh shot himself (evidence heavily suggests this is true but no solid proof has been found) while Munch began to focus on what his work could do for the public. Though one cannot really understand Van Gogh's reasons for suicide (he perhaps, was a manic depressive) it is perhaps possible to see that Munch would see Vincent's words: "We take death to reach a star."[26] (which were addressed to Theo Van Gogh) as a statement of blasphemy against life. For Munch turned upon his neurosis and made of it a creative tool to express the fear of death, the pain and woe of love and in general the irony of life. When one considers Munch as a spiritual leader and the outcome of his life's work, one can perhaps see an analogy with the ancient Egyptians,

The religious art of the Egyptians was simplified to a symbolic formula, that is, it was stylized so that all could in some way grasp the highly intellectual and illusive concepts of the afterlife. The consistency of style suggested permanence and gave concreteness to intangibles. Art was greatly needed to explain the complexity of the Egyptian spiritual world and also to continue the material world after death. The artist served the ideology of his culture and aided in expressing illusive ideas that arose from a collective need for finding a means to deal with death and search for security in a changing transient world.

The Egyptian artist's stylized abstractions or, as Otto Rank has it, any "urge for abstraction" originated in a faith in immortality which is of course at the heart of all religions. Munch must have recognized this for he said, "Je tiefer ein Künstler im seelischen Bereich beheimatet ist, desto weiter wird er sich im Bildnis von der fotograhischen Wiedergabe seines Modells entfernen." Freely translated this means: "The deeper and more intimate an artist becomes with the personality or soul the more distant he will become in realistic or photographic rendering of his model."[27]

However, Rank has pointed to a basic conflict between art and religion which cannot be overlooked.

> The conflict between art and religion which we can so easily trace in the individual artist, is thus ultimately a conflict between individuality and collectivity, the dualistic struggle within the creative artist of the two impulses of his own self.[28]

Hence, as Rank has explained, the artist needs to be part of religion, to be included in the collective urge to obtain immortality, yet he also

> ...seeks to eternalize his individuality apart from collective ideologies, while religion would deny the individual in favor of the community.[29]

The earliest Egyptian painter then, painted because he willed to express his own personal magic, his own animism, to literally create a living quality so that he for himself might conquer death and in turn become god-like. There is

even reference for this desire to become god-like in Genesis 4, verse 22:

> Then the Lord God said, "Behold the man has become like one of us, knowing good and evil; and now lest he put forth his hand take also of the tree of life, and eat and live forever" -

The poet who wrote these words was keenly aware of man's desire to become a life-giver, to actuate his own immortality.

Munch threw off the religious ideology in which he was reared and created his own. With the idea of the Frieze of Life in his head, conceived in his late twenties, he began to build his own pyramid, namely the Munch Museum. He began to develop an iconography in which woman, in her three states of innocence, experience and degeneracy (natural human decay) replaced the trinity and represented the synthesis and antithesis of life. Death and life were not separate, he found, but interdependent. Munch wrote in his diary, January 8, 1892:

> One must believe in an afterlife because it can be demonstrated that the atoms of life - or of the life spirit - must continue to exist even after the body dies. But this characteristic of holding a body together, of causing matter to change and develop this life spirit - of what does it consist? There is nothing that ceases to exist: there is no example in nature of something ceasing to exist. A body does not disappear after it dies. Its components separate one from the other and become transformed. But of what does this spirit of life really consist?[30]

He found the spirit of life to be in man's inward struggles and that art gave permanence and concreteness to an ideology of human worth.

Werner Timm has indicated that some of Munch's most profound influences were certain philosophers of the 19th century. It is known that Munch made friends with Elizabeth Nietzsche and did a portrait of her brother Friedrich (1844-1900). When one considers Friedrich Nietzsche's thought and philosophy one can see the way Munch may have been influenced. (It too, may be of some consequence that Munch's friend, Strindberg, corresponded extensively with Nietzsche.) Nietzsche placed emphasis upon the individual and what he termed the "will to power." Briefly, he believed that reality consists of becoming aware of one's complete self and that the individual who used his "will to power" in a creative fashion would derive and achieve a higher value system. Further, by nature man is a becoming individual never realizing an ultimate plateau. He felt that the man who mastered his passions in a creative, productive fashion would become superior to his environment. Nietzsche believed that one should not submit to life's pressures and tensions but, rather, that one should turn honestly upon life and give it direction through self-realization. In other words one is to be the captain of his existence and, hence, evolve essence or meaning. Since both Munch and Nietzsche were poets, it is interesting to compare the following lines.

Munch suddenly aware of being abandoned by friends at a bridge: "I felt as if all nature were filled with one mighty unending shriek."[31]

Nietzsche: "I feel the cry of the universe."[32] Both lines can be seen as an expression of an intuitive knowledge of man's despairing finiteness.

Other philosophers such as Arthur Schopenhauer (1788-1860) and Soren Kierkegaard (1813-1855) also influenced Munch. On the other hand Schopenhauer saw reality through the "Will." He did not see the world as totally rational but rather more driven by a cosmic and insatiable "Will" in a constant and never ending struggle. He believed that the creation of a work of art allowed one to transcend one's own ego-centric impulses and thus achieve a more human and unselfish outlook. Through ascetic starvation of all impulses and sympathy towards other men, he felt one might find a fuller life. Munch must have been receptive to these thoughts for his house at Elke contained only the barest essentials. Most of the rooms in this large dwelling were primarily used as storage areas for his art.

Turning to Sören Kierkegaard one finds, according to Werner Timm, that this philosopher was one of Munch's favorites, especially late in the artist's life. Kierkegaard believed that truth lay in the realm of subjectivity. He recognized that man could know only objective truth inside one's limited sphere of influence. He, like Schopenhauer,

saw that man was not a total rational being but a creature of will and passion. His philosophy pivoted around a tenet of decision. He felt that when one arrives at the point of not knowing, then one must make a leap in faith. This is to say that one must choose an assumed absolute and deal with this "truth" in a creative manner. This risk he felt would lead perhaps to some new knowledge of self or the world around the self. Of prime importance is that Kierkegaard believed in questioning the status quo in all aspects of life. It is little wonder that Munch may have admired the courage of Kierkegaard for he said "...I find strange parallels with him."[33]

A COMPARATIVE STUDY OF
EDVARD MUNCH AND JAMES ENSOR

CHAPTER II

Undeniably, Edvard Munch dealt with spiritual morbidity and lived in loneliness, but no more than Nietzsche and Kierkegaard, two men who were fully aware of what the break down of traditional religious values meant. No longer could one depend upon an afterlife and the belief in immortality. Man in this state of anomie must now provide meaning to his existence. The artist, Munch felt, must lead the way. He, however, was not alone as can be seen in a comparative study of another artist whose life paralled that of Munch.

As a boy, James Sidney Ensor was capricious and distrustful. He was leary of anything rigid or formal. He loved to daydream and play games on the dunes and beaches near Ostend, Belgium. He said:

> I was born at Ostend, on April 13, 1860, on a Friday, the day of Venus. At my birth, Venus came towards me, smiling, and we looked long into each other's eyes. She smelled pleasantly of salt water.[34]

However, like an ill-fated omen, Ensor recollected a real event of a large sea bird knocking at his cradle: "I can still see the horrible apparition, and feel the shock of that fantastic black bird."[35] This experience came to represent a kind of hidden terror, an awareness of larger forces, with which he lived throughout his long life, which came to an end on November 19, 1949.

His father, Frederic-James Ensor, an English nobleman, had once intended to become a doctor but later worked

for an engineer. Then with much disfavor on behalf of his family he married a common Flemish woman, Maria-Catharina Haegherman. They bore two children, James, the oldest, and his sister, "Mitchie" (Mariette Ensor, August 29, 1861). As time moved on, James' father allowed the then thirteen year old boy to drop out of school. James would not comply with school regulations and was stifled by the academic routine. His father felt that the boy was inventive and that in time the young artist would begin to teach himself. Often he would encourage his son to read selected works. He fostered with delight the boy's ability to draw and marveled at his son's little watercolors. As Paul Haesaerts has expressed:

> James was the family's favorite. He was free to do as he liked. He knew no constraint, he was loved by all around him. His sister, a girl who tended to have her head in the clouds, was a diverting companion. His mother, his aunts, and especially Aunt Mimi, who lived with them, spoiled him thoroughly. His father secretly thought highly of his gifts, and saw to it that he was left completely free.[36]

James' freedom, however, contained a certain duplicity. On the one hand, this care-free environment allowed him to travel in flights of fantasy which served his creative imagination. His imagination provided infinite freedom. However, at the age of seventeen (1877) when James entered the Brussels Academy it was as though he had lost his Icarian wings. He seemed to be in a desperate attempt to keep his impossible free will. He said:

> Terrorized, I drove myself too hard. I painted mornings, attended classes in composition in the afternoon, drew in the evening, and at night I mapped out dreams for the future. My teachers [Joseph Stallaert, Jan Van Severdonck and Alexandre Robert] preoccupied, and frowning with disapproval, disparaged me as "an ignorant dreamer."[37]

The only artist he favored was Jean Portaels, who was then the director of the Academy. In three years, despite the constant criticism of his inventive explorations, he became accomplished in realistic and naturalistic styles. His work was imbued with the romantic tendencies of his instructors. Like the youthful Munch, Ensor painted charming portraits and landscapes which were very popular. At the young age of twenty, he was already considered brillant. He, however, felt that the Academy was too much of a bottleneck for the artistic expression of feeling. He longed to paint what he felt:

> I have never been able to understand why my teachers were so upset by my restless explorations. I was guided by a secret instinct, a feeling for the atmosphere of the sea coast, which I had imbibed with the breeze, inhaled with the pearly mists, soaked up in the waves, heard in the wind.[38]

Looking at "Somber Lady" (1881) one can see a remarkable similarityof style to that of Munch's work of roughly the same time. Comparing Munch's "Andreas Studying Anatomy" (1883) to this portrait of Ensor's sister, whom he often used as a model, one can see the same use of subdued,

well modulated colors. Both oil paintings display the same pinkish-red undertones the same over-lapping of greens and blues, even the use of white overglazing. Since both paintings are interiors each artist has capitalized on the effects of soft lighting and vague shadows. Each artist has used a window as a source of light. Light is also reflected from an adjacent wall which in both paintings is at a right angle to the window. It is thus that lighter and more medium values are established in large planes. Darker values are used to embellish the edges of these planes and also to focus attention upon the respective figures. These dark edges help establish line movement and also the illusion of spacial depth. In an impressionistic manner each artist has set the darker figure before a lighter background. This lends to the feeling that the respective figures are incisively contained and structured, as individual shapes, into the background. At the same time the visual polarity of the contrasting darks and lights creates the illusion of space around each figure. In each work extensive care has been used in the placement of suggested perpendicular, horizontal and diagonal lines. Ensor has used a blue carpet to make a large foreplane and also to create a diagonal line that is repeated in dwindling succesion into the background. In a more irregular fashion Munch has used the swept-round side of the table, the diagonals formed by the back and side of the chair and the lesser convex diagonals of objects upon

the table, to suggest a movement into space. In both paintings, horizontal lines focus visual interest to near center. On one hand, Ensor has used drapery, the upsweep of his sister's dress and the leg of the bed to center the eye movement. Munch has also used drapery and the arm and leg of his brother to make a visual balance.

On an emotional level "Somber Lady" hints at something disturbing, something that lies dormant in much the same way the skulls in "Andreas Studying Anatomy" quietly announce an ultimatum. It is shortly after "Somber Lady" that Ensor begins to change his subject matter. His work becomes less and less sober and more satirical. As his style changed so did the acceptance of his work. Commenting upon his early work, Libby Tannenbaum said:

> Intimate scenes of people reading, listening to music, women sewing or toying with their fans, form a genre that was international in the middle years of the nineteenth century. Ensor's pictures in this genre are distinguished for their calm dignity, their fine differentiation of texture, and the subtlety of nuance in their lighting and atmosphere.[39]

Ensor was concerned about his new pictures of satirical allegory which he knew would prove unacceptable to the public. He decided to join an avant guarde group of artists known as Les XX, founded by Octave Maus in 1883. In this group which continued for nearly ten years, Ensor found a secure method of displaying his then shocking art. However, even this group of innovators was troubled with the thought

of showing Ensor's work. On one occasion, Achille Chainaye, a sculptor, threatened to resign from the group if Ensor did not. A vote was taken and Ensor remained by virtue of his own ballot. Achille Chainaye left, but to no one's misfortune since Auguste Rodin more than adequately filled the vacancy. Nevertheless, the members preferred to censure his work. Embittered and discouraged, he returned from Brussels to his mother's souvenier shop where he had earlier made a studio in the attic (this was at the time of his return from the academy in 1880). As Douglas Cooper has put it:

> He withdrew to Ostend to the strange shop run by his mother. Here he lived among exotic knick-knacks such as bright red Chinese masks and porcelain figures, shells of every possible colour and shape, objects made of mother of pearl and lacquer, multi-coloured feathers, embroidered screens, and all the other gewgaws which he has used to fill his pictures.[40]

These grotesque masks seem to have meet Ensor's need to express an ever growing sense of the absurd. His first mask painting was done in 1879 more or less as an experiment and as a result he continued with the motif. In 1888, just four years before Munch made his great debut at the Berlin Exhibition of 1892, Ensor accomplished his masterwork: "Christ's Entry Into Brussels In 1889." Ensor had planned to display this canvas in the 1889 annual exhibition of Les XX, but to his dismay he found that the selection committee refused the huge work (over 14 square yards). Its

creation was a laborious endeavor. Since the ceiling of his attic studio was not high enough to accomodate the canvas, he painted much of it on the floor upon his hands and knees. The rest of the unstretched canvas was nailed to the wall. Among many reasons Les XX found for rejection of the work was that stylistically it fit no movement or trend. It was completely Ensor.

Ensor has filled every available space of "The Entry" with his caricatures. In the most hideous fashion literally hundreds of distorted masks submerge the relatively "normal" looking Christ. As J. T. Soby said, "...one looks at the crowds with a feeling of inexplicable uneasiness of incredulity."[41] Notably, though Ensor has made a sea of gawking faces with no large planar rest areas (the omission of such areas lends to this feeling of a suffocated atmosphere) he has made use of his reds, ochres, blues, blacks and white to create a visual tension much like the surface tension of water on an slightly overfilled glass. Munch has used the same colors in his self-portrait, "Under the Mask of a Woman" (1892). Yet Munch has made use of large planar areas, neatly dividing the red background from the figure of himself. Nevertheless, both works are allegorical and remain in many ways personal emblems of the respective artists.

Though Ensor painted pictures dealing with religious themes of which many were anachronistic, as in "The Entry," he did not adhere to any religious faith. He painted many

scenes of Christ such as "Man of Sorrows" (1891) or "Christ Calming the Waters" (1891) not as a tribute to Christianity (for he felt the church had been made corrupt by middle class society) but because he identified with the character of Christ. Often a portrait of Christ is unmistakably one of Ensor. He did not intend this to be blasphemy but rather a sort of sardonic and wry way of showing the unthinking and blind mob its own machinations. For Ensor, Christ, as a man, represented moral fortitude in an absurd world filled with chaotic passions. Paul Haesaerts said,

> At the same time, Jesus seemed to him as a person free and courageous, attractive both in His anarchism and His serenity, and he celebrated Him with all his verve, not in a mystic spirit, but in a lyrical one, and always with reverence.[42]

James Ensor, like his father, was a gentle, loving person who yearned to be understood. He felt misunderstood in a manner he thought that was similar to the pharisaical misinterpretation of Christ. "The Entry" was a deliberately executed parody designed to shock the viewer into an awareness of how inhuman, false and hypocritical Ensor's destructive society was becoming--not only destructive to the human heart but to its own environment. (He detested the filth and waste created by the 19th century factories). He could not stand the apathy which seemed to foster the mediocrity of the middle classes. These flashy masks which he used to surround his Christ made an apt symbol. But again,

Ensor was not alone as Bernard Myers has pointed out:

> From the symbolism of Gauguin, Van Gogh, Lautrec and Redon in France to the parallel reactions of Hodler in Switzerland, Munch in Norway and Ensor in Belgium, each group in its own way reacted to the uncertainty and misery of the late nineteenth century, the feeling of being hemmed in by the increasingly mechanistic and materialistic society of modern time.[43]

Returning to Munch's "Under the Mask of a Woman" one can have little doubt that the picture is, in a superficial way, a statement of misogyny, especially since Munch was being influenced by Strindberg at the time of its execution. Langaard said of this self-portrait:

> He [Munch] appears as an extremely sensitive and deep-feeling man with large eyes and soft, slightly open mouth standing almost irresolute and defenceless under the demonic mask of a woman, the symbol of the seductive and dangerous opposite sex.[44]

Here Munch paints himself credulous and unaware as any bourgeois youth of his day might be depicted, save for the hellish atmosphere. However, on a more universal level this painting, speaks of a sensibility, a perceptivity of the human condition which the artist has gained. This also could be said of Ensor's "The Entry." This is not to say that women are inherently evil or that Ensor was a persecuted Christ figure but rather each artist has confronted his viewer with his own cognizance of something which no one may wish to admit or see. Indeed, the relationship of

man and woman can be hellish as can a society be insensitive to that which most asserts human dignity.

It is perhaps the death of Ensor's father in 1887 that precipitated the dawn of his awareness. He certainly had treated the subject of death before this time, but in a manner that was mystical and devoid of any real feeling. A drawing of his father on the deathbed (1887) shows a sensitivity in the application of Ensor's pencil. The artist has managed to define areas of sharp dark and light contrasts, without abrupt changes in gradation or texture. The soft lighting that Ensor has cast upon his father's face reveals a benign character. As one report stated, Ensor and his father lived in "...the corrosive atmosphere of a household of women that included his shrewd, overprotective mother, his tragically unbalanced sister and his domineering aunt." Further, the report showed that when James' father died, the poor old man had finally escaped "...the petty tyrannies of a household in which this gentle and retiring man had apparently always been an exile."[45]

A look at the portrait of James' mother upon her deathbed (1915) reveals not a person of sensitivity and charm, but a mere caricature of an old woman. In the foreground he has placed a group of medicine bottles upon a stand as an obvious ironic touch. Here the artist seems to be painting a foolish old woman who thought she could deny her ultimate fate. Clearly Ensor has demonstrated in

these works his attitude towards each parent. Without the protection of his father, Ensor began to see the darker elements in his family. He now turned to his painting as a personal defense. Since his father's death, his only buffer was his own sardonic humor.

In "Skeletons Trying to Warm Themselves or No Fire, Will You get Some Tomorrow?" (1889) one can see the still whimsical child in Ensor at play. Here, he has dressed skeletons in clothes and gathered them around a stove. This scene is, of course, reminiscent of children playing adults in their parents' old and tattered apparel. As such, the painting becomes a visual pun. Munch, too, made puns of this nature, often substituting a death's head or skeleton for a lover as is the case in "Death and the Maiden" (1893). One will note in Ensor's work the skeleton that is prone. It wears an artist's smock with a palette lying at its feet. This is perhaps how Ensor saw his family, on the surface animated, but underneath, cold and lifeless. The painting is perhaps symbolic of life without inspiration, hence the artist-skeleton. On a more esoteric level he has brought these skeletons to life through the use of his colors. From soft bluish grays and pink undercoatings he has shifted his values in intensity, randomly and in a circumfluent fashion, so that he is convincingly able to use an absolute red near center. He has used the stove pipe as a kind of morbid maypole. Around this axis he has placed his skulls. Thus, he has

achieved a natural and round movement for the eye. In this painting, one can see Ensor playing games with Death. But as Alfred Werner has pointed out:

> Here was a man who continuously played games with Death, and at one point was even able to read his own obituaries. When in December of 1942, the German-controlled Brussells' radio announced his death, the octogenarian donned black and walked the streets of Ostend in mourning for himself, even asking a priest to offer a solemn requiem.[46]

Both Munch and Ensor were printmakers. Moreover, many of Ensor's etchings deal with the comic and absurd. His early work, however, is much like that of Munch's work, both in subject matter and rendering. Looking at "Portrait of Ernest Rousseau" (1887) the father of a life-long friend, Ernest Rousseau (the younger), one can see how Ensor has massed tiny black criss-crosses into one large dark area that makes the rather rotund figure of Ernest Rousseau. In lighter areas the criss-crosses and drypoint strokes become more sparce. Munch's "Portrait of Dr. Max Linde" (1902), also a drypoint etching, shows the use of the same technique. In both portraits each artist has made use of open spaces in the face of their respective models. Each has placed emphasis upon structure through the use of darks around the eyes and mouth, leaving the nose lightly etched as well as the collar, to help suggest the three-dimensionality of the head.

Since both Ensor and Munch were fond of nature, it is no surprise that each enjoyed making prints of landscapes. Looking at Ensor's "Grove" (1888) one can see that he has delighted in making a filigree out of the curvilinear shapes which make the trees. In Munch's etching, "The Oak" (1903) one may note a decorativeness that is similar to Ensor's "Grove." A marked influence in the execution of the two works may have been the movement, Art Nouveau. It may also be noted that Munch's "The Oak" is very similar to many of Van Gogh's trees. Van Gogh moreover, was a fellow student with Ensor at the Brussels Academy. One article noting the quality of Ensor's early prints could easily be applied to Munch's etchings:

> Worked with a system of tiny uncrossed strokes, Ensor's non-satirical plates have a silvery shimmer and nimble, airy rhythms that reach a grand intensity in certain turbulent skies; the ominous density of his blacks, often dry-pointed, makes Whistler look almost a show-off. These traits have been interminably picked over in the course of modern etching, yet here they are incisive, direct and fresh with disdain for the mere punctilios of printmaking.[47]

In the area of caricature and satire, Ensor certainly could rival the Mexican printmaker, Jose Guadalupe Posada (1851-1913) whose themes of violence, political intrigue, catastrophe and crime border the demonic. Moreover, Munch, too, dealt with these subjects in his own way. In a simple sketch-like etching entitled "Phantoms" (1905), Munch has pointed to the callousness and insensitivity, the cruelty,

that lies hidden in mankind. Like a phantom, this ugliness arises occasionaly to shock one's sensibilities. As a kind of check on the conscience, he has created these caricatures. In this print one sees a small child upon her knees. She is offering a platter, upon which there is the head of a man and a bottle--perhaps of wine--to a vaingloriously posed woman (her vanity is symbolized by her flowered hat). On the right is the snarling weasel-faced executioner holding a sword. In the background are two obese women, one holding a wine glass. One instantly recalls the Biblical story of Salome. The irony of the picture lies in the fact that the innocent, the unaware serve the wicked, hence the small servant girl. This is enhanced by the weasel creature who represents cunning and deceit.

Ensor has also used animal and human hybrids in his work, "Odd Insects" (1888). Here, he has made a double portrait of his friend, Madame Rousseau (as a dragon fly) and himself (as a beetle). To say the least, this is an enigmatic print. Perhaps Ensor, in a flight of fancy, has discovered the tragicomedy of existence. Like the character, Gregor Samsa, in Franz Kafka's short novel "The Metamorphasis" (1912), Ensor awakes one morning to find himself and his friend changed to insects. Perhaps this is just another exaggerated expression, a way of saying the forces of the universe are so large and mankind is so limited. The print of course is absurd yet its psychological impact is

far reaching. It is in a final analysis his personal statement of existential despair. However, as Frederick Wright said, "There was something Shavian in the old gentleman's mockery, his frivolity, his disarming way of taking the barbs out of insults by his very extravagance."[48] Without his absurd statements, perhaps reality, as he saw it, would be a continual tragedy without comic relief. Without comedy, perhaps life would only be pathos. One parallel that might be drawn from Munch's "Phantoms" and Ensor's "Odd Insects" is that both hint at man's finiteness. On the one hand innocence blindly serves evil while Ensor's work makes fun of man's physical limitations.

In his youth, Ensor looked to the sea and he saw beauty and grace. He felt free, so much so, that he identified himself with the wind, the ocean breeze. The terrorfying memory of the black sea bird of his youth may have instilled in him an awareness of larger forces. His print "Odd Insects" certainly suggests the relative state of mankind for in the universe ego-centric man is a small creature. Munch recognized this too. The scientific discoveries of the late 19th century and later discoveries of Einstein whom Ensor personally knew made an impact upon both artists. Each artist turned to his work in an attempt to express man's inner condition which seemingly was being made insignificant by modern technology.

Like Munch, Ensor never married and lived alone in his late years.[49] He lived to receive many honors and decorations for his art work. As one report put it, "In his middle age,...James Ensor once complained that he was 'infected with respectability.'"[50] This was not just another amusing quip. He, at once, wanted acceptance from his public but also feared it. He feared that his work would be used to feed the machinery of society. But what could he do in the face of it all: he chose to laugh. He laughed even at his own death for upon his calling card he had drawn a coffin. Perhaps he foresaw his own ironic funeral. It was as if "The Entry" had come to life.

> At his funeral in 1949, bands played, flags waved, and the Enemy descended upon Ostend in force--cabinet ministers in full dress, ambassadors, bishops, generals, magistrates and of course, the critics. It was funeral fit for Ensor's brush.[51]

As a matter of course his once horrifying painting, "Entry of Christ Into Brussels 1889" (his biting contribution to the increasing pressure of a dehumanizing society) was sold to a casino proprietor Gustave Nellens for $60,000 one year after his death. The building that he used as a studio was made into a museum for the display of his work.

His late work was done with much less fervor. Many pieces were done only as copies or, at the most, variations of his more powerful early work. It is notable that in a 1967 showing of both Ensor's and Munch's work at the Art

Institute of Chicago (which included 75 prints and drawings by Ensor and 27 prints by Munch) that Connoisseur reported: "...a comparison of the works reveals that Ensor was essentially a miniaturist while Munch strove for greater monumentality."[52] In contrast to Ensor, as Munch grew older he threw himself into his work. Nevertheless, his painting suffered little from the approach of death. A final look at "Between Clock and Bed," a self-portrait done in 1940, may show Munch's resolve in facing death.

It is less emotional than his earlier work, yet one senses a certain feeling of pride. Perhaps the perpendicular movement in the forms and shapes lends to this feeling. All objects--the grandfather clock, the door jamb and door, the bed post and elongated picture of a nude on the wall--have an upsweep. Indeed, the illusion is given that all Munch's possessions were called to attention as he entered the room. He, too, stands in a military fashion: head erect, eyes fixed, shoulders braced. The repetitious contrasting of color values of dark to light give the room vitality as if all that was about the old artists had suddenly become animate. The application of paint lends to this. Some areas, as the floor and wall, are refined and blended into soft transparencies. Others, as the bed and face of the clock, are hard, abrupt and spontaneous.

Yet, as J. P. Hodin has stated, the painting is about death. "Everything in this picture is a symbol of death.

The clock, the time which passes; the bed, the catafalque, the nude on the wall, a mummy."[53] Interpreting the painting in symbolic terms of life and death, one sees an old man whose time is running out. He is not fear-ridden or broken in spirit, for he faces the inevitable squarely. He is proud to have lived. His paintings and possessions pay him tribute as a record of his accomplishments. Indeed the reality of his accomplishments was apparent at his death. He bequeathed 1,026 paintings, 15,391 prints, 4,473 watercolors and drawings, plus six sculptures to the city of Oslo!

In surveying Munch's work one sees an account of the artist as an individual personality. Nevertheless, it must be considered that Munch saw himself as "the individual," i.e., a universal representative.[54] He looked inward and found man amid an emotional sea, created of opposing yet interlocked natural forces. Of the forces that he dared to realize in his works, he found death gave direction to life. In doing such he paradoxically conquered the tragedy that his life could have been. As a sensitive human being and in his own way he bridged the inner world to the material world. By the very process of taking such emotional and ego-fracturing subjects (as the loss of love and death) and transmuting them into art, he gave mankind hope. His personal dedication to art and his endless courage has offered inspiration to many artists. Oskar Kokoschka wrote,

> Edvard Munch, too, has turned to ashes; but as long as he lived he wore no blindfold. He kept his eyes wide open, his gaze reached into our time of transition, into our most intimate self where fear lodges in our hearts...Munch has also shown great courage when his physicians told him that he would go blind; even then he did not bury his noble head in the sand...He knew that he had breathed a new spirit into the language of pictograms...[55]

PREFACE

In the following chapter, the author discusses five of his own works, ("Jesus Crisis," "The Virgins," "Dasongi-see," "Garisha," and "Swamp Fly."). An attempt has been made to draw parallels with these works and Munch's work. Certain connections dealing with formal elements and symbolism have been made which to some extent were realized in a retrospection of this thesis study. The impetus behind the following comparisons was the personal rapport that the author progressively gained with Munch's own involvement in the solving of his life-love, love-death relationships. Significantly, it was gradually recognized that to some degree Munch's philosophical attitudes and the writer's bare marked similarities. Again, it might be pointed out that Munch slowly evolved his symbolism from the study of other artists. He was in his late twenties before he recognized that certain reoccurring elements in his work could be used in a symbolic fashion to create the collection of works known as The Frieze of Life. Coincidentally, the author, now in his late twenties, has found a source of inspiration in Munch both in style and use of icons.

The painting, "Jesus Crisis", (oil, 52" x 46"), in an emotional sense was produced for many of the same reasons that Munch painted "The Cry" or "The Shriek". It is a statement of universal suffering. It conveys a sense of abandon and fear of one who has confronted the awareness of

being totally consumed by his environment. This painting and Munch's "The Cry" stand as a statement of man's biological plight, that is, man's inevitable despair and impotence in the face of his ultimate heritage: death. The agonized and distorted appearance of the simian face suggests a great pain. The trunk and arms of the figure are integrated into the environment with the occasional slash of impasto paint to suggest the rib-cage and torn flesh. The use of curvilinear shapes applied in a wild and free fashion add to a sense of power and force. In the same way Munch has used serpentine shapes to create this feeling of a sweeping and overwhelming force. Munch's curvilinear shapes lend themselves to a sense of depth perspective while the "Jesus Crisis", in an impressionistic fashion, only hints at real depth. The "Jesus Crisis", however, is meant to be a section of a continuum, an area of energy, suggested perhaps by the use of contrasting blues and yellows. It is a "becoming" painting (i.e., it represents the process of change, or state of flux) that is filled with tenuous shapes and colors that flow from light to dark, hot to cold. The figure in "The Cry" seemingly is being stretched into oblivion, into nothing. Significantly, the figure in "Jesus Crisis" is being absorbed by hundreds of little shapes and textures that represent the forest primeval in which things are consumed but also generated.

"The Virgins" (pencil, 35½" x 24½") is a double portrait of two people who are in love for the first time.

They are gentle and sensitive to one another, secure in their own empathic involvement. The title itself is a bit of euphemistic humor. The two figures are locked together by lines and shading in such a fashion that the figures make one massive area. A long irregular and broken line suggests the back of the girl and if followed continues to loosely outline the arm of the man, his shoulder and head. This line separates the interest area of the drawing from the somewhat decorative rest area. Munch has used a similar technique in his charcoal drawing, "Consolation" (1894). One can easily see that he has also locked his lovers together through use of intersecting lines and heavy dark shading. One very free and broken line also separates the figures, in mass, from the background. However, Munch has created the male figure with only a few simple lines leaving much of this figure an open, light shape that fits neatly into the dark, closed area. The female figure is organically structured in the dark area as is the male figure in the light area. Thus, Munch establishes his contrast in two ways. The male figure is open and light while the female is closed and dark. Nevertheless, both drawings deal with the encountering of two human beings on a very real gut level. These drawings depict, in a sensitive fashion, the human condition.

Perhaps Feodor Dostoevsky (Munch's favorite writer) has suggested the same type of situation in his novel The Brothers Karamazov (1879-1880). Creating a dramatically

intense scene, Dostoevsky has written:

> "I shall love you, and....do you know, Katya," Mitya began, drawing a deep breath at each word, "do you know, five days ago, that same evening, I loved you...when you fell down and were carried out...all my life! So it will be, so it will always be---."
>
> So they murmured to one another frantic words, almost meaningless, perhaps not even true, but at that moment it was all true and they both believed what they said implicitly.[56]

This particular scene is the final parting of two lovers. What is being expressed by these two is not just a sentimental goodbye but a real fear of abandon. Katya and Mitya somehow recognize a barrier to their love relationship. They have surrendered their most intimate selves to each other and now are upon the threshold of loneliness. In the drawings, "The Virgins" and Munch's "Consolation" each male figure respectively has an arm placed around his lover to suggest reassurance of the situation in the face of whatever lies in the future. However, due to the treatment of the figures, their vagueness, the illusiveness of line and form that suggests memory or a dreamlike state, one can not help but feel an overwhelming transience.

An even more illusionary work is "Dasongisee" (oil, 50" x 36"). The paint has been thinned to a watercolor consistency. In order to obtain many of the light areas the paint has been applied in a wash then scrubbed to the white of the canvas, thus achieving an organic and integrated kind

of light in the work. The color intensity and value enigmatically change with the various states of daylight. So much does light affect the composition that at times one can not make out the single female figure. However, in some other light the figure almost becomes three-dimensional. The work was intended to parallel Munch's symbolism representing woman in her first state of innocence. As Reinhold Heller has pointed out, Munch identified the swan with the virtuous but impassioned woman. In a description of the swan, Munch demonstrates the illusiveness of the innocent.

> She was a swan gliding softly in the water with her long graceful neck. With mild, gentle eyes, it looked around, looked down at the bright blue water and the reflections of the white clouds of the sky above. It was filled with self-confidence ...I stretched my hands out towards it. It came closer. It did not move, only glided closer and closer, until it had come so close I thought I could hold it and embrace its whiteness and press its breast against mine, that I could rest my head in its soft down. Then it came no closer but only swam around me in circles.[57]

Like the swan, the young and innocent woman keeps an appropriate distance from any suitor. Nevertheless, she is fully aware of her charm and untapped burning desire. In order to depict these qualities the figure, "Dasongisee" was modeled kneeling with the head slightly bowed and turned three-quarters. The eyes were closed to further suggest modesty. The transparent use of yellows, light ochers and pale blues were used to help suggest purity. Shades of orange, muted reds and rusty browns were used to suggest

passion.

In contrast to "Dasongisee" is the watercolor painting "Garisha" (37" x 25"). In this work the figure is posed with the arms stretched behind and away from the body so that the breasts may be fully viewed. The head is tilted upward with the eyes fully open. Like Munch's "Madonna", here is a woman fully aware of her sexual capacity. She not only is aware of her natural sensuality but takes pleasure in it. The colors in "Garisha" are richer, more intense; value contrasts are more apparent. Yellows, oranges and muted reds are contained in the figure. Blues, gray-whites and green for the most part remain in the background, occasionally overlapping the figure in areas to help suggest that she is indigenously a natural force. The figure has been constructed in such an ambiguitous fashion, the body truncated, arms diminished into the background, so that one can not tell if she is emerging from the background or being submerged by it. Again, the idea is the unification of contrasting forces. As one may remember Munch saw not just life or death but process.

The painting "Swamp Fly" (mixed media, 27" x 35") was done as an experiment using watercolors, felt tip pen, ivory enamel and some oil paint. Initially no particular image was conceived in the execution of the composition. Random splashes of watercolor paint were applied in puddles in order to allow the paint to take on its own natural shapes and textures. The idea behind this approach was to allow all

formal elements to evolve until newer or different types of color, shape, texture, line and volume appeared. Vasily Kandinsky, the Russian painter who belonged to the Blue Rider Expressionists, termed a similiar method, Improvisation. Slowly, a preoccupation with shape was initiated that was prompted by intuitive feelings. Hundreds of little shapes with no particular pattern began to fill every inch of the rice paper. Eventually, larger overlapping shapes began to take form. Since the structure of the painting was nebulous and uncertain color contrasts were vague bordering a murky white and dead Paynes gray. In order to enrich the surface small shapes of high intensity green, orange, yellow, purple and blue were applied. This time, however, some of the larger overlapping shapes which contained some very delicate color gradations and texture were left to perhaps serve as a visual rest area or background, though it was still conceivable that these areas could serve as an interest area or foreground. After much experimentation with high intensity color it was evident that in order to show some growth or evolution of form some areas must remain relatively undeveloped, foetal-like and low-keyed while other areas should lie in a medium range and yet others in a high intensity range teaming with small shapes and texture. At this point it was decided to leave much of the area that was washed over with white enamel as rest area. Still the painting had no overall composition or pattern. In order to solve this problem a consistent approach in the use of

curvilinear shapes was established within the confines of one large curvilinear form, thus finally differentiating rest area from the interest area. The curvilineal type of line or shape was chosen over other kinds of form because of its flowing quality which perhaps reinforces ideas reminiscent of process, flux, or evolution. To further enhance these concepts careful attention was paid to making lines move from thin to thick from light to dark. The same could also be said of the edges of shapes. A variety of water-colored felt tip pens was used to crispen edges or to add a more lively touch to areas which seemed stiff. By applying lines in a free fashion around an edge and by deliberately working the line on and off the sequent course of an edge, the line took on a more original appearance.

Watercolor itself provided a certain kind of texture which was in parts modified by the overlaying of a very dilute enamel. To further effect a change in texture a hot clothing iron was sparingly pressed on the wet surface of the rice paper using another piece of paper as insulation so that no damage would result. In such a manner various textures were derived. Finally oil paints were used in some areas where it was necessary to help create the illusion of volume through the manipulation of intense coloration. Again the hot iron was used to force the resistive quality of the oil into the rice paper.

After a few days the picture was reviewed for any possible improvement. A few touches were made here and

there. Since the picture was conceived in only an abstract sense with no model from real life, a likeness of any image found in three-dimensional reality was not apparent. However, after looking at the composition, the one large curvilinear form that serves as the main interest area was perceived as a butterfly. This experience in perception stimulated some reflection on Munch's ideas and his existential influences and further prompted a recollection of the fact that Munch was heavily influenced by Darwin's findings. This seemed appropriate for several reasons. As an existential artist, Munch sought to imbue qualities and ideas in his pictorial forms. This is to say that he discovered certain forms to which he attached meaning. Initially such meaning he created in life's experience. Often he would paint a picture and then attribute mythopoeic qualities to the work making concepts he derived larger than life and consequently easier to understand. Meaning for Munch did not already exist in a picture but rather was to be created. Likewise, the image of a butterfly was created in the imagination of the artist because such an image upon reflection lent itself to ideas first attributed to the painting, that is to say, a butterfly as an icon subscribes to natural process. In nature's reality, the butterfly evolves from egg to larva to pupa, to chrysalis, to adult, to then die and be used in some other process. In effect the forms in the "Swamp Fly" inspired more complex thought.

F. X. Šalda said that Munch's work

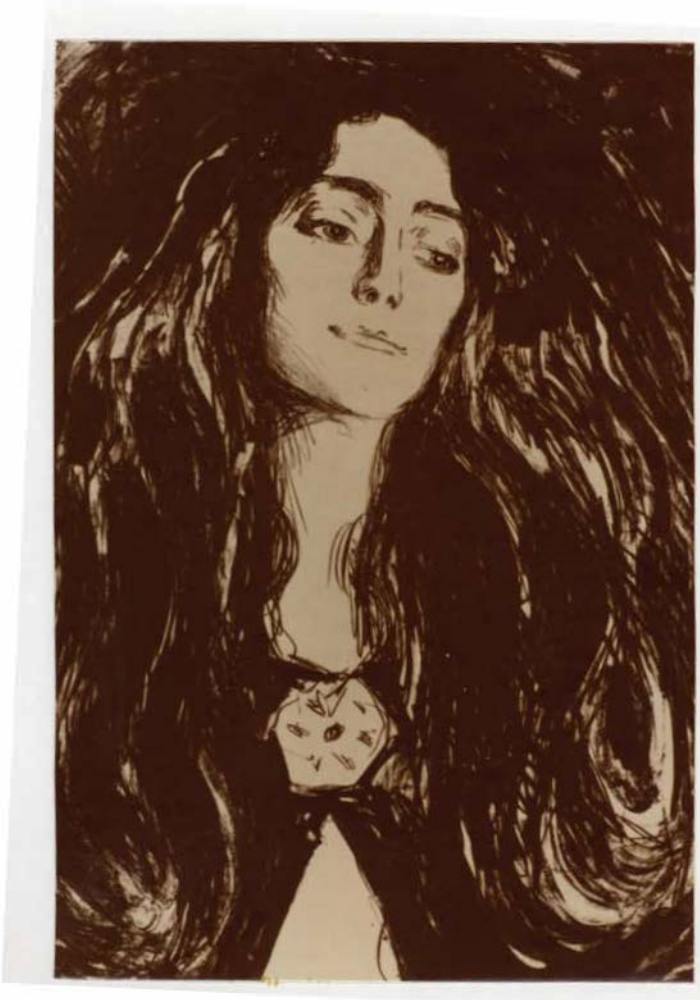
> ...shake the onlooker out of old dead relationships, engulfing him in warm magnetic streams and enslaving him in a fatal musical way. I believe these pictures are created for poets and writers not as themes or subjects but to shake their myth-creating potential.[58]

Significantly, such mythopoeic thinking is one approach to meaning in creativity. The making of myth has long been an accepted allegorical method of expressing reality.

REPRODUCED WORKS IV

MUNCH. "THE SICK CHILD". 1896. LITHOGRAPH

MUNCH
"JEALOUSY" 1896
LITHOGRAPH



MUNCH
"THE BROOCH" 1903
(EVA MUDOCCI)
LITHOGRAPH

MUNCH
"WOMEN BY THE SHORE" 1889
LITHOGRAPH

MUNCH
"THE MAIDEN AND DEATH" 1894
DRYPOINT

MUNCH
"MARAT'S DEATH"
1903
OIL

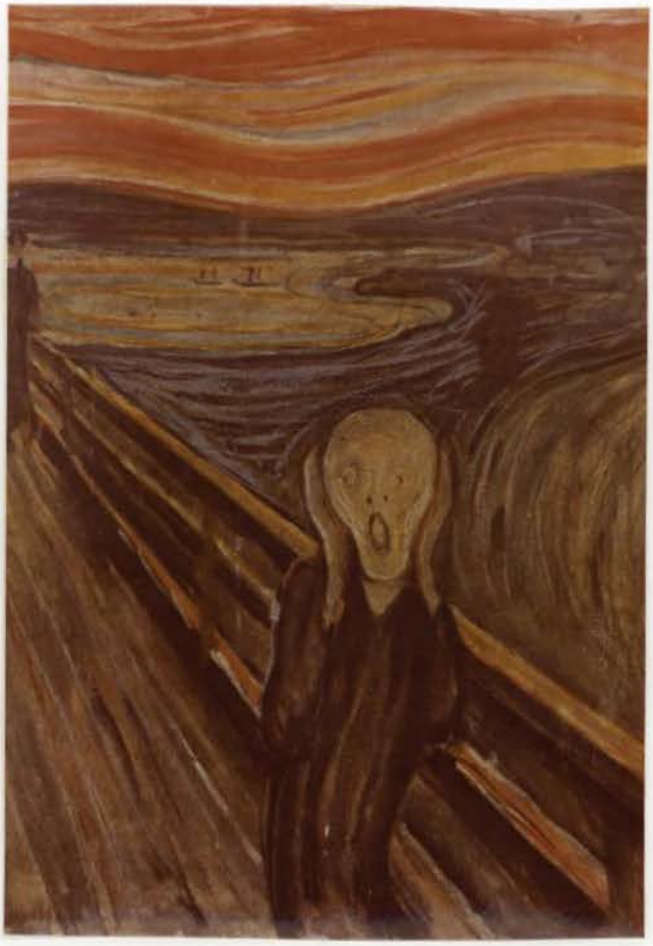
DAVID
"MARAT'S DEATH"
1793
OIL

ENSOR
"SOMBER LADY"
1881
OIL

MUNCH
"ANDREAS STUDYING
ANATOMY" 1883
OIL ON CARDBOARD

ENSOR
"SKELETONS TRYING TO WARM THEMSELVES OR NO FIRE, WILL GET YOU SOME TO-MORROW?" 1889
OIL

MUNCH
"BETWEEN CLOCK AND BED" 1940
OIL



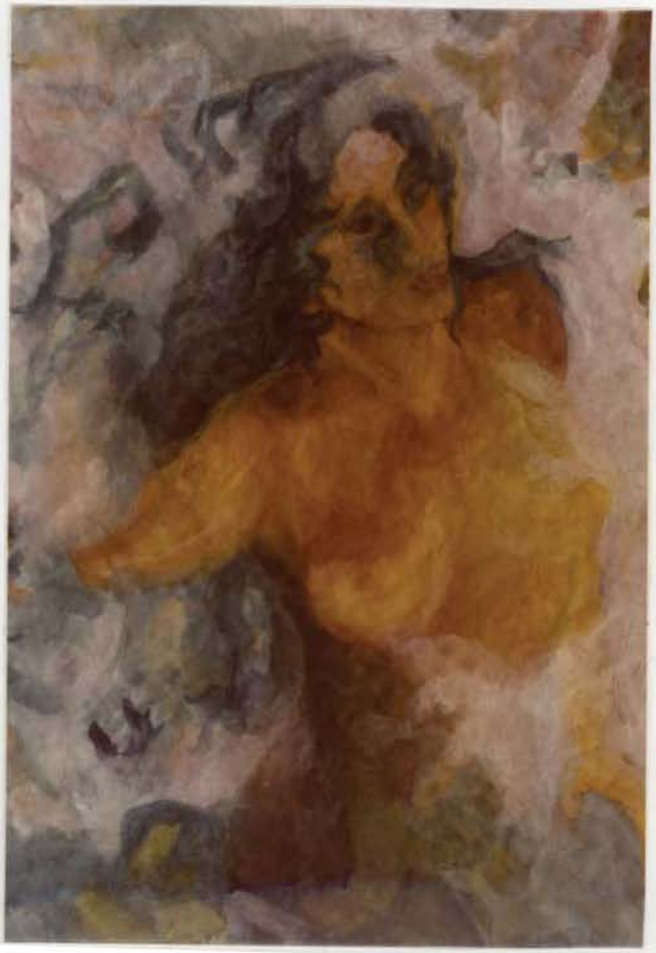
MUNCH
"THE SHRIEK"
1893
OIL

MOFFETT
"THE JESUS CRISIS"
1970
OIL

MUNCH
"CONSOLATION"
1894
PENCIL

MOFFETT
"THE VIRGINS"
1972
PENCIL

MUNCH
"MADONNA" 1894
OIL



MOFFETT
"GARISHA" 1972
WATERCOLOR

MOFFETT
"DASONGISEE"
1971
OIL

MOFFETT
"SWAMP FLY"
1971
MIXED MEDIA

FOOTNOTES

1. Alfred Werner, "A Cry of Anguish," The Reporter, XXXIV (October, 1965), p. 51.

2. Werner Timm, The Graphic Art of Edvard Munch, translated by Ruth Michaelis (Greenwich, Conn.: New York Graphic Society Ltd., 1969), p. 10.

3. William Stevens, "Munch In America," Art News, LXIV (January, 1966), p. 41.

4. Alfred Newmeyer, "Edvard Munch - 1863-1944," Magazine of Art, XXXVII (November, 1944), p. 266.

5. Campbell Crockett, "Psychoanalysis In Art Criticism," Journal of Aesthetics and Art Criticism, XVII (September, 1958).

6. Arve Moen, Edvard Munch, Woman and Eros, (Oslo: Forlaget Norsk Kunstreproduksjon, 1957), p. 13.

7. Werner Timm, op. cit., p. 9.

8. Aline B. Louchheim, "Munch," New York Times Magazine, (April 6, 1950), p. 28.

9. J. P. Hodin, "Munch and Expressionism," Art News XLIX, (May, 1950), p. 27.

10. Bernard Myers, "Symbolism," American Artist, XV (November, 1951), p. 64.

11. Tore Håkansson, "Strindberg and the Arts," Studio, CLXXXI (February, 1971), p. 64.

12. Ibid., p. 65.

13. John Boulton Smith, "Strindberg's Visual Imagination," Apollo, XCII, (October, 1970), p. 292.

14. Rollo May, Love and Will, (New York: W. W. Norton and Co., Inc., 1969), p. 101.

15. Johan H. Langaard and Reidar Revold, Edvard Munch, translated by Michael Bullock (New York: McGraw-Hill Book Co., 1964), p. 12.

16. Timm, op. cit., p. 45.

17. May, op. cit., p. 112.

18. R. C. Kenedy, "On Expressionism," Art International, XIII, (October, 1969), p. 23.

19. Edith Hoffmann, "Some Sources for Munch's Symbolism," Apollo, LXXXI, (February, 1965), p. 87.

20. It is uncertain that a man was killed. However, it is mentioned by Werner, op. cit., p. 52 and also in "Northern Light," Time XLI (May, 1950), p. 42.

21. Max Kozloff, "Rhythmic Furor," Nation, (November, 1965), p. 42.

22. Poem partially quoted from Moen, op. cit., pp. 28-29.

23. Editing and insertion mine.

24. Langaard, op. cit., p. 50.

25. Stephanie Z. Dudek, "Portrait of the Artist as Rorschach Reader," Psychology Today, (May, 1971), p. 80.

26. Marc Edo Tralbaut, Vincent Van Gogh, translated by Edita Lausanne, (New York: The Viking Press, Inc., 1969), p. 340.

27. Walter Urbanek, Edvard Munch Lebensfries, (Munchen, Germany: R. Piper and Co., Verlag, 1954), p. 10, translated with the aid of Dr. Walter Sorge, Eastern Illinois University.

28. Otto Rank, Art and Artists, translated by Charles F. Atkinson, (New York, A. A. Knops, Co., 1943), p. 15.

29. Ibid., p. 18.

30. Reinhold A. Heller, "The Iconography of Edvard Munch's Sphinx," Art Forum, IX (October, 1970), p. 75.

31. Timm, op. cit., p. 70.

32. Quote taken from lecture by Dr. Walter Sorge, Eastern Illinois University, 1972.

33. Timm, op. cit., p. 73.

(The information on Nietzsche, Schopenhauer and Kierkegaard was taken from notes on lectures given by Dr. Thomas O. Buford, Kentucky Southern College, 1965).

34. Paul Haesaerts, James Ensor, translated by Morbert Guterman (New York: Harry N. Abrams, Inc., 1959), p. 30. (This is the most authorative work on Ensor.)

35. Ibid., p. 31.

36. Ibid., p. 38.

37. Ibid., p. 40. The insertion is mine.

38. Ibid., p. 41.

39. Libby Tannenbaum, "James Ensor - Prophet of Modern Fantastic Art," Magazine of Art XXXVI (November, 1943), p. 245.

40. Douglas Cooper, "James Ensor," Burlington Magazine, LXXXVIII (April, 1946), p. 97.

41. J. T. Soby, "James Ensor," Saturday Review of Literature, XXXIV, (November, 1951), p. 42.

42. Haesaerts, op. cit., p. 200.

43. Myers, op. cit., p. 54.

44. Langaard, op. cit., p. 12. The insertion is mine.

45. "Ensor," Art News, L (October, 1951), p. 34.

46. Alfred Werner, "Poet of the Absurd," Arts, XXXIV, (April, 1960), p. 42.

47. "James Ensor," Art News, LXVIII, (May, 1969), p. 20.

48. Frederick S. Wright, "Masks and Symbols in Ensor," Magazine of Art, XLIV, (November, 1951), p. 256.

49. Augusta Boogaerts, whom Ensor called La Sirene, was the artist's life long friend. Talk of marriage was early quelled by Ensor's family. She was known for her sharp wit and could match Ensor in most debates.

50. "Belgium Misanthrope," Time, LVIII, (October 8, 1951), p. 80.

51. "Grimm Reaper," Time, LXXVI, (September 26, 1960), p. 88.

52. "Ensor and Munch in Chicago," Connoisseur, CLXV, (August, 1967).

53. J. P. Hodin, op. cit., p. 55.

54. Idea of "the individual" taken from Carl Zigrosser, The Expressionists (New York: George Braziller, Inc., 1957), p. 9.

55. Oskar Kokoschka, "Edvard Munch's Expressionism," College Art Journal, (No. 13, 1953), p. 17.

56. Feodor Dostoevsky, The Brothers Karamazov, (New York: Harper and Brothers, Publishers, 1969), p. 866.

57. Heller, op. cit., p. 70.

58. F. X. Šálda, "The Violent Dreamer: Some Remarks on the Work of Edvard Munch," Journal of Aesthetics, XXVIII, (Winter, 1969), p. 151.

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"Andreas Studying Anatomy." by Munch 1883. Oil on cardboard. 62 x 75 cm. Johan H. Langaard and Reidar Revold, Edvard Munch, translated by Micheal Bullock (New York: McGraw-Hill Book Co., 1964), p. 3.

"Between Clock and Bed," by Munch self-portrait. 1940, Oil. 150 x 120 cm. Langaard, op. cit., p. 62.

"Christ's Entry Into Brussels In 1889" by Ensor, 1888. Oil. 101 5/16 x 149¾". Royal Museum of Fine Arts, Antwerp. Haesaerts, op. cit., pp. 181, 274, 275. (Not Reproduced)

"Dasongisee" by Moffett, 1971. Oil. 50" x 36". Collection of the artist.

"Garisha" by Moffett, 1972. Watercolor. 37" x 25". Collection of the artist.

"Jealousy" by Munch, Oil. Many Versions. Property of Munch Museum, Oslo. (Not Reproduced)

"Jesus Crisis" by Moffett, 1970. Oil. 52" x 46". Collection of the artist.

"Maddona" by Munch, 1894. 91 x 70 cm. From Frieze of Life. Property of National Gallery, Oslo. Moen, op. cit., p. 85.

"Marat's Death" by David Maurice Raynal, translated by James Emmons, XIX Century Goya to Gauguin, (New York: Skira, 1951), p. 22.

"Marat's Death" by Munch, 1907. Oil. 151 X 148 cm. Langaard, op. cit., p. 37.

"Somber Lady" by Ensor, 1881. 39¼" x 31½", Oil. Royal Museum of Fine Arts, Brussels. One of the last paintings Ensor did of this type. Haesaerts, op. cit., p. 57.

"Skeletons Trying to Warm Themselves or No Fire, Will You Get Some Tomorrow?" by Ensor, 1889. Oil. 25 1/5 x 18". Private collection, Texas. Haesaerts, op. cit., p. 171.

"Swamp Fly" by Moffett, 1971. Mixed Media. 25" x 37". Collection of the artist.

"The Artist's Mother in Death" by Ensor, 1915. Oil on panel. 9 3/8 x 7". Collection M. Mabile, Brussels. Haesaerts, op. cit., p. 354. (Not Reproduced)

"The Cry." ("The Shriek") by Munch, 1893. 84 x 67 cm. Oil. Arve Moen, Edvard Munch, Woman and Eros, (Oslo: Forlaget Norsk Kunstreproduksjon, 1957), Property of National Gallery, Oslo, p. 91.

"Under the Mask of a Woman" by Munch, 1892. Oil, 90 x 68 xm. Langaard, op. cit., p. 5. (Not Reproduced)

PRINTS

"Grove" by Ensor, 1888. Etching. 7" x 9 3/8". Haesaerts, op. cit., p. 119. (Not Reproduced)

"Jealousy" by Munch, 1896. Lithograph. 46.5 x 56.5 cm. Langaard, op. cit., p. 16.

"Madonna" by Munch. Lithograph. The painting is property of the National Gallery, Oslo. Print, Time, op. cit., p. 61. (Not Reproduced)

"Odd Insects" by Ensor, 1888. Etching. 3 7/8 x 5 3/8. Haesaerts, op. cit., p. 118. (Not Reproduced)

"Phantoms" by Munch, 1905. Drypoint. 14. 1:19 cm. Timm, op. cit., p. 100. (Not Reproduced)

"Portrait of Ernest Rousseau" by Ensor, 1887. Etching. 9½ x 7 1/8. Haesaerts, op. cit., p. 114. (Not Reproduced)

"Portrait of Dr. Max Linde" by Munch, 1902. Drypoint. 33.7:26 cm. Werner Timm, The Graphic Art of Edvard Munch, translated by Ruth Michaelis, Greenwich, Conn.: New York Graphic Society Ltd., 1969, p. 92. (Not Reproduced)

"Salome" by Munch, 1903. 405 x 305 mm. Lithograph. Moen, op. cit., p. 46. (Not Reproduced)

"The Brooch" by Munch, 1903. 600 x 460 mm. Lithograph. Moen, op. cit., p. 47.

"The Eyes of Omega" by Munch, 1908-09. 230 x 180 mm. Lithograph. Moen, op. cit., p. 56. (Not Reproduced)

"The Maiden and Death" by Munch, 1894. Etching. 300 x 185 mm. Moen, op cit., p. 83.

"The Oak" by Munch, 1903. Etching. 64.2:49.6 cm. Timm, op. cit., p. 97. (Not Reproduced)

"The Sick Child" by Munch, 1896. 421 x 565 mm. Lithograph. The subject was first painted in 1886. Later Munch did a number of lithographs in the same vein. "Three Faces of Eve," Time, February 21, 1969, p. 61.

"Women by the Shore" by Munch, 1889. 455 x 508 mm. This lithograph has been done in various colors. Time, op. cit., p. 61.

DRAWINGS

"Consolation" 1894. 208 x 309 mm. Several versions, Moen, op. cit., p. 10.

"My Father on His Deathbed" by Ensor, 1887. Pencil. 6 5/8 x 8 13/16. Private collection. Haesaerts, op. cit., p. 354. (Not Reproduced)

"The Virgins" by Moffett, 1971. Pencil. 35½ x 24½". Collection of the artist.

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