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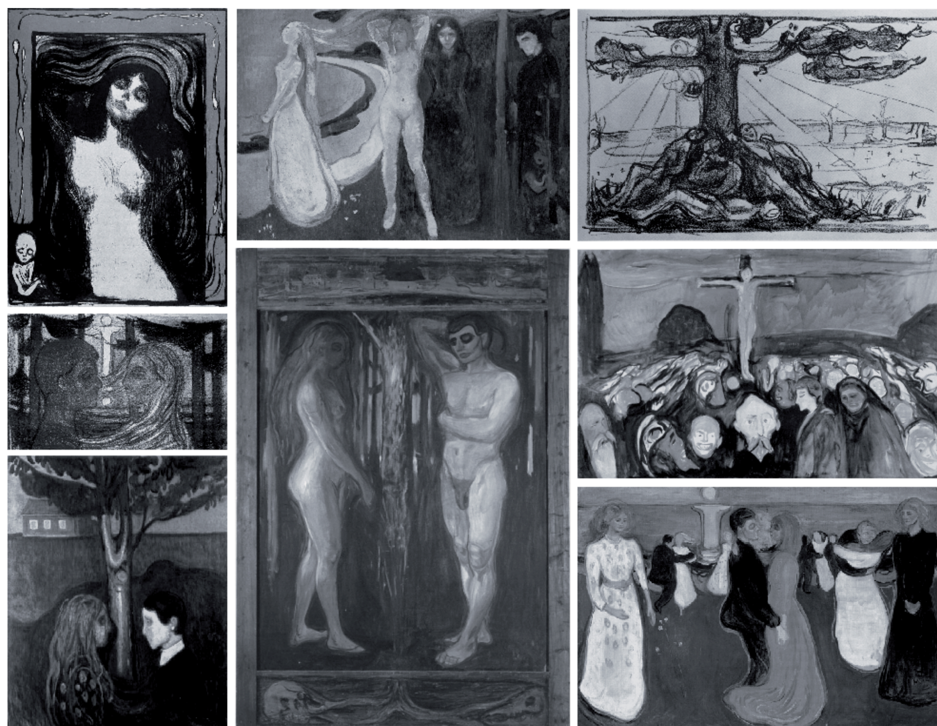
139

Sari Kuuva

Symbol, Munch and Creativity

Metabolism of Visual Symbols



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UNIVERSITY OF JYVÄSKYLÄ

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ABSTRACT

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In this dissertation the relationship between visual symbols and creative thinking is studied through visual, textual and conceptual analysis. The first part of the work focuses on the concept of symbol, the second part on the imagery of Edvard Munch (1863–1944), and the third part on creative thinking. The problematics of visual symbols is approached through the concept of metabolism by assuming that both perceivable and non-perceivable properties of symbols can transform when symbols are used. Because visual symbols are frequently understood as conventional signs with fixed meanings, their perceivable properties are easily ignored. However, symbols can also be unconventionally used, for example, by replacing some of the symbol's traditional perceivable properties by new ones, by bringing some new or exceptional symbol into otherwise conventional context, or by setting some traditional symbol into a new context. In this case there can be metaphorical tensions either between the old and new perceivable properties of some symbol, or between the symbol and its context. Through these tensions the total meaning of the symbol can expand. In the second part of the study, metabolic aspects of symbols are further discussed through the pictures and writings of Munch, especially by analysing the development of his moon symbolism. Through comparisons between different motifs of Munch it can be shown that his extraordinary pillar of the moon has been developed step by step, and that there are rich formal and thematic connections between different symbols utilised by Munch. It can also be observed that the artist tended to modify perceivable properties of the symbols between different versions of his works. Therefore, the symbols of Munch appear to be dynamic nodes in his artworks. In the third part of this study, Munchian symbolism is further studied from the perspective of creativity. In this section, Munch's imagery is approached through psychological concepts, such as perception, attention, memory, imagination, and emotions. In addition, artistic thinking of Munch is compared with problem solving activities and analysed through the concepts of apperception, restructuring, reflection and construction. In this context, Munchian symbols seem to function as tools in his creative thinking, and his pictures and texts illuminate different aspects in these symbols.

Keywords: symbol, creativity, visual art, art history, Edvard Munch

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When I started my dissertation process in 2003, my goal was to make just one thesis concerning the concept of symbol, but then I made an excursion into the cognitive science, and the final result was two separate dissertations. When I had finished my thesis of cognitive science, *Content-Based Approach to Experiencing Visual Art* (2007), I still wanted to return to my original research questions and to study the problematics of symbols from the perspective of art history. During this wide-ranging research project I have been supported by many sources.

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1 INTRODUCTION

> In nature there are two firmly established lines – two main lines. The horizontal, resting line and the vertical – the plumb line. Around these, the living lines move – the explosive lines of life. (Munch, in: Tøjner, 2000/2003, 132, Transl. by J. Lloyd.)[1]

1.1 Research questions, research material and research methods

During the winter 2006 I visited the Museum of Modern Art in New York where I saw an exhibition called *Edvard Munch – The Modern Life of the Soul*. I was already familiar with the art of Edvard Munch (1863–1944), but while viewing this exhibition I started to see some of his works in a totally new light. I suddenly noticed new kind of connections between some formal elements of Munch's paintings, such as the pillar of the moon in *The Dance of Life* (1899–1900) (Illustration 194), the figure of the tree in *Metabolism* (1898–1899) (Illustration 134), and the figure of the cross in *Golgotha* (1900) (Illustration 131). Especially Munch's strange pillar of the moon and its relationship to his other symbols captured my imagination.

Later I observed that there are scholars who had already drawn some parallels between these symbols of Munch, but finally not so much attention had been paid to those vital points in Munch's art where certain visual forms of one work assimilate with the visual forms of some other works, in such a way that the wide sea of meanings seems to open between these works. It also seemed to me that the relationships between perceivable and non-perceivable aspects of Munchian symbolism remained unclear. For example, although Munch has made tens of pictures where his strange pillar of the moon is present, in almost all pictures of Munch this symbol carries slightly different kinds of perceivable properties, such as colour, shape and its location among other visual elements of the pictures. Because of these perceivable variations, it might make sense to assume that also non-perceivable meanings associated with this symbol can vary. While reading Munch-literature I also noticed that there are some discrepancies when it comes to writers' opinions of Munchian

symbolism. Some scholars have stated that there are no traditional symbols at all in Munch's pictures, while some others have suggested that there are plenty of symbols with fixed meanings in his works. These notions raised my curiosity, and I decided to use the works of Munch as examples in my dissertation, which focuses on the problematics of visual symbols.

As I will suggest here, the problematics of visual symbols could be approached through the concept of metabolism. Usually the concept of metabolism is used in the context of physiology. In this frame of reference metabolism can be seen as a set of life-maintaining chemical reactions that occur in the living organism, allowing the organism to grow and reproduce, to maintain its structure and to respond to its environment. Because *Metabolism* (1898–1899) (Illustration 134) is one key motif in Munch's *Frieze of Life*, this concept has already been discussed in the context of his art. Munch started to formulate his ideas concerning the theme of metabolism or "transformation of matter" in his diaries while staying in Paris during the year 1890, and later he saw the concept of metabolism as a link between his individual works in *The Frieze of Life* (Cordulack, 2002, 97). However, in this thesis I use the concept of metabolism in a more metaphorical way than it is typically done in the field of physiology and Munch-research. While using the concept of metabolism I draw a parallel between visual symbols and living organisms by assuming that just like living organisms, also visual symbols respond to their environment, and in this interaction both perceivable and non-perceivable properties of visual symbols may transform. In some contexts, especially in zoology, the word metabolic refers to entities, such as insects, which undergo metamorphosis – formal transformation (OED, 1989, Vol. IX, 664). In this frame of reference visual symbols can metaphorically be seen as metabolic entities. I will approach metabolic properties of visual symbols, by studying how the idea of formal transformation functions in the context of Munch's symbols.

In discussions concerning the symbols there is one feature which has constantly disturbed me – only minimal attention has been drawn to perceivable aspects of symbols. For example, in the context of art historical writing it is easy to find expressions, such as "X is a symbol of Y", but it is much harder to find discussions where perceivable properties of symbols are seriously analysed by considering of which kind of perceivable elements these symbols are constructed and which kind of other visual elements there are besides certain symbols. Because perceivable properties of visual symbols are so easily passed, symbols often tend to appear as somehow static elements. I will introduce an approach where metabolic potential of symbols is widely taken into account and analyse Munch's art through a re-defined concept of symbol. There are two goals in this work. On one hand, I aim to clarify the concept of symbol through examples taken from Munch's art, and on the other hand, I aim to find some new dimensions in his works through the re-defined concept of symbol. In addition, I will further analyse the problematics of symbols through the psychological concept of creativity.

Concept of symbol

The concept of symbol has been eagerly used and discussed by art historians, as well as the theoreticians of aesthetics and semiotics. There are many important art historians, such as Aby Warburg (1866–1929), Erwin Panofsky (1892–1968), and Ernst Gombrich (1909–2001), who have widely treated the problematics of symbols through visual examples. Very often art historical discussions of symbols have focused on the art of the Renaissance (e.g., Gombrich, 1972/1985; Panofsky, 1939/1972, 1955, 1960/1972; Warburg, 1932/1999). In addition, there are scholars, such as Götz Pochat and Tzvetan Todorov, who have approached the concept of symbol more theoretically, through the texts of earlier writers (Pochat, 1977; Todorov, 1977/1982).

Pochat, in his *Symbolbegreppet i konstvetenskapen* (1977), approaches the concept of symbol firstly through the texts of Romantic writers from the period of 1700–1850, and after that he discusses the symbol definitions of art historians and psychologically and philosophically oriented writers from the turn of the nineteenth and the twentieth century. Todorov (1977/1982), in turn, has dealt with the development of Western semiotics, by starting his presentation from the writers of antiquity and ending his journey with the definitions of Ferdinand de Saussure (1857–1913) and Roman Jakobson (1896–1982). Although there are tens of important theoreticians discussed by Pochat and Todorov, some more modern writers, such as George Dickie, Nelson Goodman (1906–1998), and Paul Ricoeur (1913–2005) have been left outside of these discussions. However, because there is almost an endless number of theoreticians from different disciplines who have written something about the problematics of symbol, it is not possible or even necessary to discuss exhaustively all definitions given for this concept during the history.

Here I will focus on those definitions of the symbol through which it is possible to approach the metabolic aspects of symbols. From this perspective, a discussion concerning allegories and symbols prevalent during the period of Romanticism is a natural starting point, because during this period a wide gulf seemed to open between perceivable aspects of symbols and non-perceivable aspects of allegories. At that time, especially through the texts of Johann Wolfgang Goethe (1749–1832), the concept of symbol established its position as a crucial concept of aesthetics. When it comes to symbol definitions of Romanticism, the studies of Pochat (1977) and Todorov (1977/1982) have functioned as essential background literature of my research, and in this context I have also used Gunnar Berefelt's article "On Symbol and Allegory" (1969) and Bengt Algot Sörensen's book *Allegorie und Symbol. Texte zur Theorie des dichterischen Bildes im 18. und frühen 19. Jahrhundert* (1972). However, because the symbol discussion of Romanticism has already been deeply analysed by the scholars mentioned above, I concentrate here on the symbol definitions of Goethe. His definitions open many interesting themes which essentially link with the problematics of metabolism.

Although the works of Munch were not completed during the period of Romanticism, but about a hundred years after it, some ideas presented by Goethe and other writers of Romanticism carry close connections with the ideas of Symbolism. In addition, there are also many later theorists who have opened interesting possibilities for the study of symbols. Besides Goethe, the most important theorists in my discussion are Immanuel Kant (1724–1804), Arthur Schopenhauer (1788–1860), Carl Gustav Jung (1875–1961), Aby Warburg, Ernst Cassirer (1874–1945), Erwin Panofsky, Ernst Gombrich, Rudolf Arnheim (1904–2007), Susanne Langer (1895–1985), Thomas Munro (1897–1974), Monroe C. Beardsley (1915–1985), George Dickie, Paul Ricoeur, Nelson Goodman, Charles Sanders Peirce (1839–1914), Göran Hermerén and Gunnar Berefelt.

In addition, some threads of my symbol discussion originate from cognitive science writings of Pertti Saariluoma, especially from his article "Does classification explicate the contents of concepts?" (2002). Saariluoma makes a distinction between perceivable and non-perceivable attributes of concepts and suggests that a distinction could also be made between the use of a concept and its total meaning, in other words, between actual and potential meanings of concepts. However, Saariluoma has not discussed the possibility of these distinctions in the context of visual symbols. (Saariluoma, 2002, 244–247.) I suppose that through definitions of the previous theoreticians some new dimensions in Munchian symbolism can be opened.

Case Munch

Although there are plenty of texts where the moon symbolism of Munch has been touched, so far I have not found any research where, for example, the development of Munch's moon symbol would be systematically studied. Because there are probably hundreds of pictures made by Munch where the symbolism of the moon is somehow present, it seems evident that this symbol has been very important for the artist. Here I am interested in the ways in which the symbols are born, developed and transformed, and from this perspective Munch's symbolism of the moon is an ideal source for my study, but I will also study some other visual symbols of Munch which closely link with his moon symbolism. Although the moon is an ancient symbol which has been used by artists throughout the centuries, in the context of Munch's art it is possible to see that this symbol has not lost its symbolic potential which has gathered around it during the history. When Munch works with this ancient symbol and sometimes uses it in ways different to those of earlier artists, he seems to load this symbol with new potential meanings, which, in turn, enrich the total meaning of this ancient symbol.

My analysis on the moon symbolism of Munch focuses on the relationship between perceivable and non-perceivable properties of his symbols. Through the distinction between perceivable and non-perceivable properties of symbols,

I aim to clarify the ways in which symbols are created, established and modified. My research material consists of those pictures and writings of Munch where the moon theme is present, but also other pictures of Munch, as well as those of other artists, are used as points of comparison. Because the moon has functioned as symbol since ancient times, there is almost an endless number of possible points of comparison for Munch's art, but here I have selected some examples from the art of different periods through which to clarify the characteristics of Munch's moon symbolism. Besides visual points of comparisons, I will also study the connections between Munch's art and the literature of his times.

Nowadays there is a great variety of Munch-literature – hundreds of articles, books and exhibition catalogues are available. From the perspective of research this abundance has both advantages and disadvantages. Because the most important pictures and writings of Munch are well documented and easily available, researchers can focus on more specific themes of Munch's art. However, because there are hundreds of publications which somehow link with the art of Munch, it is sometimes quite difficult to survive in this jungle of texts.

The contents of many books written about Munch are quite similar – the narrative starts from his early childhood and ends to his death, the same pieces of art are presented again and again, and the same texts written by Munch are linked with these pictures. There are numerous books in which this kind of formula has been used. One reason for this tendency is probably the need for exhibition catalogues. For the audience of exhibitions biographical knowledge of the artists often plays a very essential role, because it can open some perspectives through which it is easier to approach the works. In addition, when compared with many other artists, the biography of Munch is extremely colourful and his life experiences seem to relate intimately with his art. Once familiarised with Munch's biography, it is not easy to view the pictures without this knowledge. It is also worth noticing that almost all works of Munch seem to link with each other so logically that it can be difficult to concentrate on some individual theme of his art and exclude all the other possible approaches. However, discussions of all possible themes of Munch seem to give rise to quite superficial treatments of his works. The problem is that somewhere among the mass of almost identical texts of Munch's life and works there are also pearls, but sometimes it can be quite hard to find these pearls.

Crudely put, one could claim that the biographical approach has strongly dominated earlier research on Munch's works, but during the recent years a new generation of Munch scholars has stepped on stage, and as Munch anthology edited by Erik Mørstad (2006) shows, new kinds of approaches have appeared in the field of Munch-research. Nowadays there is a greater diversity of questions, methods, theories and even interdisciplinary approaches through which the art of Munch is studied. There are still scholars who deal with the problematics of biography as well as with the problematics of dating and cataloguing Munch's works. In addition, there are others who study the

responses to Munch's art, and aim to further clarify Munch's position in the field of art history. Furthermore, there are also scholars, who discuss the concepts of body, sexuality, gender and society through Munch's art. (Mørstad, 2006, 7.)

In general, the literature on Munch has grown exponentially since the 1990s, and it has also become more global in its origin and reach. Besides Norwegian, German and American scholars, there are nowadays also Chinese, Japanese and Australian scholars who study the art of Munch. According to Patricia Berman, there has been a general trajectory to the ways in which the scholars from these different national and educational backgrounds have approached Munch's art. While Norwegian scholarship is usually museum-based and object-oriented and it generally bases on primary source material, foreign scholarship, especially doctoral research of universities, is more theoretical. Where the foreign scholarship offers a greater variety of methodological approaches, Norwegian scholarship uses archival data, favours deeper readings of individual works and a more biographical approach to the artist. As Berman has formulated it:

> Norwegian and international research perspectives have tended to limn two “Munchs”, one whose boundaries are coextensive with the self, and the other as permeable and shaped through larger cultural formations. These differences in methodological orientation do not necessarily correspond to the “mythic” vs. the “historical” artist, but they do divide along lines that are “intrinsic” vs. “contextual”. (Berman, 2008/2009, 1280.)

In my research the two key sources have been Arne Eggum's book *Edvard Munch. Livsfrisen fra maleri til grafikk/The Frieze of Life from painting to graphic art* (1990/2000) and Poul Erik Tøjner's *Munch. Med egne ord/In his own words* (2000/2003). In Tøjner's book the writings of Munch play the main role. In these texts Munch writes about art, his own works and life experiences. Munch's own voice can also be heard in the context of Eggum's book, where different visual and textual versions of Munch's *Frieze of Life* works have been presented. Also Eggum's books *Edvard Munch. Malerier, skisser og studier/Paintings, sketches, and studies* (1983/1995) and *Munch og fotografi/Munch and photography* (1987/1989) have fundamentally influenced the ways in which I nowadays understand Munch's art. In addition, Shelley Wood Cordulack in her *Edvard Munch and the Physiology of Symbolism* (2002) analyses Munchian symbolism in the context of the late nineteenth century science and physiology, and this book has been a vital source for my study, especially when the ideological aspects of Munch's imagery are discussed. In the context of Munch's moon theme there are also other important sources, such as Louise Lippincott's *Starry Night* (1988) and *Edvard Munch. Theme and Variation* (2003), a book edited by Klaus Albrecht Schröder and Antonia Hoerschelmann. Especially the contributions by Dieter

Buchhart in that book open many interesting perspectives to Munch's moon theme.

For studying Munch's biography I have mainly used the books by Rolf Stenersen (1945/2001), Ragna Stang (1977/1980), Marit Lande (1996), Atle Næss (2004/2006), and Sue Prideaux (2005/2007). Also Iris Müller-Westermann's *Munch by Himself* (2005), where the self-portraits of Munch have been analysed in detail and in connection with his other works, has played a very important role in my research. In addition, the books and articles written by Reinhold Heller (1973, 1978, 1984, 1992, 2006) have set Munch's art into a wider art historical frame. And finally, Gerd Woll (2001, 2008/2009) has very systematically studied the development of Munch's paintings and graphic works. In this dissertation I have used Woll's catalogues of Munch's paintings (2008/2009) and graphic works (2001) when it comes to the titles, dates and other information of Munch's works. However, in the context of Munch's drawings, watercolour paintings and pastels other sources, such as Magne Bruteig's *Munch. Drawings* (2004), have been used.

Creativity

As known, Munch tended to make several versions of his most familiar motifs. In earlier research there has been a strong tendency to see the later versions as repetitions which have a lower ontological status than the first version, which is usually seen as "the original". From the psycho-biographical perspective, later versions have sometimes been interpreted as manifesting Munch's compulsion to repeat the same emotionally charged motifs again and again. It has even been claimed that Munch was incapable of liberating himself from the original trauma. For Munch, life and work were one, and sometimes he even called his works as his children. However, there were also other reasons for Munch to have made several versions of his motifs. One reason was probably financial, because there was a constant market for new versions. Another reason can be found in Munch's interest towards the theme and its formal execution. He eagerly tested new ways to treat his motifs. (Berman, 2008/2009, 1278–1280; Mørstad, 2006, 8; Stang, 1977/1980, 272.)

Munch's different versions of his key motifs construct the skeleton of my research material, because I suppose that through comparison between different versions it is possible to grasp the problematics of artistic creativity. Munch's strange pillar of the moon is present, for example, in some versions of his beach landscapes (Illustration 22–31) and in works, such as *Mermaid* (Illustration 33–35), *Summer Night. The Voice* (Illustration 36–43), *Attraction* (Illustration 49), *Separation* (Illustration 50), *The Woman* (Illustration 59–60, 63), *Moonlight by the Sea* (Illustration 68), *Woman's Head against the Shore* (Illustration 70), *Two Human Beings. The Lonely Ones* (Illustration 72), *Two Women on the Shore* (Illustration 79), and *The Dance of Life* (Illustrations 192, 194). Through

comparisons between different versions of Munch's motifs, while paying special attention to behaviour of Munchian symbols, I aim to clarify some questions concerning artistic creativity. I will analyse the formal transformation of Munch's symbols and their relationships with other visual elements around them. In this way, I aim to search for those vital points of Munch's art where certain symbols seem to born, transform and assimilate into some other symbols of him. I also study Munch's artistic sketches, not just his finished works. Although these sketches can naturally show some original ideas behind the main motifs of Munch, there can also be some hints about how different motifs of Munch link with each other.

Although the works of Munch are used as examples in my discussion of artistic creativity, my primary goal is not evaluate whether Munch was a creative person or not. Rather, through this discussion I aim to open some perspectives for the study of creative thinking in the context of visual art. For approaching the problematics of artistic creativity I have mainly used psychological background literature. One of my key sources is Marc Runco's *Creativity. Theories and themes: research, development and practice* (2007) where creativity is understood very widely, not solely as an artistic activity, but as a skill which covers both artistic and scientific thinking, and even some fibres of everyday creativity. Although there is plenty of literature which focuses solely on artistic creativity, I suppose that it is also important to approach artistic creativity on such a level that it can be compared with other creative activities. In practice this means that there are some levels in artistic creativity which are reachable through general psychological concepts, such as perception, attention, memory, imagination, emotions, and sub-processes of human problem solving.[2] Although I do not claim that the whole problematics of artistic creativity could be explained through the concepts of psychology, I assume that if we could use these concepts in the context of art, it might help us to cross the borders between psychology and humanistic art research in such a way that the results received could benefit the research of these both fields.

Art history, psychology and cognitive science

Especially in my discussion concerning creativity, there are some connections with my dissertation in cognitive science, *Content-Based Approach to Experiencing Visual Art* (Kuuva, 2007). In both of these studies the same cognitive processes are discussed, but there are also some crucial differences. In my cognitive science dissertation the main attention was on mentality of beholders, but here it is on pictures and mentality of artist. In my cognitive science dissertation, experimental methodology was used, but the approach presented in this thesis more heavily leans on humanistic research tradition. Here experimentation is replaced by conceptual, visual and textual analysis.

In the field of art history my analysis of the development of Munch's moon symbolism has connections with Warburgian interest in details (e.g., Warburg, 1932/1999). As Warburg aphoristically formulated it, "Der liebe Gott steckt im Detail – The Good Lord hides in detail", and especially his way to focus on perceivable details of artworks has greatly inspired me, as well as the discussions of details by a Finnish theorist of semiotics, Altti Kuusamo (Kuusamo, 1999a, 1999b, 2002a, 2002b). Besides the theories of details, there are also some connections with Panofskyian iconography (e.g., Panofsky, 1939/1972, 1955) in my analysis of Munch's works. For me the key difference between Warburg and Panofsky is the point that Warburg has more powerfully focused on perceivable details of pictures, while Panofsky has studied the non-perceivable meanings of motifs through literal sources. Here, my goal is to clarify the metabolism between perceivable and non-perceivable properties of Munch's symbols, and I aim to find points of comparison for these symbols both from literature and visual art.

Although art experiences of beholders, as well as some threads of artistic creativity, may be reachable through experimental settings, purely experimental methodology cannot help us when we are interested in the creative processes of artists who are now dead. We have no direct ways to find out why these artists have come up with this or that kind solution. Therefore, we have to focus on the tracks that these artists have left behind them, and in this work art historical expertise is needed. As Otto Pächt has formulated it, art historian aims to see an individual work in a historical perspective, as a link in an evolutionary chain, and simultaneously to free the object from isolation and to eliminate the open-endedness that lays it wide open to subjective interpretation (Pächt, 1986/1999, 30).

Although I am aware of the point that on the basis of their previous experiences all people construct a slightly different kind of mental representation of the visual phenomena they see, I will only briefly discuss the problematics of apperception in the chapter on creativity, because I have widely described this phenomenon in my cognitive science dissertation which focused on beholders' experiences of visual art (Kuuva, 2007, 37–103). However, I have aimed to construct these two dissertations in such a way that the contents of them support each other. In the context of this thesis, perceivable aspects of art have been emphasised, but in my cognitive science dissertation non-perceivable aspects of experiencing play the key role. For me both of these approaches to problematics of art are equally important. Through the art historical approach it is easier to reach the richness of visual material and focus on artists as individuals, while the experimental approach can provide us more reliable information of average experiences. Cassirer has formulated this idea as follows:

> Art and history are the most powerful instruments of our inquiry into human nature. What would we know of man without these two sources of information? We should

> be dependent on the data of our personal life, which can give us only a subjective view and which at best are but the scattered fragments of the broken mirror of humanity. To be sure, if we wished to complete the picture suggested by these introspective data we could appeal to more objective methods. We could make psychological experiments or collect statistical facts. But in spite of this our picture of man would remain inert and colorless. We should only find the "average" man – the man of our daily practical and social intercourse. In the great works of history and art we begin to see, behind this mask of the conventional man, the features of the real, individual man. (Cassirer, 1944/1966, 206.)

Despite the fact that psychology and cognitive science can offer us useful conceptual tools for approaching the relationship between art and mentality, the perspectives of these disciplines cannot satisfy all the needs of art history. Besides formal skeletons concerning mentality, in art history we also need some fleshy contents which cover the bones and which feed our imagination.

1.2 Structure of the thesis

The first chapter of this thesis focuses on the concept of symbol, and it aims to clarify this concept from different perspectives. Firstly, the history of the concept of symbol is briefly discussed, and after that attention is directed to symbol definitions of Goethe, and those of other theorists, such as Kant, Schopenhauer, Jung, Warburg, Cassirer, Panofsky, Gombrich, Arnheim, Langer, Munro, Beardsley, Dickie, Ricoeur, Goodman, Peirce, Hermerén and Berefelt. Besides general discussion of the concept of symbol, more specific themes, such as conventional and natural aspects of symbols, degree of their arbitrariness, representational and expressive functions of symbols, context dependency, and metaphorical relationships between symbols are discussed in this chapter. Through discussions of these themes I aim to reveal the metabolic potential of visual symbols.

While discussing the concept of symbol, the moon symbolism of Munch is used as an example, but it is analysed in more detail in the next chapter. In the second chapter, I will firstly make an excursion into the ideas behind Munch's *Frieze of Life*. After that, Munch's moon theme is studied both through his pictures and writings, and in the next phase Munchian moon symbolism is compared with the works of other artists and authors. Through these discussions I aim to clarify how Munch's moon symbolism was born, developed and transformed, and how it relates to the works of other artists and authors. And finally, in the end of this chapter I will further discuss the relationships between Munchian symbols, such as the pillar of the moon, the figure of the cross and the tree of life and study how these symbols link with the ideological aspects of Munch's art.

The third chapter focuses on the questions concerning artistic creativity. Here, the problematics of symbols is approached through psychological concepts, such as perception, attention, memory, imagination and emotions, and artistic creativity is seen as a type of activity concerned with human problem solving. In this chapter the examples taken from Munch's art and writings are analysed through psychological concepts mentioned above. Besides Munch's symbolism of the moon, also some other examples of his art are studied, in order to avoid repetition. And finally, in the end of this thesis the relationship between the concept of symbol, artistic creativity and case Munch is further discussed. I will suggest that Munchian symbols could be understood as tools in his creative thinking.

2 CONCEPT OF SYMBOL

2.1 Into the forest of symbol definitions

Despite the fact that the concept of symbol is deeply rooted in our everyday discussions of art, it is used in various ways within different disciplines and even by individual theoreticians. Symbols also have some relative concepts, such as allegory, metaphor, and sign, which are sometimes used almost synonymically with the concept of symbol. Thus, we have to be careful if we do not want to get lost in the forest of symbol definitions.

It might be helpful to approach the concept of symbol through Ludwig Wittgenstein's (1889–1951) definition of family resemblances. According to Wittgenstein, there are various resemblances between the members of a family, such as build, features, colour of eyes, gait, temperament, and so on, and these resemblances tend to overlap and criss-cross in many ways (Wittgenstein, 1953/2001, § 66–67, 27–28). As he puts it, "the strength of the thread does not reside in the fact that some one fibre runs through its whole length, but in the overlapping of many fibres" (Wittgenstein, 1953/2001, § 67, 28). In the context of symbol definitions the most general thread is the presupposition that symbol is something which represents something for someone. In addition, in symbol discussions there are plenty of shorter fibres, which are shared by certain cultural-historical periods, fields of research, and by some individual theorists. In aiming to grasp at these fibres, it is essential to take a short excursion into the history of symbol discussions.

It is possible to approach the problematics of symbols from three different angles – from the perspective of artist, beholder, or artwork. In this chapter the main focus is on artworks, and the main question is "what kind of entity is the symbol?" Firstly, this question is approached through some classical definitions of symbols and its relative concepts, suggested by theorists, such as Kant, Goethe, Schopenhauer, Jung, Warburg, Cassirer, Panofsky, Gombrich, Arnheim, Langer, Munro, Beardsley, Dickie, Ricoeur, Goodman, Peirce, Hermerén and Berefelt. By studying the definitions of the previous writers I aim to find out the main components of these definitions, shared, at least on

some level, by different theorists. For example, while some writers have seen the symbols as natural signs, which are intuitively understood by all the spectators, many others have emphasised the conventional quality of symbols. Besides a distinction between naturalism and conventionalism, another interesting fibre in symbol discussions is the degree of arbitrariness – whether the symbols are totally abstract entities, or whether they carry some likeness with their references? In the end of this chapter the focus will shift from individual symbols towards the tensions between symbols in the context of artworks.

While reading this chapter, it is essential to notice that although all theorists mentioned here use the concept of symbol, the contents they associate with this concept vary to an extreme degree. For example, if we compare how Goethe and Schopenhauer tended to use the concept of symbol we can find strict contradictions between these two writers, and the situation turns even more complicated when, for example, Peircean definition of sign is brought into this discussion. It is also important to remember that different theorists have approached the concept of symbol from different perspectives. While most writers see the symbols as significant and/or aesthetic details of artworks, there are others, such as Langer, who use the concept of symbol while referring to the whole work of art. In addition, there are art historians, such as Warburg, Panofsky and Gombrich, who see the symbols as a part of their wider cultural-historical context, while some other theoreticians, such as Kant, Peirce and Jung, approach the problematics of symbols from ahistorical perspective when discussing human thinking in general. In the works of different authors, the concept of symbol carries different weights. Kant analyses the concept of symbol in one, but highly influential chapter of his *Kritik der Urteilskraft* (1790). While for Peirce symbol is just one sub-category of sign, in Cassirer's philosophy the symbolic form is the main concept which essentially links with the question “what kind of being is the man?”. Also Jung's concept of symbol is closely bound to his conception of man with subconscious. And finally, while some writers have aimed to define the concept of symbol, there are others who have approached the problematics of symbols by describing their functions.

Although the concept of symbol is not very clear, we cannot get rid of it. Therefore, it is essential to clarify it through conceptual analysis.

2.2 History of the concept of symbol

During the history, two key functions have been given to symbols – correspondence and transmission. On the one hand, it has been thought that symbols correspond with something, and on the other hand it has been assumed that symbols transmit us something. Sometimes these two functions even mix, for example, in the context of religious symbols.

The concept of symbol has its roots in the Greek words “symbolon” and “symballein”. While the former refers to a distinctive sign, certificate or contract, the latter means comparing or joining one piece to another. Sometimes symbols were understood as fragments, such as parts of bones, pots, or rings, which initially belonged to some wider whole. Therefore, the classical meaning of the concept was very concrete. In the Middle Ages the symbol received a new mission, and it was thought that the symbol acts as a bridge between physical and transcendental reality. Later, during the history, the meanings given to symbols have branched into two directions – some of them are more related to mysteriousness and others to recognition. (E.g., Gadamer, 1960/1985, 66; Vainikkala, 1993, 163–164; See also, Kuusamo, 1987, 22.) For example, in different cults and religions the symbols are assumed to transmit messages between God and man, and in the psychoanalytic tradition between consciousness and unconsciousness (e.g., Jung, 1964, 21; Roob, 2005, 11). Conversely, in the world of logic and mathematics symbols are typically understood as conventional, arbitrary and abstract signs which have no natural bound to objects or things they refer to, and the situation is quite similar in semiotics. However, in aesthetics the natural bound between symbol and its meaning played very important role especially during the period of Romanticism. (Cf. Sörensen, 1972, 262.)

Before Romanticism, the concept of symbol was sometimes used synonymously with allegory and other relative concepts, such as hieroglyph, figure, and emblem. For example, Johann Joachim Winckelmann (1717–1768) made no distinction between the concepts of symbol and allegory (Winckelmann, 1966/1972, 145–152), but his definition of allegory was wide enough to comprise most of what the Romanticists considered as symbolic images. In addition, during the eighteenth century, distinctions were made between natural signs and artificial signs, and in this frame of reference allegories were understood in the sense of a natural sign, while the symbols were understood in the sense of an arbitrary reference. Until the end of the eighteenth century, allegory was more popular and recognised concept in aesthetics than symbol. However, the reasons for the breakthrough of symbol lie in the ideological atmosphere of Romanticism and in the new meanings which were associated with the concepts of symbol and allegory by influential writers, such as Kant and Goethe. In Romanticism there was a strong spirit of opposition towards rationalistic aesthetics of Enlightenment, and it was typical to draw analogies between art and nature. In this new situation the meanings traditionally associated with symbol and allegory were transformed, and it was assumed that there is an organic unity between symbol and its meaning, while the meaning of allegory was defined from outside. The symbol, as inwardly and essentially significant, was set in contrast to allegory with its external and artificial significance. In this context the concepts of symbol and allegory were understood as opponents, and allegory was beaten by symbol. (Berefelt, 1969,

201–204; Gadamer, 1960/1985, 65–67; Pochat, 1977, 3–4; Sörensen, 1972, 262–264; Todorov 1977/1982, 199.)

There were many Romantic writers who discussed the problematics of symbols, but Goethe was the first, who made the distinction between symbolical and allegorical expression very explicit, and as Tzvetan Todorov argues, nowhere does the meaning of symbol appear so clearly as in Goethe's writings (Todorov, 1977/1982, 199). It has often been assumed that Kant's definition of symbolic presentation [symbolische Darstellung] showed for Goethe a new way to understand the difference between allegory and symbol. However, while Kant aimed to clarify the laws of human thinking, Goethe operated in the realm of art. In his aesthetics (*Kritik der Urteilskraft,* 1790, § 59) Kant criticises the way in which the modern logicians of his time have used the concept of symbolic, by contrasting it with intuition [Anschauung]. According to him, differentiation should be made between discursive and intuitive modes of knowledge, and in this distinction both schematic and symbolic are subcategories of intuitive mode of knowledge, not mere signs [Zeichen], but presentations. Signs, as Kant sees them, are merely designations of the concepts and they have no intrinsic connection with the intuitions of the objects. In this sense, the only function of signs is to re-invoke the concepts through imagination's law of association. According to Kant, these kinds of signs are either words or visible signs (algebraic or mimetic), which solely function as expressions for concepts. (Kant, 1790/1987, 225–227.)

Goethe did not write any wider text in relation to problematics of allegory and symbol, but he has touched on this subject in his different texts.[3] In these texts Goethe illustrates the relationship between allegorical and symbolical expression from various points of view. He studies these questions both from the perspectives of artist and beholder, and uses examples taken from poetry and visual arts. Goethe's definitions of symbols have sometimes been divided into three categories: 1) objective gestalt symbol, 2) subjective emotional symbol, and 3) representational symbol. While the objective gestalt symbol has connections with the forms of objects, the subjective emotional symbol links with people's experiences of objects. And finally, the representational definition of symbol emphasises the ability of symbols to express something general – symbol is seen as a living actualisation of an idea. (Pochat, 1977, 15–16; Pochat, 1981, 100–101; See also, Sörensen, 1972, 263–265.)

Goethe's first definition of symbol has been found from his famous letter to Friedrich Schiller (1759–1805), written in 1797. In this letter Goethe describes sentimental mood, in connection to which he writes: "[Symbolic objects] – they are eminent examples which stand, in a characteristic multiplicity, as representatives for many others, and embrace a certain totality..."[4] According to Goethe, the symbols excite our emotional life by reminding us at the same time of something familiar, similar to them, and of something strange and different. By working this way symbols sweep the human mind into a motion between the external world and internal reality. In his letter to Schiller Goethe does not

yet mention the distinction between allegorical and symbolical expression, which is very characteristic to his later writings. Goethe never tries to cover the fact that he favours the symbols at the expense of allegories.[5]

Goethe's most famous example of symbol is natural fire, which is described by him as follows: “It is the thing itself, without being the thing, and yet the thing; an image summarized in the mirror of the spirit and nevertheless identical with the object” (Goethe, 1818, in: Todorov, 1977/1982, 203).[6] So, it is easy to see that there are some mystical and spiritual tones in Goethe's definitions of symbol, and this is also very typical when it comes to symbol definitions of other Romantic writers (cf. e.g., Sörensen, 1972, 265–266). However, Goethe's definitions have sometimes been criticised on the basis that the examples he uses are not always very convincing. Todorov, for example, has paid attention to Goethe's examples of symbolical and allegorical use of colours. According to Goethe, red colour functions symbolically, while green colour functions allegorically (Goethe, 1810/1972, 130–131). In relation to this distinction Todorov asks: “is majesty more naturally inherent to red than hope to the color green?” (Todorov, 1977/1982, 202–203). Todorov has carefully analysed Goethe's distinctions between allegorical and symbolical expression in his *Théories du symbole* (1977/1982, 198–207), and it is possible to present these distinctions as a table:

Allegorical expression	**Symbolical expression**
* signifies directly	* signifies indirectly
* transparent	* opaque
* transitive	* intransitive
* arbitrary, conventional and rhetorical	* natural
* rational: speaks to reason	* intuitive: speaks to perception (and reason)
* designation is primary	* designation is secondary
* intentional: meaning acquired	* unconscious: meaning innate
* meaning has to be learned	* meaning immediately comprehensible to all
* seeks access to the general through particular	* sees general in particular
* transforms the phenomenon into a concept	* transforms the phenomenon into an idea
* meaning is expressible, complete and ended	* meaning is inexpressible, active and living
* finite and exhaustible	* infinite and inexhaustible

Goethe's distinction between allegorical and symbolical expression (Kuuva, 2010).

Goethe sees symbols and allegories as two different types of signification. While allegorical expression signifies directly, is transparent and transitive, symbolical expression signifies indirectly, is opaque and intransitive. In the case of allegories the designation is primary, while in the case of symbols it is secondary. (E.g., Goethe, 1797b/1972, 129–130; Goethe, 1818/1972, 133.) As Goethe puts it, “[Symbolical expression] states a particular without thinking on the basis of the general and indicating it. But the reader who immediately grasps this particular receives the general at the same time, without realizing it, or realizing it only later.” (Goethe, 1823–1829, in: Todorov, 1977/1982, 204.)[7]

Where allegories are purely rational and speak to reason alone, symbols speak to senses as well as to reason. Therefore, symbols have also a value of their own, unlike allegories. While the meaning of allegorical expression is acquired, arbitrary, conventional and rhetorical, and has to be learned before it can be understood, the meanings of symbols are innate, natural and immediately comprehensible to all. In the case of allegorical expression the poet seeks access to the general through particular, but in the case of symbolic expression he sees the general in particular. (E.g., Goethe, 1797b/1972, 129–130; Goethe, 1810/1972, 130–131; Goethe, 1818/1972, 133; Goethe, 1823–1829/1972, 134.) In addition, Goethe links allegories with concepts and symbols with ideas, and states that while allegorical meaning is expressible, complete, ended, finite and exhaustible, symbolical meaning is inexpressible, active, living, infinite and inexhaustible (Goethe, 1823–1829/1972, 135; See also, Todorov, 1977/1982, 199–207.) We will later return to Goethe's distinction between concepts and ideas.

When Goethe links allegory with reason and symbol with intuition, it seems that symbols with their emotional influences are more spontaneously experienced than allegories which are closely linked with reason. However, it is also worth noticing that from a certain perspective the meanings of symbols can puzzle us more than allegories which can be rapidly recognised and then overtaken. If the meanings of symbols are contemplated more deeply, during a longer period of time, we can hardly see this work solely as a task of intuition, but also as a task of reason.[8]

When compared with Goethe, very similar kinds of definitions of symbol and allegory have been suggested later, for example, by Ricoeur in the context of literature. According to Ricoeur, allegory is solely a rhetorical and didactic procedure, which facilitates learning, but which can be eliminated once it has done its job. Ricoeurian symbols, conversely, have a double-meaning, or a first and a second order meaning. In symbols there are two levels of signification, and only the recognition of the literal meaning allows us to see that symbol still contains more meaning. As Ricoeur puts it, this surplus of meaning is the residue of the literal interpretation. However, for the person who participates in the symbolic interpretation, there are not two significations, one literal and other symbolic, as, for example, in the context of metaphor. Rather, there is a single movement which transfers the signification from one level to the other, in such a way that the secondary signification, the surplus of meaning, is reached through the primary, literal signification. (Ricoeur, 1976, 53–57.)

In addition, in the context of his discussion of metaphor Ricoeur has stated that the metaphorical "is" simultaneously refers to "is" and "is not". According to him, this combination of identity ("is") and non-identity ("is not") creates the tension which is characteristic to all metaphors. (Ricoeur, 1975/1993, 248.) There seems to be clear similarities with Goethe's example of natural fire, which simultaneously "is" and "is not" the thing itself (Goethe, 1818/1972, 133). We can also approach the problematics of "is" and "is not" through Munch's work *The Dance of Life* (1899–1900) (Illustration 194), where we can see the pillar of the

moon on the background of composition. Although there are some similarities between Munch's pillar of the moon and traditional depictions of moon paths, there are also differences, because in Munch's picture the moon's reflection on the water does not actually look like a traditional moon path, but it looks more like a pillar which rises from the water. From this perspective Munch's pillar of the moon simultaneously "is" and "is not" the moon path. Because of this "is not" the Munchian pillar of the moon is both striking and interesting.

In his *Symbolic Images* Gombrich criticises distinction between allegory and symbol, originating from Romanticism. According to him, it is noteworthy that the Anglo-Saxon world never accepted this semantic proposal, because in English the word symbol can be used for almost any sign in mathematics, logic or advertising. The main point in Gombrich's criticism is that it is just through this Romantic distinction that allegory received its bad reputation; visual allegories were seen as "bloodless abstractions", or "cerebral pictographs", while symbols appeared to be more vital, forceful and profound. (Gombrich, 1972/1985, 183.) However, it is essential to notice that despite of his strict distinctions between symbolical and allegorical expression even Goethe himself mentions that in some cases these types of expression may mix: "[Allegory] may be full of wit, but it is in most instances nonetheless rhetorical and conventional, and its merit always increases to the extent that it comes closer to what we call symbol" (Goethe, 1818, in: Todorov, 1977/1982, 203).[9] On the other hand, it is also worth noticing that in his writings Gombrich has widely discussed those same themes which were related to Goethe's distinction between symbolical and allegorical expression. For example, in his article "Visual Metaphors of Value in Art" Gombrich suggests that a differentiation should be made between two types of symbols. Firstly, there are code-like symbols, such as Jupiter carrying the thunderbolt and Saint Catherine carrying the wheel. Secondly, there are symbols, also called visual metaphors by Gombrich, which can convey very different kind of ideas in different contexts. Gombrich's example of these kinds of visual metaphors is a lion, which can refer to ideas such as nobility, ferocity, or even ludicrousness. (Gombrich, 1952/1985, 12–13.) Gombrich's another example of visual metaphors is red colour, in relation to which he writes:

> Red, being the colour of flames and of blood, offers itself as a metaphor for anything that is strident or violent. It is no accident, therefore, that it was selected as the code sign for 'stop' in our traffic code and as a label of revolutionary parties in politics. But though both these applications are grounded on simple biological facts, the colour red itself has no fixed 'meaning'. A future historian or anthropologist, for instance, who wanted to interpret the significance of the label 'red' in politics would get no guidance from his knowledge of our traffic code. Should the colour that denotes 'stop' not stand for the 'conservatives' and green for the go-ahead progressives? And how should he interpret the meaning of the red hat of the cardinal or the Red Cross? (Gombrich, 1952/1985, 13.)

It can be observed that Gombrich's distinction between code-symbols and visual metaphors has connections with Goethe's distinction between allegory and symbol: Gombrichian code-symbol could be replaced by Goethean allegory, while Gombrichian visual metaphor, because of its flexibility, has connections with Goethean symbol. Because Goethe's final definition of the relationship between symbolical and allegorical expression is in many ways important, it is worth quoting it in full:

> Allegory [Die Allegorie] transforms the phenomenon into a concept, the concept into an image [Bild], but in such a way that the concept remains nevertheless still contained in the image so that it can be entirely held and possessed and expressed in it./The use of symbols [Die Symbolik] transforms the phenomenon into an idea, the idea into an image, and in such a way that the idea still remains infinitely active and inaccessible in the image so that, even expressed in all languages, it remains inexpressible. (Goethe, 1823–1829, in: Todorov, 1977/1982, 205, Transl. by C. Porter.)[10]

At a first sight the definitions cited above seem quite analogical. In both cases the starting point is a concrete and particular phenomenon, after that follows a phase of general level abstraction (concept or idea), and finally, in the end, a concrete image (cf. Todorov, 1977/1982, 205–206). However, there are also two important differences between these definitions. The first difference, which can most clearly be seen in the English translation, is that Goethe draws an analogy between allegory (die Allegory) and the use symbols (die Symbolik). In the case of allegory the situation is quite simple: one allegory turns into one concept, but the definition concerning the use of symbols is more complex. The term "die Symbolik" signifies the general process of symbolical transformation and it can, thus, implicitly refer to wholeness, such as artwork, which can include more symbols than one. Although it is possible that Goethe has used asymmetrical expressions in the context of his definitions of allegory and symbol for stylistic reasons alone, this asymmetry is anyway interesting if we compare it with Kant's differentiation between signs and symbolic presentation (Cf. Kant, 1790/1987, 225–227). The second important point in Goethe's definition is that he draws an analogy between allegory and concept and between symbols and idea.

As Goethe, also Jung has emphasised the inexpressible nature of symbols, by stating that symbol implies something vague, unknown, or hidden from us. In other words, symbol has a wider unconscious aspect that is never precisely defined or fully explained. (Jung, 1964, 20–22.) Ricoeur, in turn, makes distinction between symbolic expression and the use of concepts. As he states, "there is no symbolic knowledge except when it is impossible to directly grasp the concept and when the direction towards the concept is indirectly indicated by the secondary signification of a primary signification" (Ricoeur, 1976, 56). According to Ricoeur, a symbol cannot be exhaustively treated by conceptual language, because there is more in a symbol than in any of its conceptual

equivalents. As he states, this trait of symbol is often eagerly embraced by the opponents of conceptual thinking, because for them there is only one alternative: either the symbol or the concept. However, according to Ricoeur it is not necessary to deny the concept in order to admit that symbols can give rise to an endless exegesis – if no concept can exhaustively satisfy the requirements of further thinking borne by some symbol, this only signifies that no given categorisation can embrace all the semantic possibilities of this symbol. (Ricoeur, 1976, 57.) Although Ricoeur is a theorist of literature rather than a theorist of visual art, it seems that the previous definition suggested by him also leaves some room for perceivable properties of symbols.

The distinction between concepts and ideas is also emphasised by Arthur Schopenhauer despite the fact that he understands symbolic expression crucially differently than Goethe and Ricoeur. Both Goethe and Schopenhauer seem to think that the task of art, and especially the task of visual arts, is to express ideas, not concepts (e.g., Goethe, 1823–1829/1972, 135; Schopenhauer, 1818–1819/1966, Vol. 1, § 50, 237–242). But what do they actually mean when they are referring to concepts and ideas? In his *Maximen und Reflexionen* Goethe presents many aphoristic definitions of these terms. For example, while the concept is a sum, constructed by reason, the idea more intuitively results from the experience (Goethe, 1823–1829/1958, 438).[11] Schopenhauer has formulated these differences more explicitly. According to him, concepts are closely linked with the faculty of reason. They are abstract, discursive, purely determined by their limits, communicable only through words, and entirely exhausted by their definition. Concepts are unities produced out of plurality by means of abstraction. In this sense, concepts are like dead receptacles – no more can be taken out (by analytical judgements) than has earlier been put in (by synthetical reflection). Ideas, conversely, are linked to intuition by Schopenhauer. They are unities that have fallen into plurality by virtue of temporal and spatial form of our intuitive apprehension. Ideas, thus, are absolutely perceptive, and although they represent an infinite number of individual things, they are yet thoroughly definite. (Schopenhauer, 1818–1819/1966, Vol. 1, § 49, 234–235.) According to Schopenhauer, "The *Idea*[12] [...] develops in him who has grasped it[s] representations that are new as regards the concept of the same name; it is like a living organism, developing itself and endowed with generative force, which brings forth that which was not previously put into it" (Schopenhauer, 1818–1819/1966, Vol. 1, § 49, 235).[13] Despite the fact that both Goethe and Schopenhauer assume that the task of visual art is to express ideas, not concepts, there are great differences between their definitions related to symbolic expression. As Schopenhauer states:

> Now, if there is absolutely no connexion between what is depicted and the concept indicated by it, a connexion based on subsumption under that concept or on association of Ideas, but the sign and the thing signified are connected quite conventionally by positive fixed rule casually introduced, I call this degenerate kind

of allegory *symbolism* (Schopenhauer, 1818–1819/1966, Vol. 1, § 50, 239, Transl. by E. F. J. Payne).[14]

Schopenhauer has also presented some examples of this kind of symbolism:

> Thus the rose is the symbol of secrecy, the laurel the symbol of fame, the palm the symbol of victory, the musselshell the symbol of pilgrimage, the cross the symbol of the Christian religion. To this class also belong all indications through mere colours, such as yellow as the colour of falseness and blue the colour of fidelity. Symbols of this kind may often be of use in life, but their value is foreign to art. They are to be regarded entirely as hieroglyphics, or like Chinese calligraphy, and are really in the same class as armorial bearings, the bush that indicates a tavern, the key by which chamberlains are recognized, or the leather signifying mountaineers. Finally, if certain historical or mythical persons or personified conceptions are made known by symbols fixed on once for all, these are properly called *emblems*. Such are the animals of the Evangelists, the owl of Minerva, the apple of Paris, the anchor of hope, and so on. But by emblems we often understand those symbolical, simple presentations elucidated by a motto which are supposed to illustrate a moral truth, of which there are large collections by J. Camerarius, Alciati, and others. They form the transition to poetical allegory [...]. Greek sculpture appeals to perception, and is therefore *aesthetic*; Indian sculpture appeals to the concept, and is therefore *symbolical*. (Schopenhauer, 1818–1819/1966, Vol. 1, § 50, 239, Transl. by E. F. J. Payne.)[15]

Through definitions of Schopenhauer we can clearly see that his concept of symbol is closely related with Goethe's concept of allegorical expression, because Goethe emphasises the conventional quality of allegories. In addition, when we study what kinds of examples Schopenhauer gives us of symbols, it is evident that most of these examples would be classified as allegories by Goethe. Finally, in the last sentence of the previous citation Schopenhauer links symbolism with concepts, whereas Goethe had earlier linked symbolical expression with ideas and allegorical expression with concepts. In the context of symbolic expression Goethe states that there should be a natural relationship between the symbol and the thing signified, and in this sense Goethe's definition is closely bound with Kant's definition where symbolic presentation is one subcategory of intuitive mode of knowledge (e.g., Goethe, 1818/1972, 113; Kant, 1790/1987, 225–227). It seems somehow strange that Schopenhauer defines symbolism so differently from the definitions of Kant and Goethe, taking into account that he was familiar with the philosophy of Kant and also very interested in the writings of Goethe. However, just this difference between Goethe's and Schopenhauer's definitions opens one interesting thread in symbol discussions – the distinction between conventional and natural aspects of symbols.

2.3 Conventional and natural aspects of symbols

As we have seen, before the period of Romanticism symbols were sometimes understood in the sense of arbitrary reference (e.g., Pochat, 1977, 3–4). In addition, many later writers have emphasised the conventional quality of symbols. One of these scholars is Ernst Gombrich, although it is also essential to notice that his distinctions between natural and conventional aspects of pictures are not as crude as it has often been stated on the basis of his *Art and Illusion* (1960). For example, in his *Symbolic Images* Gombrich states that, ”Images apparently occupy a curious position somewhere between the statements of language, which are intended to convey a meaning, and the things of nature, to which we only can give a meaning” (Gombrich, 1972/1985, 2).[16] Also in his other texts Gombrich has further discussed the relationships between conventional and natural aspects of pictures. In his article ”Expression and Communication”, Gombrich presents a distinction between symptoms and symbols:

> Our speech makes use of conventional symbols which have to be learned, but the tone of voice and speed of utterance serve as an outlet for some symptoms of emotions which can even be picked up by small children or animals. On the other side of the scale, our gestures and expressions which we believe to be 'natural' are still filtered through the conventions of our own culture; the smile of the hostess is less a symptom of joy than a conventional sign of welcome and, reading Victorian novels, one may suspect that even the maiden's blush can be somewhat stylized. (Gombrich, 1962/1985, 57.)

Somehow similar distinction between symptoms and symbols is presented by Gombrich in his article “Ritualized Gesture and Expression in Art”, in which he approaches this subject through the poster of Käthe Kollwitz (1867–1945) – *Nie wieder Krieg* (1924).[17] According to Gombrich, in this poster there are symptoms of mass emotion, such as the heightened tonus of the young man, his rigid posture, his raised head with the forward thrust of the chin, and even his bristling hair. In addition, there are also symbols in this picture, such as the gesture of the right hand with two outstretched fingers, which is a conventional, cultural ritual. And finally, there is also one gesture in this picture which falls somewhere between symptoms and symbols – the left hand of the young man is on his heart. As Gombrich puts it, the hand on the heart is widespread gesture of sincerity and protestation, which also includes some symptomatic elements related to stress, heartbeat accompanied by a “heavy heart”. However, according to Gombrich, it is quite typical that when the symptoms of emotions are consciously controlled they soon become moulded by cultural traditions. (Gombrich, 1966/1982, 63–64.)

In addition, in his article ”Image and Code” Gombrich states that the traditional opposition between nature and convention is misleading. According

to him, there is rather a continuum between skills which come naturally to us and skills which may be next to impossible for anyone to acquire. For example, we do not have to acquire knowledge about teeth and claws as warning signs in the same way in which we learn a language. In this sense, the images of nature are not conventional signs, like the words of human language, but they show a real visual resemblance with their objects. As Gombrich puts it, although recognising an image is a complex process and draws on many human faculties, both inborn and acquired, without a natural starting point we could never have acquired that skill. (Gombrich, 1978/1982, 285–287.) Thus, on the basis of this short excursion to Gombrich's definitions it seems evident that he assumes that there are symbols which are more conventional than other ones. Similar kinds of ideas have also been suggested by John Hospers and Göran Hermerén. They have used the term "semi-conventional" while speaking of the cases which include some resemblance between the symbol and the thing symbolised and also a tradition for artists to use the symbol to signify that which is symbolised (Hermerén, 1969, 80; Hospers, 1946, 31). Also Thomas Munro has widely discussed conventional and natural aspects of symbols in his article "Suggestion and Symbolism in the Arts" (1956).

According to Beardsley, there are three different bases through which an object can acquire its status as a symbol: natural basis, conventional basis and vital basis. In the context of natural basis there is some similarity between the symbol and the meaning it stands for. For example, an eagle naturally refers to properties such as strength, independence and magnificence. However, the use of symbols can also base on different kinds of agreements and stipulations, and in this case the basis is conventional. And finally, if some symbol is repeatedly used, for example, in the context of certain cultural activities, this symbol can acquire a vital basis. According to Beardsley, many symbols can have all these three bases, but the vital basis is the most essential and defining one. (Beardsley, 1958, 289–290.) As he puts it, "to acquire a vital basis and become symbolic, an object must have a conventional basis if the natural basis is slight or altogether lacking, but it may acquire a vital basis without a conventional basis if its natural basis is considerable and prominent" (Beardsley, 1958, 290). Beardsley explains his differentiation between natural, conventional and vital basis of symbolism through various examples. One of them is the flag of the United States:

> The flag, as a symbol of the nation, has a little natural basis for its symbolism: it is not arbitrary that red connects with valor through the color of blood, white with purity and innocence, and blue with the overarching justice of the sky – not to mention the numerical correspondence of the stars and stripes to the states and colonies. The flag has also its conventional basis: it was deliberately chosen. And the vital basis is the sum of human activities that Americans have entered into, in which the flag has played a functional role: wars, parades, rallies, meetings, presidential inaugurations. The cross as a symbol of Christianity has a conventional basis, but little natural basis: there isn't a similarity between the shape of the cross and what it stands for. Its vital

> basis is the history of Christianity, and of Christian ritual, in which the cross is itself sacred and an object of veneration. (Beardsley, 1958, 290.)

We can also study Munch's symbolism of the moon through the definitions suggested by Beardsley. It seems that the moon as a symbol has a very strong natural basis. Because the moon is one of the central elements of the night sky and its form regularly changes, it has inspired the imagination of all cultures of the world. From this perspective, we can state that the moon is a universal symbol, but it is also essential to notice that the meanings associated with it do vary between the cultures. Because the moon has a strong natural basis, it has also been important element in pictures and stories created by different cultures, and in this sense the representations of the moon also have a conventional basis. For example, in the period of Romanticism, nocturnal landscapes illuminated by the moon were typical, and even conventional motifs of art. Because the cycle of the moon is one month, it is closely linked with our calendar system, and from this perspective the moon also has a very strong vital basis.

Besides Gombrich and Beardsley there are some other theoreticians who have suggested more explicit distinctions between conventional symbols and natural signs. For example, according to Cassirer, in the world of animals there are rather complex systems of signals and signs, but symbols belong to a universe of discourse that is totally different. While signals and signs are a part of the physical world of being, symbols form a part of the human world of meaning. Man alone has developed symbolic imagination and intelligence and by the aid of symbolic thought he can operate in abstract space and abstract time, and construct ideas of symbolic past and symbolic future. According to Cassirer, when we define man as an animal symbolicum, we can designate his specific difference when compared with other beings. (Cassirer, 1944/1966, 26, 31–55.) In addition, Dickie states that natural signs, such as clouds signifying rain or smoke signifying fire, are usually distinguished from symbols, because a symbol achieves the status of being a symbol as a result of some person's action, whereas a natural sign signifies quite independently of anyone's action (Dickie, 1971/1979, 124–125). However, it is essential to notice here that there is a difference between smoke signifying fire in the real world and in the world of art. When Goethe mentions the natural fire as an example of symbolic expression, he is speaking of the fire depicted in the painting of Philostratus (Saint Peter near the fire, the night of Jesus' arrest) (Goethe, 1818/1972, 133; See also, Todorov, 1977/1982, 203). Besides Cassirer and Dickie, also Goodman in his *Languages of Art* (1976) emphasises the conventional quality of symbols, despite the fact that he has later argued, in Gombrichian way, that ”no firm line can be drawn between what is conventional and what is not” (Goodman, in: Gombrich, 1978/1982, 284).

Jung, in turn, made a distinction between natural and cultural symbols. According to him, natural symbols are derived from the unconscious contents

of the psyche, and they represent an enormous number of the variations on the essential archetypal images. As Jung states, in many cases these natural symbols can be traced back to their archaic roots, for example, to ideas and images that we meet in the most ancient records and in primitive societies. Cultural symbols, in turn, have been used to express "eternal truths" and these symbols are still utilised by many religions. According to Jung, these symbols have gone through many transformations and they have, thus, become collective images accepted by civilised societies. However, these kinds of cultural symbols retain much of their original numinosity of "spell". (Jung, 1964, 93.) There are some interesting connections between the symbol definitions of Jung and those of Warburg. Warburg thought that the dominion of art lies in the sphere of symbol, through which the imagination frees itself from the depths and expresses itself. It has been necessary for people to find those symbols with the utmost power of expressive synthesis to represent the externalisation of an inner world. Once these symbols have been found, they continue to live in humanity's consciousness, by lying on its more or less hidden and latent zones and migrating through civilisation. (Ferretti, 1984/1989, 33.) Although both Jung and Warburg stressed the natural origin symbols, the Jungian conception of symbols is more ahistorical than the Warburgian one, because Warburg paid more attention to changing culture-historical contexts of symbols.

In semiotics it has been typical to see the symbols as a part of triadic construction. Through their classical triangle of meanings Charles Kay Ogden (1889–1957) and Ivor Armstrong Richards (1893–1979) suggested that there cannot be any relationship between a symbol and its referent without the thought or reference (Ogden & Richards, 1923/1969, 9–12). The situation is somehow similar in the semiotics of Peirce, where the concept of interpretant plays an important role between objects and signs (Peirce, 1931–1958, CP, 2.227–2.232). Although there are interesting similarities between the approaches of Ogden and Richards and the one suggested by Peirce, Peirce has made further divisions in relation to different types of signs.

Peirce's most famous categorisation of signs creates a division between icons, indices and symbols. For him, an icon is a sign which correlates with its object, because some qualities of the sign are similar to the characteristics of the object. The most typical example of an icon is a photograph or a portrait of a person, as these pictures share many features with the original face. However, also abstract elements, such as colours and forms, can function as iconic signs. While the icon represents its object by means of similarity, an index represents its object by means of continuity. One famous example of index is the footprint in the sand found by Robinson Crusoe. For him the footprint functioned as an index of some creature. In the context of Peircean symbol there is no similarity or continuity between the sign and the object. Examples of symbols are the words, such as "dog" and "man". The symbol is a sign only when it is used and understood as such. Thus, the symbol is different from the icon, which

possesses its significance even though its object had no existence, but similar to the index, which would lose its significance if its objects were removed. However, according to Peirce, the symbol must include iconic and indexical elements at some level. He does not suppose that signs are purely iconic, indexical or symbolic, but rather compounds of these aspects. (Peirce, 1931–1958, CP, 2.247–2.249, 2.275–2.308; See also, Peirce, 1992, 11–26, 301–324; Bal, 1998, 74–93; Liszka, 1996; 37–40; Sebeok, 1994/2001, 50, 54.)

Mieke Bal has presented some clarifying notions concerning Peircean icons. According to her, the icon is best seen as a sign capable of evoking non-existent objects because it proposes to imagine – as an interpretant – an object similar to the sign itself. For Bal iconicity is in the first place a mode of reading and it bases on a hypothetical similarity between the sign and the object. For example, if we see a portrait by Frans Hals, we imagine a person looking like the image, and we do not doubt the existence of such a person. (Bal, 1998, 76.)

Gunnar Berefelt, in turn, has suggested that a motif may function symbolically in three different ways:

> A) According to conventional agreement (arbitrary or stipulated symbol).
> B) By analogy (analogy-symbol).
> C) Contiguity (contiguity-symbol). (Berefelt, 1969, 206.)

Although Berefelt does not mention Peirce in the context of the previous distinction, but refers instead to Munro's article "Suggestion and Symbolism in the Arts" (1956), it seems that there are clear connections between the definitions of Peirce and those of Berefelt: Berefelt's arbitrary or stipulated symbol corresponds with Peirce's symbol, Berefelt's analogy-symbol with Peirce's icon and Berefelt's contiguity-symbol with Peirce's index.

If we, then, think of paintings, it seems obvious, that traditional, figurative paintings are mainly iconic, because the figures and objects depicted in them remind us of some objects in real-world, but there can be some indexical levels as well. For example, the postures and gestures of human figures can indexically refer to some objects or actions not explicitly shown in the pictures. Finally, figurative paintings may also contain signs, the meanings of which have to be learned before it is possible to understand their functions in artworks. A typical example of this kind of sign is the blindfolded personification of Justice with a pair of scales. Although the figure of Justice is iconic, in a sense that it carries some similarities with human beings, it is at the same time symbolic, because the meaning of this sign is conventional. In the case of non-figurative art the situation is as complicated as it is in the context of figurative paintings. If there are, for example, bare forms and colours in some non-figurative work of art, they do not necessarily refer to any known object. However, both colours and forms can function iconically. For example individual blue tone in some painting can arouse associations with a more abstract idea of "the colour blue" or with some concrete object which carries

this same tone. In addition, in some cases the combinations of abstract forms and colours can closely link with some depiction conventions, such as Suprematism, and in this case they function symbolically. Finally, there can be also indexical levels in abstract paintings. For example, the strokes of brush may tell us something of the direction and speed of the brush during the artistic creation process. Thus, many works of art, whether figurative or non-figurative, mix iconic, indexical and symbolic aspects of signs.

When Munch's pillar of the moon is studied through Peirce's categorisations of signs, it seems that in an early phase of Munch's career the shape of the moon carries more likeness with the real moon and its reflections on the water than later during his career. By following Peirce's categorisations, this means that the pillar of the moon seems to shift from the category of icons towards the category of symbols, but as a visual sign, Munch's pillar of the moon all the time carries some likeness with the real moon, although his combination of the moon and its pillar turns more abstracted during the years. Indexically, in Peirce's sense, Munch's pillar of the moon can tell us something about weather conditions – the sky is quite clear and there is probably moderate wind too, because this kind of reflection would not be possible if the surface of the water were totally still. Also different colouring of the pillar of the moon in various works of Munch can tell us indexically something about the position of the moon and the presence of the sun and clouds.

If we compare the symbol definitions suggested above by different theoreticians, there are both similarities and differences. Although all writers have their own kinds of presuppositions behind their symbol definitions, they all seem to assume that there is some kind of continuity between natural and cultural or conventional symbols.[18] When we compare the previous definitions with the definitions of Goethe, the most crucial difference seems to be that in the period of Romanticism conventional aspects of images were more negatively understood.

And what kind of relationship is there between Goethe's allegory and symbol and Peirce's icon, index and symbol? Because Goethe emphasises the conventional nature of allegory, it seems that his allegorical expression corresponds with Peirce's symbol. However, Peirce's icon seems to relate more closely to Goethe's symbolical expression, because in his definitions of symbol Goethe tends to emphasise that symbols have a value of their own just because they remind us of something, which is already familiar for us. Whereas the iconic function of signs bases on similarity, the indexical function bases on continuity, in other words, on physical nearness between object and sign. In Goethe's division, also the indexical function of sign belongs to the sphere of natural symbol rather than that of conventional allegory. In addition, it is essential to notice that in the Peircean theory the existence of signs presupposes a sign-using mind (interpretant), which constructs the connection between the sign and the object. Although there are sign types which have a more direct relationship between their objects than the other types of signs have,

understanding of each type of sign provides interpretation. The problematics of interpretation are not very explicitly present in Goethe's symbol definitions, although it seems clear that both symbols and allegories provide interpretation. Despite the fact that Goethe has linked symbols with intuition and allegories with reason, we can also assume that allegories with fixed meanings do not leave as much room for free interpretation as the symbols.

Through the previous symbol definitions it can clearly be observed that different theorists tend to use different concepts when speaking of somewhat similar phenomena. Conversely, sometimes they use the same concepts when speaking of different phenomena. The contrasts are probably most clear if we compare the definitions of Goethe with those of Peirce. Although it is usually possible to see how some individual theorist understands the concept of symbol through close-reading of her or his texts, it is clear that the immense variety of different uses has greatly confused the whole problematics of symbols.

However, the previous examples of symbol definitions also emphasise the importance of the symbolic level of experiencing in the context of art. Although there have been some conceptual difficulties in these discussions, it still seems that the problematics of symbols cannot be escaped if we really want to understand art. That is why almost every theorist of art feels obliged to present at least some kind of definition either of symbol or of sign when he or she writes about art. While writing about art we should be able to select one key concept, either symbol or sign, through which to refer to those elements that represent something for somebody. I prefer here the concept of symbol to the concept of sign because the former is more commonly used by the theorists whose texts seem to provide rich possibilities for the study of metabolic aspects of art. In general, the concept of sign is nowadays closely linked with semiotics, while the concept of symbol is more commonly used, for example in the spheres of aesthetics, iconology, and psychoanalytic tradition. It is also worth noticing that usually in the aesthetic definitions of symbol emotions seem to play a more important role than, for example, in the semiotic definitions of sign.

2.4 Degree of arbitrariness

There are scholars, such Aby Warburg and Ernst Cassirer, who have widely discussed historical development of symbols. Warburg's concept of symbol carries strong similarities with symbol theories of Romanticism, especially when it comes to the distinction between allegory and symbol, but there are also some connections with Friedrich Theodor Vischer's (1807–1887) thoughts concerning the symbol. Vischer assumed that symbolic representation oscillates between two polarities, one of which is magical-associative, where the symbol and the symbolised merge, and the other logical-dissociative, where a relation of disjunction operates between the symbol and its object. Warburg shifted

these ideas into a historical context and saw the Renaissance as "an era of transition" or "a site of conflict" between magic and logic. As Warburg understood it, this era was dominated by the tensions between two contradictory attitudes toward representation – no one any longer believed in the primitive symbol but remained anyway tied to it because of the intrinsic power of the image. In other words, there was a tension between magical-associative symbols and logical-dissociative allegorical signs, or a conflict between the demonising Dionysian and the spiritualising Apollonian force. While the logic created a conceptual space between the individual and the object, magic, in turn, destroyed this conceptual space. (Ferretti, 1984/1989, 72; Rampley, 1997, 48–55.)

Both Warburg and Cassirer thought that historical progress provides emancipation from the sensory, and the mathematical symbol functioned as the terminal stage of this progress, by marking the triumph of reason over superstition (Ferretti, 1984/1989, 76). In Cassirer's philosophy the symbolic form is a key concept which is defined as follows: "'Symbolic form' [symbolische Form] means every energy of the mind through which a significant spiritual content is bound to a concrete sensible sign and closely attributed to this sign" (Cassirer, in: Ferretti, 1984/1989, 105).[19] According to Cassirer, there are great differences between symbolic forms, such as religion, myth, art, history, language and science. Crudely put, when human thinking shifts from the sphere of myths to the sphere of language and science, sensible (or perceivable) quality of symbols is replaced by rational (or non-perceivable) content. However, in art, and especially in visual art the essential role of perceivable forms remains. (Cassirer, 1944/1966, 74–228; See also, Cassirer, 1923–1929). As Cassirer has formulated it:

> The plastic arts make us see the sensible world in all its richness and multifariousness. [...] Art [...] teaches us to visualize, not merely conceptualize or utilize, things. Art gives us a richer, more vivid and colorful image of reality, and a more profound insight into its formal structure. (Cassirer, 1944/1966, 169–170.)

For Warburg and Cassirer there are differences in the degree of arbitrariness when it comes to the symbolism of magic, art and logic. From this perspective, we can also approach the problematics of symbols by analysing the degree of arbitrariness of those elements which may function as symbols. It is possible to start this task by studying more carefully which kinds of things are usually assumed to have some symbolic potential. According to Dickie, symbols do not have to be concrete, but they can also be abstract, for example, numbers or words (Dickie, 1971/1979, 124). Goodman's list of possible symbols is even wider. For him, the symbol is general and colourless term, which covers letters, words, texts, pictures, diagrams, maps, models, and more, but carries no implication of the oblique or the occult (Goodman, 1976/1985, xi). So, once again we can see that there is crucial difference between Romantic and

contemporary symbol definitions in a sense that mystical and spiritual load of symbols has been stripped away.

It seems clear that there can be some differences between the pictures and texts when it comes to their level of arbitrariness. For example, we can consider how numbers function in the context of texts and pictures. In texts more specific numeral expressions can be used than in pictures, especially when it comes to great numbers. However, in pictures there can be a certain number of elements, whose sum refers to symbolism of numbers. For example, in pictures the groups of three persons and objects are very typical, and these compositions have sometimes close connections with the symbolism of trinity. In Munch's oeuvre the most familiar example of symbolism of trinity is his motif called *The Woman* (Illustration 59–63) which represents both the three phases of life and the three aspects of femininity – "the dreaming woman – the lusty woman – and the woman as nun" (Munch, in: Eggum, 1990/2000, 100). However, in pictures numbers are usually expressed through some concrete objects, and, thus, the numbers expressed cannot be as great as in the context of texts. For example, through visual depiction it is quite time-consuming to show the difference between numbers greater than tens.

In text an individual letter is the smallest possible unit. Words include letters, but can individual letters have some meaning potential of their own? Although the letters are often seen solely as building blocks of words, we can consider this situation, for example, in the case of hieroglyphs where pictures function as letters. Also our current alphabet carries some visual significance. The letter O, for example, has much in common with the number 0 and the form of a circle, D with the form of a half-moon, X with the form of a cross, S with the movements of a snake, and so on. In addition, in many contexts individual letters and letter combinations have been used as symbols. One of the most famous letter combinations in the context of Christianity is INRI, which also frequently occurs in pictures. However, it has also been asked whether there are some units or building blocks that can be considered as equivalent to letters in the context of pictures. For example, can we assume that colours are same kind of building blocks of forms and figures as letters are in the context of words? In this comparison the main problem is that colours, as such, can refer to something, even more powerfully than individual letters (cf. e.g., Kuusamo, 1999a, 64). Generally speaking, it seems evident that in the context of paintings all potential symbols are constructed of colours and forms. There cannot be any forms without colours or any colours without forms.[20] In a context of totally abstract paintings there are only colours and forms, and also recognisable figures of representational pictures are constructed of colours and forms.

Another way to approach the relationship between visual and literal symbols is by comparing words with certain visual elements in pictures. For example, the word moon can be a symbol as well as a figure of the moon in the context of Munch's pictures. However, the word moon, as such, is more abstract

than the moon in Munch's pictures, because visual figure of the moon necessarily includes some perceivable properties, such as colour and form, and it also has some physical location on the surface of the picture. Of course, also letters and words have some visual properties, for example, when it comes to fonts or styles of handwriting, but we can still state that in the context of pictures there is more room for perceivable variations than in the context of words. In addition, as Gombrich has stated, a picture of a dog might represent the shape of a real dog but not its size, or it might be like the real dog in its colour but not in its shape, and so on (Gombrich, 1978/1982, 285). Although pictures may have more perceivable similarities with their objects than words, there are always some arbitrary aspects also in pictures. In addition, it is also essential to notice that there is a category of onomatopoeic words, such as "cuckoo" in English and its counterpart "kukkua" in Finnish (cf. Gombrich, 1978/1982, 278; Munro, 1956, 156). Onomatopoeic aspects of words have something to do with iconic aspects of pictures in a sense than both onomatopoeic words and icons in pictures refer more directly to their objects than, for example, Peircean symbols.

In language there are also words, such as proper names, which refer to a certain individual, such as Ludwig Wittgenstein. Also a photo or a painting which depicts this person refers to the same individual, but there is still some difference, because in a picture this person necessarily carries some perceivable properties. Of course, there can be many kinds of variations between different pictures which represent Ludwig Wittgenstein – in photographs, or in figurative and non-figurative paintings of this subject. For example, there are differences between colour photographs and black-and-white photographs when it comes to their degree of arbitrariness (cf. Gombrich, 1978/1982, 282; Munro, 1956, 156). In addition, in different pictures the person depicted can function more like an individual or more like a human being in general. As Gombrich has formulated it:

> Then there is that age-old problem of universals as applied to art. It has received its classical formulation in the Platonizing theories of the Academicians. 'A history painter,' says Reynolds, 'paints man in general; a portrait-painter a particular man, and therefore a defective model.' This, of course, is the theory of abstraction applied to one specific problem. The implications are that the portrait, being an exact copy of a man's 'external form' with all 'blemishes' and 'accidents', refers to the individual person exactly as does the proper name. The painter, however, who wants to 'elevate his style' disregards the particular and 'generalizes the forms'. Such a picture will no longer represent a particular man but rather the class or concept 'man'. There is a deceptive simplicity in this argument, but it makes at least one unwarranted assumption: that every image of this kind necessarily refers to something outside itself – be it individual or class. But nothing of the kind need be implied when we point to an image and say 'this is a man'. Strictly speaking that statement may be interpreted to mean that the image itself is a member of the class 'man'. (Gombrich, 1951/1985, 2.)

We can also approach this problematics through the Goodman's definition of “representation-as”. According to Goodman, when we say that some picture represents the Duke of Wellington as an infant, or as an adult, or as the victor at Waterloo, this usually means that the picture represents the Duke at a given time or period. However, another way to use the term “representation-as” is illustrated when we say that some picture represents Winston Churchill as an infant, where the picture does not actually represent the infant Churchill but rather represents the adult Churchill as an infant. (Goodman, 1976/1985, 28.) In other words, there is some element in this picture which indirectly points towards the notion of infantilism.

In addition, we can make further distinctions between words which refer to some concrete objects and words which are more abstract. The word “mammal” is more abstract than the word “hare”. In a context of pictures it may be difficult to make a distinction between these two terms, because the same figure can be seen both as a hare and as a mammal. Or as Gombrich puts it:

> It is not the degree of naturalism which determines the question whether the image of a horse is to serve as a symbol for the universal concept 'horse' or as a portrait of a particular horse. A photograph in a textbook or on a poster may represent the type or serve as a symbol – a mere primitive scrawl may be intended as a representation of the individual. Only the context can determine *this* distinction between symbol and representation. (Gombrich, 1972/1985, 183.)

When literal sentences are constructed of words, can we assume that some kinds of “visual sentences” could be constructed through visual elements within the pictures? In this comparison the most essential problem is how we should read the sentences constructed of visual elements. Between the words of sentences there are temporal relationships and between visual elements spatial ones. Words in sentences are in a certain order, but in the context of pictures this order is not similarly fixed, although there are naturally many rules, for example, for the depiction of religious figures.

Usually it makes no sense draw parallels between pictures and individual words; it might be more reasonable to compare whole pictures with wider texts, such as poems. Furthermore, if we see visual symbols as components of pictures we could treat these symbols as equivalents to sentences. Although visual symbols can sometimes be quite conventional, they nevertheless include at least two perceivable components, colour and form, and from this perspective it makes no sense to compare visual symbols with individual words. For example, in Munch's work *The Dance of Life* (1899–1900) (Illustration 194) there is a moon, but this figure also carries some perceivable properties which cannot be explained solely through the word “moon”, and sentences are needed when we want to describe how these visual elements relate with the Munch's depiction of the moon. Probably these perceivable properties of

symbol, such as the reddish colour of the moon, could be compared with individual words. However, if we consider some traditional allegory, such as a blindfolded person with pairs of scales, very often the whole meaning of this figure has been reduced into one single word, which is "justice", and in this case the perceivable properties of this figure receive only minimal attention despite the fact that these visual elements can contain very rich information.

Thus, in general it seems that when compared with words which can function as symbols visual symbols are usually more concrete, but because we have many kinds of depiction conventions when it comes to pictures, also pictures can reach a very high level of arbitrariness. For example, Dickie sees no reason to limit the types of things which can be symbolised. As examples he mentions: a person (Christ), an event and a state (death and nothingness), an event (the High Lama's death), an action (Christ's sacrifice), institutions (Christianity and a nation), and qualities (strength and nobility). (Dickie, 1971/1979, 124.) Despite the fact that the examples given by Dickie vary on the basis of their arbitrariness, it is essential to notice that all these things can be symbolised both literally and visually.

So far, we have mainly discussed categorisations between different types of symbols, by studying conventional and natural aspects of them and by comparing their degree of arbitrariness. It is worth noticing that both the fibre of arbitrariness and the fibre of conventionalism versus naturalism are somehow present in all symbol definitions presented above, and in many cases these two fibres are closely bound with each other. However, it is also important to consider the perceivable aspects of symbols. When the theorists above speak about conventional aspects of symbols, they implicitly refer to the non-perceivable meanings of these symbols; and conversely, when these theorists write about natural or iconic aspects of symbols or signs, they often seem to emphasise the perceivable elements of these symbols. This distinction is vital, because it seems evident that perceivable elements of symbols play a crucial role especially in the context of visual art.

For example, if we think about some classical depictions of Crucifixion, meaningfulness can be manifested by the kind of position the Christ is, the kind of facial expression he has, and by the direction from which the cross has been depicted. Even minimal modifications of perceivable properties of symbols can decisively change the emotional atmosphere of the whole picture. From this perspective it seems that metabolism of art symbols closely relates with their perceivable elements. Through modifications of perceivable elements also non-perceivable meanings of symbols can slowly transform. For example, we can imagine a situation where some artist modifies the traditional allegory of the blindfolded Justice by providing it with pink sunglasses. In that case the non-perceivable meaning of objectivity, typically linked with the concept of Justice, might be replaced with the meaning of subjectivity. And if this new perceivable property of Justice would be conventionalised in such a way that also other artists started to use it, then also some non-perceivable meanings of Justice

might slowly transform – the thread of injustice lingers inside this traditional allegory.

In addition, it is also worth noticing that the same picture can be understood either allegorically or symbolically, depending on the background of the beholder. Or, as Berefelt has formulated it, "Whether a work of art is to be characterized as symbolic […] or allegoric depends on how it is apprehended or experienced; many times it may be merely a matter of stress" (Berefelt, 1969, 207). For example Munch's motif called *The Woman* (Illustration 59–63) can be seen as a more or less fixed allegory by those beholders who are familiar with some earlier pictures and stories where the symbolism of the three stages of women is present, for example, in the context of the classical story of Hecate. On the other hand, for those beholders who are familiar with the biography of Munch, it is also evident that this motif of Munch closely links with his personal life experiences. In his letter to Tulla Larsen, Munch's fiancée from the turn of the nineteenth and twentieth century, the artist compares the changing expressions of this lady with his subject of three women (cf. e.g., Müller-Westermann, 2005, 63). From this point of view Munch's motif *The Woman* is also symbolical, not solely allegorical. Although this motif allegorically shares some general meanings typically associated with the pictures and stories of the three stages of women, Munch has approached this motif through his personal life experiences and simultaneously added some symbolical layers to it.

As Berefelt has stated, "The fundamental mistake with the Romantic – and most modern as well – investigations of *symbol* and *allegory* is, […] that these concepts are regarded and treated as antithetic" (Berefelt, 1969, 206). Although the theorists cited above sometimes tend to make very sharp distinctions between different types of symbols or signs, in practice it is not always so easy to use these kinds of categorisations. Therefore, it may be unreasonable to draw very strict borders between different types of symbols, and probably it would be more fruitful to set these types on a line on which they can move nearer and farther off each other, and present more exact definitions when necessary.

2.5 Representation and expression

Besides the degree of arbitrariness, there have also been discussions concerning representational and expressive possibilities of symbols. As we have seen earlier, there are theoreticians who have divided Goethe's symbol definitions into three categories. One of these categories is representational definition of symbol, which emphasises the ability of symbols to express something (e.g., Pochat, 1977, 15–16; Pochat, 1981, 100–101; See also, Sörensen, 1972, 263–265). The idea of expression is also powerfully present in symbol definitions of Susanne Langer. Langer has stated that differentiation should be made between the "art symbol" and "the symbol in art". While the symbols in art, also referred

to as “true symbols” or “genuine symbols” by Langer, are some significant elements within the work of art, the term “art symbol” refers to the whole work of art. (Langer, 1957, 132–138.) As Langer has formulated it:

> Symbols occurring in art are symbols in the usual sense, though of all degrees of complexity, from simplest directness to extreme indirectness, from singleness to deep interpenetration, from perfect lucidity to the densest overdetermination. They have meanings, in the full sense that any semanticist would accept. And those meanings, as well as the images that convey them, enter into the work of art as elements in its composition. They serve to create the work, the expressive form./The art symbol, on the other hand, *is* the expressive form. It is not a symbol in the full familiar sense, for it does not convey something beyond itself. Therefore it cannot strictly be said to have a meaning; what it does have is import. It is a symbol in a special and derivative sense, because it does not fulfill all the functions of a true symbol: it formulates and objectifies experience for direct intellectual perception, or intuition, but it does not abstract a concept for discursive thought. Its import is seen in it; not, like the meaning of a genuine symbol, by means of it but separable from the sign. The symbol in art is a metaphor, an image with overt or covert literal signification; the art symbol is the absolute image – the image of what otherwise would be irrational, as it is literally ineffable: direct awareness, emotion, vitality, personal identity – life lived and felt, the matrix of mentality. (Langer, 1957, 138–139.)

Although most of the theorists mentioned above use the concept of the symbol while referring to symbols occurring in art, Langer's concept of art symbol, also known as the expressive form, refers to whole works of art. For her art symbol is a single organic composition. According to Langer, the elements in a work are always newly created with the total image, and although it is possible to analyse what they contribute to the image, it is not possible to assign them any of its import apart from the whole. (Langer, 1957, 134–145.) Previous definitions of Langer contain interesting similarities with the final symbol definition of Goethe (Goethe, 1823–1829/1972, 135). These both thinkers seem to suggest that a work of art can contain various symbols, but it is the combination of these symbols, not individual symbols themselves, which expresses something. While individual symbols can point towards some specific meanings, the combination of symbols expresses an idea. Langer's definitions of art symbol also have close connections with gestalt psychology of Rudolf Arnheim. As Arnheim has formulated it:

> It appears that the things we see behave as wholes. On the one hand, what is seen in a particular area of the visual field depends strongly on its place and function in the total context. On the other hand, the structure of the whole may be modified by local changes. This interplay between whole and part is not automatic and universal. A part may or may not be influenced noticeably by a change in the total structure; and a change in shape or color may have little effect on the whole when the change lies, as it were, off the structural track. All these are aspects of the fact that any visual field behaves as a gestalt. (Arnheim, 1954/1974, 67.)

Besides Arnheim's ideas of gestalts, previous definitions of Langer also have some connections with later symbol definitions of Berefelt:

> Let us say that an artist depicts a rose and thereby wants to designate the concept *love*. This case is what in art history is generally labeled with the terms *symbol, symbolic*. The symbolic meaning does not lie in the motif as such, but in the represented object. When a motif functions in this way I will call it an "object-symbol." […] Since the content of the traditional, deliberate symbolic art is conditioned by a complex of symbolically functioning motifs, we may speak about the separate object-symbol as a *primal symbol*. *Primal symbol* is thus a term which is related to the syntactical study of relating different object-symbols. […] As has already been suggested, the different primal symbols in art are usually combined – in order to limit the frame of reference and/or designate a more complex meaning. When two or more primal symbols are (apprehended as) organized into one whole, designating a common designatum or complex of designata, I will speak about a *composed symbol*. (Berefelt, 1969, 206.)

Although Berefelt's distinction between primal symbol and composed symbol on some level links with Langer's distinction, there are also some essential differences. While Langer stresses the idea of artistic expression, Berefelt stresses the idea of construction. In addition, while the definitions of Langer have often been utilised in the context of music and non-figurative art, the definitions of Berefelt more closely link with German Romanticism, especially with the works of Philipp Otto Runge (1777–1810) and Caspar David Friedrich (1774–1840), which often include unconventional combinations of conventional symbols. Therefore it seems that Berefelt's definitions match better with enigmatic symbolism, while Langer's definitions match better with expressive art.

We can further study the problematics of representation and expression by making comparisons between the texts of Gombrich, Hermerén and Berefelt. Although Gombrich usually tends to emphasise the conventional quality of symbols, he also seems to suggest that through unconventional uses of symbols new kinds of meanings can be created. In his *Symbolic Images* Gombrich makes a differentiation between representation, symbolisation and expression, as follows: "These three ordinary functions of images may be present in one concrete image – a motif in a painting by Hieronymus Bosch (ca 1450–1516) may *represent* a broken vessel, *symbolize* the sin of gluttony and *express* an unconscious sexual fantasy on the part of the artist but to us the three levels of meaning remain quite distinct" (Gombrich, 1972/1985, 124). The previous definitions of Gombrich can be compared with the following distinctions of Hermerén in the context of Jan van Eyck's (ca 1395–1441) *Annunciation* (ca 1434–1436):[21]

> (1)The painting depicts several lilies, a stool, and a prayer book.
> (2)The painting represents the Annunciation taking place in a church.
> (3)The scenes on the floor illustrates stories from the Old Testament.

> (4)The finding of the infant Moses is an allusion to the Birth of Christ.
> (5)The seven light rays refer to the seven gifts of the Holy Spirit.
> (6)The painting expresses Jan van Eyck's pantheistic conception of the world.
> (Hermerén, 1969, 11–12.)

As can be observed, there are certain differences between the definitions of Gombrich and those of Hermerén. Gombrich uses the word "represent" when he refers to perceivable elements of the picture, while Hermerén uses the word "depict" in this context. Conversely, Hermerén's terms "represent", "refer to", "illustrate" and "allusion" mainly correspond with Gombrich's term "symbolise". All these terms link with non-perceivable meanings of symbols which have to be learned before it is possible associate them with pictures. As can clearly be observed through previous examples, the term "represent" is ambivalent. Firstly, it can refer to the perceivable likenesses between real objects and those depicted in art. Secondly, it can also refer to the point that some visual element in the picture has some non-perceivable meanings which cannot directly be seen. It is not possible to perceive Annunciation as directly in the pictures as broken vessel or lilies, but a deeper knowledge of depiction conventions is needed before it is possible to recognise this motif. Of course, also broken vessels or lilies can sometimes be seen as identified motifs like Annunciation, but it is also possible to recognise these objects on the basis of everyday experience, without deeper knowledge of art. Just this ambivalence of the term "represent" often causes difficulties when the problematics of symbols is discussed, and that is one reason why I prefer the distinction between perceivable properties and non-perceivable meanings of symbols. Somehow a similar distinction between perceivable and non-perceivable aspects of artworks is also implicitly present in Berefelt's definition of the components of artwork, which include:

> 1) Purely visual appearances (as shape – as distinguished from "form" – color, texture).
> 2a) Formal phenomena; illusory qualities (as plasticity, perspective, space); "perceptual forces."
> 2b) Representations (identified motifs).
> 3) Meanings.
> a) Thematic and/or symbolic references implied by 1 and 2.
> b) "Expressive qualities."
> 4) The total referential function of the work of art, implied by the constituents of 1, 2, and 3 as potentially realized by an interpreter. (Berefelt, 1969, 204.)

According to Berefelt, the first category may be said to be wholly objective, while the second and the third are to a certain degree dependent on the psychologic and intellectual qualifications of the interpreter. In addition, the categories one, two and three function as "material" for the formulation of the total referential function of the work of art. Besides previous definitions,

Berefelt has also used the term "integration-symbol", which, according to him, is identical with the content of our experience of the work of art. (Berefelt, 1969, 204–206.) It is worth noticing here that the idea of expression is mentioned by all three writers discussed above – Gombrich, Hermerén and Berefelt. As can be seen through the definitions of Gombrich and Hermerén, the verb "express" refers to personal experiences or world views of artists. In addition, as the definition of Berefelt implicitly suggests, the level of expression is only reachable through the study of perceivable elements of artworks and knowledge of depiction conventions.

Now, if we compare the previous definitions of Gombrich with Peirce's distinctions between signs we can see that the Gombrichian example of broken vessel depicted by Bosch is simultaneously a Peircean icon and symbol, because it reminds us of real vessels, although vessels and especially broken vessels also carry some conventional meanings. In addition, also the Munchian pillar of the moon is partly iconic and partly symbolic, because both the moon and the pillar have some similarities with the real moon and real pillars, although a combination of these two forms is not so natural. While it is possible to see connections between Peircean icons and Gombrichian representation and Peircean symbols and Gombrichian symbolisation, it is more difficult to link the Gombrichian level of expression with the Peircean distinctions between icons, indices and symbols. However, Peirce has also suggested a distinction between type and token. For him, type is something which does not even exist as such, but only determines things that do exist. A Peircean example of type is the article "the" in the English language. When compared with type, token is something more unique and concrete. Token refers to either a single event which happens once and whose identity is limited to that one happening or to a single object or thing which is in some single place at any one instant of time. According to Peirce, this kind of event or thing is significant only while occurring just when and where it does. A Peircean example of token is "this or that word on a single line of a single page of a single copy of a book". (Peirce, 1931–1958, CP, 4.537.)

In his *Symbolic Images* Gombrich compares two paintings, *Minerva Restraining Mars* (1576–1577) by Tintoretto (Jacopo Comin, 1518–1594) and *Horrors of War* (1637–1638) by Peter Paul Rubens (1577–1640), and states that although the subjects or "librettos" of these two paintings are similar, there are also crucial differences between these paintings (Gombrich, 1972/1985, 127).[22] Altti Kuusamo (1999), in turn, has compared Munch's paintings *Despair* (original title: *Sick Mood at Sunset*) (1892) (Illustration 92) and *The Scream* (1893) (Illustration 93), which share many visual elements with each other, although there are also some essential differences between the details of these paintings. Referring to these pictures of Munch, Kuusamo asks whether we could see these paintings as two "tokens" of the same "type". (Kuusamo, 1999a, 82–85.) We can follow this same idea and ask whether the examples mentioned by Gombrich – *Horrors of War* by Rubens and *Minerva Restraining Mars* by

Tintoretto – are also "tokens" of the same "type". With the help of the distinction between type and token it might be possible to pay attention to small but significant differences between paintings, and through this distinction we could reach the level of artistic expression which easily disappears when artworks are studied solely through the Peircean distinction between icons, indices and symbols.

For example, when we study how the symbol of moon behaves in various works of Munch, we can find both similarities and differences. Sometimes the colour of the pillar is reddish, in other times yellow, orange, or white, and sometimes even transparent. Sometimes the pillar is a very dominant part of the whole composition and sometimes it is only a small, sign-like figure in some corner of the sketch. Sometimes the moon shines on an empty shore, and other times there are persons on the beach who are staying in the moonlight either looking at the moon or not, and so on. So, although there are some shared perceivable elements between different works of Munch, in most of his pictures these elements form different kinds of combinations. From this perspective we can see his individual pictures as tokens of the same type.

2.6 Context dependency of symbols

As suggested by many theoreticians, it is important to notice that the meanings of symbols are context-dependent in such a way that other elements around a given visual element may contribute to meanings associated with this individual symbol. From the perspective of context dependency it is essential to take a short excursion into iconology.

According to Panofsky, who has usually been defined as the father of iconology, there are three different stages in iconological analysis. The first stage is pre-iconographical description, which bases on practical experience and on our familiarity with objects and events. In this phase the controlling principle of interpretation is the history of style, in other words, the insight into the manner in which objects and events are expressed by forms. The second stage is iconographical analysis, which bases on our knowledge of literary sources and on our familiarity with specific themes and concepts. The controlling principle in this phase is the history of types, in other words, the insight into the manner in which specific themes or concepts are expressed by objects and events. And finally, the third stage is iconological interpretation, which bases on synthetic intuition, on our familiarity with the essential tendencies of the human mind, conditioned by personal psychology and *Weltanschauung*. In this phase, the controlling principle of interpretation is the history of cultural symptoms or symbols in general, in other words, the insight into the manner in which essential tendencies of the human mind are expressed

by specific themes and concepts. (Panofsky, 1939/1972, 14–15; Panofsky, 1955, 40–41.)

By following Panofsky, we can clarify the three stages of analysis through an example. In the stage of pre-iconographical description we can see a picture with thirteen men around a dinner table. In the next stage, called iconographical analysis, we understand that this group of men represents the Last Supper. And finally, in the third, iconological stage we may try to understand this picture as a document of Leonardo's (1452–1519) personality, of the civilisation of the Italian High Renaissance, or of a peculiar religious attitude. According to Panofsky, the discovery and interpretation of these symbolical values is a method of interpretation which arises as a synthesis rather than as an analysis. (Panofsky, 1939/1972, 8.) Thus, in Panofsky's iconology the process of interpretation begins from the analysis of an individual picture or some subject shared with a wider group of artworks, but the main goal of interpretation is to bind the phenomenon analysed to the ideological atmosphere of its own time.

In iconology, the whole cultural-historical background can function as a context for a certain visual symbol. However, because many visual symbols are elements of artworks, it is also possible to see these artworks as the context of symbols. In his texts Gombrich has approached the context dependency of symbols from various points of views. For example, in *Art and Illusion* Gombrich states that symbols can behave like letters in reading that change their meaning with the total situation. Here he uses examples taken from the posters of London Transport (1949–1954) in which the figure of bull's eye sometimes functions as a head of human figures and sometimes as a letter, and so on.[23] (Gombrich, 1960/1992, 198.) In this case other elements set beside the figure of the bull's eye affect the ways we understand this symbol in the context of different posters. In addition, as we have already seen, in his article "Visual Metaphors of Value in Art" Gombrich states that there are "visual metaphors", like lion and colour red, which can convey very different kinds of ideas in different contexts (Gombrich, 1952/1985, 12–13). Unfortunately, Gombrichian terminology is not always very clear. In many cases he tends to use the concepts of symbol and metaphor almost synonymously, which is somewhat problematic. However, it seems evident that through the concept of metaphor Gombrich aims to grasp at the metabolic aspects of symbols.

Besides Gombrich, also Beardsley and Dickie have discussed the context dependency of symbols by analysing the ways in which symbols are created and recognised, and the ways in which symbolic meanings are constructed. As Beardsley has put it, when we aim to approach the symbolic meanings of artworks we should first study whether this work of art contains any symbols with a primarily conventional or natural basis. We can suppose that some element in an artwork is symbol if it stands out in some way, in contrast to setting, or is brought into focus by the design, or if its presence is in some way unusual or striking. This is referred to as the principle of prominence by

Beardsley. (Beardsley, 1958, 291–292.) Dickie has presented similar thoughts. According to him, artists can create new symbols: 1) through depiction of some unusual or impossible events in the context of some artwork which otherwise depicts somewhat ordinary events, 2) by giving a depiction or a description a prominent place in the work, 3) through repetition, and 4) through juxtaposition (Dickie, 1971/1979, 126–127).

In addition, according to Beardsley, in literature there are two distinguishable ways in which an object may become symbolic – either as a central prop, in the theatrical sense, or as a recurrent image. The first way is that an object, such as a bridge, a door, or an animal appears more than once in some narrative, at crucial times attracting the attention of the characters in the story thus affecting them and reminding them of other things. The second way is that there is an object X, whose various characteristics are designated by the modifiers in a number of metaphorical attributions throughout the work. (Beardsley, 1958, 406–407.) The central prop described by Beardsley seems to match with the Dickie's principles of prominence and repetition, while recurrent images with their metaphorical attributions have connections with the Dickie's principle of juxtaposition.

As we have already seen, the Munch's pillar of the moon seems to fill all Dickie's criteria for symbols. Firstly, it is clear that the pillar of the moon is striking. Although the moon, as such, is not any new symbol in visual art, it seems that in some works of his, such as *The Dance of Life* (1899–1900) (Illustration 194), Munch has treated this symbol visually in such a way that the combination of the moon and its reflection on the water starts to look like some concrete object which rises from the depths of the sea. Secondly, in many pictures of Munch this figure has a very prominent place. Because there are usually quite a moderate number of figurative elements in Munch's works, all these elements play a very essential role. In some pictures of Munch the moon and its reflection are almost in the middle of the work, but their place, form, size and colour tend to vary between different pictures. Thirdly, this figure is present in tens of pictures by Munch. Fourthly, in various pictures this figure is juxtaposed with different visual elements. Usually there are people, trees, stones, boats, and the sea beside the Munch's pillar of the moon. In addition, it is possible to see this figure, as such, as a juxtaposition between two elements – the moon and the pillar. Through previous discussion it seems, thus, clear that we can use the concept of symbol when we speak about the Munch's pillar of the moon.

As Beardsley has formulated it, when we want to understand what some element symbolises we should think which of the potential symbolic meanings could be fitted into a coherent whole with the other objects in the artwork, including their potential meanings. This is called the principle of symbol congruence by Beardsley. According to him, symbolism easily shades off into nothing, but when objects are barely suggested, or when their symbolic potentialities are loose and uncontrolled by the contexts, it is always possible to

start free associations. However, in this case the meanings associated with pictures may be largely subjective and private. Beardsley states that when some object or event is established as symbolic it takes on a peculiar thickness and disturbing quality, and the central meanings, which are most emphasised, shade off into less clearly defined and more remote ones. (Beardsley, 1958, 292–293, 408.)

Dickie has again presented thoughts very similar to those of Beardsley. According to him, it is the artistic treatment in the context of the work that picks out the relevant similarities and establishes a symbolic relation. The way in which the elements of a work of art function together enables one element to function as a symbol. Artists may try to establish something as a symbol and fail, because they do not put the elements of their work together properly or because they do not provide certain crucial elements. In addition, Dickie states that the redundant meaning of symbols adds thickness and richness to a work of art. Symbols can both add to the complexity and maintain or increase the unity of artwork by emphasising and reinforcing its main themes. (Dickie, 1971/1979, 127–130.) In addition to these statements Dickie has provided us with the following example in which he refers to Matthias Grünewald's (ca 1470–1528) painting *The Crucifixion* (1515),[24] where a lamb carries a cross:

> Consider the Grünewald painting without the lamb with cross. Then add the lamb to the painting. With the lamb the painting is more complex than without the lamb because it has more elements. The lamb maintains or perhaps increases the unity of the painting because the symbolic meaning of the lamb fits in with the other elements and the main theme of painting. (Dickie, 1971/1979, 129–130.)

If we once again think Munch's picture *The Dance of Life* (1899–1900) (Illustration 194) it is evident that the meanings given to this work might undergo a transformation if some central element within the painting was replaced by some other element. The pillar of the moon set into this composition probably constructs kinds of meanings quite different from those, for example, that would be constructed if it were replaced by a figure of a tree or a crucified Christ. Actually, while making comparisons between different motifs of Munch it really seems that his pillar of the moon has some perceivable similarities with the forms of the tree and the cross, depicted, for example, in his paintings called *Metabolism* (1898–1899) (Illustration 134), and *Golgotha* (1900) (Illustration 131), but we will return to this point later.

2.7 Metaphorical tensions between symbols

As mentioned earlier, both Gombrich and Beardsley tended to see some connections between symbols and metaphors, and also Dickie has indirectly pointed to this same direction through his definitions of context dependency of

symbols. Besides these writers, also René Wellek (1903–1995) and Austin Warren (1899–1986) have analysed the relationship between symbol and metaphor:

> Is there any important sense in which "symbol" differs from "image" and "metaphor"? Primarily, we think, in the recurrence and persistence of the "symbol." An "image" may be invoked once as a metaphor, but if it persistently recurs, both as presentation and representation, it becomes a symbol, and may even become part of a symbolic (or mythic) system. (Wellek & Warren, 1949/1961, 193–194.)

These ideas suggested by Wellek and Warren seem to have something in common with Ricoeur's definitions of the relationship between symbol and metaphor. As we have seen, the Ricoeurian definition of symbol is not very unique when compared, for example, with the symbol definitions of Goethe. However, a more unique quality of the Ricoeurian definition appears when he approaches the concept of symbol through the functions of metaphors. Although there are theoreticians, such as Beardsley, Dickie, Wellek and Warren, who have pointed to this same direction, in the Ricoeur's text this relationship is more explicitly present.

According to Ricoeur, in the study of symbols there are two difficulties. The first difficulty is that symbols belong to too many and too diverse fields of research, such as psychoanalysis, poetics and the history of religions, and the second difficulty is that the concept of symbol brings together two dimensions of discourse – one that is of linguistic and the other of non-linguistic order (Ricoeur, 1976, 53–54). By assimilating some things to others, symbol assimilates us to what is signified, and according to Ricoeur, this is precisely what makes the theory of symbols so fascinating but simultaneously deceiving: "All the boundaries are blurred – between the things as well as between the things and ourselves" (Ricoeur, 1976, 56). As Ricoeur states, "what asks to be brought to language in symbols, but which never passes over completely into language, is always something powerful, efficacious, and forceful" (Ricoeur, 1976, 63). Here we can see some similarities with the thoughts of Warburg and Cassirer in relation to the functions of primitive symbols (Ferretti, 1984/1989, 72, 76; Rampley, 1997, 48–55). However, because of these difficulties Ricoeur has suggested that we can more easily grasp the problematics of symbols if we approach symbols through the functions of metaphor (Ricoeur, 1976, 45–46, 53–54).

Ricoeur is an advocate of modern tension theory of metaphors.[25] In this theory metaphors are linked with the semantics of the whole sentence, and they only make sense in an utterance, while in the context of the substitution theory metaphors are linked with the semantics of individual words. In this sense, tension metaphors are seen as phenomena of predication, not solely as phenomena of denomination. According to Ricoeur, when the poet speaks of a "blue angelus" or a "mantle of sorrow" he puts two terms in tension, and the

metaphor is the result of the tension between these two terms in a metaphorical utterance. However, it is also important to notice that in the Ricoeurian approach there are no metaphors without any acts of interpretation, and in this sense we can say that the tension occurs between two opposed interpretations of the utterance. (Ricoeur, 1976, 49–50.) As Ricoeur puts it, "The angelus is not blue, if blue is a color; sorrow is not a mantle, if the mantle is a garment made of cloth" (Ricoeur, 1976, 50). Metaphorical interpretation, thus, presupposes a literal interpretation which reveals the absurdity of utterance and forces us to make a metaphorical twist, an extension of meaning through which literally nonsensical utterance can make sense. From this perspective the functioning of metaphor has something to do with Gilbert Ryle's (1900–1976) description of "category mistake". It is a kind of error which constructs new relationships between the things that our previous systems of classification have ignored or not allowed. (Ricoeur, 1976, 50–51.)

According to Ricoeur, "Metaphor occurs in the already purified universe of the *logos*, while the symbol hesitates on the dividing line between *bios* and *logos*" (Ricoeur, 1976, 59). In symbol there is always some level of significance, which cannot be grasped through language. However, it is also essential to notice that the symbol can only give rise to thought if it first gives rise to speech. As Ricoeur states, in this context metaphor may function as some kind of reagent, which can bring to light those aspects of symbols that have an affinity for language. (Ricoeur, 1976, 55.) According to Ricoeur, when metaphors are seen as semantic innovations it also means that they only exist in the moment of their invention. From this perspective, as semantic innovations, metaphors are extremely momentary. Because metaphors have no status in established language, it is possible to see them as events of discourse. When metaphors are accepted by some linguistic community, they first become confused with an extension of the polysemy of the words, then they become trivial, and finally dead metaphors. Symbols, however, are not semantic innovations, and conversely, they have an incredible stability. In this sense, symbols never die, but only transform. Ricoeur seems to suggest that we could see the symbols as remains of dead metaphors. As he states, everything indicates that our symbol systems constitute a reservoir of meaning whose metaphorical potential is yet to be revealed. (Ricoeur, 1976, 63–65.)

As a point of comparison we can study Hermerén's definition of the four stages in the development of the symbols.

> First, there is the period of creation, when a visual device is beginning to be used or understood symbolically. Second, there is a period when symbolic traditions or conventions are emerging. Third, there is the period when symbolic traditions are well established and widely known. Fourth, there is the period when the symbols begin to fade, loose their power and finally die./Needless to say, there are no sharp boundaries between these four stages; the development outlined above is gradual. (Hermerén, 1969, 79.)

When comparisons are made between Ricouer's and Hermerén's definitions of symbols, Ricouerian symbols seem to have higher persistence, and because of the functions of metaphors, symbols can be revitalised again and again. As Ricoeur puts it, "On one side, there is more in the metaphor than in the symbol; on the other side, there is more in the symbol than in the metaphor" (Ricoeur, 1976, 68). In the metaphor there is more than in the symbol, because the metaphor is able to bring to language the implicit semantics of the symbol. In addition, the tension of the metaphorical utterance can clarify those aspects which remain confused in the symbol – the assimilation of one thing to another, the assimilation of us to these things, and the endless correspondence between these elements. However, on the other hand there is more in the symbol than in the metaphor. While metaphor is just a linguistic procedure, the symbol remains as a two-dimensional phenomenon in a sense that the semantic face of symbols refers back to the non-semantic one. From this perspective, metaphors are only the linguistic surface of symbols. (Ricoeur, 1976, 69.) Cassirer has presented somewhat similar ideas concerning symbols. The symbol described by him is a bearer of the history, and as such, it has a stable constitution. On the other hand, symbols are re-historised every time they are used, and from this perspective they are dynamic constitutions that are always becoming – in a continuous striving after mediation, synthesis and the result. (Ferretti, 1984/1989, 94.)

2.8 Metabolism of symbols

In the context of visual symbols we can understand the previous statements in such a way that each symbol can potentially have almost countless number of possible properties, both perceivable and non-perceivable ones, and the sum of all these potential properties is the total meaning of the symbol. However, when some symbol is used in a context of an individual picture, only some of its potential properties can be present in this context. For example, although the figure of the moon can potentially be completely white or completely red, it cannot be simultaneously both completely white and completely red in the context of some individual picture. Besides the perceivable properties of whiteness and redness, the symbol of moon also carries non-perceivable properties, such as meanings related to divinity, fertility and death. However, in the context of artwork some of these non-perceivable meanings may appear to be more relevant than other ones. (Cf. Berefelt, 1969, 204–206; Saariluoma, 2002, 246.)

We can assume that through juxtapositions between a certain symbol and other visual elements around it, the weight of certain non-perceivable meanings of this symbol increases, while the weight of some other potential non-perceivable meanings decreases. Sometimes there can also be tensed, and in this

sense metaphorical relationships between the meanings of an individual symbol and the meanings of other visual elements around it. From this perspective, the juxtapositions in visual art can both strengthen the status of certain meanings of the symbol and even extend the reservoir of potential meanings of this symbol. If the poet uses some traditional symbol in some radically new context, the total meaning of this traditional symbol expands, and the situation is somewhat similar in the context of visual art. For example, when Munch makes his juxtapositions between the pillar of the moon and certain emotional states of human beings, such as attraction or pain, these juxtapositions enrich the total meaning of the moon symbol.

From this point of view, Ricoeurian comparison between the functions of symbols and metaphors can help us to understand the metabolism of symbols. Although it can be slightly problematic to state that there are metaphors in pictures, there can nevertheless be juxtapositions through which metaphorical tensions are created between visual symbols. In this situation both perceivable and non-perceivable properties of one symbol affect the ways in which the meaning of some other symbol is understood. If we now return to the differentiation between concept and idea, suggested, for example, by Goethe and Schopenhauer, we could probably see the idea as a sum of those metaphorical tensions which appear between perceivable and non-perceivable properties of visual symbols in the context of artwork (Cf. Goethe, 1823–1829/1972, 135; Goethe, 1823–1829/1958, 438; Schopenhauer, 1818–1819/1966, Vol. 1, § 49, 234–235). It is essential to remember that many writers have emphasised the perceivable quality of ideas. Although pictures can lead us towards very abstract concepts, such as "transcendence", they can do this only through some perceivable elements.

In approaching the metabolism of visual symbols it is important to make an explicit distinction between perceivable and non-perceivable properties of symbols. In this case visual symbols can be seen as vital nodes of artworks which have both perceivable and non-perceivable properties, and between these properties of symbols there can be tensed, and in this sense metaphorical relationships, through which new meanings can be expressed. For example, there can be some minimal but significant modification in some perceivable element of a traditional visual symbol, and through this modification something new can be added into the total meaning of this symbol. In addition, there can be tensed relationships both between the meanings of an individual symbol and between the meanings of different symbols in the context of some artwork. On the other hand, new meanings can also be expressed when some traditional symbol is set into some radically new context, or when some new or exceptional symbol is set into an otherwise traditional context. Although these ideas have, at least on some level, been present in some earlier definitions of symbols, it seems that through a more explicit distinction between perceivable and non-perceivable properties of symbols we could more easily grasp the metabolism of visual symbols.

Furthermore, we can illustrate the metabolism of visual symbols through wave comparison. It is possible to understand the storage of all potential meanings of the symbols as water of the sea. Here, each wave of the sea may be seen as a symbol which turns visible in the context of some actual use. When some symbol in a form of a wave rises from the depths of the sea, some traditional meanings follow it. However, on the surface of the water these traditional meanings interact with air and with some actual environment, and metaphorical tensions between the traditional meanings and the new situation can appear. From the perspective of metabolism it is also important to notice that each wave, as a symbol, carries the influences of some actual situations into the depths of the sea, in such a way that the storage of potential meanings grows along each wave. In addition, this wave comparison can also clarify the context dependency of symbols. If each wave is understood as an individual symbol, the wavy surface of the water at a given moment of time can be seen as a surface of some individual work of art. In this context only some meanings of these wave symbols actually meet each other, despite the fact that below the surface of the work of art there is an endless sea of potential meanings which somehow relate with the visual symbolism of this given work. As Arnheim has formulated it, "A body of water is a gestalt since what happens in one place has an effect on the whole" (Arnheim, 1954/1974, 68).

In the next chapter I will approach the metabolism of visual symbols through the works of Edvard Munch. In the analysis of Munch's pictures where moonlight is present, special attention is paid to perceivable details of the works and to problematics of theme and variation. Although the key focus of analysis is in the visual details of the pictures, the analysis of these details bases on formal analysis of the whole works, despite the fact that only some examples of the formal analysis are brought into the text, for example, when Munch's beach landscapes with the pillar of the moon are compared.

When I analyse the metabolism of Munch's symbols, some of the symbol definitions discussed above play more important role than the others. The most important assumption behind my whole analysis is that the symbol expresses something – the idea which is present both in the symbol definitions of Goethe and those of some later theoreticians. The idea of expression matches well both with metabolic properties of symbols and the imagery of Munch. Although the expressive quality of Munchian symbols has also been discussed in some earlier investigations of Munch, there are some differences between these earlier studies and my approach. Usually, when symbols are understood as expressive elements of art, it is supposed that the meanings of these symbols cannot be clarified through visual analysis (e.g., Digby, 1955, 25). However, exactly here I disagree and state that Munchian use of symbols should be studied more analytically than it has traditionally been done, both by means of formal analysis and through those definitions of symbols which help us to focus our attention to the metabolic aspects of his symbols. Although it is possible that we can never fully explain the exact meanings of Munchian symbols, systematic

visual analysis of his works at least opens up more coherent idea of the characteristics in his artistic thinking.

While studying the problematics of metabolism in the context of Munch's pictures, the concepts of theme and variation play very essential role. These concepts have connections with Peirce's distinction between type and token. In Munch's oeuvre there are many motifs, such as *The Dance of Life* (Illustration 192–194), *Attraction* (Illustration 45–49), *Separation* (Illustration 50–53), *Melancholy* (Illustration 83–86) and *Jealousy* (Illustration 120) which are understood here as Munch's artistic themes, or types in Peircean sense. However, because Munch made many versions of each of these motifs, these versions are understood as variations of a theme, or tokens in Peircean sense. I will also use Langer's distinction between art symbol and symbol in art while analysing certain motifs of Munch, because this distinction helps to understand the dynamics between visual details and total composition of the works. Although I emphasise the expressive quality of Munch's symbols, there are some threads in his moon symbolism which can be clarified through Berefelt's definition of composed symbol. When it comes to context-dependency of symbols, I will use Beardsley's definitions of recurrent images and central props and Dickie's ideas concerning juxtaposition of symbols. In this context, the pillar of the moon is one symbol of Munch, but there are also other symbols around it in his works, and through Ricoeur's definitions I will approach potentially metaphorical tensions between these symbols. In this context I will analyse both the dynamics of symbols inside individual pictures and the relationships between some key symbols, such as the pillar of the moon, the tree and the cross, in different motifs of Munch. In addition, Cassirer's statement that symbols are re-historised every time they are used opens interesting possibilities when the development of Munchian symbols is studied. All symbol definitions mentioned above can be seen as the components of metabolism in the context of Munch's symbols, and they will guide my visual analysis of his works.

3 MUNCHIAN IMAGERY

> Have you walked along the shoreline and listened to the sea? [...] Have you ever noticed how the evening light dissolves itself into night? I know no place that has such a beautiful lingering twilight – isn't it sad that I have painted everything that there is to paint down there? To walk about in the village is like walking among my own pictures. I always get such a strong urge to paint when I go for a walk in Aasgaardstrand. (Munch, in: Stenersen, 1945/2001, 53, Transl. by R. Dittmann.)[26]

3.1 Into the symbolism of Munch

The Dance of Life (1899–1900) (Illustration 194) is one of the most famous paintings of Edvard Munch. In this painting people are dancing on a green meadow by the sea, and a full moon is reflecting from the water. Although the strange pillar of the moon is on the background of the painting, it has a fundamental influence on the atmosphere of the picture. In addition, it functions as a link between *The Dance of Life* and many other motifs of Munch, such as his beach landscapes (Illustration 22–31), *Mermaid* (Illustration 33–35), *Summer Night. The Voice* (Illustration 36–43), *Attraction* (Illustration 49), *Separation* (Illustration 50), *The Woman* (Illustration 59–60, 63), *Moonlight by the Sea* (Illustration 68), *Woman's Head against the Shore* (Illustration 70), *Two Human Beings. The Lonely Ones* (Illustration 72) and *Two Women on the Shore* (Illustration 79). Because the pillar of the moon seems to be present in tens of pictures by Munch, we can assume that it has been a very essential, personal symbol for him. Besides its personal meanings for the artist, the moon as a symbol is known everywhere, despite the fact that in different cultures slightly different kinds of meanings are associated with it.

While discussing the Munch's symbolism of the moon I aim to further clarify the definitions of symbols discussed earlier. Firstly I make a short excursion into Munch's *Frieze of Life* and study how his conceptions of art relate, for example, with those of Kristiania Bohemians. After that I analyse those works of Munch where the symbolism of the moon plays essential role and

clarify which kinds of visual elements these pictures tend to include. In addition, I will study how these pictures link with those texts of Munch where the moon theme is present. Through this analysis I aim to clarify the evolution of Munch's symbolism of the moon. Besides Munch's own pictures and texts I study the symbolism of the moon, for example, through encyclopaedias of symbols and compare his treatment of the moon theme with the works of some other artists and authors from the periods of Romanticism and Symbolism. In addition, I will analyse how earlier scholars have explained the meaning of the Munch's pillar of the moon. However, the main point of this discussion is to further clarify the functions of symbol through Munch's art.

Finally, after analysing the moon symbolism of Munch's art, I will consider whether it is possible to clarify some psychological aspects of art symbols through a case study of Munch. In this phase, I approach artistic creativity through psychological concepts, such as perception, attention, memory, imagination and emotions, and study artistic creativity as a type of human problem solving activities. Munch himself stated that: "Explaining a picture is impossible. The very reason it has been painted is because it cannot be explained in any other way. One can simply give a slight inkling of the direction one has been working towards" (Munch, in: Tøjner, 2000/2003, 134.)[27] However, it can be assumed that through comparisons between different versions of Munch's motifs, both visual and textual ones, it is possible to reach more specific knowledge of the ideas towards which the artist has been working. In this case, we can construct a wider frame of reference for individual works, and study what features have been emphasised in the context of certain pictures, and which features have been left out, or alternatively, which features stay fixed, and which features do vary between different versions. I suppose that through these kinds of comparisons it is possible to reach a deeper understanding about the processes through which art symbols are created, established and transformed.

3.2 The Frieze of Life

Because Munch's pictures of the moon closely relate with his *Frieze of Life,* it is essential to shortly discuss the origin and contents of this frieze. Although Munch developed the idea of his *Frieze of Life* during the 1890's, he did not use this name officially in the context of his paintings until the year 1918 (Cordulack, 2002, 11, 18). As Arne Eggum has suggested, there are two alternatives when it comes to the contents of Munch's *Frieze of Life.* According to a narrow interpretation, *The Frieze of Life* consists of a number of central motifs in Munch's paintings from the 1890s. These paintings were exhibited as a frieze in Berlin, during the year 1902, under the general title "An Exhibition of Pictures from Life". There were four groups of pictures in this frieze: "The Seed

of Love", "Love which Flowers and Dies", "Angst of Living" and "Death". Usually Munch's depictions of the moon theme belong to the categories of "The Seed of Love" and "Love which Flowers and Dies".[28] However, according to a broader interpretation Munch's *Frieze of Life* also contains his later works of art which has motifs similar to those in his pictures exhibited in Berlin. Munch never offered any clear criteria for the pictures actually belonging to these series. He only indicated the works that did not belong to it. In any case, most of his pictures with an existential, narrative and literary content are typically included into his *Frieze of Life*. According to Munch, the main intention of his *Frieze of Life* was to portray human life from birth to death. (Eggum, 1990/2000, 9–10; Heller, 1992, 25–37; Hodin, 1972/2004, 55–59.)

In the end of the nineteenth century when Munch painted the earliest works for his *Frieze of Life*, there were strong tendencies towards finding new ways of expressing experiences, and new artistic isms and manifests rapidly followed one another. Munch described his own vision of future art in Saint-Cloud, during the year 1889, as follows:

> I, too, wanted to create something – I felt it would be so easy – it would simply come to me, as if I were performing a piece of magic./I would show them./A strong, naked arm – a powerful brown neck – a broadly muscled chest – upon which a young woman is resting her head./She shuts her eyes and listens to the words he is whispering into her long, loosely flowing hair./Her lips are open, her mouth trembles./I should paint that image just as I saw it before me, but in a blue haze./Those two, at that moment, were no longer themselves, but simply a link in the chain that binds generation to generation./People should understand the significance, the power of it, and they should remove their hats, as if they were in a church./I wanted to create scores of pictures portraying this image./There would be no more paintings of interiors. Paintings of people reading, and women knitting./There would be paintings of real people who breathed, felt, suffered and loved./I felt I had to do this – that it would be easy. The flesh would have volume, the colours would be alive. (Munch, in: Tøjner, 2000/2003, 93, Transl. by J. Lloyd; See also, Munch, 1918/1992, 12.)[29]

In the context of this unofficial manifest Munch draws strong parallels between religious experiences and a more secular act of physical conjunction between people, and this parallel also seems to play a very essential role in the context of his moon theme, as we will see later. However, it is important to understand that Munch's *Frieze of Life* began its life as a written manuscript, inspired by the bohemian atmosphere, both in Kristiania and Paris (Eggum, 1992, 20). The Kristiania Bohemians was a movement of naturalistic authors and painters of Norway in the 1880s, surrounding Hans Jæger (1854–1910), author of a book entitled *Fra Kristiania Bohêmen* (1885). Among Bohemians, Munch played quite a passive role, by observing rather than taking part. However, one central claim of Kristiania Bohemians was: "Du skal skrive ditt eget liv – Thou shalt write thine own life", and this claim was also taken very seriously by Munch, who, during the Bohemian period, started to record his memories from childhood,

impressions of his life as an artist and the experience of his first great love. (Eggum, 1990/2000, 11; Hodin, 1972/2004, 33–38.) Later Munch explained the relationship between his *Frieze of Life* and ideas of Bohemians as follows:

> You don't need to look very far for the origins of the *Frieze of Life* – It can be explained by the age of the Bohemians – The idea was to paint life as it was lived or one's own life – (Munch, in: Eggum, 1990/2000, 5, Transl. by H. Sutcliffe & T. Støverud.)[30]

According to Eggum, Munch presumably had certain literary ambitions attached to his first writings: "At an early stage Munch has worked on plans for integrating text and images. The illustrated diary suggests that he probably first thought in terms of a literary publication with illustrations subordinated to the text." (Eggum, 1990/2000, 18.) However, although Munch sometimes tended to link texts with his pictures – for example, his lithograph version of *The Scream* (1895) includes the text: "Ich fühlte das grosse Geschrei durch die Natur" ("I felt the great scream resound through nature") – he did not publish any unified graphic series until the years 1908–1909 when he made the lithographic series titled *Alpha and Omega* (Eggum, 1990/2000, 18). This work depicts the story of the first people and carries some connections with Munch's *Frieze of Life* (cf. e.g., Prideaux, 2005/2007, 258–259). Besides *Alpha and Omega*, Munch also constructed a number of other works where text and pictures link with each other, such as *The Slaughter of the Ox*, *The City of Love*, *History of Suffering*, *Diary of the Mad Poet*, and *The Tree of Knowledge for Good or Evil* (Eggum, 1990/2000, 19–20; Woll, 1978, 229–255).[31] Later, we will study more carefully a manuscript of Munch called *The Tree of Knowledge for Good or Evil.*

Munch often wrote a number of almost identical versions of texts related to his personal experiences or to some individual scenes depicted in his pictures. Many scholars who have studied the writings of Munch have paid attention to the fragmentary nature of his texts. As Eggum has suggested, it is probable that there are some literal influences, for example, from the texts of Hans Jæger, Ola Hansson (1860–1925), August Strindberg (1849–1912), Richard Dehmel (1863–1920), Stanislaw Przybyszewski (1868–1927), and Holger Drachmann (1846–1908) in Munch's writings (Eggum, 1990/2000, 11–17). Besides fragmentariness, in Munch's texts there are strong associations between his life experiences from different periods. In the diaries of Munch various episodes of his life tend to mix without any clear transitions, and there are juxtapositions of events which are temporally very distant from each other. One example of these juxtapositions is the shift from the deathbed of his mother (1868) to his first great love (1885). The temporal distance between these events is almost twenty years. (Eggum, 1990/2000, 11–13.)

During the recent years thoughts have been expressed that Munch consciously tried to manipulate future audiences through his texts in order to position himself as original (e.g., Clarke, 2006, 43–63; Heller, 2006, 17–33). Munch himself has explained the nature of his texts by saying that his jottings

are not a diary in the normal sense, but that there are both prose poems and longer passages concerning his emotional life. In addition, he has stated that through his notes he does not aim to tell his own life story, but to create a work of art and a spiritual study, by altering and exaggerating things, and also by using the experiences of others for these studies. (Eggum, 1990/2000, 11, 21.) Thus, from this perspective it seems that we cannot read the writings of Munch as an objective narrative of his own life, but rather, we should read his texts in the same way we read poems, novels and other literary works of art. However, in the case of Munch, scholars have often used his texts as some kinds of explanations for his pictures in such a way that pictures themselves have received only minimal attention (cf. Storm Bjerke, 2008, 31–35). Of course, in the context of art history there is always the problem of how to find a balance between biographical knowledge and information emanating from the pictures and other sources, and it is not easy to solve this dilemma. Usually it makes no sense to completely exclude biographical knowledge; it might be more reasonable to treat this information as one perspective for the pictures, not as a total explanation.

As already stated, the moon theme of Munch closely relates with his *Frieze of Life*, and there are also deep personal sub-tones in his moonlight scenes. In his literary diaries Munch describes, in detail, his romance with "Mrs Heiberg" or "Mrs D", whose real name is Millie Thaulow. In these writings Munch uses the pseudonym "Brandt" or "Nansen" when referring to himself. The scenes depicted take place at Åsgårdstrand, near the fjord of Borre, during the summer 1885, when Munch had just returned from Paris. (Eggum, 1990/2000, 23.) Numerous studies have shown that there are interesting similarities between Munch's literal descriptions of this particular summer and some motifs of his pictures. For example, the pictures which carry the name *Mermaid* (Illustration 33–35), *Summer Night. The Voice* (Illustration 36–43), *The Lonely One* (Illustration 65), *Young Woman on the Beach* (Illustration 66–67), *Two Human Beings. The Lonely Ones* (Illustration 72), *Mystery on the Shore* (Illustration 25–26), *Attraction* (Illustration 45–49), *The Kiss* (Illustration 113–114), *Separation* (Illustration 50–53), *Melancholy* (Illustration 83–85), *Jealousy* (Illustration 120), *Towards the Forest* (Illustration 80), *Vampire* (Illustration 88) and *Ashes* (Illustration 89) closely link with his literal descriptions from the year 1885. As the writer of Munch-biography, Atle Næss, states, in the fall before his death Munch told about an experience, which had activated his memories. He had been outside at nights looking at the full moon. As Munch formulated it, he had not seen such a beautiful moonlight "after that time in Åsgårdstrand". (Næss, 2004/2006, 534.) Although Munch's love affairs with Millie Thaulow took place at Åsgårdstrand in 1885, Munch did not start depicting these memories in his pictures until the 1890's. Then he also wrote the following sentences:

> What a deep impression she has left on my mind – so much so that no other image can completely efface it – [...]/Was it because she took my first kiss that she robbed

> me of the taste of life – Was it that she lied – deceived – that she one day suddenly shook the scales from my eyes so that I saw the medusa's head – saw life as unmitigated horror – saw that everything which had once had a rosy glow – now looked grey and empty (Munch, in: Eggum, 1990/2000, 25, Transl. by H. Sutcliffe & T. Støverud.)[32]

For Munch the seashore landscape of Åsgårdstrand seems to have been internalised, as it interlinks a number of his motifs in *The Frieze of Life* (Hoerschelmann, 2003, 149–150). There were plenty of reasons why Munch loved Åsgårdstrand with nostalgic joy, and later he even owned a piece of this shore. Munch had painted the shoreline of Åsgårdstrand as a continuous strip also while staying in Berlin and Paris, and it was the landscape against which he set "the secret life of the soul". (Prideaux, 2005/2007, 185.) As Munch himself formulated it:

> Through them all there winds the curving shoreline and beyond it the ever-moving sea, while under the trees, life with all its complexities of grief and joy, carries on (Munch, in: Prideaux, 2005/2007, 185).[33]

In addition, in Borre, near Åsgårdstrand, there are vast mounds of famous Viking graves, which lie behind the shoreline, and in this sense, this landscape has a mysterious aura. For Munch, it was "a place of worship from time immemorial", as Eggum has formulated it (Eggum, 1990/2000, 29). It is also known that Munch suffered from vertigo and tried to stay away from open spaces, wide streets, and threatening mountain landscapes, and probably that was one reason why he preferred the soft coastline of Åsgårdstrand (Prideaux, 2005/2007, 201–202). In general it seems that Munch had a great passion towards sea landscapes illuminated by the moon, because during his career he made hundreds of pictures where the moon is present. There are both pillars of the moon and shadows cast by people or objects in moonlight. Here, I will primarily focus on those pictures where a clear pillar of the moon is present like in some versions of his beach landscapes and motifs, such as *Mermaid*, *Summer Night. The Voice*, *Separation*, *Attraction*, *Woman on the Shore*, *Woman's Head against the Shore*, *Two Human Beings. The Lonely Ones*, *The Woman*, *Two Women on the Shore*, and *The Dance of Life,* but I will also use the other works of Munch as the points of comparison for these pictures.

3.3 Pictures of Munch

As already mentioned, between Munch's different motifs and even between different versions of certain motifs there is usually some variation when it comes to other elements set beside the pillar of the moon. Usually in these pictures there are people, trees or tree trunks, stones, boats, the sea and the sky.

Sometimes the people depicted are looking at the moon, and sometimes the moon is on the background of the picture in such a way that the figures depicted do not seem to pay any special attention to it. In order to get a better understanding of Munch's pictures where the pillar of the moon is present, I will study separately each of the motifs. Because Munch has made a great number of pictures related to each motif, it is not possible to study these motifs in a strict temporal order. For example, there are plenty of motifs, such as *The Dance of Life* (Illustration 192–194) which were developed by Munch during several decades.

The fact that Munch created numerous versions of his motifs during a relatively long period of time makes his art an ideal object for the study of artistic creativity, but unfortunately there are some challenges too. The first difficulty is that it is impossible to give exact finishing dates, or even years or decades, for all the sketches, drawings, paintings and graphic works of Munch. Munch was not very exact with his dating practices. For example, it was typical that some of his paintings hung around him for a long time, the artist sometimes adding a few strokes of brush and finally dating them. In addition, when Munch sold some of his pictures, he sometimes made a new version of the work sold because he missed it. As a consequence there may be several quite similar versions of some work, (for example, there are about twenty different versions of *The Girls on the Bridge*, made during the period of three or four decades),[34] lacking exact information about when some individual version of them would have been finished. In general, Munch seemed to think that it is the idea of the work inside his mind what matters, not the exact date of any physically finished work. According to Prideaux, after the Munch's death hundreds of paintings that nobody had ever seen were discovered in the locked rooms of his house: some of these works were dated, some not, and it is also possible that some of these works were misleadingly dated. (Prideaux, 2005/2007, x; See also, Woll, 2008/2009, 19.)

Another difficulty in the context of Munch's works is the vagueness of their titles. Tens of different versions of certain motifs carry the same name, although there can be great differences between individual versions, and sometimes certain pictures even have more names than one. As Prideaux has stated, Munch usually allowed people to call his pictures whatever they liked, and he easily accepted names suggested by art dealers and his customers. For Munch it was the picture that mattered, not the label. In addition, sometimes the title translations between Norwegian, German, French and English have caused more confusion. (Prideaux, 2005/2007, x; Woll, 2008/2009, 19.) Although it is not always possible to say in which order Munch's different versions of certain motifs were created, in any case it is interesting to make comparisons between these versions, because very often they seem to show the same situation from different perspectives.

Early beams of the moon

One of the Munch's earliest studies of moonlight is a painting *Veierland near Tønsberg* (1887) (Illustration 1), where a light summer landscape is present. This painting (also titled *Evening Mood* or *Flowering Meadow in Veierland*) has been compared both with some naturalistic paintings of Christian Krohg (1852–1925), who was a teacher of Munch, and with the Norwegian landscape paintings created in Fleskum during the summer 1886 by Norwegian painters, such as Harriet Backer (1845–1932), Kitty Kielland (1843–1914), Eilif Peterssen (1852–1928), Christian Skredsvig (1854–1924), Erik Werenskiold (1855–1938) and Gerhard Munthe (1849–1929). According to Louise Lippincott, in the beginning of the 1880s these leading Norwegian landscapists had assimilated the influence of painters, such as Jules Bastien-Lepage (1848–1884), Claude Monet (1840–1926), and Pierre Puvis de Chavannes (1824–1898), and gave successful exhibitions in Paris and Kristiania. However, during the summer 1886 they returned to Norway to paint together in a farm called Fleskum and created the so-called Norwegian "mood landscape". Lippincott describes the Norwegian interpretations of the late nineteenth century's "mood landscapes" through Eilif Peterssen's *Summer Night* (1886)[35] as follows:

> Eilif Peterssen's exemplary *Summer Night* represents the Fleskum pond at that quintessentially Scandinavian "blue hour" of twilight which in summer actually stretches well into the night. To Norwegians, the lush vegetation and lingering daylight fused with moonlight represented the most lyrical and inviting aspects of their harsh environment. The cool, clear light and crisp atmosphere are like nothing found in the softer French climate. (Lippincott, 1988, 17.)

According to Lippincott, Munch's painting *Veierland near Tønsberg* (1887) (Illustration 1) carries obvious similarities with the Fleskum innovations when it comes to its lighting and colouring. In addition, there is also a device borrowed from Krohg – "a wall plunging diagonally into the distance to create a sense of space and depth" (Lippincott, 1988, 20). However, besides these similarities, there are also some differences when it comes to the Fleskum style and Naturalism of Krohg – Munch's "brushstrokes are bigger and freer, the foreground vegetation is sketchily delineated, and meditative detachment has given way to a sense of painterly energy and involvement" (Lippincott, 1988, 20). Although this early painting of Munch has no direct connections with his *Frieze of Life*, it in any case shows Munch's interest towards landscapes illuminated by the moon. One year later Munch painted a work called *Evening* (1888) (Illustration 74), where a nocturnal summer landscape with the moon is also present. In addition, there is a woman sitting on the field. Although there is no sea on the background of this picture, there are some similarities in the position of the woman when compared with some later works of Munch, such as *Mother and Daughter* (1897–1899) (Illustration 76) and *Two Women on the Shore*

(1933–1935) (Illustration 79), where two women, a younger and an older one, stay on the shore.

However, it seems that during the year 1890 the moon theme starts occupying more room in Munch's pictures. In Munch's drawing *White Boat at Night* (1890) (Illustration 2) there are no people, but only a white boat on a rocky shore and a full moon above the horizon. In another drawing titled *Night Mood from Nordstrand* (1890) (Illustration 3) a man dressed in black with a top hat is standing on a terrace and looking towards another house lower on a slope. On the background of this drawing there is a wide landscape and the moon is casting its reflection on the water. If we study this drawing more carefully it is possible to see a little boat almost in the middle of the picture. In later moon depictions of Munch this sign-like figure of the boat is very often present, especially in different versions of *Summer Night. The Voice* (Illustration 36, 40–41). Later, in 1891, Munch painted the pictures *From Nordstrand* (Illustration 4) and *Landscape in Moonlight* where the scenes are also illuminated by the moon.[36]

During the year 1890 Munch stayed in Paris and painted views from Saint-Cloud. His works *The Seine at Saint-Cloud* (Illustration 5–6) and *Banks of the Seine at Night* (Illustration 7) show us a boat, a river, a tree on its bank, and some reflections of light on its surface. In addition, on the foreground of the latter painting there is a cabbie with his horse. The reflections of light depicted in these paintings have some similarities with Munch's work *Autumn Rain* (1892) (Illustration 8). In this painting the street is wet and strong reflections of light can be seen. Lippincott has compared Munch's work *Banks of the Seine at Night* with the paintings of James Whistler (1834–1903) and stated that in the context of this picture Munch broke with the Fleskum school:

> In *Banks of the Seine*, river and sky merge into a single sheet of deep blue, linked by twin gaslights and their twin reflections. Trees and figures have been reduced to simple silhouettes, circumstantial detail has been avoided, and the smudged, blurry strokes of pastel are remarkably free and nervous. Subject matter is so incidental to the impact of the composition that it was only recently recognized as a view from the window of Munch's room at Saint-Cloud. This view represents an essential step in his development as a landscape painter, since it shows above all that he had grasped the importance of color and abstraction for the conveyance of mood. In his search for human empathy rather than communion with nature, he broke with the Fleskum school. Simultaneously, his unscientific, almost symbolic use of color became distinctly non-impressionist. Hallmarks of Munch's mature style – the dot and steak of a reflected light, for example – appear here for the first time, as does his love of the color blue as a means of suggesting feelings of loneliness, longing, and mystery. (Lippincott, 1988, 24–27.)

When it comes to the use of the colour blue, in 1892 Munch painted the works *Moonlight by the Mediterranean* (Illustration 9) and *Cypress in Moonlight* (Illustration 10). Both of these paintings are dominated by deep blue hues and on the foreground of each painting there is a silhouette of dark tree. In the

former work there is a cove of sea on the background, and in the latter there is a nocturnal street view behind the cypress. However, no clear pillars of the moon cannot be seen in these pictures, although the moon casts its reflections on the surfaces of objects depicted by Munch. In a later phase of his career, during the twentieth century, Munch also painted many bluish works where the snow is glimmering in the moonlight. In general, the colours blue and black started to dominate nocturnal landscapes during the period of Symbolism. Earlier, especially in the period of Baroque and also in Romanticism, nocturnal landscapes were typically dominated by brownish tones. (Cf. e.g., Borchhardt-Birbaumer, 2003, 741.)[37]

Around the year 1890 Munch made also other pictures related to Saint-Cloud. In his sketch called *Night in Saint-Cloud* (Illustration 11) there is a figure of a man with a top hat, sitting near the window. In Munch's first painting of this motif (Illustration 12) the man is staying in the dark, bluish room, looking at towards the river, and the moonlight pouring from the window casts a shadow of the frame of the window in a form of a cross. When Munch was completing these works he had just heard about his father's unexpected death, and it has been assumed that the brooding figure, set before an open window in Munch's *Night in Saint-Cloud* visualises some related melancholic reflections of the artist (cf. e.g., Gilman, 2006, 203). Munch has described these experiences, as follows, "For me, life is like a window in a cell – I shall never enter the promised land" (Munch, in: Gilman, 2006, 203).[38]

In 1895 Munch made a graphic version of *Night in Saint-Cloud*, (sometimes also called *Moonlight*) (Illustration 13). The composition of this etching is quite similar to the composition of the painting, but contrary to that in a sense that the man is now sitting on the right side of the window. These mirror images of paintings among the graphical works of Munch are very typical. It has often been claimed that Munch recalled the original pictures from his memory when he made new versions of his motifs, and in the context of graphics this naturally means that the resulting works became mirror images. In relation to Munch's motif *Night in Saint-Cloud*, Arne Eggum has told that at the beginning of March 1890 Munch received a letter from his friend Aase Nørregård, and in the Munch Museum there is a draft for a reply which suggests that the artist's longing, as depicted in these works, also involves a cherished woman:

> How many evenings have I not sat alone by the window, and regretted that you were not here, so that together we could admire the setting outside in moonlight – with all the lights on the other side and the gaslamps outside in the street – and all the steamers with their green and red lanterns, and yellow lanterns. And then the strange semi-darkness inside the room – with the bright bluish square that the moon sheds on the floor – (Munch, in: Eggum, 1983/1995, 64, Transl. by R. Christophersen; See also, Lande, 1996, 103.)[39]

Munch's *Night in Saint-Cloud* shows some similarities with *The Girl by the Window* (1893) (Illustration 14) and with some versions of *The Kiss* (Illustration 113). In all these pictures there are people in a dark room near a window. While *Night in Saint-Cloud* has usually been linked with Munch's own emotional states after the death of his father, *The Girl by the Window* might have more connections with the motif called *Puberty* (1893) (Illustration 15). Buchhart interprets Munch's *Girl by the Window* as follows:

> The solitary girl stands out against the interior in her bluish-white nightdress and almost blends into the light falling through the window, from which she hides behind a curtain. In this painting, the curtain is a boundary between inside and outside, between melancholy and the pulsating life of the city. (Buchhart, 2003d, 211.)

Also in the context of other motifs of Munch, such as *The Kiss* (Illustration 113–114), windows seem to function as ports to external world, while the rooms in which Munch's figures stay function more like depictions of their internal world. In general, it is quite typical for Munch's figures that their gazes shift from inside to outside, not from outside to inside.

In addition, during the years 1891–1892 Munch made his first drawings of his motif called *Moonlight*, and his painting of this subject finished in 1893 (Illustration 17). In these pictures a woman wearing a hat, in black and high-necked garment, stands against a white fence. Behind her there is a wooden house wall and white window pane. The moon shines into the woman's face and a shadow is projected onto the house wall. Some writers have stated that in his *Moonlight* Munch equates the woman's face with the moon's reflection in the window, and, thus, gives her a cyclical, biological identity (Cordulack, 2002, 67). In addition, it is uncertain whether the shadow on the house wall is a reflection of the woman, or whether it signals the presence of a second person (e.g., Buchhart, 2003e, 123).

Besides Munch's *Moonlight* there are very dominant dark shadows also in his works, such as *Puberty* (Illustration 15) and *The Insane* (1908–1909) (Illustration 16). In the latter work the woman depicted even seems to communicate with her own shadow. Especially in primitive traditions shadows have typically been associated with the soul or alter ego, and sometimes with the spirits of the death, or presence of the Devil. In depth psychology it has even been claimed that shadow symbolises the intuitive, selfish side of the psyche, often repressed (Tresidder, 1995/2004, 436).[40] Cordulack has explained Munch's shadows through physio- and psycho-pathology, as follows:

> Munch also wrote of shadowy presences perhaps attributable, at least in his view, to both a physio- and psycho-pathology of the brain. Shadows of the spirits appeared behind the living in "photographs" illustrating Alexander Aksákow's *Animismus und Spiritismus,* a book that, according to Przybyszewski, Munch read. Shadowy presences appear frequently in Munch's visual works as well, perhaps indicating, among other things, the burden of creative thought. (Cordulack, 2002, 49.)

Later, especially during the year 1896, Munch made plenty of woodcut versions of his *Moonlight*-motif. His motif titled *Moonlight* has often been linked with his *House in Moonlight* (1893–1895) (Illustration 18) and *The Storm* (1893) (Illustration 19). In these pictures there is a female figure wearing white clothes, and in some versions of *House in Moonlight* there is also a dominant shadow of a man who is not otherwise present in these works. On the background of *The Storm*, which has frequently been compared with paintings of Arnold Böcklin (1827–1901), there is Grand Hotel of Åsgårdstrand (e.g., Buchhart, 2003e, 123). According to Cordulack, in this work Munch transformed the storm, as a symbolic backdrop for a dramatic moment in the narration, into a meteorological event affecting human physiology:

> The viewer is made to feel the uncomfortable humidity through the liquid brushiness of the paint, and the drop in barometric pressure through the stillness of the composition, the negative areas of sky, and the foreground spaces, which seem to be sucked in by the rest of the landscape, as if a vacuum had been created. As a result, the figures within this landscape seem electrified – they become bodiless energies – a state signaled by the bright lights of the house in the background and symbolic of the heightened, suspended awareness necessary for artistic creation. (Cordulack, 2002, 41.)

Also other writers have paid attention to original features of Munch's landscapes. Tøjner, for example, has written that when Munch paints landscapes, they are affectively unfurled. The landscapes "arch their back" and seem to slide towards the viewer (Tøjner, 2000/2003, 21). Tøjner has also described Munch's relationship with nature and landscapes, as follows:

> Munch has an ambivalent relationship to nature. It can be a place of damnation, although he never really attempts the theme of sublime landscape. His landscapes seem to be more a question of the relationship between the metabolism of human life and nature's own life. There are symbolist tendencies at play here, but also a kind of philosophical empathy with nature. There is an urge to be at one with nature [...]. There is an element of the same static peace in the frequent use of nature as the background in many of the *Frieze of Life* pictures. The intertwining tree trunks evoke a feeling of predetermination, whilst the more dynamic coastline develops into a Jugendstil ornament, controlling the laws of nature. (Tøjner, 2000/2003, 35, Transl. by I. Lukins & J. Lloyd.)

Mysterious shores and tree stumps

> Far, far out there – that
> soft line where the air meets
> the sea – it is as incomprehensible as
> existence – is incomprehensible as
> death – as eternal as longing.

And life resembles this
calm surface – it mirrors
the bright clean colours
of the air. It hides the depths
with their slime – their
creatures – like death.
(Munch, in: Tøjner, 2000/2003, 67, Transl. by J. Lloyd.)[41]

In the turn of the nineteenth and twentieth century Munch made several symbolic landscape pictures in Åsgårdstrand (Illustration 20–31). In this chapter, formal comparisons are made between these beach landscapes of Munch, which were made between the years 1891 and 1920.

The earliest example of Munch's beach landscapes is a drawing from Åsgårdstrand (1891) (Illustration 20). This drawing is highly reduced and it contains only few pencil lines. However, already in this picture we can see the sketch for the broken and curving line of the beach which is also present in so many later motifs of Munch, such as *Melancholy* (Illustration 83–85). In this drawing there are both horizontal and diagonal lines. The horizontal line on the upper side of the work represents the border between the earth and the sky, while the diagonal line on the left side of the picture marks the border between the sea and the beach. After the break of horizontal line this diagonal line still continues in the upper side of the picture, now representing the border between the forest and the sky. Besides this curving diagonal line, there is also a straight diagonal line on the lower right side of the picture. That line might represent the border between two different types of soils. Although the drawing is simple and includes only few lines, the composition is very dynamic because of the diagonals and two types of lines, curving and straight ones. Above the crossing point of two diagonals there is one treetop which seems to rise higher than other tops of the trees. This detail is significant both because it is almost in the middle of the picture, slightly above the crossing point of two diagonals, and also because the outline of this treetop is stronger than the other lines of this drawing. Although this detail could also represent the setting or rising sun or moon, it seems more probable that it represents the top of the tree, because there are similar kinds of tree forms also in other works of Munch where this landscape has been depicted. However, because of the combination of diagonal lines and the form of this individual tree, the gaze of the beholder focuses on this area of the drawing.

If we compare the previous drawing with Munch's painting *Moonlight on the Beach* (1892) (Illustration 21), these two compositions appear to be very similar, despite the fact that exact location of some border lines has moderately changed. Because of these modifications, the fields of the sea and the sky have less room in the painting than in the drawing. In the painting, not all the tops of the trees can be seen, although there is still one dominant round treetop in almost the same part of the picture than in the context of the previous drawing.

However, when comparisons are made between the drawing and the painting, the lines between two types of soil and between the earth and the forest have both moderately shifted to the left. These modifications sharpen the perspective of the painting and direct the gaze of the beholder into the middle of the picture where the strange reflections of light can be seen. In addition, it is also worth noticing that reddish, orange and white tones of the light effect are shared with the two big stones on the foreground, and there is, thus, a certain kind of triangle composition inside this picture. The pillar of light which consists of five circles with different tones of colour brings a vertical axis into this picture. When Munch's *Moonlight on the Beach* (also known as *Moonlight on the Shore*) was exhibited in 1892, the critic of *Aftenposten* called attention especially to the strange reflections of the moon:

> They are moons that are reflected four times on the Earth, so that they appear as a chain of gold coins above the remarkable rock formations discovered by the keen-eyed impressionist (in: Buchhart, 2003c, 271).[42]

As Buchhart has stated, in Munch's *Moonlight on the Beach* "[t]he orange moon is repeated in the manner of image artifacts on the retina or the effect of backlight in photography", in such a way that it seems that Munch has incorporated a physiological or optical phenomenon into this painting and created an unreal, mystical atmosphere through this unusual light effect (Buchhart, 2003c, 271–272). When compared with the previous drawing, Munch's painting contains plenty of visual details, such as a reddish boat and tiny white houses on the background. In addition, the trees have texture and the foreground of the painting is dominated by stones, each of which seems to have an individual surface ornamentation. The rocks depicted in this painting arouse associations with some earlier paintings of Munch, such as *Summer Night: Inger on the Beach* (1889).[43] However, when compared with his earlier painting, the brushwork of Munch in *Moonlight on the Beach* (Illustration 21) is more spontaneous. This spontaneity interestingly links with the extraordinary light effect and white, light clouds on the background. It is a momentary impression spontaneously captured, and in this sense there are strong Impressionist threads in this picture. In the turn of the 1880's and 1890's, Munch made many paintings where Impressionist use of colour and Pointillist brushwork were even more evident than in the context of this picture, where the colours are relatively dark. Besides lighter tones used in certain details, the painting is dominated by brown, green and blue tones.

Munch himself has stated that "Mysticism will always be with us. The more we discover, the more unexplained things there will be." (Munch, in: Heller, 1984, 62; See also, Buchhart, 2003c, 272.)[44] These mysterious dimensions of reality, as anthropomorphic features of nature, are also present in Munch's works titled *The Stump* (Illustration 24) (ca 1892) and *Mystery on the Shore* (also known as *Mystery on/of the Beach* and *Mystical Shore/Beach*) (1892) (Illustration

25–26). When compared with *Moonlight on the Beach* (Illustration 21), the composition of *The Stump* and *Mystery on the Shore* is different in many ways. There is a wide sea on the background of the pictures, not just tiny part of it as in the context of *Moonlight on the Beach*. In addition, the shoreline is not so curving, and the light effect can be seen on the sea, while it is on the beach in the previous work.

On the foreground of *The Stump* (Illustration 24) and *Mystery on the Shore* (Illustration 25–26) there is a great tree stump with long arms. Cordulack has compared Munchian tree trunks with nerve cells with their branching dendrites. According to her, the nerve form in Munch's landscape could function as a symbol for the artist's own state of heightened sensibility and nervous excitability. In addition, this form has the effect of animating the landscape, by creating out of it a sentient being, even one with a soul. (Cordulack, 2002, 32.) Long, curving roots of the stumps also arouse associations with Jugendstil, and the roots form the clearest diagonal lines in these pictures. In *The Stump* and *Mystery on the Shore* there are black silhouettes of stone groups in the water, and on the lower right side of the pictures there is one white stone which seems to have a smiling face. Although these works share many essential components, there are also important differences. In *The Stump* the pillar of the moon or sun is more solid than in *Mystery on the Shore*, and there also seems to be a lighter area near the pillar. In *Mystery on the Shore* the pillar is reddish and the surface of the water seems to be more wavy than in *The Stump*.

It is worth noticing that there are two versions of *Mystery on the Shore* (Illustration 25–26), and there are some variations between these two works, especially when it comes to their colours and forms. The version which is privately owned (Illustration 25) is much lighter and less dramatic than the version owned by Würth Collection in Künzelsau (Illustration 26). In the former version of the work (Illustration 25) the soil on the foreground is green, the sea on the background light blue, and the pillar of the moon pale pink. There are also bluish, decorative clouds on the sky. In addition, the pillar of the moon is almost in the middle of the picture, in a position resembling that of the light effect in the previous painting, *Moonlight on the Beach* (Illustration 21). In Munch's latter version of *Mystery on the Shore* (Illustration 26), blue tones of the sea and red tones of the pillar are much deeper than in the context of the previous version. In addition, the background of the picture is very dark when compared with its lighter, brownish foreground. The pillar of the moon/sun casts its red tones upon foreground elements in such a way that both the stump and the smiling rock have hints of pink on their surfaces which resemble skin. On the background of the picture there is the Impressionist colour effect – the clouds are contrasted with red moon/sun in such a way that the combination arouses associations with Claude Monet's *Impression, Sunrise* (1873).[45] In addition, the dark stone groups in Munch's picture carry similarities with the forms of dark boats on the foreground of Monet's painting. However, the lower

part of Munch's painting, with organic forms of the tree stump, seems to have a less Impressionistic character – there are closer parallels with Symbolism and Jugendstil.

When comparisons are made between compositions of *The Stump* (Illustration 24) and two versions of *Mystery on the Shore* (Illustration 25–26), there are some interesting variations. While the pillar of the moon is slightly on the right side in *The Stump*, it is in the middle of composition in the first version of *Mystery on the Shore* (Illustration 25), and in the second version of the *Mystery of the Shore* (Illustration 26) the pillar has still moderately been shifted on the left. In addition, in the second version of *Mystery on the Shore,* the shadow of the stump on the foreground has been constructed by the aid of dark lines, and these lines are parallel with the edges of the dark stones in the middle of the picture. Because of these modifications, the second version of *Mystery on the Shore* gives a stronger impression of movement, which proceeds from the lower right corner towards the upper left corner, when compared with the previous version of this motif. It also seems that there is a better balance between the formal details of this work in a sense that all of its details focus the gaze towards the same direction. Even all white stones on the foreground seem to turn to the left. Both because of the colours and the forms, the landscape depicted in this work seems to be more dramatic and more dynamic than the beach landscapes depicted in the previous works. Because of these modifications, it might be reasonable to assume that *The Stump* is made earlier than both versions of *Mystery of the Shore,* and that the privately owned version of *Mystery of the Shore* is earlier than the one owned by Würth Collection.

In woodcut versions of this motif, titled *Mystical Shore* (1897) (Illustration 27–28), the pillar of the moon is in the middle of the work, and the foreground elements have changed their positions when compared with those in *The Stump* (Illustration 24) and *Mystery on the Shore* (Illustration 25-26). As already mentioned, these kinds of mirror images are typical when comparisons are made between Munch's paintings and graphic works. Because of the technique, the lines are naturally more dominant in Munch's woodcut versions than in his paintings. In *Mystical Shore* these lines arouse strong associations with wavy water and reflections of light on its surface. In woodcut versions there are also dark stones in the water, and because of the forms of these stones and the roots of the stump, it seems that the movement proceeds from left to right. While the foreground is the lightest area in the second version of *Mystery on the Shore* (Illustration 26), in *Mystical Shore* the situation is controversial. Because the horizon is only very moderately suggested in woodcut versions, the gaze wanders around the landscape with no clear limit between the sea and the sky. Although the other formal qualities of the two woodcut versions of *Mystical Shore* are identical, there are essential differences when it comes to their colouring. The version with bluish and white (Illustration 27) tones gives colder impression than the version with brownish and yellowish tones (Illustration 28). In the former version there are stronger contrasts between dark and light

areas and, therefore, it gives a stronger impression of wavy surface with glimmering light than the version with warmer tones of colour. When compared with the paintings discussed above, the atmosphere of the woodcut versions is even more dramatic and restless. In the woodcut versions the anthropomorphic face of the stone cannot be seen, and also the number of other visual details is lower than in the context of paintings. In addition, the reflection of the moon is more pillar-like in the woodcuts than in the previous paintings.

The shoreline depicted in Munch's painting *Moonlight* (1895) (Illustration 29) is many ways different from the landscape of the pictures discussed above. There is no tree stump, but there are three tree trunks. Two of these trunks are on the left side of the painting and one on the right side of it. The trunks frame the landscape and, besides the pillar of the moon, bring vertical lines into the picture. Formal parallels can be seen between the pillar of the moon and the tree trunks. Because the trunks and the branches of the trees are very dark, the lightness of the pillar of the moon is emphasised. When compared with earlier drawings and paintings of Munch's beach motif, the landscape of *Moonlight* is more flat than the landscapes of his other works. Besides the trunks of the trees there are no details which bring depth cues into this picture. This Synthetist painting seems to be constructed of layers of green grass, white stones, blue sea and a slightly violet sky. Both the pillar of the moon and the trunks of the trees break these horizontal lines and construct links between different layers of reality. The trees rise from the earth and reach out to the sky, and the pillar of the moon lies on the surface of water. In this picture the diagonal lines are not as dominant as in some earlier versions of the beach landscape, and the blue tone of the sea is brighter than in the context of other works. The outlines of the pillar of the moon are very sharp, and this visual element, thus, gives an impression of some kind of test tube**.** Because of the flatness, the landscape can be seen as a certain kind of cross-section of nature. According to Cordulack, similar kinds of cross-sections of human tissue appeared as illustrations in many nineteenth century physiology textbooks. As she has stated, it is possible to see Munchian landscape as a living body:

> The shoreline with its rocks, the shallow sea, the deep sea, horizon, and sky seem nothing so much as a cross-section of skin – live, human tissue. Such a comparison would suggest that Munch's landscape is the actual, wondrous and sometimes ironically beautiful substance of life itself, the raw material with all humans are provided and play out their lives of love, jealousy, pain, and sorrow. (Cordulack, 2002, 28.)

In addition, as Eggum has stated, in some pictures of Munch the rows of white stones arouse associations with the rows of teeth (Eggum, 1990/2000, 35). Cordulack has also approached Munch's sea landscapes through the terminology of respiration. According to her, Munch was sensitive to the

psychological process of respiration, and for him both the land and the sea breathed:

> In 1889 he referred to "the exhalations of the humid earth," and in 1891 in Nice he compared the sea to a living, breathing being, but one "without limits," a being with an immense chest that "raises and lowers itself." He could feel its breath and the "long sighs" of the undertow, and later described the clouds as the world's "breath, the storms its mighty breathing." (Cordulack, 2002, 29.)[46]

While the sea depicted in *Moonlight* (Illustration 29) seems to hold its breath, there are more waves on the surface of water in *Summer Night by the Beach,* which was finished between the years 1902 and 1903 (Illustration 30). The landscape of this painting has some similarities with the shoreline of *Moonlight*, despite the fact that there are no trees in this painting. Although there are clear layers of colour also in this picture, the landscape is not as flat as in the context of the previous picture, because there are more foreground elements which arouse illusions of three-dimensionality. In addition, because of the flowing water and mist above it, the upper part of the pillar of the moon cannot be seen. Buchhart has described Munch's *Summer Night by the Beach* (also known as *Summer Night on the Shore*), as follows:

> The unity of the light reflection as a phallic symbol is disturbed, the moon or sun isolated from its reflection as an expression of loneliness. In the constant interplay of symbolic, rarely mystical forms, and natural structures, Munch compresses elements of the landscape, dissolves them or isolates them, creating symbolic constellations as a means of expressing specific moods. (Buchhart, 2003c, 272.)

The shoreline of *Summer Night by the Beach* (Illustration 30) is not as curving as the shoreline of *Moonlight* (Illustration 29). In addition, the colour of the sea is more violet, and the pillar of the moon has a reddish outline. Therefore, the pillar of the moon seems to be more orange than the pillar of the moon in the previous picture. Besides the broken pillar, there are also other interesting details in this picture. It is hard to say whether the green elements on the foreground of the picture are some tiny bushes or slimy stones. However, because of the green and brown colours on the foreground, the landscape seems to be damp somehow, and it also seems that the green elements on the foreground are wet and slimy because the yellow light of the pillar of the moon casts its reflections on their surface. Some of these green slimy elements seem to have anthropomorphic, face-like forms. In addition, on the foreground there is also a brownish area with snakelike lingering forms. The area of white rocks behind the green elements is not as unitary as the row of rocks in the context of the previous painting, but it is broken as the pillar of the moon on the background. In addition, the water behind the white stones seems to be muddy somehow. Because of all these details, the picture arouses associations with evolution – ideas of organic nature (plants, animals and human beings) rising

out from the mud. It is also worth noticing that the colours of the painting carry strong similarities with some other works of Munch done during the same period of time. These include works, such as *Dark Spruce Forest* (1899–1902), *Children in the Forest* (1901–1902), *Forest on the Way to Borre* (1901–1902), *Two Children on Their Way to the Fairytale Forest* (1901–1902), *Garden* (1902–1903), *House in the Summer Night* (1902), *The House by the Fjord* (1902–1905) and *Spruce Forest* (1903).[47]

When compared with earlier pictures, Munch's *Moonlight on the Beach (*1904) (Illustration 22) is the only vertical version of the beach motif. The form of the shoreline has some similarities with the shoreline of Munch's earlier work, also titled *Moonlight on the Beach* (Illustration 21), and there are also some similarities between these works in the ornamentation of their stones. Each stone seems to have an individual colour and form. As in *Summer Night by the Beach* (Illustration 30), also in this picture the yellow pillar of the moon seems to be broken, but not so dramatically, despite the fact that the surface of water also seems somewhat hazy. However, when compared with the earlier versions of the motif, the colours of the picture are much brighter in such a way that it could actually be daytime rather than night. When the colouring of the work is studied in detail, it seems evident that the colours used by Munch are much lighter and more transparent than in the context of his previous paintings. There are light pink, red, yellow, green, blue and violet tones, and darker tones of colour are only used in the outlines of the shoreline. In the context of this picture Munch's painting technique seems to be more expressive and spontaneous than in the context of previous paintings, and both the technique and the colours closely link with other works of Munch from the beginning of the twentieth century, such as *Red Rocks by Åsgårdstrand* (1904), *Beach* (1904), *Beach with Rocks* (1904–1905).[48] It is also worth noticing here that Munch made another version of this work in 1920, titled *Moonlight on the Fjord* (Illustration 23). Most of the details of this picture are so similar to those in *Moonlight on the Beach* that it seems that the latter work is a copy of the previous version, despite the fact that there are tiny variations when it comes to individual lines and surface ornamentation. In addition, the form of the pillar of the moon is more stylised in the context of the latter painting.

Besides the works described so far, between the years 1906 and 1907 Munch painted *Moonlight on the Sea* (Illustration 31). This work is part of *The Reinhard Frieze*. When compared with earlier paintings, this work is the most abstracted. On the foreground there is a narrow strip of earth with brownish-orange hues, and the sea on the background carries violet and yellow tones. In addition, on the right side of the picture there is a narrow tree trunk, which brings some depth cues into the picture. The branch of the tree hangs downwards, unlike the branches of the trees depicted in Munch's *Moonlight* (Illustration 29). In *Moonlight on the Sea* the pillar is framed with soft blue tones, and it seems to be more three-dimensional than in the context of other pictures. The moon itself is only very moderately suggested, although the pillar shines

brightly. Because the source of light cannot be seen and there are no very sharp outlines around visual elements in this picture, the scene is hazy. Probably because this picture is a part of a wider monumental whole, *The Reinhard Frieze*, the work includes only a moderate number of highly abstracted details. Although abstraction was a typical practice for Munch, especially during the twentieth century, it is most evidently present in his monumental works, such as *The Linde Frieze* (1904), *The Reinhardt Frieze* (1906–1907), and the murals for Festival Hall in the University of Oslo (1911–1916) (Illustration 163).[49] The colours of *Moonlight on the Sea* carry similarities with the other works of *The Reinhardt Frieze*. All the panels in *The Reinhardt Frieze* are painted by using tempera on unprimed canvas, which partly explains the softness and transparency of the colours.

As we have seen most of Munch's beach landscapes where the pillar of the moon is present seem to depict summer nights rather than winter times. However, there are some exceptions for this rule, such as *Winter by the Sea* (1910–1913), which is also known as *Cliff at Kragerø* (Illustration 32). When the beach landscapes of Munch are formally analysed, it seems clear that the pillar of the moon is not just a meaningful symbol, but also an important formal and compositional element in Munch's pictures. This figure brings a vertical dimension into Munch's beach landscapes, which are otherwise dominated by horizontal and diagonal lines. In addition, the moon also functions as a source of light in Munch's pictures, and the colour of the moon and its reflection essentially influences the colouring of other landscape elements. For example, when comparisons are made between different beach landscapes of Munch, it seems evident that when the moon is reddish, also the landscape elements around it have tints of red on their surface and the water around the pillar has violet tones. Conversely, when the pillar of the moon is yellow, the water around it is bluish rather than violet. These observations match well with Arnheim's ideas of gestalt. In this context the pillar of the moon essentially influences the ways in which the whole landscape is seen. (Arnheim, 1954/1974, 67.)

When the development of Munch's beach landscapes is formally analysed, it seems that there is more room for dramatical diagonal lines in the early versions of this motif, while the later versions are dominated by horizontal and vertical lines. Munch's beach landscapes seem to reflect the general tendencies of his art during the different periods. In the early versions of this motif there are clear threads of Impressionism, but later the threads of Symbolism, Synthetism and Jugendstil strengthen their position, and in the beginning of the twentieth century the colour scales of Munch change in such a way that the colours used are both brighter and lighter. Simultaneously the brushwork of Munch seems to take a more expressive and spontaneous quality. In addition, many kinds of techniques have been used in the context of these works – from drawing to woodcut, oil painting and tempera. It also seems that there is a tendency of simplification and abstraction in Munch's beach landscapes,

especially when it comes to those works which belong to his monumental friezes. When formal comparisons are made, it can also be observed that between different versions of his beach motifs Munch moderately modified some perceivable aspects of his works, such as the position of the pillar of the moon, location of the shoreline and horizon. These notions function as evidence of Munch's experimental attitude. In many cases it seems that in different versions of his works Munch has tested the effects of different kinds of combinations of visual elements.

In general, formal analysis of Munch's beach landscapes shows that there is plenty of room for the metabolism of perceivable elements in Munch's pictures. In addition, it seems that the perceivable variations between Munch's works also link with more abstract themes discussed by Munch in his writings. For example, the elements of nature have anthropomorphic forms, and sometimes it even seems that living creatures are arising from the mud. These forms arouse strong associations with the ideas of evolution and crystallisation, which played very essential role in the artistic thinking of Munch, as we will see later. In the changing form of the pillar of the moon it is also possible to see reflections of Munch's personal life in a sense that in the beginning of the twentieth century when the connection between the moon and its reflection seems to break in Munch's paintings, the artist lived his years of deep crisis. However, to get a better idea of the metabolic dimensions of Munch's pillar of the moon besides beach landscapes, it is also essential to study other motifs of Munch where this symbol is present. In Munch's beach landscapes the pillar of the moon can be seen as the connecting link between earthly and spiritual phenomena. However, the situation changes when the pillar of the moon is juxtaposed with people who stay on the shore. In this context, stronger parallels are drawn between the pillar of the moon and sexuality – attraction, desire and vitality.

In the pictures of Munch the landscape typically functions as a field for the projection of feelings. Munch aimed to establish relationships between figures and landscapes and express emotional states, such as attraction, loneliness and melancholy, through the interplay between human and natural motifs. In this work he proceeded towards intensity of expression through the simplification of line, form, and colour. As Buchhart, for example, has suggested, Munch's background scenes with a beach can often be interpreted as a mental projection of foreground figures. (Buchhart, 2003c, 271.)

Mermaid and Summer Night

During the year 1892 Munch made a work called *Mermaid in Pillar of the Moon* (Illustration 33), and four years later, in 1896 he finished a decorative wall painting of this motif (Illustration 35). According to Claire Gilman, this painting was Munch's first decorative assignment, and it was commissioned as a wall

panel for the home of a Norwegian art collector Axel Heiberg (Gilman, 2006, 207). In both of these works there is a pillar of the moon on the background of the mermaid, and the wall painting shows us a wider coastal view with a tree trunk, a stone and some sea plants around the mermaid. Although there are many kinds of cultural narratives of mermaids, it is essential to notice that there are also strong self-experienced sub-tones in Munch's description of *Mermaid,* related to his romance with Millie Thaulow in 1885. In his literal notes Munch frequently compares this lady with a mermaid.

Besides the works mentioned above, the bathing lady and the pillar of the moon are also present in Munch's paintings *Summer Night. Mermaid* (1893) (Illustration 34) and *Bathing Woman and Children* (1930–1935).[50] In these paintings the moon itself cannot be seen, but only its pillar-like reflection on the water. Besides the mermaid there are decorative rocks on the foreground and bathing children on the background of these both paintings. In the latter work the number of the children is greater and the colours are brighter than in the former work. Otherwise the compositions of these two paintings are very similar, and it actually seems that the former work has been used as a model for the latter painting done almost four decades later. However, as the title of the latter work suggests, this version of the painting has also connections with other works of Munch where bathing people have been depicted.

Munch's first studies of *Summer Night. The Voice* were among his literary notes and sketches from the winter of 1891–1892 (Buchhart, 2003i, 113). His two paintings called *Summer Night's Dream. The Voice* (1893) (Illustration 40) and *Summer Night. The Voice* (1896) (Illustration 41) seem to have some connections with his pictures of *Mermaid* (Illustration 33–35) despite the fact that the lady depicted in the former paintings is not naked but carries a light dress. In addition to these paintings there are several drawings, woodcut versions and etchings of this motif (Illustration 36–39, 42–43). In many of these pictures there is a woman with her hands concealed behind the back (Illustration 40–43), but there are also some drawings where only the eyes of this lady can be seen (Illustration 36–37). In paintings this lady stands on the left, and in graphic works on the right. Especially in his woodcut versions of this motif Munch has exploited the experimental potential of the print-making process by varying forms and colours of these prints.

In all these pictures there are vertical trunks of the trees, and a pillar of the moon, forming the background for a young lady, but the place of this pillar tends to vary. In addition, there is usually a boat or boats sailing on the sea. When comparing different versions of this motif it is easy to notice that the artist observes his model from different distances – sometimes the lady is nearer and other times farther. In some pictures only the eyes of the lady can be seen, sometimes her whole face without a mouth, and sometimes the upper part of her body, and so on. And when these pictures are compared with the texts written by Munch, the same point can be noticed – sometimes the narrator focuses his attention on the eyes of this lady, and other times on her smile or on

her hair. In the end it is difficult to say who is actually moving – the artist or his model. Because these pictures have been made about ten years after the Munch's affair with Millie Thaulow, it is clear that mental images have already replaced direct perception. There are also some interesting examples where two mental images of Munch have assimilated into one picture. One version of *Summer Night. The Voice* motif was discovered in 1950 on the back of Munch's painting *View from the Balcony in Åsgårdstrand* (Illustration 39). In this drawing the forest and the lady appear to assimilate each other, like two pictures in a photographic double-exposure (Buchhart, 2003i, 114).

One interesting difference between the versions of Munch's motif *Summer Night. The Voice* is that sometimes the hair of the lady is open, and other times she is wearing a hat (Illustration 40–43). In etched versions of the motif the hat even seems to function as a some kind of halo around the lady's head (Illustration 42). As regards the painting *Summer Night. The Voice* (1896) (Illustration 41) where the lady stands with her hair open some interesting events took place: This picture was first documented in a photograph taken in Leipzig in 1903, and later this photograph was compared with the photos from the 1920's and 1930's which show the present condition of the painting. These comparisons suggest that the impasto layers have been added later, probably during Munch's period of experimentation with painting techniques in Warnemünde between the years 1907 and 1908. In this phase Munch has added the orange boats and blue, white, and yellow colours into this painting to heighten the contrasts between the water, the beach, and the pillar of the moon, which is outlined with white paint squeezed from the tube. (Buchhart, 2003i, 113.)

In Munch's etchings of this motif (Illustration 42) there is a row of white stones behind the lady, and as Arne Eggum has suggested, these stones might be associated with the woman's "white teeth" which Munch glimpsed when she smiled. In symbolism, there are strong associations between the teeth, power and vitality, while the mouth has sometimes been linked with devouring, gates of hell, speaking spirits, breath of life, and more typically with vulva (Tresidder, 1995/2004, 329, 467). As Eggum has pointed out, in one etching the lady has a collar, which reminds one of the form of a snake (Illustration 42). In addition, Eggum has presented interesting interpretations in relation to both of the titles of these works, *Summer Night* and *The Voice*. According to him, the title *Summer Night* probably has some connections with *Summer Night's Dream*, which indicates that the picture is conceived in a dream world of the imagination, which nevertheless expresses a true experience. (Eggum, 1990/2000, 31–36.) The title *Voice*, in turn, is linked with the idea of strange music in the female voice, on the basis of the following notes, written by Munch:

> I walked out there along the greyish-white shore – It was here that I first learned to know the new world – the world of love – [...]/Here I learned the power of two eyes which grew as large as heavenly orbs close by me – which sent out threads which –

> insinuated their way into my blood – my heart –/Here I encountered the voice's strange – music – which was by turns tender – teasing, enticing/I stood before the mystery of woman – I looked in upon an unsuspected world – my curiosity was awakened – What did this mean – this look which I did not know – This look that came from an utterly strange – and wonderful world – What was this world – and there was laughter – the like of which I had never heard before – piercingly sexy – terrible and lovely – (Munch, in: Eggum, 1990/2000, 32, Transl. by H. Sutcliffe & T. Støverud.)[51]

However, as Eggum has stated, it is also essential to notice that, despite of the word "voice", this citation also matches well with some other works of Munch, such as *Attraction* (Illustration 45–49) (Eggum, 1990/2000, 32). One prominent feature in all Munch's pictures called *Summer Night. The Voice* is that the pillar of the moon is always present, either as a very dominant figure, or as a sign-like note in a corner of drawing. However, if we compare Munch's paintings and graphic versions of this motif, the colouration of some works is much darker than the colouration of other works. Based on this notion some scholars have stated that there are both daytime and night-time versions of this motif which suggests that the light preserves the duality of the moon and the sun. These illumination differences are most evident in the context of Munch's woodcuts. (Cf. Buchhart, 2003i, 113–114.)

Munch's motif *Summer Night. The Voice* (Illustration 36–43) includes very archetypal symbolism, which, nevertheless, has been treated in a personal way. Besides the pillar of the moon there are symbols, such as a forest and the sea. In Jungian tradition the forest was a symbol of unconsciousness and its threats, but in some traditions it has also been understood as an image of a sanctuary where to enter for contemplation and spiritual development. In European folklore the forest has often been a place of mysteries, dangers, trials or initiation. Being lost in the forest or finding a way through it have sometimes been linked with the terrors of inexperience and the achievement of knowledge of the adulthood or the self. An important point in the symbolism of forest is that it is an unknown, uncontrolled place where something strange can happen, and it is also a place for many kinds of divinities and spirits. Because of their moist, earthly, and womb-like darkness forests have sometimes been associated with ideas of germination and the feminine principle. (Tresidder, 1995/2004, 189–190.) Like forest, the sea has been seen as a symbol of unconsciousness. As a maternal image, the sea is even more primary than the earth, but it also implies transformation and rebirth. It is an important source of life – a formless, limitless, and inexhaustible element, full of possibilities and wisdom. (Tresidder, 1995/2004, 429.) Most of these meanings given to forests and seas seem to match very well with Munchian symbolism. These symbols are known everywhere, and they have a rich storage of potential meanings.

Separation and Attraction

In 1894 Munch made his first oil painting titled *Separation*. In this painting a lady with golden hair is looking towards the pillar of the moon and a man on the right side of the painting has turned his back towards her (Illustration 50). On the background of this painting there is a house and a landscape with the sea and trees with red leaves. Later, during the year 1896 Munch made several versions of this motif (Illustration 51–53), but the pillar of the moon is not present in these later pictures. However, in one lithographic version of this motif made during 1896 there is a white spot on the bluish sky which can be seen as a figure of moon (Illustration 51). One essential and shared feature between all Munch's *Separation* (Illustration 50–53) pictures is that the hair of the woman depicted flows in the wind in such a way that it combines the figures of both persons, despite the fact that the man has turned away. However, if we compare Munch's earliest painting *Separation* (1894) with his other versions of this motif it seems that the hair, as a connecting link between man and woman, is quite moderately suggested in the first version when compared with later ones. Because Munch placed this painting outdoors – one of his experimental investigations into nature's way of creating – its surface was damaged. In addition, there are several layers of paint. The moon and its pillar are later additions, and also the expressive, yellow hair of the lady and the red plant on the right side of the painting belong to these later layers. (Buchhart, 2003b, 26–27; Buchhart, 2003f, 167; Eggum, 1990/2000, 88; Woll, 2008/2009, 23.)

Munch's works called *Separation* (Illustration 50–53) have close connections with his motifs, such as *Attraction* (Illustration 45–49), and *The Woman* (Illustration 59–63). Munch's first versions of *Attraction* were completed in 1895 (Illustration 45–47), one year later than the first version of *Separation*, although thematically *Attraction* seems to precede *Separation*. In the *Attraction* series there is a couple intensively staring at each other, and usually they seem to stand on the shore. In addition, some trees can be seen on the background, and sometimes there is a white fence, which is also present in Munch's *Starry Night* (1893) (Illustration 44) paintings. In some versions of *Attraction* (Illustration 46) the shadows of these two human beings are reflected on the surface of this fence in such a way that these persons seem to be closer to each other than they really are. Earlier research has shown that the real source of light in this picture is a brightly illuminated window of the Grand Hotel in Åsgårdstrand (Buchhart, 2003a, 157). Some writers, such as Eggum, have also pointed out similarities between the works of Munch and the play by Maurice Maeterlinck (1862–1949), *Pelléas et Mélisande* (1892), which was published as a Norwegian translation in *Samtiden* in 1893 (Eggum, 1990/2000, 79). There are two lines in this play which seem to match very well the pictures of Munch:

> Mélisande: How long our shadows are to-night!...
> Pelléas: They embrace to the very end of the garden. Oh, how they kiss far away from us! ... Look! look!... (Maeterlinck, 1892/1911, [n.pag.], Transl. by R. Hovey; See also, Eggum, 1990/2000, 79.)

There are also other connections between Maeterlinck's play and Munch's pictures, but we will return to this point later. However, it is important to notice here that in one version of Munch's painting *Starry Night* (Illustration 44) these two human beings cannot be seen, but if one observes carefully enough the surface of the white fence, one sees the shadow of embracing persons. Also this view has been captured from the window of Grand Hotel (Buchhart, 2003a, 157). In *Starry Night* and in some versions of *Attraction* (Illustration 46–48) there are stars whose light reflects on the water. As Eggum has stated:

> The first title Munch gave *Starry Night* was *Evening Star*. As we know, the evening star is the planet Venus: the star of the goddess of love. When Munch painted the first version of the picture in 1893, Venus was in the same position in the firmament as in 1885, its cycle being eight years. This concern with the occult was in the spirit of the age and for Munch gained topical importance through his friendship with Stanislaw Przybyszewski and August Strindberg in Berlin. There are, moreover, fascinating similarities between Strindberg's experimental photographs of the firmament, taken "without a camera and without a lens", and the way Munch portrays the night sky [...]. (Eggum, 1990/2000, 79–80, Transl. by H. Sutcliffe & T. Støverud.)

In many mythologies Venus – the Morning Star or the Evening Star – is the most significant individual star. Usually it has been understood as the female principle, and it has often been identified with goddesses of love, sexuality and fertility, such as the Greek Aphrodite (Roman Venus) and the Babylonian Ishtar and Inanna. Ishtar and Inanna formed part of the great heavenly triad of deities consisting of the sun, moon and Venus. However, sometimes, for example, in the context of the Aztecan culture, Venus was identified with the god Quetzalcoatl and, thus, associated with war, death, and resurrection. (Tresidder, 1995/2004, 456.)

In Munch's lithographs titled *Attraction II* (1896) (Illustration 49) the stars are replaced by the pillar of the moon and the horizon is lower. As Buchhart has stated, "In a literal sense, the bright evening star and its prominent swath of light can be understood as a seed of love in analogy to the column of moonlight [...]" (Buchhart, 2003a, 157). In *Attraction II* there are two people looking at each other and the pillar of the moon separates the picture into two halves. Buchhart has depicted this symbolism of the moon as follows: "The full moon and its reflection are thrust in a cross-shaped configuration – both as a phallic symbol and a sign of suffering – between the two" (Buchhart, 2003a, 157). In addition, in *Attraction II* the woman's hair is flowing towards the man as in Munch's *Separation* (Illustration 50–53) series. Usually the flowing hair of these pictures

has been interpreted as an embodiment of sexual attraction. Traditionally, long hair has been understood as a sign of vitality, life force, physical strength, holiness, royalty, individual spirit, liberty and independence. Long, loose hair of a woman has signified the unmarried state or virginity, and in some contexts letting down bound hair has been understood as a permissive sexual symbol. In addition, hair colour has its own symbolism – red hair carries demonic associations, golden hair usually stands for solar or kingly power and black for terrestrial power. In the context of Munch's *Attraction II* and *Separation* it is also essential to notice that two threads woven together may be seen as symbols of common destiny of a married couple. (Tresidder, 1995/2004, 219–220, 474.)

As Buchhart has noted, it is impossible to say whether the eyes of the persons depicted by Munch in *Attraction* (Illustration 45–49) are open or closed, because they are hidden within diffuse, dark caverns (Buchhart, 2003a, 157). Between the years 1899 and 1900 Munch painted a work called *Eye in Eye* (Illustration 136). Although this painting does not include a seashore with the pillar of the moon, there are many interesting connections between this work and *Attraction*. Also in *Eye in Eye,* a man and a woman are intensively looking at one another. In symbolism, eyes have most often been depicted as the mirrors of the soul. From this perspective it seems that the man and the woman depicted by Munch are intensively exploring each other's souls. Between the pair there is a tree which separates the picture into two halves. As Buchhart has stated, "The image of a man and a woman beneath a tree links the theme of attraction in an iconographic sense with that of Adam and Eve beneath the Tree of Knowledge" (Buchhart, 2003a, 159). It is worth noticing in this context that Munch created a manuscript called *The Tree of Knowledge for Better or Worse*, which includes both drawings and writings of him, but we will return to this manuscript later. Through the tree motif *Eye in Eye* links with other pictures of Munch, such as *Metabolism* (1898–1899) (Illustration 134) and *Fertility* (1899–1900) (Illustration 137). In addition, on the background of *Eye in Eye* there is a green meadow and a little red house which has also been depicted in Munch's *Landscape with Red House* (1902–1904).[52]

During his stay in Warnemünde, in 1908, Munch painted a work titled *Attraction in Landscape*.[53] In this work it is daytime rather than night-time, and the pillar of the moon cannot be seen. In addition, there is the harbour of Warnemünde on the background (Buchhart, 2003a, 159). Later, Munch made works, such as *Kiss on the Shore by Moonlight* (1914) (Illustration 116) and *Kiss on the Beach* (1921–1923) where kissing couple stays on the shore, illuminated by the pillar of the moon.[54] Therefore, it seems that there are some connections between Munch's motifs *Attraction* (Illustration 45–49) and *The Kiss* (Illustration 109–117). It is also evident that *Attraction* and *Separation* (Illustration 50–54) essentially link with his motifs, such as *Kiss on the Hair* (1914–1915) (Illustration 111), *Man's Head in Woman's Hair* (1896–1897) (Illustration 55–56) and *Salome Paraphrase* (1898) (Illustration 58) where the man and the woman are connected

through the woman's hair. Finally, especially in the context of *Salome Paraphrase* the hair starts to resemble some kind of trap where the man is hanging.

The Woman

Besides *Separation* and *Attraction*, sometimes the pillar of the moon is also present in Munch's motif *The Woman* (Illustration 59–63). Usually, in these pictures there are three women – a graceful young woman in a white dress, a provocative woman, sometimes naked and other times in a red dress, who sometimes leans towards the tree of life, and finally, there is an older dark-clothed woman. The roots of this image are both in classical mythology (the Judgment of Paris) and Christian iconography (Three Women at Christ's Grave), and this motif was also familiar to nineteenth century artists. For example, artists such as Wilhelm Leibl (1844–1900), Jan Toorop (1858–1928), and later Gustav Klimt (1862–1918) and Egon Schiele (1890–1918) have dealt with this theme, and it has also been present in literary works, such as Anton Chekov's (1860–1904) drama *The Three Sisters* and Gunnar Heiberg's (1857–1929) play *The Balcony* (Hoerschelmann, 2003, 149). Munch also saw connections between the three women and the Norns, the three goddesses of fate in Nordic mythology (Gilman, 2006, 209). In addition, Munch probably knew about the experiments in hypnosis performed by the psychiatrist Jean-Martin Charcot (1825–1893). There were three different states in hypnosis – in the cataleptic state the women subjected to hypnosis were rendered absolutely immobile and exhibited rigid, in the state of lethargy they appeared relaxed, dreamy and yet acutely sensitive, and in the somnambulence they were subject entirely to their senses. (Hoerschelmann, 2003, 150.)

Munch's first paintings of *The Woman* were completed during the years 1893–1894, but he continued working with this motif also during the twentieth century (Illustration 61–63). In later versions of this motif, brighter colours have been used and the painting technique is more expressive. In the paintings there is usually a male figure besides the three women, on the right side of them. However, the male figure is not present in the graphic versions of this motif, but there is sometimes a mask carried by a dark-clothed lady (Illustration 59–60). According to Hoerschelmann, the presence of a male figure in these works of Munch suggests that the three women are the products of his imagination and symbolise different patterns of behaviour in women's lives, and, thus, could be used to represent three phases of sexual development (Hoerschelmann, 2003, 149). Usually, in Munch's pictures the young, innocent lady in white dress stands apart on the left and gazes at the sea. In a middle of the picture there is a naked red-haired woman representing the pleasure of life, and finally beside her there is a dark-clothed figure representing mourning. As Hoerschelmann has noted, the flowing hair of the young lady is an important element also in these works – it can separate, join, encircle, or torment, and it is

a symbol of the strong sensual appeal of the women depicted (Hoerschelmann, 2003, 149).

Between Munch's different versions of *The Woman* (Illustration 59–63) there is some variation. Sometimes the three women are very close to each other and sometimes there is more space between them, and also the places of the trees tend to vary. In Munch's graphic works of this motif (1895) (Illustration 59–60) there is a pillar of the moon on the left side of the work, and a young woman in white is looking towards it. As Hoerschelmann has stated, also the position of this pillar tends to vary between the pictures. Sometimes the girl in white has to turn her neck more than in other times in order to see this reflection. Usually, in the context of this motif the figure of the young lady has been seen as representing awakening sexuality, while the embodiment of provocative femininity shines brightly in the light of the moon, and the dark woman turns away, denying her femininity. As Hoerschelmann formulates it: “Ultimately, all three relate in some way to the column of moonlight, which represents – in terms of the content as well – a fourth pictorial figure in its own right” (Hoerschelmann, 2003, 150). Somewhat similar ideas have been suggested by Cordulack about the relationship between the women and the moon in the context of Munch's *Mother and Daughter* (1897–1899) (Illustration 76): “Here the moon hovers between them, defining their stages of womanhood in respect to itself – somewhere between menstruation and menopause” (Cordulack, 2002, 77). Besides the motifs mentioned above the idea of different phases of femininity can also be found in Munch's works titled *The Book Family* (1901) and *Four Stages of Life* (1902).[55]

In addition, the motif of three women is also present in Munch's different versions of *Dance of Life* (Illustration 192–194), *Dance by the Sea*, *Dance on the Beach*, *Desire* and *Meeting on the Beach*.[56] In many cases there are groups of male and female figures in these pictures, and strong erotic tensions are constructed between these groups. For example, in *Desire* (1906–1907) (Illustration 177), the group of men with their dark clothes seem to form some kind of threatening wall of masculine energy which functions as a counterforce for female figures with their brightly coloured dresses. Most versions of these works were made in the beginning of the twentieth century when Munch also made paintings where the different stages of men were present. Interestingly, in Munch's works titled *Naked Men in Landscape* (1923–1925) (Illustration 64) there is a light pillar behind the three male figures. This is exceptional, because usually this pillar only shines on empty shores and in pictures where female figures play the key role.

People on the shore

Besides the works mentioned so far there is a number of pictures in Munch's oeuvre where people are staying on the shore and looking at the pillar of the

moon. For example, in a drawing titled *Couple on the Shore* (1889) (Illustration 71), and in some woodcut versions of *Two Human Beings. The Lonely Ones* (1899) (Illustration 72) the woman depicted is looking at the pillar of the moon while the male figure of these pictures seems to observe the woman beside him. In the context of the latter motif Munch adopted a highly experimental technique in which he sawed the woodblock into different parts – one for the shore, one for the sea, and in the second state, one for the figure of the woman alone. In addition, in later states, Munch recut the figures of the rocks and the shore and used paper stencils to create the pillar of the moon. He also experimented with different colour combinations, hand-colouring, and varying amounts of ink. In this way he aimed to create wholly unique impressions with distinct emotional moods. (Gilman, 2006, 208.) Later, during the year 1907 Munch painted *Man and Woman on the Beach,* where the couple is seated on the shore (Illustration 73).

In addition, in Munch's *Moonlight by the Sea* (1912) (Sometimes also called *Woman on the Shore*) (Illustration 68) the lady in white dress stands alone on the beach and surveys the view. Conversely, in some versions of *Woman's Head against the Shore* (1899) (Illustration 69–70) the lady has turned his back towards the moon. There are also pictures titled *Two Woman in White on the Beach* (Illustration 78) and *Two Women on the Shore* (Illustration 79), where the pillar of the moon is present. Munch made plenty of graphical versions his motifs representing people on the shore, and especially the colouration between different versions tends to vary. As some scholars have pointed out, different colour schemes may reflect different times of the day (e.g., Buchhart, 2003h, 223). In the context of Munch's *Young Woman on the Beach* (1896) (Illustration 66–67) Gerd Woll has distinguished seven states by paying special attention to those differences between versions that may be the result of subsequent processing of the plate as well as to colouring variations. For example, she analyses the lengths of the woman's hair, and variations in the rocks and the configuration of the beach. The groups of versions identified by Woll are the following:

> I. The hair falls to about the middle of the woman's back. The dress is nearly the same tone as the background, but is emphasised by means of lighter outlines and light, vertical pleats in the skirt. Impression in greyish violet tones and yellow [...].
> II. The hair is longer, nearly to her waist, the entire skirt is light. Impression in blueish tones, yellow and light pink [...].
> III. The hair falls below the waist, the entire dress is light, with a blueish shading over the left half of the skirt. The transition from land to sea is drawn in clearly as a winding coastline with a strong contrast between the light blue sea and the dark land. Impression in blueish tones, yellow and some pink [...].
> IV. The beach area is divided into a dark strip at the edge of the shore and a lighter area further inland; the coastline itself now has a new curve on the left side; the large stone on the beach is more prominent; new stones have been added in the lower part of the picture. Impression in blueish tones, with shiny yellow for the woman's hair [...].

> V. Similar to IV, but the stones on the beach are even more clearly emphasised; more curves in the left coastline. Impression in colours very similar to IV [...].
> VI. Very much like V, but there are even more curves in the coastline. [...], printed in greyish, violet tones and yellow. Impression slightly different in the stones and the coastline, described as signed and dated, and printed in light violet, yellow and green tones [...].
> VII. The newly added stones are made more distinct; stronger contrast between the dark and light beach areas. Several impressions with only very slight variations in colour and execution. Printed in blue, brown, yellow and orange. [...]. (Woll, 2001, 79–80.)

Besides this careful analysis Woll has also presented same kind of comparisons between the different versions of other graphic motifs of Munch in her book *Edvard Munch. The Complete Graphic Works* (2001). Later, during the year 1907 Munch created graphic works of art titled *Young Women on the Beach.*[57] The composition of the ladies exhibits some similarities with those works of Munch where a group of ladies stands on the pier (Illustration 173–176), and in some versions of *Young Women on the Beach* the pillar of the moon is present.

There are pillars of the moon also in some works of Munch which belong to his series of lithographs titled *Alpha and Omega* (1908–1909) (Illustration 80–82). These works were made by Munch at doctor Jacobson's clinic, in Copenhagen, after his mental breakdown during the autumn 1908 (Müller-Westermann, 2005, 191–193). These lithographs carry interesting similarities with some motifs in Munch's *Frieze of Life.* The pillar of the moon is present in *Moonrise* (Illustration 81) where a naked couple, Alpha and Omega, is sitting on the shore, and in *Omega's Flight* (Illustration 82) where melancholic Alpha stays on the beach while Omega rides away. While the former work contains some similarities with Munch's motif *Two Human Beings. The Lonely Ones* (1899) (Illustration 72) and *Man and Woman on the Beach* (1907) (Illustration 73), the latter has close connections with *Melancholy* (Illustration 83–85). Later, Munch also painted some other works where a naked couple stays on the shore and the pillar of the moon is shining on the background. Examples of these works are *Nude Couple on the Beach* (1910–1916) and *Naked Couple on the Beach* (1921–1930) (Illustration 91).[58] The latter work has clear connections with Munch's motif *Ashes* (Illustration 89). While the former versions of the *Ashes*-motif took their place in the forest, in the later version there is a sea on the background. During the twentieth century Munch frequently tended to make new versions of his earlier motifs. Another example of this practice is Munch's *Vampire in the Forest* (1916–1918) (Illustration 90). In this late version of Munch's *Vampire*-motif, the couple stays on the shore and also the pillar of the moon can be seen on the background, despite the fact that this symbol is not present in the earlier versions of this motif (Illustration 88).

Besides the works described above a landscape illuminated by the moon is also present in Munch's descriptions of the motif called *Evening on Karl Johan* (1892) (Illustration 95), which, in turn, have some connections with Munch's

most famous paintings, such as *Despair* (1892) (Illustration 92), *The Scream* (1893) (Illustration 93), and *Anxiety* (1894) (Illustration 94). As Gilman has formulated it, in his painting titled *Anxiety* or *Angst*:

> Munch has transposed the traumatic experience depicted in *Evening on Karl Johan Street* to Ljabroveien, the setting for *The Scream*, thereby uniting two of his most important motifs. Instead of the alienated individual of *The Scream,* there is a forward-marching mass that ignores the flaming sky. Munch wrote: "I saw all the people behind their masks – smiling, phlegmatic – composed faces – I saw through them and there was suffering – in them all – pale corpses – who without rest ran around – along a twisted road – at the end of which was the grave."[59] Most of the figures in *Angst* are recognizable from *Evening on Karl Johan Street*, with the addition of a third figure whose pointed face and beard recall Stanislaw Przybyszewski. (Gilman, 2006, 210.)

Shortly put, it seems that almost all the paintings of Munch somehow relate with each other. On the basis of previous excursion we can summarise some main points in Munch's symbolism of the pillar of the moon. In all the pictures where the pillar of the moon is depicted there is a landscape with sea. Sometimes the pillar of the moon appears to be on an empty shore with no traces of human beings, but usually there are some people on the beach, either looking at the pillar of the moon or having turned their back towards it. In some cases the pillar of the moon seems to be one of the key elements of the pictures, but sometimes it stays on the background of the depicted situation. Between different pictures there is some variation in the size, the colour and the form of the pillar of the moon. Sometimes the pillar of the moon is only a small sign-like figure, while in some cases it seems to dominate the whole picture. The colour of the moon also greatly varies between transparent, white, yellow, orange, pink, red, and blue. Sometimes the form of the pillar is not as abstracted as in other times. Usually there is only some kind of column or pillar, but other times the form starts to resemble a cross, especially if there is some kind of bowl-like expansion below the horizon. In addition, also the position of the pillar varies between the pictures. Sometimes it is in the middle of the picture in such a way that it separates the people depicted, and in other times it is either on the left or on the right side of the picture.

In this chapter I have showed how Munchian symbolism of the moon has been developed, how the combination of the moon and the pillar was born and established, and how this symbol has been modified between Munch's different works and motifs. In the early phase of Munch's career there are some naturalistic landscape paintings where the moon is present, and in the turn of the 1880's and 1890's he painted some nocturnal landscapes with reflections of light on the surface of water. Clear pillars of the moon do not appear in his paintings before 1892, but after that this symbol frequently appears in the context of certain of his motifs, such as *The Dance of Life* (Illustration 192, 194), during the rest of his career. Firstly the reflections of moonlight on the surface

of water seem like quite typical depictions of the path of moon, but quite soon, during the 1890's this reflection takes a more solid form and starts to carry similarities with the form of the pillar with a bowl-like extension in its upper part. In this phase the form starts to remind of the form of the cross.

3.4 Texts of Munch

Through the pictures of Munch we can see that the pillar of the moon is an important element in his art, but could we reach some new aspects of his moon symbolism through his writings? In the following section Munch's writings related to scenes illuminated by the moon are ordered in such a way that a certain kind of narrative between these scenes is constructed. Although there are examples where Munch has constructed more than one version of a text related to certain scene or event, some almost identical versions of texts have been cut out in order to avoid repetition. However, in some cases it is essential to focus on the similarities and differences between these texts to find out which kind of variations there are and how these texts relate to Munch's pictures. Reading the texts written by Munch is sometimes like reading poetry, mantras or prayers, because he tends to keep repeating expressions that are very powerful. Most of the following text excerpts are from Munch's "illustrated diary" (1889) and they are mainly quoted from Eggum's book *Edvard Munch. The Frieze of Life from paining to graphic art* (1990/2000).

It is also worth mentioning that Sue Prideaux, in her book *Edvard Munch. Behind the Scream* (2005/2007), has published a narrative called "A calculated seduction", mostly written by Edvard Munch and further explained by Prideaux. According to Prideaux, the quotations of Munch published in this context are probably written in Saint-Cloud in 1889, when the death of Munch's father prompted an intense period of retrospection. (Prideaux, 2005/2007, 58–68, 335.) In texts included to this chapter Munch describes his meetings with Millie Thaulow, called "Fru Heiberg", during the year 1885. The story begins on a boat to Borre, where Munch meets this lady. According to Prideaux, Millie Thaulow was both "well born" and "well married". She was the daughter of an admiral and the wife of a captain, Carl Thaulow, who was the brother of Munch's supporter, Frits Thaulow (1847–1906). Carl and Millie have been described as a good-looking, prominent society couple, made famous by magazines, and their relationship was both free and tolerant. Prideaux depicts Millie as a "fine lady" with a fine-boned face, narrow waist, and fashionable clothes, especially hats. She wonders why Millie's hair had often been described as gold by Munch, although in photographs her hair seems to be dark. (Prideaux, 2005/2007, 58–60.)

After their first meeting in the boat the couple, Munch and Thaulow, meets in many places – on the road, in the house of Thaulow, and finally, in the

Grand Hotel of Åsgårdstrand, from where they return home through the forest of Borre with Hans Heyerdahl (1857–1913) and his wife. Later Munch and Thaulow meet again in this same forest, and after that meeting Munch feels humiliated, tired and sad. In the story published by Prideaux the narrative mainly proceeds through a dialogue between the two main actors, but also some internal thoughts of Munch have been included in this story. (Prideaux, 2005/2007, 58–68.) Finally, Prideaux summarises the significance of these meetings for Munch's art, as follows:

> The foundations were laid for the sexual act to be associated with melancholy, remorse, fear and even death. It would also be inextricably linked with the landscape features of Åsgårdstrand, where the 'cold-shadowed' church so close to the sacred pagan burial mounds lent additional weight to the conflict between sin and virtue. The primeval woods, long shoreline, mysterious brooding boulders and elongated clouds above a vaguely defined horizon became the symbolic landscape against which he set the series of paintings that he regarded as his life's most important work, *The Frieze of Life*, a sequence of paintings showing the progress of a soul through life. (Prideaux, 2005/2007, 64.)

Although the story told by Prideaux in her book is very dense and proceeds very logically, it is also very plain and unaffected when compared with the text extractions published by Arne Eggum in his *Edvard Munch. The Frieze of Life from paining to graphic art* (1990/2000). When one compares these two versions of Munch's love story, published by Prideaux and Eggum, they seem to show us the two different sides of Edvard Munch. Munch introduced by Eggum is a more intuitive, sensitive, and fragmentary character than Munch introduced by Prideaux. Of course, it is essential to notice that Munch is the main author of these both stories.

It seems that the natural starting point for a closer look into the Munch's narrative is a conversation between "Brandt"/Munch and "Mrs Heiberg"/Millie Thaulow which took place in the Grand Hotel of Åsgårdstrand:

> They walked across the room to the open window, and leaning out looked down into the garden... it was chilly out there – The trees stood like big dark masses against the air – and up there is the moon – one is barely aware of it – it will emerge later – it is so mysterious. (Munch, in: Gilman, 2006, 206.)[60]

> I've no desire to dance either, she said – It's so delightful she said – look, over there – the water between the trees and the moon behind the clouds./You know – she said – It's the way I'm made – on evenings like this I could do anything – I really want to do something terribly wicked –/She looked at him with great dark eyes – The lamplight cast a yellow shadow on her neck and hair – (Munch, in: Eggum, 1990/2000, 76, Transl. by H. Sutcliffe & T. Støverud.)[61]

In this phase the couple is still inside and observes the moon landscape through an open window. Already in this phase Munch pays attention to the "great dark eyes" of Mrs Heiberg and studies the reflections of light on her skin and hair. Mrs Heiberg's expression of her will to do "anything" or "something terribly wicked" can probably be linked with lunacy or moon madness, or as Eggum has suggested, it seems that Mrs Heiberg deftly steers the conversation towards the erotic (Eggum, 1990/2000, 27). This same thought repeats in another piece of text written by Munch, cited below. In this context Mrs Heiberg is praising the indiscreet nature of moon when it is behind a cloud:

> I don't like the light – I like the moon best when it is behind a cloud as it is now – it's so beautifully indiscreet./That's just what I think about the sun and the light said Brandt, especially the pale light summer nights/It's something about me she said after a pause – on evenings like tonight I could do anything – something frightfully wicked –/Brandt gazed into a pair of great dark eyes – ... She smiled such a strange soft one-sided smile – an affectionate smile (Munch, in: Eggum, 1990/2000, 27, Transl. by H. Sutcliffe & T. Støverud.)[62]

In the context of this conversation the moon is linked with indiscreetness and wicked things, or with erotic, even more explicitly than in the context of the earlier citation. Of course, we can consider why the moon behind a cloud is "indiscreet" – is it because the whole moon cannot be seen, and in this case there is more room for imagination? Usually these pieces of texts written by Munch have been linked with his *Summer Night. The Voice* (Illustration 36–43) pictures. Especially in these works we can see some examples of a strange, one-sided smile of the lady. In the following excerpts Brandt is still admiring the figure of Mrs Heiberg and pays attention mainly to her eyes, mouth and teeth, and the paleness of her skin:

> We were some distance behind the others. He glanced at her. Her eyes lay grey and dark beneath the heavy eyelids and looked full of desire through the half-light. Her mouth was full and soft. Behind her the water and air violet blue/Stand like that for a moment – let me look at you./What a good motif you would make now in this light./They looked at one another. (Munch, in: Eggum, 1990/2000, 27, Transl. by H. Sutcliffe & T. Støverud.)[63]

> How pale you are in the moonlight and how dark your eyes – They are so large that they blot out half the sky – I can barely make out your features – yet I can glimpse your white teeth when you smile – [...] (Munch, in: Eggum, 1990/2000, 29, Transl. by H. Sutcliffe & T. Støverud.)[64]

Now the source of lightning is the moon, not lamplight, as earlier. In this phase the couple has shifted outside, and during the stroll along the shore between Åsgårdstrand and Borre Brandt and Mrs Heiberg have lagged behind Hans Heyerdahl and his wife (Eggum, 1990/2000, 27). There is a drawing *Couple on the Shore* (1889) (Illustration 71) where a man and a woman are standing on the

shore, and on the background there are other persons walking. In this context it is also worth noticing that although Munch describes the white teeth of Mrs Heiberg, the teeth of Mrs Heiberg cannot be seen in any of the Munch's pictures. However, in the etched versions of *Summer Night. The Voice* (1894) (Illustration 42) there is a row of white rocks behind the figure of Mrs Heiberg, and as Eggum has suggested, these rocks could be seen as white teeth of woman (Eggum, 1990/2000, 35). In this case we could assume that the woman's passionate smile metaphorically spreads over the landscape. In addition, in some drawings of this motif only "the great dark eyes" of Mrs Heiberg can be seen, and not her mouth. In the following sections, Munch is still studying the eyes of Mrs Heiberg, but now he also pays attention to her hair which is "spangled with gold", and he calls her "mermaid":

> Your eyes are as large as half/The sky as you stand there close beside me/Your hair is spangled with gold/Your mouth I cannot see – only your smile (Munch, in: Eggum, 1990/2000, 29, Transl. by H. Sutcliffe & T. Støverud).[65]

> She let down her hair – let it slide down over her shoulders/He stopped and looked at her – How lovely she was in the soft warm glow from the horizon/She noticed his admiration – and smiled again with that strange one-sided smile of hers –/and again he felt the voluptuous warmth surge through his veins/You look like a mermaid he said/His voice was different – trembling, too weak/Mermaid she said with a laugh – she stressed the word maid (Munch, in: Eggum, 1990/2000, 70, Transl. by H. Sutcliffe & T. Støverud.)[66]

> There is a mermaid in the pillar of the moon gazing at the large round orb above the horizon – she rocks in the pillar of the moon and her hair is golden – lies back down tired and weak and her golden hair floats on the water (Munch, in: Eggum, 1990/2000, 70, Transl. by H. Sutcliffe & T. Støverud).[67]

Through these excerpts we get a glimpse of the sensitive quality of Munch's observations. For example, he pays attention to the ways in which certain words, such as "mermaid" are uttered. When Munch compares the lady with a mermaid, he opens the possibility to understand his pictures called *Mermaid* (1892–1896) (Illustration 33–35) as variations of this theme. Munch's notions concerning the hair of Mrs Heiberg are interesting when we compare Munch's two paintings titled *Summer Night's Dream. The Voice* (1893) and *Summer Night. The Voice* (1896) (Illustration 40–41). In the first version the woman wears a hat in such a way that her hair cannot be seen, but in the second version her hair is open. In the following sections Munch further develops the hair theme:

> When we stand like this – and my eyes look into your great eyes – in the pale moonlight – then you know – delicate hands wind invisible threads – which are tied round my heart – run from my eyes – through your great dark eyes – in round your heart – your eyes are large now – They are so close to me – They are like two great dark orbs (Munch, in: Eggum, 1990/2000, 29, Transl. by H. Sutcliffe & T. Støverud.)[68]

> Snakes slither about beneath the leaves – the moon grew yellow – A golden pillar stood in the water – and shimmered – it melted of its own lustre – and gold poured out over the water –/When our eyes met invisible hands tied delicate threads – which went through your great eyes in through my eyes and bound our hearts together – (Munch, in: Eggum, 1990/2000, 85, Transl. by H. Sutcliffe & T. Støverud.)[69]

> When you left me across the sea it seemed that delicate threads still joined us together tearing as though at a wound (Munch, in: Eggum, 1990/2000, 93, Transl. by H. Sutcliffe & T. Støverud).[70]

Some of the previous excerpts seem to link well with Munch's *Attraction II* (1896) (Illustration 49) lithographs, because in these pictures the hair of the woman is flowing freely in the wind, and there is also the man and the pillar of the moon. In this context the hair of the woman can metaphorically be seen as a tie between man and woman. The last citation above seems to link logically with the previous one, because these delicate threads are mentioned in both texts. However, it seems that the last citation where these threads are felt by the narrator as a wound relates to Munch's *Separation* (1894–1896) (Illustration 50–53) where the man and the woman have turned their back to each other, but are still connected through the flying hair of the woman.

Also the following text sections seem to fit quite well with Munch's *Attraction II* (Illustration 49) besides the fact that in these pictures we cannot see the white dress or naked arms of the lady.

> – Then we emerged from the forest onto the shore – before us lay the light summer night in all its splendour – the golden horizon – gold pouring towards us – and there I stood looking at her/– What a transformation –/Gold was sprinkled over her flowing hair – a golden glow over her face –/– Her white dress – her naked arms – were bathed in shimmering gold/– In her eyes there shone a star of gold – and her eyes gazed at the horizon – like great diamonds – wild and strange –/(Munch, in: Eggum, 1990/2000, 54, Transl. by H. Sutcliffe & T. Støverud.)[71]

Besides *Attraction II*, other suitable points of comparison for this text are Munch's different versions of *The Lonely One* (Illustration 65), *Young Woman on the Beach* (Illustration 66–67), *Moonlight by the Sea* (Illustration 68) and *Two Human Beings. The Lonely Ones* (Illustration 72). In the former motifs, there is only a woman dressed in white on the shore, but in *Two Human Beings* there is also a man who observes the lady little behind her. In addition, the young white-dressed lady on the shore is also present in Munch's *The Woman* (Illustration 59–63) motif, as well as in some versions of *The Dance of Life* (Illustration 192–194). However, it is essential to notice that the previous excerpt includes the shift from the forest onto the shore, as well as a shift in the woman's gaze towards the horizon. The previous citation, thus, can also be seen as a link between the individual pictures.

In some cases Munch has shifted his attention from the lady beside him to the sea landscape ahead them. The following descriptions relate well with some of his beach landscapes:

> The water lay bluish violet across a still, even surface – almost merging with the air towards the horizon. The stones protruded from the shallow water far far out, they looked like a whole family of sea people, large and small, who moved and stretched and made faces, but silently. You could see a little of the moon, large and yellow (Munch, in: Eggum, 1990/2000, 71, Transl. by H. Sutcliffe & T. Støverud.)[72]

> Oh how beautiful she said, pointing out over the water/It lay there so still – now and then came a long wave slow and heavy in towards the shore – it was so weary – it lacked the strength to get there – at last it broke against the first boulders – it made a small crash – after, small bursts were repeated all along the shore – There between the tree trunks the moon could now be seen large and yellow – a broad golden pillar in the violet water. The boulders protruded from the shallow water. They looked like an army of sea people, some large, others tiny – They stretched and made faces. (Munch, in: Eggum, 1990/2000, 71, Transl. by H. Sutcliffe & T. Støverud.)[73]

In different versions of Munch's beach theme (Illustration 22–31) the pillar of the moon tends to have interesting variations when it comes to its colour and form. In Munch's texts it is usually described as pale, yellow or golden – and sometimes the pillar is mentioned and sometimes not. The "faces of sea people" can be seen most clearly in Munch's paintings *Mystery on the Shore* (1892) (Illustration 25–36). Munch's "urge to be at one with nature" and its deterministic power is quite explicitly expressed in the following lines which seem to summarise his great experience on the shore of Åsgårdstrand:

> Restlessly I pace up and down to seek relief –
> I feel the power of a spirit controlling me –
> like the power of the moon over the sea –
> which from far far away
> causes turmoil in the sea –
> alters ebb and flow –
> Thus is there unrest in my soul
> and the atoms of my body have changed places
> (Munch, in: Eggum, 1990/2000, 73, Transl. by H. Sutcliffe & T. Støverud.)[74]

As Cordulack has pointed out, Munch very frequently uses physiological terms when he describes his feelings of love – a fairly common way to approach the subject of love in the texts of the late nineteenth century. Love, and especially melancholy were typically seen as some kind or pain, malady, sickness, or disease. (Cordulack, 2002, 79–81.) However, in Munch's diaries the narrative still continues. The main character of the play thinks about the happenings of the evening on his bed and still, weeks, months and years later:

> He went to bed but could not sleep – the image of her standing there in the light summer's night with the pale moon above – hung there before him/Her eyes completely in shadow yet nevertheless looking at him – she seemed to be waiting for something – (Munch, in: Eggum, 1990/2000, 31, Transl. by H. Sutcliffe & T. Støverud.)[75]

> It was evening – I was walking along the shore – there was moonlight between the clouds – The stones protruded mysteriously from the water like mermen and mermaids – there were large white heads which smiled and laughed – some of them up on the shore, others down in the water – and she who walked by my side looked like a mermaid too – with shining eyes and her flowing hair glowing golden in the light from the horizon. Yet she is not here but far, far away and it is not moonlight – (Munch, in: Eggum, 1990/2000, 52–54, Transl. by H. Sutcliffe & T. Støverud.)[76]

In the context of the latter citation it is essential to pay attention to the last sentence which suggests that the narrator is retrieving these scenes and events from his memory. Although the lady has left, the story still continues and provides content for new works of art. Munch's narrator also describes the event when he sees this lady with another guy in a yellow boat, and later in Kristiania, on Karl Johan Street. These happenings are depicted in the *Melancholy* (Illustration 83–85) series and in some versions of *Evening on Karl Johan* (Illustration 95). The romance of Munch and Millie Thaulow still continued on their return to Kristiania after the summer, but quite soon it withered and died and turned into *Despair* (Illustration 92), *Anxiety* (Illustration 94), and *The Scream* (Illustration 93).

Through these writings it seems evident that Munch's memories of enchanting moonlight essentially link with Millie Thaulow and the events of the summer 1885. However, the theme of moonlight has also often been discussed in the context of Munch's *Madonna* (Illustration 96–97). Munch has dealt with the thematics of *Madonna* in his prose poems, and in these poems the moonlight plays an essential role:

> Moonlight glides across your face – which is full of all earthly pain and beauty. Your lips are like two ruby-red serpents and fleshy as carmine fruit – They gently part as though in pain, a corpse's smile – Now the chain which links one generation to another is forged – As one body, we glide out upon a great sea – on long waves whose colour shifts from deep violet to blood red. (Munch, in: Eggum, 1990/2000, 200, Transl. by H. Sutcliffe & T. Støverud.)[77]

Between different versions of this text there is some variation, but in all versions the story starts from a beauty illuminated by the moon and continues towards the death and chain between generations. Munch tended to emphasise the religious aspects of this image in many contexts, and also the halo around the woman's head speaks to these intentions (Gilman, 2006, 208). For Munch *Madonna* represented "the mystique of entire evolution brought together", and sometimes he referred to this motif as "Loving Woman" and emphasised the

"pain-filled beauty" of the Madonna figure (Munch, in: Cordulack, 2002, 62–63, 74). Some beholders of Munch's *Madonna* have assumed that the woman is just giving birth. As Cordulack has stated, during the nineteenth century a close physiological connection was drawn between ecstasy and childbirth, pleasure and pain:

> [Paolo] Mantegazza had noted the "compound expression" of the face during the pleasure/pain states of sexual intercourse and childbirth and the "synonyms of expression" between "extreme degrees of voluptuousness and of pain." Doctors had noted a state of "sexual excitation" brought on by the ether administered during labor/childbirth. One doctor described what he thought were movements of sexual orgasm in a woman giving birth, pointing to the passage of the fetus through the birth canal as the cause of excitation. And of course death appeared not only as a real danger during childbirth, but also in the very life that woman threatened to bring forth. Nineteenth-century physiology also connected the erotic state with sleep and death. [...] Munch's image the *Madonna* or *Loving Woman* may similarly be seen to refer to the physiological states of pain, death, and ecstasy for the expression of all layers of its symbolic intent. (Cordulack, 2002, 74.)

Munch also made a related drawing, *Madonna at the Graveyard* (1896) where the Madonna figure stands in a deserted churchyard (Illustration 98). According to Gilman, it is reminiscent of the place where Munch's mother was buried (Gilman, 2006, 208). In addition, it is worth noticing here that the woman depicted by Munch in his *Madonna* sequence is not Millie, but reminds more of Dagny Przybyszewski (1867–1901).

3.5 Relationship between pictures and texts of Munch

When Munch's pictures are compared with his texts, there are both similarities and differences. There are numerous different versions of pictures and texts related to the most important experiences of his life. Munch repeats the same thoughts and images over and over again. It almost seems that he wanted to etch these experiences so deep into his mind that he will never forget them. Another possibility is that he aimed to get rid of these memories through repetition. Finally, it is also possible that Munch just tried to find the best expression for his thoughts and images and worked hard for reaching this goal.

Munch's pictures and writings illuminate the same events from different points of view. Written texts bring temporal dimensions into events experienced by Munch and construct links between different scenes, while the pictures show us something else – colours, tones, and illumination of individual scenes, exact positions between the landscape and people, and tensions between these elements. In his pictures Munch studies his objects by moving nearer and farther, or zooming in and out. Sometimes the whole body of a lady can be seen, and other times only her face. Sometimes Munch studies the eyes

of the lady, and other times the reflections of moonlight on her hair. Between the different versions of the pictures there are often some modifications of colouring, or positions of persons, and sometimes the landscape is framed differently. Each of these tiny modifications has its effect on the atmosphere of Munch's pictures, although it is difficult to grasp these differences through written language.

The texts of Munch tell us about the thoughts and feelings of the narrator. They reveal the internal world of an experiencing person more explicitly than Munch's pictures. In the context of pictures we can only make guesses of the thoughts and feelings of a man and a woman through their gazes, postures and gestures, while the textual narrator reveals us much more. However, the character of narrator in the context of Munch's writings is not stable but changes frequently his position. Sometimes the narrator seems to tell about his own experiences, and other times he seems to be just an external observant of the situation. Sometimes this position very rapidly changes in the middle of text, for example:

> We were some distance behind the others. He glanced at her. Her eyes lay grey and dark beneath the heavy eyelids and looked full of desire through the half-light. Her mouth was full and soft. Behind her the water and air violet blue/Stand like that for a moment – let me look at you./What a good motif you would make now in this light./They looked at one another. (Munch, in: Eggum, 1990/2000, 27, Transl. by H. Sutcliffe & T. Støverud.)[78]

In addition, it is important to remember that sometimes Munch uses pseudonyms in his texts and sometimes not. In his notes the situation is always seen from the perspective of a man, and the woman's thoughts are only implicated through the citations of her speech. We do not know whether these words really have been said or not. In the context of Munch's pictures the male perspective is not as dominant as in the context of Munch's writings, but it is equally possible to step into the shoes of male or female figures of his pictures.

We can also approach the relationship between Munch's pictures and writings through the dual-coding theory suggested by Alan Paivio. According to Paivio, human cognition is unique in the sense that it is able to deal simultaneously and co-operatively with language and non-verbal objects, events and behaviours. While the imagery system deals with visual information, the verbal system deals with linguistic information, and together these two systems allow us to pick up, store, organise, retrieve and manipulate stimulus information. As Paivio has stated, these two systems can be active either separately or in parallel. Although they are assumed to be structurally and functionally distinct, they are nevertheless functionally interconnected in such a way that activity in one system can initiate activity in the other. This means that words can evoke imagery and concrete objects, events or behaviours can evoke verbal descriptions. (Paivio, 1979/1980, 163; Paivio, 1986, 53–54.)

Although we cannot directly reach the experiences of Munch, we can, however, assume that through his pictures and writings he has treated different aspects of the same situations.

3.6 Connections with the works of other authors and artists

Literature

Plays of Ibsen

As many scholars have noted, Munch had a very close relationship to literature, partly because he spent a lot of time within artistic circles where no clear distinctions were made between authors and visual artists (e.g., Eggum, 1990/2000, 16). Among many other things, Munch was very interested in the plays of Henrik Ibsen (1828–1906). There are several series of sketches and finished works in Munch's oeuvre, which have connections with Ibsen's plays, such as *The Pretenders (Kongs-Emnerne)* (1863), *Peer Gynt* (1867), *Ghosts (Gengangere)* (1881), *Hedda Kabler* (1890), and *John Gabriel Borkman* (1896).[79] Munch even made posters for Ibsen's plays. As Eggum has noticed, there are clear connections between Munch's poster for Ibsen's *Peer Gynt* (1896) (Illustration 75) and some versions of his *Separation* (1896) (Illustration 53) (Eggum, 1990/2000, 39, 90–91). The girls of these pictures carry a similar headband around their long, fair hair, and they are both looking at the landscape. In addition, Munch's poster for *Peer Gynt* has similarities with his works *Mother and Daughter* (Illustration 76) and *Two Women on the Shore* (Illustration 79) which, in turn, have some connections with Munch's family portraits where his sister Inger and aunt Karen Bjølstad are posing (Illustration 77) (cf. e.g., Buchhart, 2003h, 223; Eggum, 1990/2000, 57–59). In 1888 Henrik Ibsen had completed his play *Frauen fra havet,* and it is possible that there are relations between Munch's *Mermaid* (Illustration 33–35) and this play. It is also worth noticing that one play of Ibsen is titled *Brand* (1866), which may have something to do with Munch's pseudonym Brandt. Even Munch himself reported on some influences between his and Ibsen's works:

> It was in 1895. – I had an exhibition in the autumn at Blomqvist's. – There were violent disputes about the pictures. – There was a call for the exhibition to be boycotted – the police were summoned. – One day I met Ibsen down there. – He came over to me. – Most interesting – he said. – Believe me – it will be the same with you as it was with me – the more enemies you have, the more friends. –/I had to go with him and he had to look at every picture… He was particularly interested in – Woman in Three Stages. I had to explain it to him./–This is the dreaming woman – the lusty woman – and the woman as nun – the pale one standing behind the trees. – …/–Some years later, Ibsen wrote "When The [sic] Dead Awaken". The sculptor's

> work which never came to fruition – but vanished abroad. – I identified a number a motifs which resembled my pictures in the frieze of life – the man who sits among the stones bowed down with melancholy./Jealousy – The Pole lying with a bullet in his head – The three women – Irene the white-clad one, dreaming about life. – Maja full of lust for life – the naked one. – And sorrow's woman – the pale, staring head between the tree trunks – The fate of Irene, the nurse. – (Munch, in: Eggum, 1990/2000, 100, Transl. by H. Sutcliffe & T. Støverud.)[80]

In addition, as Eggum has stated, "it cannot be excluded that Munch may also have been inspired by Henrik Ibsen's writings when he set about to explore the intricacies of the female personality" (Eggum, 1990/2000, 100). Besides the works of Ibsen Munch was also very interested in the works of German and French authors. The circle called *Zum Schwarzen Ferkel (The Black Piglet)* in Berlin since 1892 was frequented by Scandinavian artists. Besides Munch, Strindberg and Przybyszewski there were also many other visitors. Participants of this circle were inspired by philosophy, such as the texts of Arthur Schopenhauer and Friedrich Nietzsche (1844–1900), as well as by French Symbolist literature. Later, in Paris, Munch even met one of the leading Symbolist poets, Stéphane Mallarmé (1842–1898) (Eggum, 1990/2000, 185–186; Müller-Westermann, 2005, 52.) Although there are both similarities and differences between Symbolism and Munch's art, it is clear that there are close connections between Munch's pictures and texts of Symbolist writers, such as Charles Baudelaire (1821–1867), and especially Maurice Maeterlinck. During the 1890's Munch designed illustrations for *Les Fleurs du Mal* (1857) written by Baudelaire and *Pelléas et Mélisande* (1892) written by Maeterlinck. Although these projects were never completed, these literary works, however, seemed to interact with Munch's art.

Flowers of Evil

Eggum has shown some similarities between Baudelaire's poems and Munch's sketch (1895–1896) (Illustration 54) which includes the seeds of many of his key motifs, such as *The Maiden and the heart, Separation, Melancholy* and *Man's head in woman's hair*. As Eggum formulated it:

> [D]rawings, probably connected with a commission to illustrate Charles Baudelaire's collection of poems *Les Fleurs du Mal* in 1896, show different ways in which the woman's hair entangles the man. On the right-hand side of one drawing, we see how the long hair becomes the central element; it hangs down menacingly over the man's head, turning into hands which clutch his breast and heart. And in the other sketch, the hair's "hands" squeeze a heart until it bleeds. Moreover, the whole shape of the hair is here reminiscent of a vagina. (Eggum, 1990/2000, 94, H. Sutcliffe & T. Støverud.)

In Baudelaire's collection *Les Fleurs du Mal (The Flowers of Evil)* (1857) there is a poem called *Benediction* which includes the following lines:

> With nails, like harpies' nails, shall cunningly conspire
> The hidden path unto his feeble heart to find.
>
> And like a youngling bird that trembles in its nest,
> I'll pluck his heart right out; within its own blood drowned,
> And finally to satiate my favourite beast,
> I'll throw it with intense disdain upon the ground!
> (Baudelaire, 1857/1909, 8, Transl. by C. Scott.)

There are clear similarities between these words of Baudelaire and Munch's pictures, such as *Separation* (1894–1896) (Illustration 52) and *The Woman and the Heart* (1896) (Illustration 103). In the former motif the man is holding his bleeding chest, and in the latter work the girl holds a heart in her hand. In addition, there are works, such as *The Cat* (1895–1896) (Illustration 104), where the girl holds the head of a man in her hands while the cat observes this situation. On a more general level, similarities between Baudelaire and Munch can be detected in the ways in which they approach the motifs of death and womanhood. There are some death-related themes among Munch's works of art, such as *Une Charogne* (1896) (Illustration 100) *The Kiss* (1896) (Illustration 101), and *Le Mort Joyeux* (1896) (Illustration 102), which closely link with Baudelaire's poetry. The first two pictures show us a kissing couple standing near a dead person lying on the ground, and in the third picture there is a skeleton lying on a gravestone. Also in Baudelaire's poetry juxtapositions between love and death play a very significant role. For example, in his poem *Posthumous Remorse*, the relationship between love and death is constructed in the following way:

> When the tomb-stone, oppressing thy timorous breast,
> And thy hips drooping sweetly with listless decay,
> The pulse and desires of mine heart shall arrest...
> (Baudelaire, 1857/1909, 25, Transl. by C. Scott.)

Both attractiveness and destructing power of women are frequently described by Baudelaire and Munch. In the principal work of Baudelaire there are also some scenes which are illuminated by the moon. These notions are most explicitly present in the poem *Sadness of the Moon-Goddess*:

> To-night the Moon dreams with increased weariness,
> Like a beauty stretched forth on a downy heap
> Of rugs, while her languorous fingers caress
> The contour of her breasts, before falling to sleep.
> (Baudelaire, 1857/1909, 45, Transl. by C. Scott.)

These sentences of Baudelaire have connections with Munch's *Madonna*-theme (Illustration 96–97). Besides their great themes of love and death, the motif of womanhood and powerful images taken from the nature, both Baudelaire and

Munch had a strong tendency to see anthropomorphic features in the nature. While Munch's stones have faces and his trunks have limbs, Baudelaire's trees are looking at man “with half-familiar eyes”, and sometimes there are also signs of synaesthesia in the works of these both artists.

Pelléas and Mélisande

From the perspective of Munch's moon theme probably the most important intertext is the play by Maeterlinck, *Pelléas et Mélisande*. In the beginning of 1890's when Munch was in Paris there was an event in the Théâtre de Vaudeville for the benefit of Paul Verlaine (1844–1896). The paintings of Paul Gauguin (1848–1903) were exhibited in the lobby, and Maeterlinck's *L'Intruse* (1890) was being performed on the stage. The idea behind this event was that the pictures should resonate with the written piece. This performance was an early public experiment for the Symbolist idea that one form of art could act as an echo chamber to another, in such a way that the combination of different art forms would release a greater effect in the chambers of the mind, and reach the realms of paradox which lie between the dream world and real world. These ideas were also familiar to Munch, who knew from his own experience that music could be painted and that particular words could be linked with particular colours. (Prideaux, 2005/2007, 129.)

Besides Maeterlinck's play *L'Intruse* Munch was also familiar with his play *Pelléas et Mélisande* (1892) which had appeared in Johannes Jørgensen's translation in *Samtiden* in January 1893, and in 1893 Munch and the Danish translator Anna Mohr had an agreement that Munch would illustrate her translation of this play (Eggum, 1990/2000, 29, 79). There are clear connections between this play of Maeterlinck and the works of Munch. Trygve Nergaard has suggested that this play could be one of the sources of inspiration for Munch's hair symbolism, and also Prideaux has paid attention to Munch's symbolism of hair and water, which perfectly matches with this play (Nergaard, 1968, 37–40; Prideaux, 2005/2007, 159). In addition, according to Eggum, the dialogue between “Brandt” and “Mrs Heiberg” is penned in a languid, suggestive style, probably directly inspired by Maeterlinck (Eggum, 1990/2000, 28–29). However, although scholars have registered some similarities with the play of Maeterlinck and the works of Munch, I suppose that a more explicit analysis could clarify the nature of Munch's symbolism.

It seems clear that Munch's style of writing carries strong connections with the style of Maeterlinck's play. Firstly, there are plenty of punctuation marks in their texts which suggest that something more is intended to be said than actually has been said by the written lines of these texts. Maeterlinck very often has set three points after his sentences, and for Munch, as we have seen, the dash is the most typical punctuation mark. He often replaces the commas and full stops by this sign. The unorthodox use of dashes and punctuation marks

makes the atmosphere of these texts excited. This can clearly be seen, for example, in the following texts written by Munch and Maeterlinck:

> – In her eyes there shone a star of gold – and her eyes gazed at the horizon – like great diamonds – wild and strange – (Munch, in: Eggum, 1990/2000, 54, Transl. by H. Sutcliffe & T. Støverud).[81]
>
> Golaud: "Do you see those great eyes? –– It is as if they were proud of their richness.... [...] A great innocence!... They are greater than innocence!... They are purer than the eyes of a lamb... They would give God lessons in innocence! A great innocence! Listen: I am so near them I feel the freshness of their lashes when they wink; and yet I am less far away from the great secrets of the other world than from the smallest secret of those eyes!... A great innocence!... More than innocence! You would say the angels of heaven celebrated there an eternal baptism!..." (Maeterlinck, 1892/1911, [n.pag.], Transl. by R. Hovey.)

Another shared feature in the texts of Munch and Maeterlinck is that they both tend to use exclamations, such as "oh" in their texts, especially when the persons of these plays are facing some inspiring scenes:

> Oh how beautiful she said, pointing out over the water (Munch, in: Eggum, 1990/2000, 71, Transl. by H. Sutcliffe & T. Støverud).[82]
>
> How pale you are in the moonlight and how dark your eyes – They are so large that they blot out half the sky – I can barely make out your features – yet I can glimpse your white teeth when you smile – [...] (Munch, in: Eggum, 1990/2000, 29, Transl. by H. Sutcliffe & T. Støverud.)[83]
>
> Oh, how light it is already out-of-doors! [...]
>
> Oh, how clear the water is!... [...]
>
> Oh, you are beautiful! [...]
>
> Oh! oh! take care! Take care! Mélisande!.... Mélisande!.... –– Oh! your hair!... [...]
>
> Oh, how thou sayest that!... Thy voice! thy voice!...
> It is cooler and more frank than the water is!... [...]
>
> Oh, how small thy hands are!... [...]
>
> Oh, how they kiss far away from us!... Look! Look!... [...]
>
> (Maeterlinck, 1892/1911, [n.pag.], Transl. by R. Hovey.)

Nature is an important source of enchantment both in the writings of Munch and in the play of Maeterlinck, and it is admired by both the male and female figures of these texts. However, for the male characters the outlook of the

female figures is, as a source of inspiration, equal to that of nature, as we can see from the previous citations, especially from those of Maeterlinck. In Maeterlinck's play, Mélisande has two admirers, the brothers Golaud and Pelléas, who are the grandsons of Arkël, the king of Allemonde. In this play Mélisande is discovered weeping at the brink of a spring by Golaud, who immediately notices the beauty of Mélisande's eyes and marries her. Unfortunately, also Golaud's brother Pelléas falls in love with Mélisande, and a triangle drama unfolds. It is easy to see similarities between the play of Maeterlinck and Munch's romance with Millie Thaulow, who was also married with another man. Both the characters of Munch and those of Maeterlinck often meet each other during night-time. The typical elements in these scenes are moonlight, stars, sea, rocks, forest, trees and shadows. We have already seen many examples of Munch related to these elements, and below we have some examples taken from the play of Maeterlinck:

> I have opened the window; it is too hot in the tower.... It is beautiful to-night.... [...]
>
> I see the stars through the window and the light of the moon on the trees. [...]
>
> It is gloomy in the gardens. And what forests, what forests all about the palaces!... [...]
>
> He must have seen the light of the moon on the forest. There are often strange reflections [...]
>
> Look toward the other side, you will have the light of the sea.... [...]
>
> Let us wait till the moon has torn through that great cloud; it will light up the whole grotto, and then we can enter without danger. [...]
>
> I can see my golden ball between the rock and this naughty stone, and I cannot reach it.... [...]
>
> There are innumerable stars; I have never seen so many as to-night;... but the moon is still upon the sea.... Do not stay in the shadow, Mélisande; lean forward a little till I see your unbound hair.... [...]
>
> Come hither; do not stay at the edge of the moonlight. –– Come hither. We have so many things to tell each other.... Come hither in the shadow of the linden. [...]
>
> Come, come.... My heart beats like a madman,–– up to my very throat.... [They embrace.] Listen! listen! my heart is almost strangling me.... Come! come!... Ah, how beautiful it is in the shadows!... [...]
>
> (Maeterlinck, 1892/1911, [n. pag.], Transl. by R. Hovey.)

In the previous citations of Maeterlinck there are plenty of similarities with Munch's writings. Both the characters of Munch and those of Maeterlinck, after

observing the night through the window, later meet outside. In addition, both the romance of Munch and the play of Maeterlinck take place near the sea. Furthermore, as already mentioned, there are Viking graves on the shore of Borre forest depicted by Munch, and on the beach described by Maeterlinck there are remains of ancient shipwrecks:

> There are great treasures hidden there, it seems. You will see the remains of ancient shipwrecks there. […] I made a misstep.... but if I had not held you by the arm.... Well, this is the stagnant water that I spoke of to you.... Do you perceive the smell of death that rises?–– Let us go to the end of this overhanging rock, and do you lean over a little. It will strike you in the face. (Maeterlinck, 1892/1911, [n.pag.], Transl. by R. Hovey.)

Thus, the landscapes described by Munch and Maeterlinck both have their romantic and mysterious aura. As we have seen in the context of the previous citations the male figures of Munch and Maeterlinck tend to pay a lot of attention to the appearance of the ladies. They particularly admire the eyes and hair of Mrs Heiberg and Mélisande. In the context of Maeterlinck's play it seems that for Golaud the eyes of Mélisande play the most essential role while Pelléas is mostly fascinated by her hair. The male character of Munch studies eagerly both the eyes and the hair of Mrs Heiberg, and he also often mentions her smile and teeth. In Maeterlinck's play the mouth or lips of the woman are not frequently mentioned, but Pelléas seems to admire the voice of Mélisande:

> Oh, how thou sayest that!... Thy voice seems to have blown across the sea in spring!... I have never heard it until now; ... one would say it had rained on my heart!... Thou sayest that so frankly!... Like an angel questioned!... I cannot believe it, Mélisande!... Why shouldst thou love me?–– Nay, why dost thou love me? –– Is what thou sayest true?––––– Thou dost not mock me? –– Thou dost not lie a little, to make me smile?... (Maeterlinck, 1892/1911, [n.pag.], Transl. by R. Hovey.)

In this context it is important to remember Munch's *Summer Night. The Voice* (Illustration 36–43) in relation to which he has written:

> Here I encountered the voice's strange – music – which was by turns tender – teasing, enticing/I stood before the mystery of woman – I looked in upon an unsuspected world – my curiosity was awakened – What did this mean – this look which I did not know – This look that came from an utterly strange – and wonderful world – What was this world – and there was laughter – the like of which I had never heard before – piercingly sexy – terrible and lovely – (Munch, in: Eggum, 1990/2000, 32, Transl. by H. Sutcliffe & T. Støverud.)[84]

We have already seen the way Golaud describes the eyes of Mélisande, but even more striking episode in Maeterlinck's play is the act between Pelléas and the hair of Mélisande:

> Mélisande: I cannot lean out further.... I am on the point of falling.... –– Oh! oh! my hair is falling down the tower!... (Her tresses fall suddenly over her head, as she is leaning out so, and stream over) [...]
>
> Pelléas: Oh! oh! what is it?... Thy hair, thy hair is falling down to me!... All thy locks, Mélisande, all thy locks have fallen down the tower!... I hold them in my hands; I hold them in my mouth.... I hold them in my arms; I put them about my neck.... I will not open my hands again to-night.... [...]
>
> Pelléas: No, no, no; ... I have never seen such hair as thine, Mélisande!... See, see, see; it comes from so high and yet it floods me to the heart!... And yet it floods me to the knees!.... And it is sweet, sweet as if it fell from heaven!... I see the sky no longer through thy locks. Thou seest, thou seest?... I can no longer hold them with both hands; there are some on the boughs of the willow... They are alive like birds in my hands, ... and they love me, they love me more than thou!... [...]
>
> Pelléas: I tie them, I tie them to the willow boughs.... Thou shalt not go away now;... thou shalt not go away now.... Look, look, I am kissing thy hair.... I suffer no more in the midst of thy hair.... Hearest thou my kisses along thy hair?... They mount along thy hair.... Each hair must bring thee some.... Thou seest, thou seest, I can open my hands.... My hands are free, and thou canst not leave me now.... (Maeterlinck, 1892/1911, [n.pag.], Transl. by R. Hovey.)

It seems that the hair of a woman in the play of Maeterlinck has a role that is quite similar to that in the pictures and texts of Munch, especially in the context of his *Attraction*-motif (Illustration 45–49), but it is also important to remember his later motif *Kiss on the Hair* (1914–1915) (Illustration 111). Both in the play of Maeterlinck and in the works of Munch animated hair functions as a tie between two people. As Munch has put it:

> When our eyes met invisible hands tied delicate threads – which went through your great eyes in through my eyes and bound our hearts together – (Munch, in: Eggum, 1990/2000, 85, Transl. by H. Sutcliffe & T. Støverud).[85]
>
> When you left me across the sea it seemed that delicate threads still joined us together tearing as though at a wound (Munch, in: Eggum, 1990/2000, 93, Transl. by H. Sutcliffe & T. Støverud).[86]

Warburg paid plenty of attention to the animated hair of women in the art of Antiquity and Renaissance, especially in the context of Sandro Botticelli's (1445–1510) painting *The Birth of Venus* (ca 1485) (Warburg, 1893/1999, 89–110). Warburg used the term "bewegtes Beiwerk" which can be translated as "animated incidental detail" when he referred to the flowing hair of Venus (cf. e.g., Rampley, 1997, 42). However, there is a crucial difference between the animated hair of Botticelli's Venus and the hair of women depicted by Maeterlinck and Munch. While the hair of Venus functions as some kind of index of wind, in the works of Maeterlinck and Munch the hair ties the destinies

of two people. Maria Ruvold, in turn, while writing about the art of the Renaissance, has stressed the role of vision and eye contact in the context of love, and her notions contain some interesting similarities with the pictures and writings of Munch and Maeterlinck:

> Although the discourse on love is primarily textual, it would be difficult to overemphasize the role that vision and visual experience played in both the physical and metaphysical understanding of love. Love, in both Petrarchan and Neoplatonic thought, begins with visual experience, a proposition that creates an exceptionally important role for artists and for the representation of female beauty./The Petrarchan model posits an exchange of glances, through which "amorous rays" pass from the lady's eyes into the eyes of her beloved, penetrating his soul. Renaissance medical texts confirm that these "rays of love" were believed to have material existence, allowing love (in the form of a visual impression) to enter and effect the body. Eye contact was a direct cause of lovesickness, a debilitating and potentially fatal malady. In countless poems, Petrarch speaks of the torments of love he suffers because of Laura's visual assault." (Ruvoldt, 2004, 85.)

It, thus, seems that there are some interesting thematic connections between the art of the Renaissance and works of Maeterlinck and Munch, especially when it comes to hair and eye contact. Through previous comparisons between Maeterlinck's play and Munch's works we can clearly observe that there are plenty of shared elements. However, it is also essential to notice that Munch already experienced his great romance with Millie Thaulow in 1885, and Maeterlinck's play was not published before 1892. Before that Munch had already created the earliest versions of his people on the shore, such as *Couple on the Shore* (1889) (Illustration 71). However, some works of Munch, such as *Starry Night* (Illustration 44), *Attraction* (Illustration 45–49) and *Separation* (Illustration 50–53), where the connections with Maeterlinck's play are the most evident, were completed only after this play was published, and it also seems that the Munch's pillar of the moon established its position as a symbol somewhere between the years 1892 and 1893.

Despite the fact that there are plenty of shared elements between some works of Munch and the play of Maeterlinck, Munch shifted the idea of flying hair of a woman to function as a connecting cable between people in a visual form, and he also further developed this idea. For example, in Maeterlinck's play there are no descriptions of a man's pain resembling that in the context of Munch's *Separation* (Illustration 50–53). In addition, the hair theme is also present in Munch's *Man's Head in Woman's Hair* (1896–1897) (Illustration 55–56), *In Man's Brain* (1897) (Illustration 57) *and Salome Paraphrase* (1898) (Illustration 58). While comparing Munch's different versions of his hair theme it seems that the hair of a woman is originally a positive and attractive element, but step by step it turns into a negative trap-like symbol. For example, if we compare Munch's woodcuts *In Man's Brain* (1897) and *Salome Paraphrase* (1898) it seems that in the former work a naked woman is present in the thoughts of a man, but

in the latter work the man himself has been hung into the hair of the woman. In the former work the man seems to have an active role of creator when it comes to his own imagery (cf. e.g., Cordulack, 2002, 48), but in the latter work the role of man seems to be more passive, and he appears to be more like a victim, or as Cordulack has formulated it:

> Munch seems also to have used the uterine shape as a symbol for both male destruction and entrapment, and female nourishment and protection of the embryo-artist [...] This analogy is strengthened when Munch's work is juxtaposed with actual illustrations of the womb, which would have been available to Munch through his father, brother, or friends. Another striking resemblance exists between versions of *Salome Paraphrase* [...] and related works (e.g., *Separation/Melancholy*), where the long, curving lines belong more clearly to the hair of a female holding a male head [...]. (Cordulack, 2002, 72–73.)

Thus, between the series of his different works Munch sometimes turns the original situation upside down and even if the idea of hair as a connecting cable between people was originally suggested by Maeterlinck, Munch has not passively adopted it, instead he has further developed this theme.

Salomé

Besides Baudelaire's collection *The Flowers of Evil* and Maeterlinck's play *Pelléas and Mélisande,* there are some interesting connections between Munch's imagery and Oscar Wilde's (1854–1900) play *Salomé (*1891) – especially when it comes to the moon theme, the hair theme and the tension between love and death. There are works, such as *The Cat* (1895–1896) (Illustration 104), *Cruelty* (1905) (Illustration 105), *Salome* (1905) (Illustration 106) and *Salome Paraphrase* (1898) (Illustration 58) in Munch's oeuvre, which essentially link with the thematics of Salome. Although it is unsure how well Munch knew Wilde's *Salomé*, Munch even met this "poor and exiled" author during the year 1896 in Paris, but as Prideaux has stated, he made no special impression on Munch (Prideaux, 2005/2007, 161). The relationship between Wilde's *Salomé* and Munch's moon theme has been mentioned earlier, for example, by Cordulack, but she has not analysed the symbolic nature of Wilde's moon very deeply (Cordulack, 2002, 67).

Although the story of Salome has its roots in the *New Testament* (Matt 14:6–11 and Mark 6:21–29), the name of Salome is not mentioned there. However, already in the stories of *The Bible* the daughter of Herodias is linked with the death of John the Baptist. In Wilde's play the daughter of Herodias is called Salomé and John the Baptist is called Jokanaan. In Wilde's play there are strong erotic tensions between the characters of Salomé and Jokanaan and between Salomé and Herod Antipas, the tetrarch of Judea and the brother of the former husband of Herodias. The language of Wilde's play carries strong

similarities with the enthusiastic language of Maeterlinck and the texts written by Munch. For example, in the beginning of the play the page of Herodias depicts the moon like follows:

> Look at the moon! How strange the moon seems! She is like a woman rising from a tomb. She is like a dead woman. You would fancy she was looking for dead things. (Wilde, 1891/1954, 269, Transl. by A. Douglas.)

In Wilde's play the scene is all the time illuminated by the moon and the characters of the play frequently present notions concerning the moonlight. In the first notion concerning the moon, cited above, the moon is linked with the theme of death, and from this perspective these lines precede the denouement of the play. The moon is also present in the end of the play when Salomé has already kissed the bitter lips of dead Jokanaan. Before the death of Salomé a moonbeam falls on her and covers her with light. (Wilde, 1891/1954, 293.) As we have seen, also Munch sometimes tended to construct links between the symbolism of the moon and the theme of death, especially in the context of his *Madonna*-motif. In addition, it is also worth noticing that in Wilde's play the male characters praise the beauty and paleness of Salomé in ways that are very similar to the ways that the male character of Munch uses in describing the visual properties of the lady:

> The Young Syrian: How beautiful is the Princess Salomé to-night!
> (Wilde, 1891/1954, 269, Transl. by A. Douglas.)

> The Young Syrian: How pale the Princess is! Never have I seen her so pale. She is like the shadow of a white rose in a mirror of silver. (Wilde, 1891/1954, 270, Transl. by A. Douglas.)

Here, the paleness of the princess is indirectly linked with the paleness of the moon. In Wilde's play the moon actually appears to be one of the most important symbols in a sense that the moods of the characters are indirectly described through their comments concerning the moon. We can study some examples more carefully. In the beginning of the play the moon is frequently linked with innocence, virginity, coldness and chasteness:

> Salomé: How good to see the moon. She is like a little piece of money, you would think she was a little silver flower. The moon is cold and chaste. I am sure she is a virgin, she has a virgin's beauty. Yes, she is a virgin. She has never defiled herself. She has never abandoned herself to men, like the other goddesses. (Wilde, 1891/1954, 272, Transl. by A. Douglas.)

> Salomé: How wasted he is! He is like a thin ivory statue. He is like an image of silver. I am sure he is chaste as the moon is. He is like a moonbeam, like a shaft of silver. His flesh must be cool like ivory. I would look closer at him. (Wilde, 1891/1954, 275, Transl. by A. Douglas.)

In the previous excerpts the moon has connotations that are very different from those in the play written by Munch where Mrs Heiberg praises the indiscreet nature of the moon when it is behind the cloud (cf. e.g., Munch, in: Eggum, 1990/2000, 27). In addition, it is also worth noticing that in Wilde's play the roles of female and male characters are reversed from the roles in the play of Maeterlinck. In Wilde's play Salomé feels an irresistible attraction towards arrested Jokanaan:

> Salomé: [...] Neither the roses in the garden of the Queen of Arabia, nor the feet of the dawn when they light on the leaves, nor the breast of the moon when she lies on the breasts of the sea.... There is nothing in the world so white as thy body. Let me touch thy body. (Wilde, 1891/1954, 276, Transl. by A. Douglas.)

> Salomé: It is thy hair that I am enamoured, Jokanaan. Thy hair is like clusters of grapes, like the clusters of black grapes that hang from the vine-trees of Edom in the land of the Edomites. Thy hair is like the cedars of Lebanon, like the great cedars of Lebanon that give their shade to the lions and to the robbers who would hide themselves by day. The long black nights, when the moon hides her face when the stars are afraid, are not so black. The silence that dwells in the forest is not so black. There is nothing in the world so black as thy hair.... Let me touch thy hair. (Wilde, 1891/1954, 276, Transl. by A. Douglas.)

Although the hair of Jokanaan is not behaving as wildly as the hair of Mélisande in Maeterlinck's play there is nevertheless a clear similarity between Salomé and Pelléas when it comes to their need to touch the hair of the partner. Beside the hair of Jokanaan Salomé pays plenty of attention to his voice, eyes, mouth and skin. As the desire of Salomé grows while the story continues, these moods start to influence the characters' descriptions about the moon. The innocence of the moon disappears and it starts to arouse associations with a mad woman, seeking for lovers:

> Herod: The moon has a strange look to-night. Has she not a strange look? She is like a mad woman, a mad woman who is seeking everywhere for lovers. She is naked, too. She is quite naked. The clouds are seeking to clothe her nakedness, but she will not let them. She shows herself naked in the sky. She reels through the clouds like a drunken woman.... I am sure she is looking for lovers. Does she not reel like a drunken woman? She is like a mad woman, is she not? (Wilde, 1891/1954, 278, Transl. by A. Douglas.)

Here, it is worth noticing that the person who notices the strangeness of the moon is Herod who starts feeling strong attraction towards Salomé. Salomé, in turn, is rejected and even accursed by Jokanaan. The reason why Jokanaan has been arrested is that he does not accept the relationship between Herod and Herodias. Jokanaan is a prophet who warns the people about misfortunes of the future. In his visions of the future the moon shall become like blood, and this actually seems to happen even while the story continues:

> The Voice of Jokanaan: In that day the sun shall become black like the sackcloth of hair, and the moon shall become like blood, and the stars of the heavens shall fall upon the earth like ripe figs that fall from the fig-tree, and the kings of earth shall be afraid. (Wilde, 1891/1954, 284, Transl. by A. Douglas.)

> Herodias: Ah! Ah! I should like to see that day of which he speaks, when the moon shall become like blood, and when the stars shall fall upon the earth like ripe figs. This prophet talks like a drunken man... but I cannot suffer the sound of his voice. I hate his voice. Command him to be silent. (Wilde, 1891/1954, 284, Transl. by A. Douglas.)

> Herod: What is it to me? Ah! Look at the moon! She has become red. She has become red as blood. Ah! The prophet prophesied truly. He prophesied that the moon would become red as blood. Did he not prophesy it? All of you heard him. And now the moon has become red as blood. Do ye not see it? (Wilde, 1891/1954, 287, Transl. by A. Douglas.)

> Herod: I will not look at these things, I will not suffer things to look at me. Put out the torches! Hide the moon! Hide the stars! Let us hide ourselves in our palace, Herodias. I begin to be afraid. (Wilde, 1891/1954, 293, Transl. by A. Douglas.)

While studying how the moon symbolism functions in the play of Wilde, clear similarities can be observed with the thoughts of Beardsley, especially when it comes to his descriptions of central prop and recurrent images. According to Beardsley, central prop refers to some object which appears frequently, at crucial times, in some narrative, attracting the attention of the characters and reminding them of some things. Recurrent image, in turn, is an object X, whose various characteristics are designated in a number of metaphorical attributions throughout the work. (Beardsley, 1958, 406–407.) It is possible to see Wilde's moon both as the central prop and a recurrent image. It appears during the moments of some dramatical shifts, and a great number of metaphorical attributions are linked with it – from innocence to ruin and from attraction to death. From this perspective the moon symbolism of Wilde can open interesting possibilities for the study of Munchian moon symbolism. The moon is not a stable and established symbol in Munch's pictures and texts, but in his different works different kinds of metaphorical attributions are linked with it.

Although there are clearly some shared elements between the works of Munch and the plays of Maeterlinck and Wilde, there are nevertheless some original threads in Munch's symbolism, such as a woman's trap-like hair which absorbs the vitality of a man. Besides Munch, there are also artists, such as Klimt, who have depicted flying hair of women, but in Klimt's paintings the hair has a more decorative function than in the works of Munch where the hair essentially links with emotional experiences of human figures. Munch's pictures where the hair carries negative connotations also have connections with the symbolism of the three women and the thematics of Medusa. In Greek Mythology, Medusa was one of the three Gorgon sisters, a daughter of the sea

divinities Phorcys and Ceto. According to some legends, Medusa was renowned for her beauty and her lovely hair. However, when Poseidon robbed the virginity of Medusa, she became a mother and her hair was transformed into serpents which gave her such a frightful appearance that her direct glance turned everything living to stone. (DCM, 1995, 102; Tresidder, 1995/2004, 312–313.) Also in Munch's texts the thematics of Medusa seems to link with negative, threatening sides of womanhood:

> The woman's smile is three –/Spring – summer – winter –/Enticing like spring – fragrant with sweet anticipation –/shy and gracefully seductive – like spring birdsong/and the flowers in the meadows/The full smile of summer – at the growth of the fruit –/The mother's happy smile/The smile of winter sorrow death/Serious and painful like death's draught –/Life's fulfilment –/[...]/Then the mother's proud, happy smile vanished –/But the smile of winter, sorrow, gravity –/became the ugly fateful smile of the Medusa's head –/The frightful grimace of unhappiness sorrow cruelty – (Munch, in: Eggum, 1990/2000, 111.)[87]

> We emerged from the sultry flower-filled forest –/out into the light night –/I looked at her face and I…/had committed adultery –/A Medusa's head/– I stooped and sat down…/I felt as though our love…/lay there on the hard stones… (Munch, in: Eggum, 1990/2000, 142.)[88]

> Was it because she took my first kiss that she robbed me of the taste of life –/– Was it that she lied – deceived – that she one day suddenly shook the scales from my eyes so that I saw the medusa's head – saw life as unmitigated horror – saw that everything which had once had a rosy glow – now looked grey and empty (Munch, in: Eggum, 1990/2000, 25.)[89]

As moderately suggested earlier, it is possible to read some *Frieze of Life* motifs of Munch as a narrative that grows from innocent attraction to ruin and death. In this story Munch's *Ashes* (1895) (Illustration 89) motif has an important role. This motif has sometimes been interpreted as depicting how the man is consumed in the sexual act while the woman gains strength (Eggum, 1990/2000, 137). These interpretations probably have some connections with the following explanations of Munch:

> I have lived in a period of transition moving towards the emancipation of women. When it became the woman's turn to seduce, entice and deceive the man – Carmen's time. During this period of emancipation the man became the weaker part. (Munch, in: Tøjner, 2000/2003, 174.)[90]

However, as Eggum states, the first title of *Ashes* was *After the Fall*, and therefore, the picture also has biblical overtones. It deals with the moment when Adam and Eve become aware of sin. Eggum has further described this motif as follows:

> A hunched male figure sits isolated against a backdrop of tree trunks and pressed up against the left-hand side of the picture frame. He is ashen-faced and supports his head in one hand as he turns away. Behind him stands a voluptuous woman, with her hands over her head, gazing out at the observer. Her dress is open at the waist revealing a striking red undergarment. The woman's pillar-like form, echoed in the trunks of the forest trees, contrasts with the man's compact form, which is echoed in the boulders and stones of the shore. A log lying in the foreground delimits the scene for us as spectators./If we study the painting more closely, we see that part of the tree trunk has turned to ashes, and that the man appears to be staring into the smoke. This is perhaps the explanation of the motif: a remembered image in the man's mind which comes to him as he stares into the flames and the ashes. (Eggum, 1990/2000, 137, Transl. by H. Sutcliffe & T. Støverud.)

When the oeuvre of Munch is studied as a whole, not as individual pictures and texts alone, his symbols start to seem very flexible. The moon which shines before the Fall carries somehow different connotations than the moon which shines after the Fall, in a way similar to the moon described in the play of Wilde.

Visual art

Nocturnal images of the Western Countries have been widely discussed by Brigitte Borchhardt-Birbaumer in her *Imago Noctis. Die Nacht in der Kunst der Abendlandes* (2003). However, the visual examples provided by her are mainly taken from the periods of Antiquity, Middle Ages, Renaissance, Baroque, and from the academic art of the seventeenth century, and, for example, the nocturnal imagery of Romanticism and Symbolism is only briefly discussed in the conclusion of the study.[91] However, the symbolism of the moon was also frequently present in the art of Romanticism and Symbolism. Many scholars have studied the paintings of Munch from the viewpoint of Romanticism (e.g., Heller, 1973, 23–30; Lippincott, 1988, 17). As Heller has suggested, both Munch and many artists of Romanticism tended to emphasise the significance of subjective experiences and personal emotions. For example, Caspar David Friedrich whose paintings have often been used as points of comparison with Munch's works, has expressed this idea as follows:

> The painter should depict not only what he sees before him, but also what he sees inside himself... Close your physical eyes so that you see your picture first with your spiritual eye. Then bring forth what you saw inside you so that it works on others from the exterior to their spirit. (Friedrich, in: Heller, 1973, 24.)[92]

These thoughts of Friedrich arouse strong associations with the writings of Munch. Also Munch tended to emphasise the roles of memory and imagination in the context of artistic creativity, as we will see later. Munch's landscapes illuminated by the moon have been frequently compared with the works of

Friedrich. Paul Spencer-Longhurst has interpreted the moon theme of Friedrich in the following way:

> Friedrich found his modest subject matter near Dresden, where he lived from 1798, on the shores of the Baltic Sea, and in the mountains of central Germany. Shunning the bright and clear, his preferred settings were moonlight and dusk, night-time and mist and autumn and winter, where he found a resonance with his melancholic temperament, intimations of the divine immanence in Nature and a realisation of his inner vision. His landscapes have a magical stillness, and figures are used sparingly but to great effect, often as mediators between the viewer and God as revealed in Nature. Poignant lighting serves to emphasise a sense of longing that could be transformed into a spiritual metaphor. The moon became a study of increasing fascination for him – a supreme vehicle for contemplation and meditation rather than a mere source of illumination in a dark sky. (Spencer-Longhurst, 2006, 27–28.)

In the beginning of the nineteenth century Friedrich painted plenty of works where the moon is present, such as *Two Men Contemplating the Moon* (1819) and *Moonrise at Sea* (ca 1821).[93] Usually in these pictures there are landscapes illuminated by the moon and tiny people who are looking at these scenes. Sometimes, for example, in Friedrich's *Cross on the Baltic* (1815), there are no people, but just an empty cross, a boat and a landscape with the sea. Munch, in turn, has created several versions of *Empty Cross* (1899–1915) (Illustration 128–130) and there are some similarities with Friedrich's *Cross on the Baltic* and *Monk by the Sea* (1809–1810).[94] However, in Friedrich's works the landscapes usually seem to play the most important role, while his tiny and distant people stay as spectators of these views. In Munch's works emotional experiences of people depicted are shown more explicitly. There are also connections between Friedrich's and Munch's depictions of the lonely ladies who observe exceptional light effects. For example, Friedrich's painting *Woman before the Setting Sun* (ca 1818) includes very similar kinds of visual components as Munch's works, such as *Young Woman on the Beach* (1896) (Illustration 66–67) and *Moonlight by the Sea* (1912) (Illustration 68), despite the fact that the female figure depicted by Friedrich observes the sun and wears a dark dress.[95] Also Alphonse Osbert's (1857–1939) later works, such as *Muse at Sunrise* (1918), belong to this same category of lonely ladies.[96] Because all these ladies have turned their back towards the beholder, it has been typical to see them as *Einfühlung*-figures.

Although the works of Munch have been compared more frequently with the works of Friedrich than those of Philipp Otto Runge, there are also some similarities between certain artistic themes of Runge and those of Munch. For example, they both have depicted the process of cosmic metabolism. Runge constructed a series of four works titled *The Times of the Day*, which includes *Morning*, *Day*, *Evening* and *Night.* In these pictures there are both plants and human beings, as in the context of Munch's works, such as *Metabolism* (Illustration 133–135), and the energy between macrocosm and microcosm shifts both horizontally and vertically through the plants. Also the symbolism of the

moon is present in Runge's works, such as *Night* (1803).[97] However, the light, harmonious and spiritual creatures depicted by Runge are highly idealised when compared with the human figures depicted by Munch. Although Jörg Traeger's study of Runge shows that there is plenty of room for interpretations in Runge's symbolism of the four times of the day, in Runge's idealistic world, unlike in Munch's art, there is no room for the wretched sides of metabolism. Traeger suggests that the four times of the day by Runge could be understood more generally as the four times. As a part of his analysis Traeger cites Runge's own definition of this motif where the four times of the day are defined as the four dimensions of the creative spirit. (Traeger, 1975, 46–52.)[98] Although there is no evidence that Munch was familiar with the works of Runge, the idea of cosmic circulation was important for them both.[99]

Despite the fact that Munch stayed in Germany for long periods, he made it very clear that he did not admire German art very much – that is, excluding the art of Arnold Böcklin:

> Disgusting German art – languid women – battle scenes with rearing horses – and shining cannonballs – you feel a sense of disgust and loathing, until you stop in front of a picture by Böcklin – The Sacred Flame. (Munch, in: Eggum, 1983/1995, 97, Transl. by R. Christophersen).[100]
>
> As far as the position of German art is in general concerned I would, however, like to say one thing – it has the advantage down here that it has produced certain artists who stand so high above all the others and who stand so alone – for example, Böcklin, who I almost think stands high above all contemporary painters – (Munch, in: Eggum, 1983/1995, 98, Transl. by R. Christophersen).[101]

The pictures of Böcklin have frequently been used as points comparison for certain motifs of Munch. For example, there are clear similarities between Böcklin's painting *The Ride of Death* (1871) and Munch's painting *The Storm* (1893) (Illustration 19), and between Böcklin's drawing *Faun and Nymph* (1856) and Munch's *The Forest* (1908–1909) (Illustration 80).[102] However, more general connections between Böcklin and Munch can be seen in their interest towards the thematics of death and nocturnal landscapes with strong shadows. In addition, there are some similarities between their firm and powerful compositions.

Besides Friedrich, Runge, and Böcklin, during the nineteenth century there were plenty of Scandinavian artists who painted landscapes illuminated by the moon. We have already seen some examples where the early works of Munch have been compared with Norwegian "mood landscapes" created in Fleskum. In addition, there was a Norwegian painter Johann Christian Dahl (1788–1857) whose paintings, such as *Moonlight (Grave by the Sea)* (1820), have strong connections with the works of German Romanticism.[103] Although Dahl was the first Norwegian artist who achieved international fame, he stayed most of his career in Dresden. There Dahl even shared a house with his German mentor

Friedrich since 1823 (Spencer-Longhurst, 2006, 13). Also in Finland and Sweden there were artists, such as Werner Holmberg (1830–1860), Hjalmar Munsterhjelm (1840–1905), and Marcus Larsson (1825–1864), who painted landscapes illuminated by the moon. However, in these somewhat naturalistic pictures there was no room for abstraction of forms, as in the context of Munch's pictures.

Sometimes one gets the impression that just because of his dim paintings of summer nights Munch has been characterised as a Scandinavian artist. Jay Clarke has described these characterisations as follows:

> A century ago, as today, critics rarely related Munch to his Norwegian contemporaries; instead, they tended to describe him as an anomaly in his own land. Sometimes, however, viewers familiar with Norwegian painting – and in France and Germany, these were few – looked at his work and saw clear examples of its influence. The Berlin journalist Theodor Wolff, for instance, suggested that Munch surpassed French painters because he looked at life through his own decidedly Nordic sensibility. To demonstrate this, Wolff singled out *Mystery of the Shore*. Unlike the pastel hues of French Impressionist landscapes, he argued, the blue-violet *Mystery on the Shore* contained "wild passages of color". This magnificent painting, which depicts a summer sunset, also includes folk-inspired anthropomorphic elements such as a smiling, troll-like rock and a tree stump that resembles a woman's flowing hair. [...] Wolff emphasized Munch's avowedly Norwegian characteristics both pictorial and physical, praising his use of raw color and his intimate connection to the land. (Clarke, 2009, 18.)[104]

Munch himself expressed satisfaction when his name was linked with Scandinavian or Nordic art, not always with German art:

> I have also noted with interest that they relate the spiritual side of my work to Nordic spiritual life. It has irritated me that up here they have lumbered me with "Germanness" (quite apart from my esteem for the great contribution Germans have made to art and philosophy). After all, we do have Strindberg – Ibsen and others – (also Hans Jæger) up here. Surprisingly enough, I've managed to read Søren Kierkegaard during the past year – Then there are the Russians. Dosto[y]evsky – Nietzsche too of course, though I have not found him all that interesting actually (Munch, in: Eggum, 1990/2000, 18, Transl. by H. Sutcliffe & T. Støverud.)[105]

Besides the paintings by the representatives of Romanticism and Naturalisms, there are also numerous Symbolist artists who have depicted nocturnal landscapes. One Symbolist artist whose works have repeatedly been compared with the works of Munch is Max Klinger (1857–1920). For example, Heller, in his book *Edvard Munch: The Scream* (1973), has showed similarities between Klinger's series titled *A Love*, which includes the works *Meeting at the Gate*, *The Kiss*, *Embrace*, *Intermezzo*, *A Vision* and *Shame* (1887) with the motifs of Munch.[106] However, besides some similarities between the motifs of Munch and those of Klinger there are also important differences. According to Heller, the difference

between the two artists appears in their expression, in the ways they coordinate form and content. Although both Munch and Klinger were trained during the period of Naturalism, both of these artists sought to overcome this by turning to Symbolist imagery which, in turn, forced them to make some changes in the stylistic vocabulary. In Munch's development this adjustment was more radical and pointed towards the future (Ernst Kirchner (1880–1938), Emil Nolde (1867–1956) and Wassily Kandinsky (1866–1944)) while Klinger remained tied to the past (Böcklin and academic values abstracted from the fifteenth century Italy and Michelangelo (1475–1564)). However, one shared feature between Klinger and Munch was that they both saw their individual works as parts of a whole cycle. These kinds of series were typical in German graphic art of the 1880's. Besides the works of Klinger, Munch's works have sometimes also been compared with French Symbolism and English Pre-Raphaelites. (Heller, 1973, 40–46; See also, Schröder, 2003, 8.)

However, according to Heller, French Symbolism, with few exceptions, was fundamentally Neo-Platonic in its conceptions of world and art. It followed the paths drawn by Charles Baudelaire and Emanuel Swedenborg (1688–1772) who were enchanted by correspondences and searched connections between the phenomena of the physical world and spiritual world with its archetypal ideas. (Heller, 1984, 66.) Heller writes, "The Ideas or symbols were accordingly considered to be hidden within things, and it was the task of the artist to discover and reveal this veiled soul by peeling away the skin of material substances" (Heller, 1984, 66). In practice this meant that nature was separate from the artist, and there could be differences between the moods of nature and those of the artist. As Heller formulates it, "Through emotional intuition, artists were to seek a reality more objective in its spiritual impermeability than the Naturalists had sought through the mirror of their 'temperaments'" (Heller, 1984, 66). According to Heller, Munch retained Naturalism's emphasis on an external nature as artistic reference, and careful observation of reality was essential for him. (Heller, 1984, 66.) However, it is also essential to notice that Munch has in many contexts emphasised the importance of self-observation when compared with observation of nature. It also seems to me that Munch's relationship to nature was more spiritual than Heller suggests – for example, he tended to draw parallels between events of nature and destinies of human beings.

As Heller has stated, unlike other symbolists, Munch seldom used individual objects within a composition as isolated symbols of another reality, but he transformed an entire painting into an existential symbol. In addition, in the context of Munch's art his own subjective experiences played a more important role than in the context of other symbolist artists. According to Heller, the problem of Munch was not so much how to embody a thoroughly defined *Weltanschauung*, but rather how to communicate the universal aspects of his own totally subjective beliefs and memories. (Heller, 1973, 40–44.)

Somewhat similar ideas have been aired by Prideaux, who states that Munch never was a Symbolist in the pure sense, because:

> The Symbolist doctrine laid down that art should be accessible only to the few, that it should be composed in a closed (hermetic) language, revealed only to the initiates who possessed the key to the code. Munch's attitude was diametrically opposed. His quest was to touch the universal nerve in art; the perception common to all. If Munch used symbols (in the way of emotional manipulation by colour or shape, for instance), then they must communicate to some universal instinct, speaking directly, not through some memorised code. A symbol must be an expression with manifold meanings, a resonance in the universal echo chamber of the mind. (Prideaux, 2005/2007, 141.)

From the perspective of Munchian symbolism these definitions of Heller and Prideaux are extremely important, because they partly explain why Munch has sometimes been characterised as Symbolist and sometimes as Expressionist. Although both Heller and Prideaux tend to emphasise the expressive character of Munchian symbolism, we have seen earlier that there are also some hermetic aspects in his works. For example, as Eggum has suggested, when Munch painted his *Starry Night* in 1893 (Illustration 44) the planet Venus was in the same position in the firmament as in 1885 when Munch experienced his great romance (Eggum, 1990/2000, 79–80). However, the spectator does not necessarily need this information while studying the *Starry Night* of Munch as the symbolism of stars can also be understood on a more universal level. Nevertheless, we can state that there are both threads of Symbolism and those of Expressionism in Munch's art.

Also Heller's notion that Munch, rather than using individual objects as isolated symbols, transformed an entire painting into an existential symbol is very interesting. This idea seems to fit quite well with certain works of Munch, such as some versions of *The Kiss* (Illustration 109–110, 114) where the kissing couple fills the main part of the picture. However, we can also study how this motif has been developed by comparing it with other works of Munch where the kissing couple is present. It seems that the kissing couple appears first time in Munch's drawing which was made in the beginning of 1880's (Illustration 107). On the foreground of this picture we can see Munch's sister Laura, the kissing couple standing behind her back. It has been suggested that this kissing couple probably represents Munch's father and Munch's aunt Karen Bjølstad (e.g., Buchhart, 2003g, 171). In Munch's drawing *Farewell* (1889–1890) (Illustration 108) the kissing couple stands in a room, near the window and the composition of this picture starts to remind us of some versions of *The Kiss* (Illustration 113), which were made in the beginning of the 1890's. Later, during the 1890's, Munch painted some works where the kissing couple almost fills the whole work (Illustration 114), and finally, in the beginning of the twentieth century there are works by him where the kissing couple stays in the field or on the shore, and in some works of Munch there are several kissing couples in the

park (Illustration 115). In addition, there is one sketch, made around the year 1896 (Illustration 122), which suggests that there are some connections between Munch's *Kiss*, *Jealousy* (Illustration 120) and *Red Virginia Creeper* (Illustration 121).

Thus, Heller's notion that Munch transforms the entire painting into one existential symbol seems to fit quite well with some works of Munch, but it also seems evident that in different versions of Munch's motifs some key elements, such as the kissing couple, have a somewhat different function. Sometimes these symbols are details of composition and other times these symbols form the main motif of the work. In situations like this, the distinction between the symbol in art and the art symbol, suggested by Langer, could be useful (Langer, 1957, 138–139). While the kissing couple on the background of the picture can be seen as a symbol in art, the kissing couple which fills the whole picture is rather like an art symbol. However, the main point here is that there are shifts of perspectives between Munch's different versions of some motifs, in such a way that the elements of the foreground and the elements of the background change their places, and similar phenomena can be observed in the texts written by Munch. In these texts there are numerous examples where Munch first describes his personal experiences and then suddenly starts to consider the situation from a more general perspective. Sometimes this is also done in a reversed way. Thus, it seems that Munch's way to use symbols is more flexible when compared with the works of other symbolist artists.

Landscapes with moonlight were also studied by Finnish Symbolist painters, such as Akseli Gallen-Kallela (Axel Gallén) (1865–1931) and Hugo Simberg (1873–1917). Gallen-Kallela was also present in Berlin during the period of *Zum Schwarzen Ferkel* and was a friend of Munch. These two artists even organised a shared exhibition in Berlin, Unter den Linden. Gallen-Kallela made his first oil painting during the year 1881 and his last one during the year 1931, and it is interesting to note that both of these works represent landscapes illuminated by the moon.[107] On the foreground of the first painting there are trees, rocks and water, while the last painting of Gallen-Kallela represents a wider sea landscape with ornamental clouds on the sky. Besides these pictures Gallen-Kallela also painted his own version of Böcklin's famous work *The Isle of the Dead* (1880).[108] From the perspective of Munch there is an interesting detail in this picture, finished in 1898 – a pillar-like reflection of the moon on the left side of the canvas. These pictures by Gallen-Kallela have been published in his *Kallela-book* (1955/2002), which includes drawings, paintings and evening stories written by him.

One of these stories is "*Kuu paistaa heleästi.../Moon shines brightly...*" In this story Gallen-Kallela discusses the theme of moonlight. According to him, Romantic art and poetry dealt with moonlight in such a way that it made it difficult later to seriously grasp this subject. Although nobody wants to be a dreamer in the moonlight, also a modern man senses the romantic mood generated by the moonlight and must admit that the pale and greenish light of

the moon drives human thinking and imagining towards unusual paths. In moonlight everyone of us writes one's own moonlight sonata and interprets the notes of his or her heart and soul. According to Gallen-Kallela, the strangest and most interesting of our moonlight dreams are those which depict the immaterial lands of trolls, ghosts, and death. (Gallen-Kallela, 1955/2002, 99–100.) In this context he cites the lines of a Finnish folk poem:

> Kuu paistaa heleästi,
> kuollut ajaa keveästi
> Etkö pelkää, syntinen/Eikö piikanen pelkää?
> (Gallen-Kallela, 1955/2002, 101.)
>
> Moon shines brightly
> a dead man drives lightly
> Aren't you afraid, you sinner/Fear you not, servant maid?
> (Transl. by S. Kuuva.)

Gallen-Kallela also describes how the faces of people become puffy in the moonlight when they sleep. According to him, Finnish nights with moonlight are deeply harsh and melancholic when compared with the nights of the tropics which lack the presence of ghosts and mysterious presentiments. (Gallen-Kallela, 1955/2002, 103–105.) Gallen-Kallela has depicted one of these ghosts in his *The Spirit of Death and Frost* (1887).[109] This work carries some similarities with Artur Grottger's (1837–1867) *Large Forest* (1864) where the Grim Reaper is wandering in nocturnal forests illuminated by the moonlight.[110] Already earlier, especially during the period of Romanticism, moonlight was frequently linked with Dionysian forces. For example, the crescent of the moon is present in Francisco Goya's (1746–1828) *L'Aquelarre* (*The Witches' Sabbath*) (1797–1798) where a Dionysian figure of Pan plays the key role.[111] Juxtaposition between Dionysian forces and the figure of the moon is interesting also from the perspective of Munch's paintings, because in his works the moon sometimes seems to function as an external force which controls human destinies. Although there are no ghosts or grim reapers in Munch's depictions of mystical shores, it is, however, evident that the nocturnal landscapes of Munch exhibit some spiritual quality with their anthropomorphic stones and tree stumps (Illustration 24–28).

The moon also plays an important role in Gallen-Kallela's *The Christ on Starry Sky* (1893), *Ad Astra* (1894), and *Symposion* (1894).[112] In *The Christ on Starry Sky* the figure of Christ with spread arms flies in the middle of clouds, stars, planets and the moon, and behind him there is a shadow in a form of a cross. In *Ad Astra* the position of a red-haired girl is quite similar to the position of the Christ in the previous picture. Behind this girl there is a huge, golden moon which works as a some kind of halo for her. The position of this girl strongly resembles that of a female figure presented in Munch's drawings *Nude Standing with Raised Arms* (1914) and *United States of Europe* (ca 1915) (Illustration 171).[113]

In the turn of the nineteenth and twentieth century the questions concerning sexual identity were eagerly discussed and visualised (cf. e.g., Tihinen, 2008, 16). Thus, in this context it was possible to replace the crucified male figure with a crucified female figure.[114] In addition, it is essential to notice that the female figure depicted by Gallen-Kallela in *Ad Astra* is very young, even androgynous. As is known, androgynous figures were very popular in Symbolist art, inspired, for example, by the writings of Plato (428/427–348/347 BC) and those of Josephin Péladan (1858–1918) (cf. e.g., Sarajas-Korte, 1966, 164–165, 167, 256; Tihinen, 2008, 66, 70–75). Also Munch's motif *Puberty* (1893) (Illustration 15) has often been approached through this frame of reference. In addition, Munch also made androgynous self-portrait (1926–1928) (Illustration 123). This painting was one part of Munch's collage titled *The Human Mountain,* which was never completed (Illustration 124). According to Cordulack, the concept of androgyny supplied for Munch a remedy for love in the form of a surrogate complement. Androgyny was a state in which the artist was complete in himself, giving birth only to art. (Cordulack, 2002, 85.)

In Gallen-Kallela's *Symposion* the moon has shifted on the background of the composition. On the foreground there are four men, Gallen-Kallela himself and Finnish composers Jean Sibelius (1865–1957), Robert Kajanus (1856–1933) and Oskar Merikanto (1868–1924). This picture with drunken men has interesting similarities with Munch's depictions of *Kristiania Bohemians* (Illustration 125). In Gallen-Kallela's another version of *Symposium*, called *Kajustaflan* (1894) Merikanto has a strange, round face, which seems to have connections with Munch's caricatures of Gunnar Heiberg.[115] In his letter to Kajanus, Gallen-Kallela says that he used a Swedish turnip as a model when painting the face of Merikanto, but in Gallen-Kallela's *Symposium* the face of Merikanto cannot be seen, because in that painting he has already fallen asleep and leans towards the table (Gallen-Kallela-Sirén, 2001, 186–218).

In addition, it is well-known that some essential principles of Munch's formal design were shaped in France. Klaus Schröder has presented a summary of these principles. Firstly, according to Schröder, the Munchian way of using tree trunks, fence posts and window beams to subdivide the pictorial space has connections with the works of Pierre Puvis de Chavannes, Georges-Pierre Seurat (1859–1891), and Émile Bernard (1868–1941). Secondly, Munch learned about emancipation of colour, deviation from object colour and the resulting colourist exaggeration of objects, human figures, or atmosphere moods from the works of Vincent Van Gogh (1853–1890) and Paul Gauguin. Thirdly, the practice of separating fields of colour with dark boundary lines, the resulting flattening of pictorial space, and the simplification of the motifs provide associations with the hallmark of the Pont-Aven School, the *Cloisonné*. Fourthly, the rigid iconic frontality of Munch's protagonists, from *Puberty* to *The Scream* carries similarities with the works of Seurat. Fifthly, there are also signs of Japonism, and especially of Japanese woodcut in Munch's compositions when it comes to decorative simplification of forms. Sixthly, according to Schröder,

Munch's own visual vocabulary, including his symbolic figures of existential states, belongs to “new post-impressionist grammar”. This category includes Munch's human figures facing the front, his figurative shadows, which have some similarities with the Romantic doppelgänger motif, his column of moonlight, the curvilinear liquefaction of the landscape and the acceleration of perspective, a method also used by Paul Cézanne (1839–1906). However, despite the fact that Munch has received plenty of stylistic influences from French art, the themes of his art have stronger connotations with the ideology of German artistic circles. (Schröder, 2003, 7–8.) Schröder has formulated it as follows:

> Thus although each of these symbolic figures of modernism corresponds to principles of formal design whose origin we rightly seek in the nineteenth-century French capital, Munch's new pictorial symbols are not mere expressions of these principles. This was not the least of the reasons why Munch found Paris less receptive to his themes and subjects than the artistically more backward capital of the German Reich. The bohemian community of Berlin, particularly the literary circle Zum Schwarzen Ferkel, exhibited a much greater sensitivity to the existential dilemmas of Munch's themes than the l'art-pour-l'art aesthetes of Paris. August Strindberg and Stanislaw Przybyszewski sensed the expressionist impulse in Munch's art even before expressionism was born. Munch's concept of death as metamorphosis was familiar to everyone in the avant-garde circles of Berlin. His idea of the antagonism of the sexes fell on fertile ground there. The visual and literary tradition of the three ages of woman had survived in Berlin since the age of northern German romanticism. (Schröder, 2003, 8–9.)

3.7 Munch's pillar of the moon as symbol

Theme and variation – living lines of life

Many scholars have paid attention to the point that in Munch's pictures there are some characteristic details, which are repeated again and again, and gradually these details have become established as symbols. According to Næss, the figure of Tulla Larsen starts to function as a sign of a dominant and dangerous woman, and Munch's own faces as a sign of a sensitive and vulnerable type of a man (Næss, 2004/2006, 389–390). Besides types, some authors, such as Tøjner, have also spoken about Munchian “rhetorics” and “grammar of mental states” in this context (Tøjner, 2000/2003, 50–54). Prideaux, in turn, uses the term “narrative” when he writes about Munch's *Frieze of Life*:

> The *Frieze of Life* would be a far easier narrative to understand if Munch painted the same archetypal woman and man in every scene but he painted the scenes as they happened to him. Different emotions were aroused in him by different people as he went through life and so he felt it would be cheating the complexity of life to reduce

> the protagonists to one single and constituent couple. Thus the woman whose face starts the picture in the cycle is that of Millie Thaulow. She is the voice wakening sexual desire, just as she wakened it in Munch when she took his first kiss. But Millie is not the orgasmic woman in *Madonna*; that is Dagny [Juel/Przybyszewski] who wakened a different stage in his emotional life. Munch is the Adam who stands under the tree of love in *Metabolism* but he is not the 'every-man' who personifies sexual jealousy; that is Staczu [Stanislaw Przybyszewski], and so the story goes on. It is just as complex as the emotional journey of life itself. (Prideaux, 2005/2007, 213.)

It, thus, seems that discussions concerning types and archetypes have somehow lingered into the interpretations of Munch's works. Already Goethe suggested that there are certain types of man which are constantly present everywhere. The idea of types further developed during the nineteenth century, and it was also present in Schopenhauer's philosophy. For example, the genius described by him seems to be one of these types that possess some universal anatomical and physiological qualities, such as a male body, abnormal preponderance of sensibility over irritability and reproductive power, a certain kind of cerebral system, a broad and lofty brain with fine and perfect texture of its mass, a noble and exalted form of a skull, and even a good stomach, a small stature and a short neck (Schopenhauer, 1844/1966, Vol. 2, Chapter XXXI, 392–393). The idea of types was also very dominant in the writings of Hippolyte Taine (1828–1893), where it is closely tied with the concepts of race, milieu and moment (e.g., Taine, 1881/1915, 319–389). In the context of more psychologically oriented writers, such as Schopenhauer and Jung, type is a more ahistorical concept. In Jung's texts there are titles, such as "Psychological Types", and the concept of type also links with his ideas concerning archetypes. According to Jung, both our body and our mind have a long evolutionary history behind them, and still, many traces of this history can be found, for example, through a close examination of analogies between the dream pictures of modern man and the products of the primitive mind, its "collective images", and its mythological motifs. Jung defined archetype as a tendency to form such representations of a motif which can vary a great deal in detail without losing their basic patters. One example of archetype is the representation of God. For Jung, archetypes are simultaneously images and emotions. (Jung, 1952/1981, 14; Jung, 1964, 67–69, 96.)

Although the idea of Munch's types, suggested by Næss and Prideaux, is very interesting, it should not be forgotten that in most pictures of Munch the types of Edvard, Tulla, Millie, Dagny, Staczu and so on, are set into slightly different contexts. Although there are some almost identical works of art in Munch's oeuvre, there are also more or less significant modifications between his different versions. From this perspective, Peircean token, the counter-concept of type, might leave more room for these variations between different works. For example, if we study Munch's different versions of those pictures where Millie is present (e.g., *Summer Night. The Voice* (Illustration 36–43), *Attraction* (Illustration 45–49), *Separation* (Illustration 50–53), *The Lonely One* (Illustration 65), *Young Woman on the Beach* (Illustration 66–67) and *Two Human*

Beings. The Lonely Ones (Illustration 72)), we can notice that sometimes this lady seems to be very self-confident, while in other times her body language suggests uncertainty or even fragility. Also emotional expressions of other key figures of Munch seem to vary slightly. If we see these figures solely as type-like characters, we lose the richness of Munch's visual expression.

It seems that when Munch's imagery is approached through the terms of theme and variation, deeper levels of his artistic thinking can be reached than in the context of strictly typological approaches. In Munch's art great themes, such as love and death, have almost incredible stability, but in his different works Munch approaches these themes from different perspectives. For example, if we see love and death as the key themes of Munch's art, the motifs *Summer Night. The Voice* (Illustration 36–43), *Attraction* (Illustration 45–49) and *The Kiss* (Illustration 109–117) show us different aspects of love, while the works *Melancholy* (Illustration 83–85), *The Scream* (Illustration 93), and *Dance of Death* (Illustration 126) conversely show us different aspects of death. In addition, there are works, such as *Madonna* (Illustration 96–97), *Separation* (Illustration 50–53) and *Jealousy* (Illustration 120) which relate with both of the key themes, love and death. Finally, when we study the different versions of certain Munch's motifs we can find more moderate modifications of these key themes. For example, if *Attraction* is seen as a phase where the ties between two people start to grow stronger, it seems that there are different phases of this process in Munch's different versions of this motif. First, the shadows between the two people start approaching one another, and in the next phase the hair of the woman flies towards the man and the pillar of the moon steps onto the stage.

In many ways it seems that Munch's personal visual symbolism grew stronger in the beginning of 1890's. There had been signs of personal symbolism already before that, for example in his *Sick Child* (1885–1886) (Illustration 189), in relation to which Tøjner has written:

> This early work is an emblem of the whole of Munch's artistic oeuvre – the painter's own attempt to come to grips with grief is visible in the physicality of the painting. His experience is directly available to the viewer. It is probably true that he could not paint hands, but then it is not the fine interlacing pattern of fingers that is at issue here – it is nothing less than the physical interdependence of mother and child that is being severed. That is why their hands are one flesh – positioned right in the middle of the painting. One frozen moment, soon to come to an end. (Tøjner, 2000/2003, 13, Transl. by I. Lukins & J. Lloyd.)

Munch has created personal kind of symbolism also in his other works which belong to his *Frieze of Life*. Typical examples are his numerous versions of *The Kiss* (Illustration 109, 113–117) where an embracing couple literally seems to assimilate into each other. Paolo Mantegazza (1831–1910), neurologist, physiologist and anthropologist described the physiology of kiss, as follows:

> The lips belong to the skin and also to the viscera. On this rosy frontier the inner and outer nature of the man meet and exchange their emanations, while thousands of very sensitive nerves give and receive the impressions derived from the senses, from the heart, or the brain. When the mouths abandon themselves each to the other, when the lips which touch are no longer either two or four, but one only; when all frontier has disappeared between mine and thine; when skin and viscera, soul and body touch, intermingle and merge one into the other, then it is a true kiss, a perfect kiss; perhaps the most beautiful experience of love, which draws the man and the woman together to re-illumine the torch of life. (Mantegazza, in: Cordulack, 2002, 84.)[116]

Stanislaw Przybyszewski, in turn, saw something repulsive in Munch's *Kiss*:

> We see two human forms whose faces have melted together. Not a single recognizable facial feature remains; we see only the site where they melted together and it looks like a ... puddle of liquefied flesh: there is something repulsive in it. Certainly this manner of symbolizing is unusual; but the entire passion of the kiss, the horrible power of sexuality, painfully yearning longing, the disappearance of the consciousness of the ego, the fusion of two naked individualities – all this is so honestly experienced that we can accept the repulsive-unusual. (Przybyszewski, in: Gilman, 2006, 207.)[117]

Also Munch's *Attraction* (Illustration 45–49), *Separation* (Illustration 50–53), and *Man's Head in Woman's Hair* (Illustration 55–56) belong to this same category of personal symbolism. Although there are some connections with the Maeterlinck's play, Munch was the first who created a visual expression for the scene where man is literally captured by the hair of a woman. *Attraction* and *Separation* are relatively realistic, although sketched. However, the flying hair of the woman brings some surrealistic tones into these pictures – the evening depicted otherwise seems to be quite still. There is also original symbolism in Munch's etched versions of *Summer Night. The Voice* (1894) (Illustration 42), where the invisible smile of the woman spreads into the surrounding landscape in the form of white stones behind her, which evoke associations with teeth. In this case the sea on the background can be seen as an enormous, smiling mouth.

In some versions of Munch's *Attraction* (1895) (Illustration 45–48) the round tree on the background of the man and the woman starts to resemble a huge head of a human being. From this perspective, it is interesting that during the years 1898–1900 Munch painted a work titled *Tragedy* (Illustration 118), and in 1913 he made a lithographic version of this motif (Illustration 119). As in *Attraction*, also in *Tragedy* a man and a woman on the foreground are looking at each other, but now the round tree has been replaced by the face of a third person, a male. Through this motif Munch's famous works *Attraction* and *Jealousy* (Illustration 120) seem to link with each other. In the context of Munch's *Jealousy*-motif it seems that the figures on the background are mental constructions of the man on the foreground. Munch's *Jealousy*-motif is usually

located in the garden, but there are also versions of this motif where the three people stay inside the rooms and sometimes even in the bath.[118]

Through comparisons between Munch's different versions of his main motifs some of his works seem to have a Janusian face in a sense that these pictures function as a link between the different motifs of Munch. Especially in the context of Munch's *Attraction* (1895) (Illustration 47) it seems that there is some kind of homospatiality in the figure of a tree which can also be seen as a human head with ears. The problematics of Janusian and homospatial processes have been explained through dialectical processes of thinking. A dialectical process starts with one perspective (thesis) and the opposite perspective (antithesis), and it eventually produces a mixture of these perspectives (synthesis), even though the thesis and the antithesis are ostensibly incompatible. (E.g., Rothenberg, 1999, 107–108; Runco, 2007, 29–30.) For example, when we study Munch's *Attraction* (Illustration 45–48) and suppose that there is a tree on the background of this picture, we simultaneously link this work with other pictures of Munch, such as *Starry Night* (Illustration 44) where this same tree is also present. However, if we see a human head on the background of this picture, *Attraction* seems to link with the *Jealousy* (Illustration 120) motif. As Cordulack has pointed out, Munch was able to transform his images step by step. As an example she mentions Munch's lithograph (1908–1909) depicting his friend, the poet Emanuel Goldstein (1862–1921). In this work Munch transforms, in three steps, a traditionally drawn portrait into the face of a panther (Illustration 149). (Cordulack, 2002, 87.)

Usually Munch's pillar of the moon has been seen as a symbol with fairly fixed meanings (e.g., Bishoff, 1988, 32–33; Eggum, 1990/2000, 62; Schröder, 2003, 8; Tøjner, 2000/2003, 54). Many scholars have presented notions of Munch's phallic symbolism of the moon, and it has also been stated that the spectator does not need to be an expert in the field psychoanalysis in order to see the symbolism of masculinity and femininity in Munch's pictures. However, even in Sigmund Freud's (1856–1939) *Die Traumdeutung* (1889–1890/1982), there is only one short section where Freud explicitly lists typical symbols for masculine and feminine forms. While interpreting the dreams, Freud actually pays plenty of attention to the context-dependency of symbols. However, there are also writers, such as Dieter Buchhart and Iris Müller-Westermann, who have made interesting remarks concerning the relationship between Munch's pillar of the moon and the symbolism of the cross:

> The full moon and its reflection are thrust in a cross-shaped configuration – both as a phallic symbol and a sign of suffering – between the two. (Buchhart, 2003a, 157).

> In a lithographic version of the motif [*Attraction II*], Munch moved the meeting-place to a wood by the sea and replaces the tree with the 'moon column' – the full moon and its column-shaped reflection in the water. The moon column, which also reappears in *The Dance of Life*, constantly recurs in Munch's pictures as an erotic allusion. The moon, for so long associated with irrational forces, with physical urges

> and the unconscious, is for Munch a sign in the sky, revealing the forces at work in nature. Just as these forces control the macrocosmos, so they also determine the acts of man, the microcosm. In *The Dance of Life*, however, the moon column does not bring together man and woman as it does in *Attraction II*, but rather it appears in the picture as the attribute assigned to man/artist. Its similarity in shape to crucified figure in the painting *Golgotha*, completed shortly after *The Dance of Life*, reveals that in the moon column the promise of pleasure also contains the suggestion of future martyrdom. (Müller-Westermann, 2005, 62, Transl. by Translate-A-Book, Oxford.)

The interpretation suggested by Müller-Westermann is interesting in the sense that it links Munch's pillar of the moon with those works of Munch where the figure of the cross is present. In some works of Munch, such as *The Dance of Life* (Illustration 194) and *Attraction II* (Illustration 49), the form of the reflection of the moon on the surface of water really starts to remind us of the form of a cross. When Munch painted *The Dance of Life* in the turn of the nineteenth and the twentieth century, he also painted *Golgotha* (1900) (Illustration 131) and made different versions of *The Empty Cross* (1899–1901) (Illustration 128–129). Already earlier, between the years 1889 and 1890 he had made a drawing *Crucified Old Man* (Illustration 127), which has some connections both with *Golgotha* and an earlier painting *Evening on Karl Johan* (1892) (Illustration 95). In *Golgotha* there are masses of people who stand below the crucified figure. Müller-Westermann has compared these mask-like characters with the works of James Ensor (1860–1949). According to her, the bearded man's face on the far left in Munch's picture bears the features of Christian Krohg, while the figure next to a helmeted rabble-rouser represents Gunnar Heiberg and the figure directly beneath the feet of the crucified figure is Stanislaw Przybyszewski. Munch himself has two different roles in this picture – he is both the young man seen in profile and the crucified figure. As Müller-Westerman states, the young artist seems already to know which way his fate will take him. The painting shows the artist as an outsider, and draws a parallel between the destiny of the Christ and those of artists. From this perspective there are similarities between Munch's work and those of other artists, such as Albrecht Dürer (1471–1528), James Ensor, and Paul Gauguin. In addition, also August Strindberg, in his autobiographical novel *Inferno* (1898) had described his own life as a "pilgrimage" and "a kind of penitence" in which "new forms of crucifixion" awaited him. Strindberg also stated that "The Way of the Cross is the only way that leads to wisdom". (Müller-Westermann, 2005, 66–70.)

The painted version of *The Empty Cross* (Illustration 129) was firstly titled as *The Red Sun* by Munch. He has described this work as follows:

> The other painting – the red sun. Purplish red, as if seen through a sooted glass, the sun shines upon the world. On a hill in the background, the cross is empty, and weeping women pray at the foot of the empty cross. The lover – the whore – the drunkard and the criminal all fill the landscape below – and towards the right hand side there is a steep slope going down to the sea. The people are falling and tumbling

down that slope; filled with terror they clasp the edges of the steep slope./In the midst of this chaos, a monk stands helplessly. He looks at everything around him with the same terrified eyes as the child – and asks why – what for. (Munch, in: Tøjner, 2000/2003, 95, Transl. by J. Lloyd .)[119]

Munch has also written a note related to his personal experiences which seemed to link with the atmosphere depicted in his *Empty Cross*:

I'm walking along a narrow path – with a sheer drop on one side. The depths of the sea there are unfathomable. On the opposite side are fields – hills – houses – people. I totter along the cliff's edge – I almost fall off – but I throw myself towards the field – the houses – the hills – the people. I topple and struggle with that living world of humanity – yet I am bound to return to that path above the cliff. That is my path – the one I have to walk. I am sure I shall fall over the edge – yet I throw myself back to life and humanity. But I must return to the cliff path. It is my path – until I tumble into the depths. (Munch, in: Tøjner, 2000/2003, 67, Transl. by J. Lloyd.)[120]

According to Müller-Westermann Munch's *Empty Cross* (Illustration 129) represents a central theme in his art and brings *The Dance of Life* (Illustration 194) and *Golgotha* (Illustration 131) together. She has described the thematics of *The Empty Cross* as follows:

In the main version of *The Empty Cross* [1899–1901], the artist is dressed as a monk – a play of his surname, which in Norwegian means 'monk' – and stands in a desolate landscape where, to the left, men and women copulate or frolic in various ways, while others plunge into the sea and drown. An apocalyptic atmosphere reigns over the landscape. The setting sun is bright red in the sky, and the cross on the horizon – a metaphor for the impotence of Christian morality – stands empty. In this setting the artist is portrayed, as he is in another drawing of the motif, with a bewildered expression, as the only one who wants to leave the scene./Munch wrote a note to show that this image was related to Bohemian morals and directly to his own past: 'The Bohemian era came with its free love – God – and everything was overthrown – everyone raging in a wild, deranged dance of life – a blood-red sun was in the sky – The cross was empty – But I could not set myself free from my fear of life and thoughts of eternal life.'[121]/Some of the figures to the left and right also portray the artist, for example the man's head on the whore's breast, the naked seated figure without a partner on the left, and the drowning man in the foreground to the right. Because the artist cannot liberate himself from 'thoughts of eternal life', he leaves the world of lust and temptation in the guise of a monk. Munch sees himself here as an outsider in a dual sense: he feels he does not belong either to bourgeois morality, rooted in Christianity, or to the Bohemian alternative. The vacuum he occupies increases the artist's insecurity and existential loneliness. (Müller-Westermann, 2005, 65–66, Transl. by Translate-A-Book, Oxford.)

The figure of the monk in Munch's *Empty Cross* (Illustration 128–130) links this picture with Friedrich's *Monk by the Sea* (1809–1810), and there are also some thematic connections between these works. In both of them the figure of the

monk has faced some sublime experience – either an empty cross or the endless sea.

Later, for example, in Munch's lithograph *The Tree I* (sometimes also referred to as *The Cross*) (1916) (Illustration 164), visual analogies can be seen between the forms of the tree and the cross. In addition to Munch's juxtaposition between the cross and the tree, there are some works of Munch, such as *Metabolism* (Illustration 134) and *Eye in Eye* (Illustration 136), where the pillar of the moon has been replaced by the figure of the tree. When Munch's symbolism is studied in this wider frame of reference it seems that it is not that fruitful to understand this strange combination of the moon and its reflection solely as a phallic-erotic figure, as has been suggested repeatedly. When the symbol of the moon pillar is linked with the symbolism of the cross and the tree, besides sexuality, also the themes of life and death step onto the stage. For example, although the figure of the cross is nowadays typically associated with Christianity, this figure has played an essential role also in many other contexts. Probably because of the assimilation of a horizontal and a vertical line – a feature which is also present in the context of Munch's pillar of the moon – the figure of the cross has always captivated human imagination. As we have already seen, also Munch has expressed some thoughts in relation to this theme:

> In nature there are two firmly established lines – two main lines. The horizontal, resting line and the vertical – the plumb line. Around these, the living lines move – the explosive lines of life./In ancient art, these two established main lines are employed the most. In Michelangelo's style, they can be seen to be in motion. These lines of life have the greatest possibilities of development – of breaking up the two main lines./In pine woods, one is very aware of those main lines in living nature the perpendicular and the vertical. The branches form the explosive lines of movement – like soaring Gothic arches. (Munch, in: Tøjner, 2000/2003, 132, Transl. by J. Lloyd.)[122]

However, in order to receive a better understanding of the relationships between Munch's symbolism of the pillar of the moon, the cross and the tree, it is essential to take a short excursion into the general meanings of these symbols. Although we can study the meanings of symbols, for example, through encyclopaedias of symbols, it is important to notice that many artists used these symbols intuitively. They were not necessarily familiar with all the possible meanings of symbols, but they only had more or less obscure ideas of these meanings. Nevertheless, when we aim to analyse how some artist uses certain symbols, it is essential to be aware how this symbol has been used earlier.

Symbolism of the moon

Traditionally the moon has been an important measure of time and a source of light during night times, and it was widely believed to have a control over human destiny. In symbolism, the moon is typically linked with fertility, cyclic

regeneration, resurrection, immortality, occult power, intuition, emotions, chastity, mutability, fickleness, and coldness. Appearances and disappearances of the moon and its startling changes of form presented an impressive cosmic image of the earthly cycles of animal and vegetable birth, growth, decline, death and rebirth. The moon has usually been understood as the female principle, but in some cultures this symbol has been associated with males, especially among some nomadic or hunting cultures. (Cordulack, 2002, 67–68; Spencer-Longhurst, 2006, 14; Tresidder, 1995/2004, 322–323.) It is easy to see that some of these general meanings associated with the moon also match quite well with the moon symbolism of Munch. In his pictures the moon is frequently linked with powerful emotions, such as attraction (Illustration 49). In Munch's motif *The Woman* (Illustration 59–60, 63) the pillar of the moon carries strong connotations with the cycles of female life, and as some authors have suggested, each of these women relates in a different way to the pillar of the moon (Cordulack, 2002, 77; Hoerschelmann, 2003, 150). In the art of Munch the moon usually links with femininity, although there are also pictures where the pillar of the moon stands alone on an empty shore without a sign of any human beings.

The characters of female moon deities range from protective great mother goddesses to fierce, silvery defenders of their virginity. The moon has frequently been associated with Virgin Mary, especially in the context of Immaculate Conception. In Christian iconography Mary typically sits or stands above the crescent of the moon. Besides Virgin Mary, there are also other goddesses frequently linked with the moon, such as the Syro-Phoenician goddess, Astrate, the Greek Artemis, who has sometimes been identified with the Roman Diana. Artemis was the daughter of Zeus and Leto and the twin sister of Apollo, born on the island of Delos. Artemis is usually represented as a huntress with a bow or arrows, as a goddess of the nymphs, and as the moon-goddess with the crescent of the moon above her forehead. Artemis was originally a pagan fertility goddess, before becoming a maiden divinity who never conquered love, except when Endymion made her feel its power. Endymion, a huntsman, a shepherd, or the king of Elis, was supposed to be a personification of the sun, or of the plunge of the setting sun into the sea. Both Artemis and Diana have absorbed some elements of the moon cults of Selene and Luna. Selene, a moon-goddes, was the daughter of Hyperion and the sister of Helios and Eos. According to a popular legend, her lover Endymion – again, was sunk in eternal sleep in a cave on Mount Latmos, where he was nightly visited by Selene. In art, Selene is often represented as a beautiful woman with large wings, a long robe, and a coronet. (Biedermann, 1989/1996, 165; Frazer, 1922/1993, 141, 711; Ruvoldt, 2004, 35; Spencer-Longhurst, 2006, 14; Tresidder, 1995/2004, 322–323; DCM, 1995, 32–33, 73, 84, 108, 149, 218–219.) Also in Cesare Ripa's (ca 1560–1622) *Iconologia* (1603/1992) there are some female figures, such as *Incostanza* and *Febre,* who carry the attribute of the crescent moon.[123]

It seems that in the context of Munch's art the lady with a long, golden hair and white dress who is frequently linked with the pillar of the moon may

have some similarities with the symbolism of these female goddesses mentioned above. Although the lady depicted by Munch does not exhibit any divine attributes, in Munch's writings this figure often seems to possess some perceivable properties, such as "shimmering gold" on her hair and skin. Also Jung noticed that many societies have personified the moon as a divinity. According to him, although modern science has shown us that the moon is just "a cratered ball of dirt", some archetypical attitudes concerning the divinity of the moon can still be observed when people associate meanings, such as love and romance with the moon. (Jung, 1964, 97.)

While Artemis and Diana are typically associated with the bright side of the moon, Thoth and Hecate display strong connotations with the dark side of the moon and its three-day absence, and these figures, therefore, are often linked with death. In the context of Hecate, three phases of the moon (new moon, full moon, and diminution of the moon) were associated with the three phases of women (innocence, fertility and old age). Hecate has often been represented with three bodies or three heads, and with serpents around her neck. (Biedermann, 1989/1996, 165–166; Tresidder, 1995/2004, 323; DCM, 1995, 108.) The symbolism of Hecate has strong connotations with Munch's works, such as *The Woman* (Illustration 59–63), *Symbolic Study* (1893–1894) (Illustration 140), *Three Heads* (1902) (Illustration 141), and *Amaryllis* (also referred to as *Poisonous Flower*) (1908–1909) (Illustration 142). In the last three pictures, people form a pillar or flower with three faces.

Usually in myths and alchemy the sun and the moon form a necessary duality and both of these heavenly bodies can be seen in the sky at the Crucifixion (Tresidder, 1995/2004, 323). In alchemy, the symbolism of the moon is frequently present, for example, in depictions of philosophical trees, conjunction and androgyny (e.g., Roob, 2005, 40–43, 106–113, 137, 144). As we have seen, there have been speculations about whether Munch's combination of circle and pillar could sometimes be understood as a sun, and not always as a moon (e.g., Buchhart, 2003i, 113–114). In astrology the passive aspects of the moon have been stressed, and the moon has been seen as a mere reflector of the sun's light. Therefore, the moon has been associated with conceptual or rational thought rather than with direct knowledge. However, Taoism saw the moon as the eye of spiritual knowledge in the darkness of ignorance. In depth psychology, the moon is usually linked with subjectivity, intuition and emotions and shifts of mood. (Tresidder, 1995/2004, 323; See also, Spencer-Longhurst, 2006, 14.)

As Spencer-Longhurst has stated, fascination with the moon reached a climax in the arts in Europe during the decades around 1800, and in Northern Europe this happened with such intensity that in German art, literature and philosophy these decades have been characterised as a "lunar period" (Spencer-Longhurst, 2006, 14). Spencer-Longhurst has described the moon symbolism of Goethe as follows:

> No less a figure than Goethe, emerging from the emotional turbulence of the *Sturm und Drang* movement, treated the moon progressively as a symbol of yearning and despair, a source of serene contemplation and eventually a demystified object for study by telescope. In his autobiographical novel, *Die Leiden des jungen Werthers* (The Sorrows of Young Werther, 1774), a roaring storm during a full moon is used to reflect the mental turmoil within the suicidal hero. Four years later, in his famous poem *An den Mond* (To the Moon), Goethe relived the serenity of walking with his dear companion, Charlotte von Stein, in the moonlit valley of the river Ilm, near Weimar. During his Italian voyage (1786–88), he made drawings featuring a larger and brighter moon, bathing the landscape in a more objective light, with an intensity approaching daylight. In 1799 and 1800, viewing it through a telescope in his garden at Weimar he described his experiences as 'at last closer acquaintance with this beloved and admired neighbour'. This did not prevent him, however, from including the moon as a symbol of the supernatural when he published his great two-part poetic drama, *Faust*, in 1808 and 1832. This legend of the late medieval scholar with a thirst for ultimate knowledge, who entered into a pact with the Devil, pledging his soul as surety, includes scenes of *Walpurgisnacht*, the witches' Sabbath, presided over by the full moon, to which incantations are made. Goethe executed his own drawings of the scene. (Spencer-Longhurst, 2006, 15–16.)

Besides the works of Goethe, there were musical works, such as Ludvig van Beethoven's (1770–1827) *Sonata quasi un fantasia*, opus 27, no. 2 (1801), which later became known as *The Moonlight Sonata* (Spencer-Longhurst, 2006, 17).

As we have already seen, the texts of Schopenhauer were eagerly discussed by the members of a literal circle called *Zum Schwarzen Ferkel* in Berlin in the beginning of 1890's. Although Munch participated in these meetings, it is unclear how well he knew the thoughts of Schopenhauer. However, also Schopenhauer presented notions concerning the symbolism of the moon. In the second part of *Die Welt als Wille und Vorstellung* Schopenhauer states that the sight of the full moon have such a beneficent, soothing, and exalting effect on us, because the moon is an object of perception, never that of willing. According to him, the moon induces in us a sublime mood because it has no references to us, but it is just moving along, eternally foreign to earthly life and activity. Although the moon sees everything, it takes part in nothing. Because the will with its constant care and sorrow is not relevant in this context, it totally vanishes from consciousness. Schopenhauer also suggests that there is probably a mingled feeling behind our impressions of the sublimity of a full moon – that this sight is shared with millions of people whose individual differences are extinguished in it in such a way that in this perception they all are one. As he puts it, the impressions concerning the sublimity of the moon can also be increased by the fact that unlike the sun, the moon shines without warming. While experiencing sublimity, willing ends and we are totally free from pain and pleasure. (Schopenhauer, 1844/1966, Vol. 2, Chapter XXX, 374–375.) It is also possible to link Schopenhauerian symbolism of the moon with his statements concerning the symbolism of the circle:

> The genuine symbol of nature is universally and everywhere the circle, because it is the schema or form of recurrence; in fact, this is the most general form in nature. She carries it through in everything from the course of the constellations down to the death and birth of organic beings. In this way alone, in the restless stream of time and its content, a continued existence, i.e., a nature, becomes possible. (Schopenhauer, 1844/1966, Vol. 2, Chapter XLI, 477, Transl. by E. F. J. Payne.)[124]

When we compare the previous standpoints of Goethe and Schopenhauer with the moon symbolism of Munch, it seems that Munch's conception of the moon relates more closely to the writings of Goethe than those of Schopenhauer. In Munch's pictures the moon is often linked with powerful emotions, such as attraction, and from this perspective it cannot be seen as a very soothing element. In addition, in the art of Munch the moon seems to carry some deterministic associations, and it is a powerful force of nature which controls human destinies, while in the context of Schopenhauer's definition it has no references to us. However, the moon depicted by Munch can be both exalting and a source of serene contemplation.

Symbolism of the sun

Because there are scholars who have suggested that the source of light depicted by Munch sometimes preserves the duality of the moon and the sun, it is also necessary to take a short excursion into the symbolism of the sun. Generally, in symbolism, the sun and the moon form an important pair. In many cultures these two heavenly bodies have been understood as a symbol of a married couple or as a brother and sister as incestuous lovers, and it is clear that the dualism of these symbols has some similarities with the duality of yin and yang. On the other hand, these heavenly bodies have sometimes been seen as the two eyes of a great creator deity, such as Egyptian Horus or the Chinese giant Pan Gu. (Biedermann, 1989/1996, 91; Tresidder, 1995/2004, 456.)

Despite of the geocentric basis of ancient astronomy, some of the earliest graphic signs for the sun suggest that it was many times seen as the symbolic centre of the whole cosmos. Because the sun is the most brilliant of the celestial bodies, it has frequently functioned as the emblem of royalty and splendour. Traditionally, as a source of heat, the sun was regarded as the dominant symbol of creative energy, vitality, passion, courage, youth, immortality and resurrection. Because of its light, the sun is a counterforce to darkness and it symbolises knowledge, intellect and personified Truth, who sometimes, in the context of Western art, holds the sun in her hand. The sun has also been worshipped as the supreme god or his son, and it was assumed that the sun symbolises radiant love or divine, all-seeing power. That is why the sun has been associated with the eyes of many gods, such as Zeus, Odin, and Allah. The sun was also regarded as the light of the Buddha, the Great Spirit, and Christian God. Usually the sun has been understood as the male principle, although there

are some exceptions in Germany, Japan, Africa, Native America, Oceania, New Zealand and the Celtic world where the sun has functioned as the female principle. In iconography the sun has been depicted by a vast range of emblems, such as a gold disk, rayed or winged disk, half-disc with rays, circle with a central point (a symbol of the conscious self in astrology), star, spiral, ring, wheel, swastika (or other turning cross forms), heart, rosette, lotus, sunflower and chrysanthemum. In addition, the sun can also be represented by bronze, gold, yellow, red, diamond, ruby, or topaz. (Biedermann, 1989/1996, 35–36; Tresidder, 1995/2004, 454–456.)

The most powerful cults of the sun can be found in ancient Peru, Mexico and Egypt. The Peruvian sun deity was depicted in a human form with a disk-like golden face. In the Aztec cult the purpose of human sacrifices was to sustain the strength of the sun as the guardian of contemporary era. The Egyptian solar myth depicts the phases of the travelling sun – Khepri is the scarab god of the rising sun, Horus the eye of the day, Ra the zenith and Osiris the setting sun, and each morning the sun triumphantly emerges from the mouth of a serpent. Conversely, in Japan the sun goddess Amaterasu hides herself in a cave during night time and has to be tricked to come out again. In Greece Helios was the personification of the sun, while the Roman Sol was displaced by Apollo who represents the brilliance of its light. In addition, there are legends, such a Nordic story of Balder, which depict the theme of the sun's eclipse, its nightly disappearances and seasonal waxing and waning. In alchemy, "black sun" was a symbol of unworked primal matter. (Biedermann, 1989/1996, 35; Tresidder, 1995/2004, 455.)

Although Munch painted some extraordinary sunrises already during the 1890's, such as *Sunrise in the Harbour* (1893–1894) (Illustration 158), it can be stated that the symbolism of the sun did not start to play a more important role in his art until the twentieth century – the end of the nineteenth century was dominated by the symbolism of the moon. In Munch's oeuvre, there are works, such as *People in Sunshine* (1910) (Illustration 159), *Wandering Towards the Light* (1910) (Illustration 160), *Men Stretching Towards the Sun* (ca 1910) (Illustration 161), *The Sun and Awaking Nude Men* (1910–1911), *New Rays* (1910–1913), *Geniuses in Sun Rays* (1914–1916) and *Naked Figures and the Sun* (1924–1925) where the symbolism of the sun plays the key role.[125] In addition, Munch made numerous versions of his *Sun*-motif (Illustration 162), and in Munch's murals for the Festival Hall of the University of Oslo (1911–1916) the pillar of the sun forms the centre of the whole composition (Illustration 163). In many works of Munch the figure of the sun has been connected with the figure of the pillar in a way that is somewhat similar to the combination of the moon and the pillar in Munch's earlier pictures. However, when compared with the pillars of the moon, the pillar of the sun often seems more transparent, and the presence of solar radiation is suggested through the depiction of sunbeams. Although there is usually only the sun or the moon in Munch's works, in some cases, for example, in the context of Munch's *Dance of Life* (1899–1900) (Illustration 194),

the illumination of the painting suggests that the sun still shines although the moon can already be seen. In fact, it is probably due to the simultaneous presence of the moon and the sun during soft summer nights that creates the atmosphere of Nordic light in Munch's works.

Symbolism of the pillar, column and bowl

Although the functions of columns and pillars are sometimes strictly separated in the context of architectural discussions, in symbolism the meanings of columns and pillars often seem to assimilate. In symbolism, pillars usually carry richer connotations than columns, but sometimes, especially in the context of the columns of Trajan and that of Marcus Aurelius the columns have been interpreted as the emperors' progression towards heaven. The columns are not mere architectural details of buildings, but they also shelter the entrance of a temple or the most sacred part of it. In Antiquity it was thought that the columns of Heracles lie on the edge of the world. (Biedermann, 1989/1996, 289; Tresidder, 1995/2004, 115–116.) In Munch's pictures the pillar of the moon stands near the shoreline of Åsgårdstrand, between the forest and the sea, and as we have seen, many kinds of mysterious dimensions have been associated with this shoreline.

Pillars, in turn, have frequently been linked with the ideas of sacred axis, divine power, vital energy, ascension, steadfastness, strength and terrestrial and cosmic stability. In addition, pillars have been seen as attributes of certain gods, such as Osiris, Zeus, and Buddha, and they have also played an essential role in communication with supernatural forces. Broken pillars and poles, on the other hand, have been understood as symbols of chaos and death. *The Book of Job* (Job 9:6) states that only the God has the power to shake the earth in a way that its basic pillars start wavering. In art, pillars sometimes function as the attributes of Fortitude and Constancy. In this context the Christ sometimes appears tied to a pillar in scenes of his flagellation, and also other heroes of legendary strength and courage have been associated with pillars. As already mentioned, in depth psychology pillars are typically seen as phallic symbols. However, it is also essential to notice that pillars made of wood or stone were often associated with world trees, and sometimes three pillars have symbolised the moon and its phases. In addition, in Hinduism, a pillar with a crown symbolises the Way. (Biedermann, 1989/1996, 289–290; Cook, 1974, 15–17; Tresidder, 1995/2004, 389–390.)

In Munch's art there are both solid and broken pillars of the moon, and as we have seen, in the context of some pictures of Munch, such as *Eye in Eye* (1899–1900) (Illustration 136) the figure of the tree plays a somewhat similar role to that of the pillar of the moon in his *Attraction II* (1896) (Illustration 49). It seems that through a combination of the figure of the moon and the form of the pillar Munch strengthens the divine aspects of his moon symbolism. In

addition, while the moon appears to be a feminine symbol in Munch's art, the pillar brings some masculine associations into his symbolism. From this perspective, Munch's pillar of the moon appears to be more like a combination of masculinity and femininity, not a mere phallic symbol, as many writers have suggested. From this perspective, Munch's pillar of the moon seems to have connections both with Dickie's idea of juxtaposition and Beferelt's definition of composed symbol where two or more primal symbols are organised into one whole (Berefelt, 1969, 206; Dickie, 1971/1979, 126–127). However, it is also possible to see Munch's pillar of the moon as a gestalt-symbol in Arnheimian sense (Arnheim, 1954/1974, 67), but we will return later to these definitions.

Besides the form of the pillar there is sometimes a bowl-like extension in the upper part of the Munch's pillar of the moon. In symbolism, bowls are often associated with medieval legends of the Grail. Although there is no agreement about what kind of object the Grail is, or is it an object at all, it has often been understood as a bowl-like vessel, and because of its bowl-like form, the Grail has been seen as a feminine element. Especially in the context of Jungian psychology, the search of the Grail has been compared with humanity's yearning to find its own centre. In addition, in Hinduism, a bowl on a pillar usually refers to symbolism of giving and receiving, and the Buddhist begging bowl is a contrasting emblem that represents reunion. (Biedermann, 1989/1996, 60; Tresidder, 1995/2004, 134, 212.) Of course, it is also essential to remember in this context that alchemical vessels, where many kinds of combinations between elements are assumed to occur, are typically depicted as bowls. It, thus, seems that Munch's combination of the moon, the pillar and the bowl is a very strong symbol which includes both feminine and masculine properties and refers to a combination of these elements. From this perspective, it has strong connotations with alchemists' ideas of conjunction.

Symbolism of the cross

Both in religion and art the cross is one of the richest and most universal geometric symbols, and it has taken numerous forms and meanings during the history. The figure of the cross is closely linked with spatial orientation, it is the typical form of mandala, and it is also frequently present in church plans, temples and cities. Roads that cross have sometimes been regarded as crossing points of the paths of living and dead beings. Most commonly the cross has been associated with totality, union, duality, conjunction and vital energy. Although the cross essentially links with the Christian faith, it is also a more ancient and universal image of the cosmos reduced to its simplest terms. That is why there is some similarity between the symbolism of the cross and the axis of the world. The two intersecting lines of the cross (horizontal and vertical) point to four directions, and these arms of the cross have been associated, for example, with the four great gods of the elements, the four rain-bearing winds, the four seasons, the four phases of the moon, the four rivers of the paradise,

and the four cardinal points. In addition, the cross has strong connections with the Tree of Life which can be seen in the iconography of Christian crucifixion. Sometimes, especially in the context of pre-Christian art, these trees have mistakenly been interpreted as crosses. While the vertical axis of the cross has ascensional meaning, the horizontal axis stands for earthly life. From this perspective, it is also possible to see the form of the cross as a combination of higher and lower states of being. In addition, the image of Man as microcosm, which is formed by a man standing with his arms out-stretched, closely links with the symbolism of the cross. (Biedermann, 1989/1996, 303; Cook, 1974, 20–24; Tresidder, 1995/2004, 140.)

There are plenty of variations when it comes to the form of the cross. Although the Latin cross usually functions as the cross of the Christ, there are hundreds of different versions of this basic form, and this form can also be connected with other geometrical forms. Before the rise of Christianity this figure was used in Egypt, America, Africa, Scandinavia and the Celt culture, and there are even some Aztec images of sacrificial crucifixions. Although the crucifixion cross was understood as a brutal and humiliating instrument of execution before the rise of Christianity, within Christianity the meaning of this symbol crucially changed and it was linked with ideas of redemption through the Christ's self-sacrifice. It is also worth noticing that the cross is one of the most frequently misunderstood symbol, especially when it comes to the meanings of some ancient figures of the cross. This figure has also commonly been used as an ornamental pattern with no symbolic meaning. (Tresidder, 1995/2004, 140–141.)

In Christianity the cross was understood as the ideal centre of everything. In *The Book of Adam,* Seem and his grandson Meldisedek, with an angel as their guide, carried the bones of Adam into the centre of the world, where the four ends of the earth meet. It was assumed that when the God created the world, his power was flowing into four directions like a wind, creating the earth, and finally his power stayed in this centre of the earth and achieved peace. When Seem and Melkisedek arrived in that place, the four parts of the earth were opening and a cross was formed. After the body of Adam had been placed into the grave thus created, this cross-formed door of the earth was shut again. Later, this place was also called Golgotha, because the head of all human beings lies there, and that is why the skull of Adam is sometimes displayed under the cross of Christ in depictions of crucifixion. (Biedermann, 1989/1996, 303–304.) If we study Munch's painting *Golgotha* (1900) (Illustration 131) from this perspective, the subject becomes quite interesting once we realize that the head below the cross most probably belongs to Stanislaw Przybyszewski (cf. e.g., Müller-Westermann, 2005, 66).

As we have seen, in the turn of the nineteenth and the twentieth century Munch painted his works *Metabolism* (1898–1899) (Illustration 134), *The Dance of Life* (1899–1900) (Illustration 194) and *Golgotha* (1900) (Illustration 131), which form a vital triangle with their key symbols. In *Golgotha*, the most dominant

symbol is the cross, in *The Dance of Life* the pillar of the moon is present, and in *Metabolism* there is a tree between a man and a woman. Interestingly, below the tree depicted in *Metabolism*, there are two skulls. One of them is a skull of a man, and another is a skull of an animal. Although the two human figures of this painting can be identified as Adam and Eve, the skulls depicted also seem to carry some ideas concerning evolution. In addition, there is a later version of *Metabolism* (1916) (Illustration 135), where a pregnant lady with her child stands near the tree under which a human skeleton is lying.

Symbolism of the tree

Trees have usually been understood as symbols of dynamic growth, seasonal death and regeneration. In many cases trees have functioned as symbols of evolution. One reason for that is that their branches suggest diversity, spreading out from the unity of the trunk. In different cultures certain trees, such as oaks, olives, peaches, palms, sycamore figs, almonds, and pomegranates, are held to be sacred. In addition, there are many kinds of primitive beliefs about gods and spirits inhabiting these trees. In fairy tales, the trees can be protective or frightening, obstructive and even demonic. (Tresidder, 1995/2004, 484–485.) In the context of his alchemical studies, Jung has widely discussed the symbolism of the Philosophical Tree and studied the pictures of this motif made by his patients. According to him the tree is an image which frequently appears among the archetypal configurations of the unconscious, and when the trees are drawn they very often fall into symmetrical patterns which take the form of mandala. While mandalas can be seen as symbols of the self in cross section, the trees can be seen as a profile view of it – the self depicted as a process of growth. (Jung, 1967/1978, 253, 272.)

In mythologies constructed by different cultures, the ideas of the Cosmic Tree and the Tree of Life have played a central role. It was assumed that a mighty tree, rooted in the waters of the underworld and passing through earth to heaven, forms a central axis for the flow of divine energy and functions as a link between the natural and supernatural world. The Tree of Life, thus, has close connections with the symbolism of the centre, just like the cross. Especially in the context of Cabbalist mysticism and magic, these trees were thought to draw spiritual strength from the sky and to spread it outward and downward. Sometimes the Tree of Life seems to mirror the whole process of creation. Usually this tree grows on a sacred mountain or in paradise, and a fountain may gush from its roots. It has also been linked with the four rivers of paradise, and further with the four evangelists. Sometimes there is also a snake coiled at its base, symbolising either destruction or spiralling energy drawn from the earth. Besides serpents, there can be nests of birds in the upper branches of trees, where they function as emblems of souls' celestial messengers. In many traditions the Tree of Life also carries the stars, lights,

globes, fruits or cycles of the sun or the moon. (Cook, 1974, 7–31; Ringbom, 1958, 9–24; Tresidder, 1995/2004, 484–485.) Especially during the year 1910 Munch painted many versions of his motif titled *The Tree of Life*.[126] In these pictures there are naked people staying around the tree and picking its fruits.

In the context of Munch's art it is important to notice that the Cosmic Tree has played an essential role also in Scandinavian *Eddas*, where the great world tree, Yggdrasil, stands at the centre of three cosmic regions. As Roger Cook has described it:

> Its three great roots descend into a tripartite underworld: Hel, the land of the dead; the kingdom of the frost giants; and the underworld realm of the gods, the Aesir, where they assemble every day by the sacred spring of Fate, the Well of Urd, to sit in judgment and settle disputes. The trunk passes through the second plane, Midgard, Middle Earth, the land of mortals; and its branches ascend into Asgard, the heavenly world of the gods. As the base of the tree is the Spring of Mimir (Remembrance), where Odin once sacrificed an eye for a draught of its wisdom./Three Norns, goddesses of Fate, water the roots of the great tree night and day, while a gigantic serpent, Niogghr, perpetually gnaws at them. These goddesses represent the three faces of the moon goddess: the waxing, fullness and waning of the heavenly body concerned, above all, with the rhythms of life. The three sit at the foot of Yggdrasil, passing the cosmic shuttle between them and weaving the fates of men and the world. They water the roots from the Well of Urd around which they sit, presiding over the 'irrational' world of seeds and latencies, of germinating forms: Water, Chaos and Night./The serpent is the adversary of the eagle which lives in the topmost branches of the tree. Here also is the seat of Odin, from which he surveys 'the nine worlds covered by the tree'. Various creatures live in, or off, the tree: a squirrel runs up and down its trunk, and horned creatures, harts and goats, devour its branches, leaves and tender shoots. These animals, continually attacking and devouring the tree, coupled with the image of the Norns perpetually watering its roots, form an image of the cyclic processes of time, the endless regeneration of the cosmos – as does the perennial strife between the eagle and the snake, which symbolize the solar and lunar principles./The theme of rebirth, along with the union of opposites, is present in another image: At Ragnarök, the great tree is said to shake, bringing about the destruction of the gods and the world. However, concealed within its trunk are the seeds of the world's renewal, in the form of a man and woman, from whose union a new race will appear to repopulate the world. (Cook, 1974, 12.)

As we have already seen there are some motifs in Munch's art which seem to link with the story of the three norns. These motifs include *The Woman* (Illustration 59–63) and *Symbolic Study* (1893–1894) (Illustration 140). In *Symbolic Study* three women and a man seem to form some kind of pillar or world tree.[127] There are also some other motifs in Munch's oeuvre, such as his lithographic series *Ragnarokk* (1915), suggesting that he was familiar with the stories of Edda. Munch's *Ragnarokk VII: The Empty Cross* (1915) (Illustration 130) has close connections with his earlier works concerning the theme of crucifixion, such as *Golgotha* (1900) (Illustration 131) and *The Empty Cross* (1899–1901) (Illustration 128–129).

According to Cook, it was from the great world tree, Yggdrasil, that the god Odin hung and suffered for nine days and nights. Although it was thought earlier that the image of the suffering god hanging on the tree was the result of late Christian influences on Nordic mythology, this interpretation has later been discounted because of the many parallels that have been found between the image and shamanistic symbolism. As Cook formulates it, Odin's sacrifice of his self was made to gain the wisdom of the magic runes, which represent the secret language of the other world, or of the sacred. There are close connections between the suffering of Odin and the initiatory suffering of the Siberian shamans, where the world tree plays a significant role. In the context of their vocation, shamans often suffer an involuntary illness, during which they may remain unconscious for several days. During this period the novice undergoes the most important part of his initiation, experienced in the form of a dream. Only after this personal initiation he will be instructed to the traditional techniques by an older shaman of the tribe. (Cook, 1974, 22–23.)

There are descriptions of the initiatory dream of a Samoyed shaman who, in his dream, travelled to an island and saw a huge tree in its centre. Among the branches of this tree he saw the shaman ancestors and heard voices telling him that he was to have a drum made from a branch of this tree which gives life to all men. Later, after some colourful series of events, the shaman came to the opening at the base of a mountain, and when he looked inside, he saw his own body being cut to pieces and placed in a great cauldron, where it was boiled for three years. After boiling, the parts of his body were removed and reforged piece by piece on three giant anvils. Finally, the blacksmith reforged his head and gave him new mystical eyes and piercing ears, so that he could read the letters inside his head and understand the language of animals and plants. Also in other examples, cited by Cook, the shaman's sensibility changes by his initiatory experiences. Cook compares the sufferings of shaman's with those of Odin. (Cook, 1974, 23–24.) Also Odin was finally able to understand the language of the other world – “passing beyond the normal confines of the human condition, he can ascend and descend at will into those regions where the souls of the sick involuntarily stray” (Cook, 1974, 24). Here, it is important to remember that self-sacrifice was also an important theme in Munch's art, for example in his *Golgotha* (1900) (Illustration 131), and that there are works, such as *The Empty Cross* (1899–1901) (Illustration 128–130) which suggest that Munch as a monk was able to sense the sickness of the world.

In general, it was typically assumed that through the Tree of Life, humanity ascends from its lower nature towards spiritual illumination, salvation, or release from the cycle of being. In addition, especially in some medieval images of crucifixion the crosses have been replaced by the tree. In Deuteronomy it was assumed that to be hanged from a tree was the fate of a cursed man. In this context a tree was associated with the symbolism of salvation through the Christ who functions as a scapegoat for the sins of the world. (Tresidder, 1995/2004, 484–485.)

Sometimes the Tree of Life (or tree of good) is paralleled by the Tree of Death (or tree of evil) which, in turn, exhibits strong associations with the biblical Tree of Knowledge with its forbidden fruits tasted by Eva in the Garden of Eden. Through this forbidden apple the curse of mortality was brought upon mankind. While the Tree of Life and its fruits are related with immortality, the Tree of Knowledge is associated with mortality. In addition, while the Tree of Life is usually linked with the Christ, the Tree of Knowledge has close connections with the Evil One. There are also legends, according to which the cross of Christ was made of the wood of the Tree of Knowledge, and later the cross has functioned for Christians as the Tree of Life. In Jewish tradition there is also a legend of Abraham, who planted a tree with the help of which it was possible to differentiate between true believers and heretics. In this context it is assumed that it was Abraham who re-established the holiness of the world through his tree, after the Fall. In addition, also Mary has sometimes been referred to as the Tree of Life, and in this context the Christ is seen as her fruit. (Biedermann, 1989/1996, 285–286; Cook, 1974, 24–25, 67; Ringbom, 1958, 16–17; Tresidder, 1995/2004, 484–485.)

Trees have also been frequently used for drawing genealogical charts. It is worth noticing here that during the 1890's Munch made some versions of a motif called *The Family Tree*, which shows some members of his own family (Illustration 143). Rather than displaying symptoms of generation, Munch's trees seem to carry symptoms of degeneration. According to Cook, the tree can symbolise both the union or marriage of opposites and their tragic split (Cook, 1974, 67). There are some examples of medieval manuscripts where both the tree of good and evil are simultaneously present.[128] Munch's *Family Trees* have closer connections with trees of evil than with trees of good.

As we have seen, trees, in general, played a very important role in Munch's works. In many cases, for example in Munch's *Eye in Eye* (1899–1900) (Illustration 136), *Fertility* (1899–1900) (Illustration 137) *Adam and Eve* (1909) (Illustration 138) and *Beneath the Red Apples* (1913–1915) (Illustration 139), the tree positioned between two figures, that of a man and a woman, can be seen as the Tree of Knowledge. Cordulack has also noticed that in some paintings of Munch, such as *Eye in Eye,* a major branch has been cut from the trunk of the tree, leaving a prominent scar in it:

> In the physiological context of the *Frieze of Life* and the landscape as body, such a "wound" might suggest a limb amputated from a human body. Munch once wrote that "when one gets a sudden, large, violent leg wound, the veins are closed immediately – so the blood does not flow out."[129] This awareness of a self-preservation mechanism has a certain application to this work. The wound or scar in the tree points toward the male figure with his death-like pallor (frequently identified as Munch himself), while above the scar the tree is richly verdant. In this context, Munch may have perceived himself as the last of his line; but by his refusal to taint future generations with his family history of tuberculosis and madness, by his rechanneling of the pain of his existence, life would continue and, in a

> Nietzschean sense, be made to flourish: future generations would achieve a higher "health," and he himself could create a healthy progeniture in the form of art. (Cordulack, 2002, 44–45.)

On the other hand, it is possible that Munch received inspiration for his *Eye in Eye* from Ola Hansson's (1860–1925) *Sensitiva Ambrosa* (1887) where the tree is prominently displayed and signifies a means of attaching one's own existence to life in general. Cordulack has also discovered that in this painting the hair of the woman is visually connected to the roots of the tree, and that in Prysbyzewski's novel *Overboard* Mikita says to Ysa: "I've grown into you with all the roots of my being". (Cordulack, 2002, 68.)

The cosmic symbolism of the tree probably originates from cults where trees function as embodiments of the Earth Mother, and this may be one reason why trees are usually seen as feminine elements despite of their phallic verticality. However, there are also some interesting exceptions, such as the pine of Attis, which functioned as a symbol of immortality. In addition, pines, which also frame the shoreline of Åsgårdstrand depicted by Munch, have been linked with longevity, courage, resolution, good luck and fertility. Besides Attis, the pine was sacred also to Greek gods Zeus and Dionysos, who often carries a rod tipped with a pine cone, a symbol of masculine, generative force. Earth Mother fertility rites usually centred on trees whose bare branches of winter and flowering of spring functioned as symbols of the seasonal cycles of death and regeneration. (Cook, 1974, 13–17; Tresidder, 1995/2004, 484–485.) Regarding natural circulation, Munch has written:

> The damp earth steamed – it smelt of rotten leaves – and how quiet it was around me. Then I seemed to feel how the damp earth with those rotten leaves fermented and was filled with life – even the naked branches. Soon they would germinate and come alive and the sun would shine upon their green leaves and the flowers, and the wind would bend them in the sultry summer weather./I felt the greatest pleasure in knowing that I would be returned to this earth – this always fermenting earth – always to be shone upon by this living sun – alive. I would be at one with it – and out of my rotting corpse would grow plants and trees and grass and plants and flowers and the sun would warm them and I would be a part of them and nothing would perish – that is eternity. (Munch, in: Tøjner, 2000/2003, 92, Transl. by J. Lloyd; See also, Gilman, 2006, 212.)[130]

During his career Munch made plenty of pictures, such as *The Flower of Love* (1896) (Illustration 144), *Blossom of Pain* (1898) (Illustration 145), and *Life and Death* (ca 1902) (Illustration 147) which link with his ideas concerning circulation. According to Gilman, there are many sources for these motifs of Munch, including a poem by Munch's friend Emanuel Goldstein, titled *Alruner* or *Mandragora.* This title refers to the mandrake plant, which was known both for its poisonous properties and for its healing and love-inducing powers. (Gilman, 2006, 205.) However, on a more general level these pictures of Munch

suggest that the pain and death can enrich the soil for something new. In addition, there is one exhibition poster made by Munch (1901) where the tree seems to grow from his own head (Illustration 146).[131] Among Munch's pictures there is also a lithograph *The Tree of Art* (1908–1909) (Illustration 148), which shows us many kinds of nasty animals destroying the roots of the tree. As Cordulack has formulated it, for Munch death was a physiological fact, and he even said that "the contradiction between life and death is a carcass" (Cordulack, 2002, 26, see also, 46–48).

In *Metabolism* (1898–1899, 1916) (Illustration 133–135) the idea of natural circulation is even more comprehensively present. As we have already seen, Munch started to formulate his ideas related to the theme of metabolism or "transformation of the matter" in his diaries in Paris, during the year 1890, and he continued to work with this subject during the 1890's while living in Berlin and Paris, under the influence of Przybyszewski, who studied physiology. Munch saw *Metabolism* as one of his main motifs, and he described it as a picture of the powerful constructive forces of life and as a "buckle of a belt" for his *Frieze of Life*. (Munch, 1918, 2–3).[132] Finally he used the physiology of metabolism to explore and define his ideas on the meaning of art and life in regard to both the individual painting and the frieze as a whole. Munch worked with his motif of metabolism graphically during the 1890's. In these pictures there is skeleton or corpse below the ground nourishing the plants and trees above. The painting titled *Metabolism* is the largest in this series (Illustration 134). When compared with the graphic versions of this subject, in the painting the theme of generation has more room because of the presence of male and female figures with associations to Adam and Eve. According to Cordulack, the theme of metabolism was widely discussed in physiology in the turn of the nineteenth and twentieth century, along with the theme of nutrition. (Cordulack, 2002, 97–98.) While the lower frame of Munch's painting is filled with two skulls and the roots of the tree, the upper frame of the painting shows us a profile of Kristiania:

> The city (of Kristiania) spreads out at the top of the frame, connected to the bottom both by the line of the tree and by the materials from which both are made. One meaning of the city is that "for good or ill it is the teeming culmination of the metabolic process initiated by death and birth (and by our first parents – be fruitful and multiply)." The image of the city, however, could function in several other ways. It represented the city at large in which the artist felt alienated – the industrialized city, where in Spencer's system of human societies paralleling animal organisms, industry was an example of alimentation. In the context of metabolism and the mind, it represented insensitive, unknowing civilization, which takes so much time to catch up to new ideas, to "metabolize" the thoughts of the artist. As Przybyszewski wrote, the city symbolized "the crowd that needs centuries for chewing and digesting the smallest grain of thought." In his later notes Munch referred to the city as "the city that grows... golden city," the "picture of life's powerful, eternal forces." The way the city spreads itself out like a blanket in *Metabolism* does indeed suggest that Munch

> also saw it in the context of his own need for a home. Shelter, as well as food, was a requirement for survival. (Cordulack, 2002, 100.)

As I have suggested here, it is also possible to approach the development of Munch's symbols from the perspective of metabolism. Through our excursion into the symbolism of the moon, the sun, pillar, bowl, cross and tree we have seen that there are some interesting connections between the meanings of these traditional symbols. For example, some meanings concerning the divinity are shared by the pillars, trees and crosses, and the symbolism of the moon and the sun somehow links with all these symbols. As we have observed, there are some formal similarities between the pillar of the moon, the tree and the cross in Munch's pictures. Munch's pillar of the moon sometimes formally reminds us of the cross, and the tree in Munch's pictures is sometimes positioned between two human figures in the same way as the pillar of the moon. By summarising, this means that Munch's pillar of the moon, the tree and the cross share both some perceivable properties and some non-perceivable meanings, but because the meanings of these symbols are not precisely the same, interesting metaphorical tensions appear in these comparisons. We will return to this point later, after taking an excursion into Munch's visions of mankind through his manuscript *The Tree of Knowledge for Better and Worse.*

3.8 Visions of mankind

In Munch's works titled *The Human Mountain* (Illustration 157) there are masses of people who seem to climb upwards, towards the sun. Munch started to work with this motif in the end of the nineteenth century, and especially between the years 1909 and 1910 he made plenty of versions of it. In addition, during the years 1926–1929 Munch worked on a type of collage, *The Human Mountain,* but this work was never completed (Pettersen, 2008/2009, 846–851). In relation to these scenes Munch has written:

> I saw how humans multiplied – how they gathered together in groups – and how they were spread about the world. And when one mass had bunched together – and met other masses – they fought in order that the strongest might win – like – the other living masses – the marshes for example./I saw the single individual – from the first moment that light entered it – how its desire slowly but surely developed. At what point – it first began to feel? It screamed after nourishment – it saw the sun and stretched its arms towards it. (Munch, in: Tøjner, 2000/2003, 103, Transl. by J. Lloyd.)[133]

In these pictures and texts of Munch it is possible to see some connections with Gustav Vigeland's (1869–1943) monolith in the Frogner park of Oslo and with Gustav Klimt's works, such as *Philosophy* and *Medicine* (1899–1907), where masses of people form a column which rises towards the sky.[134] However, on a

more general level these pictures and writings of Munch suggest that in the end of the nineteenth century his interests turned towards the destiny of the whole mankind, and this tendency even seemed to strengthen during the First World War (1914–1918). Tøjner has explained Munch's cosmic visions as due to loneliness he experienced. According to Tøjner, although Munch often felt that he was alone in the world, there was a greater connection offered by these cosmic visions where everything works together. (Tøjner, 2000/2003, 102.) There are plenty of expressions of loneliness among the texts written by Munch:

> Human destinies
> are like the planets
> which meet in space
> only to disappear
> once more before
> melting together in
> burning flames (Munch, in: Tøjner, 2000/2003, 124, Transl. by J. Lloyd.)[135]

These lines are often linked with Munch's *Encounter in Space* (Illustration 152) motif, where two people float in the middle of an empty space, surrounded by the symbols of fertility. Also in Munch's manuscript *The Tree of Knowledge for Better and Worse* (ca 1913) cosmic visions play a very essential role (Illustration 150). This manuscript is a combination of drawings and written notes of Munch. There are descriptions of his personal life experiences, prose poems linked with his key works, such as *The Kiss*, *Attraction*, *Separation*, *The Scream* and *Madonn*a, and visions where human beings, plants and animals are created through interaction of four main elements – air, earth, water and fire. (Eggum, 1990/2000, 19.) Woll has described this manuscript as follows:

> As is true of the text pages in “The Tree of Knowledge,” the whole is apt to be woven into a pattern in which, for instance, the theme of the transubstantiation of matter remains a central one – dead life provides nourishment for new life, generations follow generations as a result of the love between man and woman. Concurrently, a dualistic view of man often becomes apparent in these notes: man is bound to the earth by his desires and sufferings, but the soul is always yearning for something outside the sphere of man – for something infinite, pure and beautiful./The text pages in “The Tree of Knowledge” in many ways sum up Munch's world view much more clearly than any of his other writings. His philosophy was formed by pantheistic ideas with a marked strain of Darwinism. [...] “The Tree of Knowledge” probably was an attempt to create a comprehensive theory of perception and to express his thoughts on creation, life, death, and the development of man. (Woll, 1978, 238, 247.)

According to Cordulack, in his *Tree of Knowledge* Munch used the human body as an organisational metaphor. There are several sketches of a man whose legs are tied to the earth, while the body (with heart, stomach, and sex organs) links the man with other living beings, and the head joins him with the higher

spheres (Illustration 151). These ideas of Munch have connections, for example, with Plato's *Timaeus* and Honoré de Balzac's (1799–1850) *History of the Thirteen* (1833–1835). (Cordulack, 2002, 34.) The text of Munch's *Tree of Knowlegde* is highly metaphorical and sometimes his expression exhibits some interesting similarities with *Four Quarters* of Thomas Stearns Eliot (1888–1965) where the symbolism of the four elements is also present. Of course, it is important to notice that Eliot's *Four Quartets* was not published before the year 1944, and that the book's main poems, *Burnt Norton*, *East Coker*, *The Dry Salvages* and *Little Gidding* were published between the years 1936 and 1942. So, having any similarities between the themes of Eliot and those of Munch does not suggest that there might be some direct connections between these two authors, but rather, it suggests that during the first part of the twentieth century there was plenty of room for mysteriousness and cosmic visions. In the beginning of his *Four Quartets* Eliot cites two famous phrases of Heraclitus (ca 535–475 BC):

> Although logos is common to all, most people live as if they had a wisdom of their own.
>
> The way upward and the way downward are the same. (Heraclitus, in: Eliot, 1944/2007, 10.)

Heraclitus was one of the pre-Socratic Greek philosophers and famous both for his obscurity and his doctrine of "Panta Rhei" which refers to the idea that everything is in a state of flux – everything constantly changes and the Logos is the fundamental order of all. Besides Heraclitus, another important pre-Socratic philosopher from the perspective of Munch's writings is Empedocles (ca 490–430 BC), who developed the doctrine of the four elements. For him earth, water, air and fire were the "four roots of all things". Later, Hippocrates (ca 460–370 BC) linked these elements with the four humours of microcosm, and Aristotle (384–322 BC) traced all these elements back to common prime matter known as "prima materia". Aristotle thought that prima materia conjoins with the four qualities of dryness, moisture, coldness and heat and, thus, develops to form the four elements. The alchemists referred to prima materia either as "chaos" or "dark lump" which resulted from the Fall, and they also assumed that it might be possible to manipulate the qualities of prima materia through "rotation of the elements". Besides his doctrine of the four elements Empedocles also taught that all life lay in the movement resulting from the clash between the two polar forces, love and conflict. In the alchemists' *Opus Magnum* these polar forces correspond to the two alternating processes of dissolution and coagulation, disintegration and bonding, distillation and condensation, and in Arabic alchemy they correspond with mercury and sulphur, philosophical quicksilver and brimstone, the sun and the moon, the woman and the man. In the alchemist work, the climax is the moment of "conjunctio", which refers to the conjunction of the male and female principle in the marriage of heaven and earth, of fiery

spirit and watery matter. The product of this cosmic act is the lapis, the "red son of the Sun". (Roob, 2005, 13–15.)

Sometimes it seems that there are also some echoes of Gnostic and Neo-Platonist ideas in the writings of Munch. These ideas started to develop in Alexandria during the first century A.D. At that time there were Greek and Roman colonists, Egyptians and Jews, and the threads of individual sources, such as Hellenic philosophy, mystery cults, alchemy, astral magic, oriental religions and *The Cabala* started to mix and the concepts of Gnosis and Neo-Platonism were appearing. Both Gnosticism and Neo-Platonism are fundamentally animistic, and there are many kinds of demonic and angelic creatures whose powers determine the human fate. The term "gnosis" refers to knowledge and this knowledge was acquired in many different ways. According to Alexander Roob, there were both "good news" and "bad news". While good news refer to the divine nature of one's own essence where the soul appears as a divine spark of light, bad news concern the terror of the situation where the spark of light is influenced by external dark forces, the body is betrayed by the external senses and the demonic stars disturb the essence of one's nature in order to prevent a return to the divine home. In Gnostic myths man has an autonomous task of creation: he has to heal the sick organism of the world by leading the divine sparks of light, also known as the spiritual gold, through the seven planetary spheres of the Ptolemaic cosmos, back to their heavenly home. The seven stages of this task were Saturn-lead, Jupiter-tin, Mars-iron, Venus-copper, Mercury-quicksilver, Moon-silver and Sun-gold, and during this trip, shadowed by the demons, gnosis, the knowledge of astral magic practices, was needed. (Roob, 2005, 10–11.)

Neo-Platonists constructed a pyramid-shaped order of the world on the basis Plato's writings, but they also were inspired by the ideas of Pythagoras (ca 570–495 BC). The Neo-Platonist universe overflows from the uppermost One, and its intervals follow the harmonic laws of Pythagoras and his doctrine of the music of the spheres. In Neo-Platonism, correspondences were seen between the static and immortal world of celestial forms and the transient world of their likeness on earth. The correspondent form of man as a microcosm was a cosmic soul which dwelled in the realm of the stars and reflected the ideas of the higher, transcendental sphere of divine intellect. It was assumed that through the influence of the stars these ideas imprinted their eternal symbols on the lower, physical sphere. In this context it was also thought that man is able to manipulate the events of the earthly sphere by magical instruments and practices, such as talismans, spells, and other things to affect the cosmic soul. The contact to the macrocosm was believed to be established through the sidereal medium or astral body, which also received premonitions and prophecies in dreams. (Roob, 2005, 11–12.)

The ideas of Gnosticism and Neo-Platonism were also important in the period of Renaissance. Marsilio Ficino (1433–1499) translated a collection of Gnostic and Neo-Platonist treatises from the early Christian period. The

collection was titled *Corpus Hermeticum*, and its texts deeply influenced the humanist intellectual world. There are many kinds of connections between these originally pagan writings and the texts of *The Bible*. The man described in *Corpus Hermeticum* was blessed with divine creative powers, and this image was merged with the image of the Renaissance man, who frees himself from the bonds of the medieval cosmos and moves towards the centre of the universe. (Roob, 2005, 12–13.) Although we cannot be sure how well Munch knew about the ideas of natural philosophy, Gnosticism and Neo-Platonists, these ideas played a very essential role in the context of Symbolist movements, for example within Rosicrucian mysticism (e.g., Sarajas-Korte, 1966, 43–45). Nevertheless, it seems evident, especially in the context of Munch's cosmic visions depicted in his manuscript *The Tree of Knowledge for Better or Worse,* that he was familiar with the ideas of the four elements, and also with the ideas of shared Logos, a constant flux and dynamism between love and conflict.

Besides the ideas of natural philosophy, Gnosticism and Neo-Platonism, we have already seen that Cordulack approaches Munchian imagery through physiological writings of his times. Physiology is a branch of biology which studies the vital processes of living organisms and functions, such as reproduction, growth, circulation, respiration, and metabolism, which are carried out within the cells, tissues, and organs of the body. The study of physiology closely links with the study of general medicine, anatomy, pathology, neurology and psychology. In the end of the nineteenth century physiology was part of the curriculum in medical schools. Many people around Munch were familiar with physiological ideas, and it is, thus, probable that Munch was on some level familiar with physiological texts and their illustrations. Both Munch's father and brother were physicians, and he also knew many other people with physiological training. (Cordulack, 2002, 15–23.)

According to Cordulack, a lot of important physiological work was conducted during the nineteenth century. The most influential scientists in this field were François Magendie (1783–1855), Pierre Flourens (1794–1867), Ernst Weber (1795–1878), Johannes Müller (1801–1858), Carl Ludwig (1816–1895), Ernst Haeckel (1834–1919), Charles Richet (1850–1935) and Claude Bernard (1813–1878). There were also scholars, such as Charles Bell (1774–1842), Gustav Fechner (1801–1887), Hermann Helmholtz (1821–1894), Charles Henry (1859–1926), Emil du Bois-Reymond (1818–1896) and Max Nordau (1849–1923), who combined the perspectives of art and physiology. In addition, physiological ideas were also accessible through many literary works, such as the texts of Honoré de Balzac, Edmond de Goncourt (1822–1896) and Jules de Goncourt (1830–1870), Émile Zola (1840–1902), Fyodor Dostoyevsky (1821–1881), August Strindberg, Hans Jæger, Vilhelm Krag (1871–1933), Arne Garborg (1851–1924), Sigbjørn Obstfelder (1866–1900) and Knut Hamsun (1859–1952). It is also worth noticing here that Przybyszewski, Munch's friend, did summon up physiology when discussing Munch's work, and he was even trained in physiology while being a medical student. (Cordulack, 2002, 11–20.)

The idea that the body formed the basis of the individual human psyche was very common in the turn of the nineteenth and twentieth century. These ideas were also discussed in Scandinavia, for example, by Harald Høffding (1843–1931) and Carl Lange (1834–1900). In addition, Théodule Ribot (1823–1891), French realist painter, connected physiological processes, such as respiration, circulation and motor response to the human psyche, and these ideas were also familiar to Munch's friends Przybyszewski and Ola Hansson. (Cordulack, 2002, 11.) In the late nineteenth century Europe the science was made widely accessible to the public at large. Scientific investigations were popularised both in the periodical literature of the day and in scientific books. There were even writers who specialised in this genre. It was also typical that artists made works openly dedicated to scientific achievements, and also art criticism seized upon the scientific model. In general, many kinds of parallels were drawn between artists and scientists. (Cordulack, 2002, 11–20; Ione, 2005, 109.) Thus, from this perspective it is not so surprising that there are plenty of references to physiology in Munch's writings. Cordulack has given the following example of Munch's use of physiological terms:

> [I]n 1891, while in Monte Carlo, Munch became seized with the gambling "fever." He described it in the very physiological terms of a "pricking" or "stinging" in his chest, and of having to breathe the air that he felt to be suffocating. The perfumes gave him vertigo, and he compared his gambling penchant to a contagious disease, claiming that there were "microbes" in the rooms of Monte Carlo. The gaming table itself was "a strange and fickle animal... [with] roulette [as] its nerve center." In his diaries from around the same time, he referred to his improved mood as his "life-thermometer" rising from hell into the blue heaven. For Munch such a thermometer could serve as a gauge to the physiological factors that accounted for his feelings. (Cordulack, 2002, 18.)

According to Cordulack, Munch, in his *Frieze of Life* looks to the physiologically functioning and malfunctioning living organism, and his pictures make reference to the physiology of circulation, respiration, the nervous system, the brain, generation, alimentation, and death. While working with these vital processes of the human body in various metaphorical ways, in order to gain deeper understanding of the human destiny, Munch simultaneously approached the nineteenth century materialism in the footsteps of Charles Darwin (1809–1882) (Cordulack, 2002, 12.) However, as Tøjner has stated, Munch cannot be accused of being a scientist or a philosopher, but it is better to see him as a human being who seeks knowledge and attempts to combine what he believes he knows with what he believes he has experienced. Tøjner has described Munch as an empiricist with an imagination. From the perspective of science, the problem is that even the smallest observations are used as material for some most ambitious thoughts. Tøjner formulated it like follows: "With all due respect for the obscurantism of the time, it is not without naivety that Munch expresses his notions about ethereal vibrations, rays and radio waves.

On the other hand, there are clearly notions that – as always – are allowed to develop out of Munch's existential layers of growth." (Tøjner, 2000/2003, 102.)

Nevertheless, it is essential to study these pseudo-scientific writings of Munch, because these writings function as a key to his world view. For example, Munch considered the problematics of our senses as follows:

> In my earlier paintings and graphic works, the predominant wavy lines denoted and hinted at ether vibrations – with the feeling of a connection between the bodies. (*Separation* and *Two People* [later known as *Attraction*] – the hair was transformed into wavy lines and was the connection between the lovers)./At that time wireless telegraphy had not been invented. (Munch, in: Tøjner, 2000/2003, 110, Transl. by J. Lloyd.)[136]

> I have recently been puzzling over the following: what we see and feel is dependent upon the instruments of sight and hearing and feelings that we have. The nature of our powers of sight, hearing and feelings reach only so far. If we possessed other, more finely tuned organs – or organs that were adapted in a different way – we would see and feel differently. (Munch, in: Tøjner, 2000/2003, 108, Transl. by J. Lloyd.)[137]

> Had we possessed different, stronger eyes – we would – like X-rays – be able to see our wicks – our skeleton. Had we possessed other eyes, we could have seen our outer, flickering aura – and we would have had a different shape. There is no reason why other creatures with lighter, more solvent molecules, may not move around like us. The souls of our loved ones – e.g. spirits. (Munch, in: Tøjner, 2000/2003, 108, Transl. by J. Lloyd.)[138]

Sometimes Munch's speculations concerning the senses closely link with religious questions:

> The spirit descended in the guise of a dove. The father, the son and the holy ghost. What is that gives this Christian belief such power – even though for many it is difficult to believe in./Even though one does not believe in God in the shape of a man with a long beard, Christ as the son of God who descended and became a man – or the holy ghost that descended as a dove – there is nevertheless much truth in this belief. The power of God must be behind it all – directing it all. Let us say it is he who conducts the light waves – the power waves – the very heart of the matter./The Son was transformed by this power into man – what great power must indeed have filled Christ. Divine power – the greatest power of genius – and the holy ghost. The greatest belief that is transmitted from the incomprehensible – from the divine power source to the human radio stations. To the inner human being. Which all human beings possess. Holy moments, when one's mind is made receptive to these wave lengths from the highest, most incomprehensible power station – to the receptive human instruments. He turns his thoughts heavenwards towards the kingdom of light – the inconceivable. He turns his receptive instrument in that direction – and the earth-bound powers seethe and burn in the living heart of out planet – lava and the blood of the earth. Earthly hell – where all thing earthly are recast. (Munch: in Tøjner, 2000/2003, 107–108, Transl. by J. Lloyd.)[139]

As the previous citations of Munch show, the ideas of ether and waves greatly captured his artistic imagination. Besides Munch's writings, the idea of ether is also present in his drawing *Man and his Three Sources of Energy* (ca 1913) (Illustration 151). Already in early Greek philosophy ether was understood as fine matter which does not prevent the movement of objects. Later thinkers, such as René Descartes (1596–1650), Isaac Newton (1643–1727), Gottfried Leibniz (1646–1716) and Christiaan Huygens (1629–1695) saw ether as primal material which filled everything and transmitted distant effects of physical objects. In the nineteenth century ether was seen as elastic and fixed material, and these ideas were further linked with electro-magnetic radiation and related phenomena. In the 1880's it was experimentally shown that there is no "ethereal wind", and in the context of Albert Einstein's (1879–1955) theory of relativity (1905) the hypothesis of the existence of ether appeared to be unnecessary. However, the ideas of ether and radio waves were very popular among spiritually oriented artists in the turn of the nineteenth and twentieth century. There are many kinds of waves also in the pictures of Munch. As Cordulack has stated, Munch could use the same pattern to suggest a variety of meanings throughout of his career. In the context of different pictures these waves can refer, for example, to smoke, life force, psychic aura, the "force neurique", lines of force emanating from the body during hypnosis, brain waves, sound waves, radio waves, circulation, the internal environment necessary for the maintenance of life, or any combination of the above. However, what these wave patterns suggests depends both on the context around them and on the viewer's openness to Munch's simultaneous meanings and associations on several levels. (Cordulack, 2002, 36.)

Sometimes Munch compared himself with Leonardo who studied the contents of human bodies. While Leonardo cut the bodies, Munch himself aimed to cut the souls. (Munch, in: Stang, 1977/1980, 111.) As Cordulack has suggested, the new psycho-physiology could be used as a paradigm for reconciling body and soul, Naturalism and Symbolism. According to her, Munch's *Frieze of Life* was primarily concerned with exploring issues related to the physiological definition of life while anatomy did not appeal to Munch. Anatomy studied dead structures in an analytical way, whereas physiology studied, synthetically, the vital functions belonging to living matter. (Cordulack, 2002, 11, 37.) Cordulack has further discussed this theme, as follows:

> In his Saint Cloud diary of 1889 Munch referred to his desire to paint "real [living] people, who breathe, feel, suffer and love." The fact that he juxtaposed the physiological process of breathing (respiration) with the psychological states of feeling, suffering, and love suggests that his treatment of the emotional life would be inextricably bound to the physical one, a distinctive feature of the late nineteenth-century science of psycho-physiology. Like the physiologists, and Strindberg, who called some of his literary pieces "vivisections," the artist Munch could also be seen

> as a "vivisectionist," dissecting and analyzing the psychological lives of physiologically living people. (Cordulack, 2002, 37.)

Some threads in Munch's art have been linked with vitalist ideas of his time (e.g., Tøjner, 2000/2003, 102; See also, Gilman, 2006, 215). In general, the term "Vitalism" refers to the idea that the processes of life cannot be solely explained through the laws of physics and chemistry, and that the functions of a living organism are due to a vital principle, distinct from biochemical reactions. Sometimes this vital principle was referred to as "vital spark", "energy", or "élan vital", following the terminology of Henri Bergson (1859–1941). Although Vitalism has a long history in medical philosophy (already in the ancient Egypt it was assumed that bodily functions are due to a vital principle existing in all living creatures), these ideas grew stronger in the beginning of the twentieth century. Inspiration for vitalist ideas was searched from various sources, for example, from the monadology of Leibniz, from the natural philosophy of Romanticism and from the writings of Nietzsche, Bergson and Hans Driesch (1867–1941). In addition, there were some connections between Vitalism and social Darwinism. Among Vitalism, concepts such originality, purity, clarity, beauty, naturalness, simpleness and truth, played important role, and there was plenty of room for metaphors related to light and the sun. (Sørensen, 2006, 14.)

In Munch's writings there are several notions concerning vitalist ideas. Sometimes his notions of vitalistic processes seem to further link with the ideas of Schopenhauer, whose texts were eagerly read in those literal circles where Munch visited. Of course, it is important to notice that the ideas suggested by Schopenhauer exhibit many similarities, for example, with later psychoanalytic theories of Freud and Jung, and as already mentioned, in the turn of the nineteenth and twentieth century there were plenty of sources through which to get familiar with vitalist ideas. However, there are some terms used by Munch which suggest that he was familiar, at least, with some of the main ideas of Schopenhauer. For example, sometimes Munch uses the concept of will, which is the key concept of Schopenhauer's principal work, *Die Welt als Wille und Vorstellung*. For example, in 1929 Munch wrote:

> (As I noted 20 years ago)./Everything is light and movement. Just as the stone and the crystal have life and will, so do humans. The human will – or soul – can be saved, even though the human body may be damaged./The idea of human will. Religion is about preserving this idea. (Munch, in: Tøjner, 2000/2003, 110, Transl. by J. Lloyd.)[140]

This citation carries strong connotations with the ideas of Schopenhauer, although there are some differences too. As Schopenhauer formulated it, the will finds its most distinct and perfect objectification in man as a Platonic idea, standing on the highest point of a pyramid. Below him there are all the forms of animals, and the kingdoms of organic and inorganic nature, which all support and supplement one another for the complete objectification of the will. All

these lower layers are presupposed by the idea of man in the way that the blossoms of the tree presuppose its leaves, branches, trunk, and root. According to Schopenhauer, we can call these lower layers "the echo of man, and say that animal and plant are the descending fifth and third of man, the inorganic kingdom being the lower octave" (Schopenhauer, 1818–1819/1966, Vol. 1, § 28, 153).[141]

Schopenhauer also saw some similarities between the deeds of man and those of trees. According to him, the whole tree is just the constantly repeated phenomenon of one and the same impulse that manifests itself most simply in the fibre, and is repeated and easily recognisable in the construction of leaf, stem, branch and trunk of the tree. Similarly, all man's deeds are just the constantly repeated manifestation, varying somewhat in form and depending in his intelligible character. (Schopenhauer, 1818–1819/1966, Vol. 1, § 55, 289–290.) As Schopenhauer formulates it, although the world is wide in space and old in time and it has an inexhaustible multiplicity of forms, this all is only a phenomenon of the will-to-life, and the focus of this will is the act of generation. Therefore, the will is the true nature and tendency of the world, a solution to the riddle, which has also been understood by the "tree of knowledge". (Schopenhauer, 1944/1966, Vol. 2, Chapter XLV, 570.)

In a Schopenhauerian cosmos all individuality completely disappears in the inorganic kingdom of nature (Schopenhauer, 1818–1819/1966, Vol. 1, § 26, 132). However, as we have seen, in Munch's pictures, for example, in his works called *Mystery on the Shore* (1892) and *Summer Night by the Beach* (1902–1903) (Illustration 25–26, 30), inorganic elements, such as stones, may carry some anthropomorphic features. Especially in the context of *Summer Night by the Beach* it seems that living beings are developing from the mud. As Cordulack has stated, there were some physiologists, such as Claude Bernard and Ernst Haeckel, who did not believe in a vital force. Sometimes the psycho-chemical basis of living matter was identified as protoplasm – a vivid, greyish, translucent semi-fluid that forms the essential part of both plant and animal cells. Also in the writings of Munch there are some notions concerning protoplasm which "develops to a point where it becomes a being..." (Cordulack, 2002, 35.)[142] Although Schopenhauer denies individuality in the context of inorganic nature, he states that there can be some traits of individuality in crystal:

> Only the crystal can still to some extent be regarded as individual; it is a unity of the tendency in definite directions, arrested by coagulation, which makes the trace of this tendency permanent. At the same time, it is an aggregate from its central form, bound into unity by an Idea, just as the tree is an aggregate from the individual shooting fibre showing itself in every rib of the leaf, in every leaf, in every branch. It repeats itself, and to a certain extent makes each of these appear as a growth of its own, nourishing itself parasitically from the greater, so that the tree, resembling the crystal, is a systematic aggregate of small plants, although only the whole is the complete presentation of an indivisible Idea, in other words, of this definite grade of

> the will's objectification. But the individuals of the same species of crystal can have no other difference than what is produced by external contingencies; indeed we can even at will make any species crystallize into large or small crystals. (Schopenhauer, 1818–1819/1966, Vol. 1, § 26, 132, Transl. by E. F. J. Payne.)[143]

The idea of crystal and the process of crystallisation seemed to have very special significance for Munch. As Buchhart, for example, has noted, it is possible that Munch's ideas of crystallisation have something to do with the ideas suggested by August Strindberg in his essay "New Forms of Art! Or Change in Artistic Creation" (1894). Although there is no proof that Munch was familiar with this essay, he had anyway close contact with Strindberg between the years 1892 and 1896, and it was just during these years that Strindberg sought to establish a link between nature and art through numerous experiments. Out of these experiments came the so-called photograms of a crystallisation (1892–1896).[144] (Buchhart, 2003b, 26; Feuk, 1993, [n.pag.]; Gavel Adams, 1999, 137–146; Ollén, 1999, 118–129; Petherick, 1999, 147–159.) In Munch's texts there are numerous examples where he refers to crystal or crystallisation:

> I dreamed at night. A coffin stood upon a mound – and in the middle of the coffin lay a young man beside the coffin stood a mother dressed in black, ringing a bell. And the mother's song entered the land of the crystals – and a file of men and women went down and repeated the song and entered the land of the crystals./The background was immediately illuminated and a vast kingdom could be seen glowing with all the colours of the rainbow. Beams of light were broken by diamond-clear crystals both large and small – and some of them formed castles and others formed strange trees. (Munch, in: Tøjner, 2000/2003, 104, Transl. by J. Lloyd.)[145]

There are some graphic works by Munch which seem to have some connections with these written lines – *Funeral March* (1897) (Illustration 153), *In the Land of Crystals* (1897) (Illustration 154), and *Crystallisation* (1928) (Illustration 155). *Funeral March* shows a wide view where masses of people seem to reach towards the coffin which lies on top of a steep cliff. *In the Land of Crystals* a person in lying in a black coffin which is carried over a dark and strange landscape, towards some purer, clearer and brighter realm. While the foreground of this work is dominated by two stone-like figures with weird faces, on the background there is a sun, trees and a silhouette of the city. In *Crystallisation* there is a person ringing a bell beside another person lying in a coffin, and on the background of this picture there are edged crystal-like forms. In addition, in 1909 Munch made a work *Death and Crystallization* (Illustration 156), which includes no coffin, but there are rays of light and a skeleton figure which seems to be in movement. Probably this work depicts the process of transformation after the death. Besides the pictures and texts mentioned above, there are also other references to crystal or crystallisation among Munch's notes:

> Art is crystallization (Munch, in: Tøjner, 2000/2003, 88, Transl. by J. Lloyd).[146]

> An artwork is a crystal. A crystal has a soul and a mind, and the artwork must also have these./It is not enough for an artwork to have correct angles and lines. (Munch, in: Tøjner, 2000/2003, 100, Transl. by J. Lloyd.)[147]

> I thought to myself, nothing is small and nothing is large. There are whole worlds inside us. The small is part of the large and the large is part of the small. A drop of blood is a world with a sun at its centre, and planets and starry heavens are a drop of blood, a tiny part of a body. God is in us and we are in God. The primeval light is everywhere and the light is where life is – and everything is movement and light./The crystals are born and are formed as a child in its mother's womb – and even in the hardest stone, the flame of life burns./Death is the beginning of a new life./Crystallisation./Death is the beginning of life. (Munch, in: Tøjner, 2000/2003, 104, Transl. by J. Lloyd.)[148]

> The mystical stare
> of the madman. In there two
> piercing eyes, many mirror images
> are concentrated as
> in a crystal. There is
> something there that warns of
> hate and death. There is a warm
> pleasure that reminds one of
> love – an essence
> of her. (Munch, in: Tøjner, 2000/2003, 106, Transl. by J. Lloyd.)[149]

> The word become flesh/Is not Christ a spark of primeval light? Primeval warmth – electricity. Divinity... the power of the word. Has not a vast spark, a great spark from the kingdom – the kingdom of crystallisation – struck the soul of Christ – in other words, the wound of divinity. The power became condensed in him, and a concentrated discharge carried forth his words./Air waves. Waves – rings in the air, which have, in the course of 2000 years, spread themselves over the planet Earth. (Munch, in: Tøjner, 2000/2003, 108, Transl. by J. Lloyd.)[150]

As we can see, Munch tended to link the idea of crystal with art, light, colours, divinity, birth and death, and also with some extreme emotions, such as love and hate. Especially in the context of art Munch seems to combine the ideas concerning crystal with the concepts of soul and mind. It, thus, seems that crystallisation has something to do with individuation. Cordulack has approached Munch's ideas concerning crystallisation through Haeckel's Monism. According to her, in the Monistic ideas of Haeckel, Munch found a philosophical rationale and consolation for the physical finality of death. This approach insists on a unity between the natural world and the spiritual world, or between death and immortality (Cordulack, 2002, 94.) In relation to immortality Munch has written:

> It is foolish to deny the existence of the soul; after all, that a life begins cannot be denied./It is necessary to believe in immortality, insofar as it can be demonstrated that the atoms of life or the spirit of life must continue to exist after the body's death. But of what does it consist, this characteristic of holding a body together, of causing matter to change and to develop, this spirit of life?/Nothing ceases to exist; there is no example of it in nature. The body that dies does not disappear. Its components separate one from the other and are transformed./The fanatical faith in a single religion such as Christianity resulted in a rejection of faith, resulted in a fanatical faith in the non-existence of God./... All of it was associated with that great wave that spread over the earth: Realism. Things did not exist unless they could be demonstrated, explained arithmetically or physiologically. Painting and literature became whatever could be seen with one's eyes or heard with one's ears. It was the shell of nature./People were satisfied with the great discoveries they had made. They did not realize that the more discoveries are made, the greater and the more are the mysteries to be solved./Mysticism will always be with us. The more we discover, the more unexplained things will be./The new movement, whose advances and fires can be detected everywhere, will express all those things that have been repressed for a generation, everything that mankind will always have in great abundance: mysticism. It will find expression for what now is so refined as to be recognized only in vague inclinations, in experiments of thought. There is an entire mass of things that cannot be explained rationally. There are newborn thoughts that have not yet found form. (Munch, in: Heller, 1984, 62; See also, Cordulack, 2002, 94.)[151]

As Cordulack has formulated it, in Munch's imagery there is a way from rotting corpses to the “land of crystal”. Although there were writers before Haeckel who had considered the problematics of crystallisation, Haeckel in his *Generelle Morphologie der Organismen* (1866) aimed to unify the organic and inorganic worlds, the cell and the crystal. (Cordulack, 2002, 94–95.) Wilhelm Bölsche (1861–1939), an early biographer of Haeckel has explained this attempt as follows:

> Haeckel himself had discovered the 'monera,' the living particles of plasm that did not seem to have reached the stage of the true cell... the lowest level of the living. At the same time we reach the most complex specimen of the inorganic from the morphological point of view... the crystal. The differences begin to give way. What marvelously similar functions... Is it more than a hair's breadth to pass from one to other?... The solution is found in complete Monism.... Nature is one though we see it in different stages of development. We call one of them the crystal, another the cell, or the moneron or the protozoon; another the plant, another the animal.... The insistent statement that not only does the living approach the inorganic, but the inorganic approaches the living, is quite 'Haeckelian.' The study of the 'life' of crystals is one of the best parts of the book. When I say that life arouse one day out of the inorganic, or that a crystal was turned into a cell, my statement really involves the complementary truth that the inorganic potentially contains life in itself. (Bölsche, in: Cordulack, 2002, 95–96.)[152]

Cordulack explains that, for Munch, the land of crystal was the phrase he used in describing his vision of a pure and cleansed afterlife. He saw the death as a

transition to life, and the dead body as something going over to a new crystal form. From this perspective the land of crystal was the next phase in the physiology of death through which physiological immortality was to be reached. In addition, it is also possible that Munch combined the ideas of the termination of his own family line and the possibility that artist might achieve immortality through his art. He regarded art as the human need for crystallisation. (Cordulack, 2002, 95–96; Nome, 2000, 50, 195–259; Woll, 1978, 241.)[153] Cordulack has described Munch's religious ideas in the following way:

> Munch had attempted to free himself of the rigid religious beliefs of his father, but he still yearned to have God explained. The influences on his thinking, however, had thrust him beyond accepting any ordinary concepts of God. In creating the *Frieze of Life* he discovered that as Ernst Renan, one of the most highly regarded theologians of the day, had said in 1883, "it is especially through general physiology that we truly hold the secret of being, of the world, or God, as one may wish to call it." Physiological metaphor provided a means of reconciling the idea of God and the materialism of Darwinism [...], as well as a means of dealing with the pessimism that resulted from Darwin's findings. (Cordulack, 2002, 104–105.)

When Munch's symbolism is studied from the perspective of his scientific, philosophical and religious speculations, it seems that Munch clearly had a strong tendency to draw parallels between different areas of life – nature, art, philosophy, science and religion, and all these threads also tend to mix in his personal symbolism. In addition, when we study Munch's art comprehensively, we can see that after the turn of the nineteenth and twentieth century the symbol of the sun starts to reach more room in his works. For example, in 1906 Munch painted a portrait of Friedrich Nietzsche (Illustration 178), and this is also one possible source for his vitalist ideas, although Munch stated that he had not found the ideas of Nietzsche very interesting (Eggum, 1990/2000, 18). However, Munch described his intentions, in relation to the portrait of Nietzsche, as follows:

> As I have hinted I have chosen to paint him in a monumental and decorative style.... I have depicted him as the author of Zarathustra in his cave between the mountains. He stands on his balcony looking down into a deep valley, and over the mountains a radiant sun is rising – One may think of the point where he talks about standing in the light but wishing to be in the dark – but of many others as well. (Munch, in: Gilman, 2006, 216–217.)[154]

Although Munch still tended to depict landscapes illuminated by the moon, especially during the years 1910–1913 he made numerous versions of *Sun*-motif (Illustration 162), and the symbol of the sun also plays the key role, for example, in his murals for the Festival Hall (1911–1916) (Illustration 163). According to Gilman, in the Festival Hall, the sun functions as a quasi-religious force and as a universal symbol of natural and intellectual growth (Gilman, 2006, 215). Munch

explained that in a life of non-existent happiness, "the only possible source of anything divine [...] was the sun and the light" (Munch, in: Gilman, 2006, 215).[155] In another context Munch has explained the importance of sun in the following way:

> There is a direct link from *Spring* to the Aula paintings. The Aula paintings depict people who are drawn towards the shining sun, a bright light in a time of darkness./*Spring* depicts the yearning for light and warmth and life, as felt by a terminally ill patient./*The Sun* in the Aula series is the sun through the window in *Spring*. It is Osvald's sun. [...] I, and all my family, starting with my mother, have sat in the very chair I used in *Spring*. We sat there winter in and winter out, yearning for the sun. Until death took them, one by one. (Munch, in: Tøjner, 2000/2003, 170–171, Transl. by J. Lloyd; See also, Prideaux, 2005/2007, 276).[156]

According to Prideaux, *The Sun* was founded on Munch's own careful observation:

> The enormous burning globe is so sun-like that your eyes instinctively flinch away from the central white circle, just as you avoid directly looking at the original. The terrace at Skrubben looked down the fjord towards the sunrise and Munch observed it day after day, as it rose out of the sea. The power of the sight called to mind some of his favourite texts: Goethe's sun in his *Contribution to Optics*, Nietzsche's sun in *Thus Spoke Zarathustra*, Strindberg's in *Auf zur Sonne*, which he had illustrated in 1898, and the pathos of the Northern longing for light during the dark months. (Prideaux, 2005/2007, 276.)

Cordulack, in turn, has suggested that the drawing of Goethe in the cover of his *Contribution to Optics* (1793) might be one possible source of inspiration for Munch's *Sun* (Cordulack, 2002, 43). Already during his stay in Warnemünde (1907–1908) Munch painted plenty of works where people were shown on the beach enjoying the sun. In general, depictions of naked, sun-bathed people, inspired by the ideas of Vitalism, were typical in the beginning of the twentieth century. Besides Munch, there were artists, such as Johan Axel Gustav Acke (1859–1924), Max Beckmann (1884–1950), Magnus Enckell (1870–1925), Thorvald Erichsen (1868–1939), Eugène Jansson (1862–1915), Oscar Matthiesen (1861–1957), Verner Thomé (1878–1953), Gustav Vigeland, Jens Ferdinand Willumsen (1863–1958), and Oluf Wold-Torne (1867–1919), who depicted bathing people. In this context the sun usually functions as a symbol of life and vital energy. (E.g., Lerheim & Ydstie (Eds.), 2006 ; Ydstie, 2006, 9.)

In many ways it seems that the moon was more personal symbol for Munch than the sun. The moon is most frequently present in those motifs of Munch which were developed during the 1890's and which carry strong connotations with his romance with Millie Thaulow. Conversely, in those works of Munch where the symbolism of the sun plays the key role, the artist seems to treat the subject of humanity on a more general level. For example, in his murals for Festival Hall (1911–1916) (Illustration 163) Munch depicts the

history of the whole mankind, and *History* is even one of the main motifs of this mural. Gilman has explained the contents of Munch's mural as follows:

> *History* depicts an old man and boy underneath a tree in a rocky setting; *Alma Mater* shows a woman dressed in traditional rural clothing seated in a gentle landscape. *The Sun* dominates the whole, a universal symbol of natural and intellectual growth. The three main panels are each flanked by smaller canvases that particularize the ensemble's universal intent. There are eight in all, four of which flank *The Sun*. On the immediate left is *Awakening Men in a Flood of Light*, which depicts three men in various states of sleep and waking reaching towards the sun. On the right, in *Spirits in the Flood of Light,* a host of cherubim play within the sun's rays. Flanking these panels are two compositions featuring pairs of nudes gesturing toward the sun: *Women Reaching Toward the Light* and *Men Reaching Toward the Light*, respectively. To the left of *History* is *Chemistry*, an image of alchemical creativity in which cherubim emerge from laboratory equipment held by a nude couple, whole, to the right, *New Rays* depicts a couple embracing amidst the sun's rays. Finally, *Alma Mater* is flanked by two paintings with themes of natural abundance and rejuvenation, *Women Harvesting* and *The Fountain*. (Gilman, 2006, 215–216.)

While the moon is mainly a feminine symbol in Munch's imagery, in a sense that it is mainly present in those pictures of Munch where either feminine figures or empty shores are depicted, the beams of sun awake both male and female figures in Munch's murals.

It is possible that Munch's turn from the destinies of individuals into the destinies of whole mankind has some connections with the atmosphere of the First World War. Between the years 1915 and 1917 Munch made many graphic works, such as *The United States of Europe* (1915–1916) (Illustration 169–172), *Blood Waterfall* (1916) (Illustration 166), *The Fallen* (1916) (Illustration 167), *The Tree* (1916) (Illustration 164), and *Black Sun Over the Battlefield* (1916–1917) (Illustration 165) which all seem to link with the atmosphere of war. In *The Tree* there are masses of people who lie under a tree, which, in turn, seems to form the figure of a cross. In addition, in some versions of *The United States of Europe* (Illustration 169–170, 172), there are interesting formal similarities when compared with Munch's earlier motif *The Urn* (1896) (Illustration 168). All these pictures contain an urn-like vessel, and it seems that while something is burning inside the urn, something new is already developing. These pictures of Munch seem to link with his words:

> The flame of culture dies and is reborn. An ignited spark – burns and is extinguished in order to be re-kindled – live – die, somewhere else. A flickering inflammable spark./The flame is ignited and is extinguished in the kingdoms of the East. It is re-kindled in Israel – Egypt – Greece and Rome. And in Europe./Greece – Rome – Europe – America. Greece gave its spirit to Rome after bleeding to death from reciprocal battles./This is probably the way matters will run in Europe. It will bleed to death and give its flame to America, in order to be reborn and die – and be born anew in the kingdoms of the East?/When will it happen? The united states of Europe

> would seem to be the only way to keep the flame alive. (Munch: in Tøjner, 2000/2003, 111, Transl. by J. Lloyd.)[157]

As we have seen, in Munchian symbolism there are threads, such as the symbolism of the moon, the sun, the tree and the cross, which link his pictures with ancient mythic and religious traditions. However, when we study the pictures of Munch in detail, we can see that he has sometimes used these traditional elements in very original ways, and constructed links between ancient imagery and contemporary scientific ideas. Munch both created new kinds of combinations of traditional symbols and enriched this symbolism with his personal experiences and expression. From this perspective it seems that visual symbolism utilised by Munch has a great flexibility. Munch was able to modify traditional symbols in such a way that they satisfied the needs of new situations.

3.9 Metabolism of Munchian symbols

When Munch's pillar of the moon is studied through symbol definitions and examples presented in the previous chapters, it seems evident that it is not purely a natural or conventional sign, or not purely an icon or a symbol in the Peircean sense. The moon is a natural and even universal symbol in the sense that it can be seen everywhere in our world and it has also played an essential role in the symbolism of every culture, although in different cultures different kinds of meanings have been associated with it. In addition, when Munch combines the symbol of the moon with the figures of the pillar and the bowl and abstracts the form of this combination more and more, this symbol is not purely natural any more. Although this figure carries some conventionalism in the works of Munch, in the sense that he sometimes seems to use it in a sign-like manner, we cannot state that this symbol is purely conventional. Rather, it could be understood as a semi-conventional symbol (Cf. Hermerén, 1969, 80; Hospers, 1946, 31).

If we state, for example, that the Munchian pillar of the moon solely functions as a phallic sign, we are oversimplifying the complexity of Munchian ideas. Traditionally the moon has been understood as a feminine symbol, and the presence of the pillar in the context of moon symbolism does not automatically turn this originally feminine symbolism into masculine one. It is worth noticing that the perceivable properties of the pillar of the moon, such as its colour, form and its location among other visual elements around it, greatly vary between different pictures of Munch, which suggests that it was not meant to be seen as a symbol with a fixed meaning. Also the notions concerning the dualism of the moon and the sun in Munch's works imply that the meaning of his moon symbolism is not fixed, but rather sliding.

It seems that the Munchian pillar of the moon/sun works in a somewhat similar way to that of the Chinese combination of Yin (originally "Darkness") and Yang (originally "Light"), which were seen as the two opposing but interacting forces of creation. This unity was symbolised in China by a circular emblem: a circle equally divided into a dark and light half, each with a small dot of the opposite colour. While Yin is feminine, damp, dark, passive, soft, pliable and intuitive, and is associated with the earth, valleys, and lunar animals, Yang is masculine, dry, bright, active, hard, inflexible, and rational and is associated with the sky, mountains, and solar animals. It was assumed that creative tension, alternation and fusion between Yin and Yang generates change and motion, evolution and involution. (Tresidder, 1995/2004, 528–529.) As we have seen, very similar kinds of thoughts were also present in alchemical ideas of conjunction (cf. e.g., Jung, 1955–1956/1978, 3–4; Roob, 2005, 13–15). From this perspective, Munchian dualism between the moon and the sun brings interesting ambiguity into his works.

When comparisons are made between Munch's different works, it seems evident that his pillar of the moon/sun has some similarities both with his Tree of Life and symbol of the cross. When relationships between these symbols are studied solely by paying close attention to perceivable properties of these symbols, the form of Munch's pillar of the moon/sun starts to resemble the figure of the cross, and in some of his works the Tree of Life has been placed between his human figures just the same way that his pillar of the moon/sun in the context of some other works. In this case there is a visual analogy between the perceivable properties of the pillar of the moon/sun, the cross, and the Tree of Life. In addition, it is essential to notice in this context that strong parallels between the symbolism of the moon and the sun, the figure of the cross, and the Tree of Life have already been drawn earlier, and this means that there are also some shared non-perceivable meanings between these symbols.

We can make further comparisons between these three symbols in order to clarify what kinds of symbols they are. The tree is both a natural form and a material object, while the cross is more like a cultural form and can be understood both as a material and mental construction. There are concrete crosses, which, however, base on the idea of crossing point of horizontal and vertical axis. In Munch's pillar of the moon/sun there are both natural and cultural aspects. While the moon and the sun are elements of nature, the pillar can also be a man-made object. In addition, the pillar of the moon/sun is the most immaterial symbol of these three alternatives. Although the pillar takes more solid form in Munch's works during the years, it was originally a reflection of light on the surface of water, not any material object. From this perspective, the pillar of the moon/sun in Munch's art appears to be more like a visual gestalt-symbol in Arnheimian sense than an intentionally composed symbol in Berefelt's sense (e.g., Arnheim, 1954/1974, 67; Berefelt, 1969, 206). In addition, both the trees and the crosses can be understood as somewhat stable constructions, while the pillar of the moon only makes a momentary

appearance. When the tree is primarily a natural symbol and the cross a conventional one, it is possible to think that the moon and the sun also have a strong vital basis in Beardsley's sense, because they essentially link, for example, with our daily life and our calendar system (cf. Beardsley, 1958, 289–290). In addition, while the tree symbol of Munch links with his ideas concerning evolution, the cross is a religious symbol, and the pillar of the moon/sun carries spiritual meanings – the moon has connections with the mysterious quality of nature and the sun with Vitalist ideas. As Munch formulated it:

> Nature is not only that which is visible to the eye. It is also the inner images of the mind. The images upon the reverse of the eye. (Munch: in Tøjner, 2000/2003, 131, Transl. by J. Lloyd.)[158]

As can be observed, not all non-perceivable meanings of these three symbols of Munch are shared, and this partial discrepancy between the meanings creates metaphorical tensions in Munchian symbolism. Although the figure of the cross is an ancient symbol, since the raise of Christianity it has typically been seen as a strong religious symbol. Also the roots of the Tree of Life are older than the Christian religion, but the Tree of Knowledge plays a very important role in Christianity. Despite the fact that the symbolism of the moon links both with the crucifixion and the Tree of Life, and sometimes the crescent of the moon is also present in the iconography of Maria, this heavenly body is, however, the most secular symbol of these alternatives, especially through its connections with our calendar system and with the ideas of romantic love. In this case, when Munch links the figure of the moon with the figure of the pillar, which has traditionally been seen as the sacred axis of the world, he seems to strengthen the status of the moon as a divine symbol in a secular context. In addition, when these notions are compared with Munch's intentions behind his *Frieze of Life*, it seems evident that he aimed to shed divine light over the most vital moments of human life:

> I, too, wanted to create something [...]/Those two, at that moment, were no longer themselves, but simply a link in the chain that binds generation to generation. People should understand the significance, the power of it, and they should remove their hats, as if they were in a church. [...]/There would be paintings of real people who breathed, felt, suffered and loved. (Munch, in: Tøjner, 2000/2003, 93, Transl. by J. Lloyd.)[159]

From this perspective it is natural that the pillar of the moon, as a combination of feminine and masculine forms, takes different positions in Munch's pictures where different episodes on the path to humanity are depicted. When we study the symbolism of Munch's pillar of the moon/sun from this point of view, stronger and stronger associations with the Goethean definition of symbolic expression start to emerge. As Goethe formulated it:

> The use of symbols [Die Symbolik] transforms the phenomenon into an idea, the idea into an image, and in such a way that the idea still remains infinitely active and inaccessible in the image so that, even expressed in all languages, it remains inexpressible. (Goethe, 1823–1829, in: Todorov, 1977/1982, 205, Transl. by C. Porter.)[160]

In Munch's art the pillar of the moon/sun is one symbol which, in the context of his different works, interacts in different ways with other symbols around it. All these symbols have some perceivable properties and besides these perceivable properties they also have a large store of non-perceivable meanings. In the context of all pictures all these meanings cannot be equally relevant, because it is possible that symbols have non-perceivable meanings which are even contradictory. For example, the symbol of the cross can be either secular or highly religious, and it can carry ideas of life as well as those of death. It is partly the context of the artwork, in other words, how some symbol has visually been treated in the context of certain artwork, and partly the beholder who constructs the links between symbols and their non-perceivable meanings. In this case some potential non-perceivable meanings of symbols are activated, and when the symbols are used and interpreted the links between the symbols and their certain non-perceivable meanings tend to strengthen.

However, if some artist treats some traditional symbol in an untraditional way, for example, when Munch assimilates the forms of the moon and the pillar, metaphorical tensions are born, and through these metaphorical tensions the storage of non-perceivable meanings of all symbols used in this context grows. When the situation is studied in the context of some individual work of Munch, this picture starts resembling a battlefield of possible meanings, where perceivable properties of visual symbols cross with non-perceivable meanings of these symbols. Probably this was what Goethe meant when he wrote that the idea of image remains infinitely active and inexpressible, and that is why we are enchanted, for example, when we study Munch's symbolism of the moon. Although we cannot totally explain what Munch's pillar of the moon explicitly means, through comparisons between his works and those of other artist we can, however, open possibilities for interpretation, and that is exactly what art historians have always aimed at. As we have seen in the previous chapters, in Munch's imagery there are both ancient and contemporary threads which interact mutually like water, air and earth in the context of a rough sea, and it is this interaction that can be seen as the process of metabolism.

We can still clarify the process of metabolism in the context of Munch's art through his painting *Metabolism* (1898–1899) (Illustration 134). When this painting is approached through Gombrich's division between representation, symbolisation and expression (Gombrich, 1972/1985, 124), it seems to represent a naked couple in the forest and to symbolise Adam and Eve under the Tree of Knowledge. However, in the context of this picture, the traditional imagery of the Fall has been combined with scientific ideas of Munch's time. The skulls of a

man and an animal below the Tree of Life arouse associations with evolution while the city above the couple can be seen, not solely as an ordinary town or city, but also as a kingdom of immortality which can be reached after the death through the process of crystallisation. As we have seen, in Munch's writings there are plenty of notions concerning the crystallisation. (Cf. Cordulack, 2002, 95–96, 100; Høifødt, 2003, 54.) Therefore, when Munch uses traditional symbols of the Fall, he simultaneously re-historises these symbols through the ideas of evolution and crystallisation, and the picture, thus, expresses Munch's ideas of transformation of energy between life, death and afterlife through the trunk of the tree. Metabolism can be seen in the ways how the ideas of evolution and crystallisation are linked with the traditional imagery of the Fall. In addition, it is essential to notice here that this shift of non-perceivable meanings primarily happens through the wooden frame of the painting, which includes visual elements, such as the hair-like, lingering roots of the tree and the silhouette of the town or city. Without this frame, Munch's work would be one more traditional depiction of the Fall.

In addition, there is also room for more concrete forms of metabolism in the context of this work. *Metabolism* was repainted by Munch somewhere between the years 1903 and 1918. X-rays and a photograph of Munch's 1903 Leipzig exhibition have shown that there was originally a flowering bush between the figures of a man and a woman, the bush shielding a human fetus (Illustration 99). (Cordulack, 2002, 97; Gilman, 2006, 212.) Although the positions and postures of the two nude figures have not been significantly modified in the context of repainting, the dynamics of the picture has changed. In the original version, the bush shielding the human fetus functioned as a certain kind of womb. While the human figures of the original version seemed to look towards the fetus, in the current version they seem to look towards the ground, and, therefore, they appear to be more shameful. It is also worth mentioning here that the title *Metabolism* was first used in the context of this painting not earlier than 1914 – in 1900, the picture was called *Adam and Eve* and in 1902 *Life and Death* (Høifødt, 2003, 54). Like the visual modifications of this picture, the changing titles of this work also suggest that Munch actively considered its relationship with his other *Frieze of Life* motifs. While the title *Adam and Eve* refers to the traditional imagery of the Fall, the title *Metabolism* connects this work with popular scientific ideas in the turn of the nineteenth and twentieth century.

Besides the imagery of the Fall, which is also present in Munch's *Eye in Eye* (Illustration 136), *Fertility* (Illustration 137), *Adam and Eve* (Illustration 138), and *Beneath the Red Apples* (Illustration 139), there are also other connections between *Metabolism* (Illustration 134) and other *Frieze of Life* works of Munch. The figure of fetus, which was very dominant element in the first version of *Metabolism,* is also an essential visual element in Munch's *Madonna* (Illustration 97) and *Madonna in the Graveyard* (Illustration 98). In addition, the right arm of a man in Munch's *Metabolism* is in a similar position as the arm of *Madonna*

(Illustration 96). While the right hand of the man in Munch's *Metabolism* points upwards, towards the kingdom of immortality, the right hand of the woman points downwards, towards the man and the skull of a dead animal. The protective posture of the man in *Metabolism*, in turn, contains some similarities with the posture of a man in Munch's painting titled *Women* (Illustration 61). Also a red-haired lady is present in these both paintings, as well as in *The Dance of Life* (Illustration 194). In addition, the skulls depicted below the tree of life link *Metabolism* both with *Golgotha* (Illustration 131) and with some later works, such as *The Tree* (Illustration 164). Through comparisons between *Metabolism* and other works mentioned above, metabolic aspects of Munchian symbolism can clearly be observed. There are interesting tensions both between formal elements and themes of different motifs.

4 CREATIVITY

4.1 Into the creative thinking of Munch

As we have seen, Munch tended to reuse and modify his visual symbols during the whole of his artistic career. However, it is quite challenging to chart the development of his artistic themes during this long period of time in an unambiguous manner, especially because Munch tended to work with several different motifs simultaneously. Necessarily he did not finish one work before starting the next one, and sometimes there were years or even decades between his first and last strokes of brush when it comes to his individual paintings. For example, as mentioned earlier, both Munch's *Summer Night. The Voice* (1896) (Illustration 41) and *Separation* (1894) (Illustration 50) have been modified in several phases by the artist (e.g., Buchhart, 2003b, 26–27; Buchhart, 2003f, 167; Buchhart, 2003i, 113; Eggum, 1990/2000, 88; Woll, 2008/2009, 23).

Because of Munch's original practices of working, it can be quite difficult sometimes to state, for example, that certain versions of his works are made earlier than some others (cf. e.g., Woll, 2008/2009, 17). However, there are scholars, such as Woll, who have studied Munch's works in details and through careful analysis of visual elements they have been able to show the phases through which certain motifs of Munch, such as *Young Woman on the Beach* (Illustration 66–67), have been developed (Woll, 2001, 79–80). There are also some interesting examples where the dating of Munch's works, such as *The Scream* owned by the Munch Museum, has been shifted on the basis of intensive study of his painting techniques and material dimensions of his works (e.g., Landro, Topalova-Casadiego & Ufnalewska-Godzimirska, 2008, 57–74; Topalova-Casadiego, 2008, 87–99; Topalova-Casadiego, 2008/2009, 425–457; Ydstie, 2008, 77–85).[161]

Although it can sometimes be impossible to give an exact date for certain works of Munch, I suppose that through comparisons between different versions of Munch's motifs we can nevertheless trace some important aspects in his creative thinking. Deeper understanding of Munchian processes of creativity, in turn, can open up new possibilities to analyse the development of

his motifs. In this chapter Munch's pictures and texts are used as examples while discussing more general themes concerning creativity, such as the problematics of artistic madness, relationship between perception, attention, memory, imagination, emotions, and human problem solving activities, such as apperception, restructuring, reflection, and construction.

4.2 Artistic madness and creativity

In the study of creativity strong parallels between mood disorders and creativity have frequently been observed – people with bipolar disorders and other psycho-pathological indications have tended to win prizes. However, in reality this relationship between success and mental disorders is not so simple, as there are also numerous examples of healthy creative individuals. Nevertheless, strong connections between mental disorders and creativity have been constructed and maintained by highly influential authors from different periods. (Durrenberger, 1999, 169–176; Runco, 2007, 117–143.) Here we can see some examples, collected by Marc Runco, in relation to this subject:

> Those who become eminent in philosophy, politics, poetry, and the arts have all tendencies towards melancholia. – Aristotle (a Greek philosopher, 384–322 BC)
>
> There is no great genius without a touch of madness. – Seneca (a Roman stoic philosopher, statesman and dramatist, ca 4 BC–65 AD)
>
> The lunatic, the lover, and the poet/Are of imagination all compact.
> – William Shakespeare (an English poet and playwriter, 1564–1616)
>
> Everything great in the world comes from neurotics. They alone have founded religions and composed our masterpieces. – Marcel Proust (a French novelist, essayist and critic, 1871–1922)
>
> The volitional excitement which accompanies the disease [mania] may under certain circumstances set free powers which otherwise are constrained by all kinds of inhibition. Artistic creativity namely may be the untroubled surrender to momentary fantasies or moods, and especially poetical activity by the facilitation of linguistic expression, experience a certain furtherance. – Emil Kraepelin (a German psychiatrist, 1856–1926) (Runco, 2007, 117.)[162]

When we study these statements presented by Aristotle, Seneca, William Shakespeare, Marcel Proust, and Emil Kraepelin, we can see that the relationship between creativity and mental disorders have firm roots in our Western culture. Besides the writers mentioned above, also Schopenhauer has widely discussed the relationship between genius and madness (e.g., Schopenhauer, 1844/1966, Vol. 2, Chapters XXXI–XXXII, 376–402). Although it is evident that the terminology attached to mental disorders has been slightly

transformed especially during the recent centuries, the terms, such as lunacy, madness, and melancholia have been frequently used in discussions concerning artistic creativity. For example, the concept of melancholia, used by Aristotle, has played an essential role both in artistic discussions of the Renaissance and those of Symbolist artists (cf. e.g., Ruvoldt, 2004, 11–13, 148–154; Sarajas-Korte 1985, 8–11; Tihinen, 2008, 45–63).

Although some links between genius and madness were constructed already by the authors of Antiquity, these connections strengthened during the period of Romanticism. In Romanticism it was typical to borrow those discussions from Antiquity and Renaissance where the relationship between creativity and mental disorders was dealt with. During the period of Romanticism, madness was sometimes even seen as some kind of necessary condition for artistic creativity. Earlier, in the era of the Enlightenment, genius was understood as an educated individual whose imagination was tempered by good taste, classical training and appreciation for the old masters. However, these ideals did not totally match with the spirit of Romanticism where the terms, such as balance, proportion and a synthesis of rationality and imagination, were replaced by predominance of imagination. The artists of Romanticism aimed to break from the past and to create a unique identity, and in this context the connection between creativity and madness was confirmed, and some threads of this connection are still alive. Also the emphasis on subjectivity, egoism, irrationalism, rebellion and marginality grew stronger during the period of Romanticism. (Runco, 2007, 256–258.)

In his writings Munch seems to address the beliefs that art is the product of nervous disorder and heightened sensibility and that artistic creation functioned as nervous release (Cordulack, 2002, 12). In addition, it is well known that Munch suffered neuroses. Prideaux, for example, has stated that Munch's vertigo and his fear of open spaces had a great deal to do with his subjective artistic approach. Because of his mental terrors Munch tended to walk through landscapes with unseeing eyes and open his eyelids only occasionally. (Prideaux, 2005/2007, 201–202.) Besides neuroses Munch also had other kind of illnesses – described by Cordulack as follows:

> Munch had his own childhood bouts with pneumonia, tuberculosis, and other recurrent illnesses, including influenza and bronchitis, as well as the case of rheumatic fever that delayed his arrival in Paris. Thus, the experience of death remained close to him as well. He had experienced it especially in the form of the respiratory affliction tuberculosis that claimed his mother and sister. During this time, he suffered from much coughing – that extreme form of the physiological process of respiration [...] (Cordulack, 2002, 27.)

Munch often illustrated his own physiological states in his pictures, in which a person is sometimes lying on the operation table, and other times suffering from bronchitis, influenza or eye afflictions. Munch's sensitivity towards

physiological states had probably something to do both with the incidents of illness and death in his family and that he knew plenty of physicians. Besides his physical health, Munch also worried about his mental health. In 1895 Johan Scharffenberg gave a public lecture at the University Students' Organisation in Kristiania, in the context of which he used Munch's art as an example of physical degeneration and inherited insanity, and also other links have been constructed between Munch and madness. (Cordulack, 2002, 23, 27, 49.)

Heller in his article “Could Only Have Been Painted by a Madman – Or Could it?” (2006) has discussed the “madness” of Munch. In Munch's most famous picture, *The Scream* (1893) (Illustration 93) there is a handwritten comment “Kan kun vaere malt af en gal mand! – Could only have been painted by a madman!”. As Heller argues, during his whole life Munch was afraid that he was genetically marked by madness, although he repeatedly defended himself against charges of insanity and mental illness. So why would he attach this kind of text to one of his main works? In his article Heller suggests that Munch himself realised the uniqueness of this piece of art, and he even sought to suppress or modify its uniqueness through this reference to madness. (Heller, 2006, 17–31.) Thus, from the basis of previous notions we can see that many kinds of “madnesses” can be discussed in the context of Munch's art. Firstly, there was Munch's fear of real, genetic madness – schizophrenia, but this fear never totally realised. Secondly, there were signs of some kind of panic disorder in Munch's behaviour, such as vertigo and fear of open spaces. Probably these fears somehow linked with his sensitive quality as an artist. Thirdly, there was also culturally acceptable, “trendy madness” which functioned as a guarantee of artistic originality. This kind of madness does not directly link with schizophrenia or neuroticism, but with creative behaviour.

When the writings of Munch are studied, it is important to remember that Munch was a child of his times and Romantic ideas of the relationship between artistic creativity and madness probably influenced the ways in which he describes his own personality, artistic processes and the works of art. As so many artists in the turn of the nineteenth and the twentieth century, Munch wanted to create something original and different from the others. As Annika Waenerberg has suggested, the position of originality, as an artistic concept, strengthened in the turn of the nineteenth and twentieth century. Although Darwin had demonstrated that the development of species evolves over time from common ancestors through the process of natural selection, there were also thinkers, such as Nietzsche who emphasised the creative potential of mutations. When these ideas are studied in the context of art, it seems that just in the turn of the nineteenth and twentieth century a great variety of new artistic isms rapidly appeared when the artists started to question the position of tradition and to seek more individualistic goals. Earlier the problematics of originality were more closely bound with the frames of tradition. (Waenerberg, 2005, 28–35.)

As we have already seen, also Munch wrote his own artistic manifest in Saint-Cloud, during the year 1889 – no more paintings of interiors, paintings of people reading, and women knitting, but paintings of real people who breathed, felt, suffered and loved (Munch, 1928, 4–7; See also, Tøjner, 2000/2003, 92–93; Munch, 1918/1992, 12). Although Munch as an artist certainly has some individual characteristics, it is also evident that many of his ideas concerning creativity share something with other artists and authors of his time. We can find examples of these shared ideas by studying Munch's notions concerning nature and Naturalism.

4.3 Nature as a source of inspiration

According to Runco, nature is often an important source of inspiration in creative tasks. For example, a number of inventions have been inspired by water and waves, and it is also typical that some phenomena of nature may suggest an analogous solution for a human problem. (Runco, 2007, 328–329.) Munch's writings show that he widely thought about the relationship between art and nature. Here we see one example of these considerations:

> All in all, art represents the need of one human being to communicate with another./By whatever means – each as good as another./In painting, as in literature, one often confuses the means with the end. Nature is the means, not the end. If one can achieve something by changing nature, one must do it./In an strongly emotional state of mind, a landscape will have a particular effect on one. By portraying this landscape, one will produce a painting which is affected by one's own mood. This mood is the main thing. Nature is simply the means./Whether or not the painting looks like that landscape is beside the point. Explaining a picture is impossible. The very reason it has been painted is because it cannot be explained in any other way. One can simply give a slight inkling of the direction one has been working towards. (Munch, in: Tøjner, 2000/2003, 132–134, Transl. by J. Lloyd; See also, Lippincott, 1988, 9.)[163]

There are many interesting points in the previous citation of Munch. Firstly, the text implies that Munch sees the art as a medium of communication, not solely as something which is produced for its own sake. Secondly, he sees nature as a means to an end, not as an end in itself, and emphasises the role of the artist and his personal feelings. Although nature can play an essential role, for example, as a source of artistic inspiration, Munch's goal was not to imitate nature. As we have seen, Munch started his artistic career during the period dominated by Realism and Naturalism, but quite soon he started to develop more personal ways of expression. Later Munch depicted his work with realistic subjects as follows:

> Nature all the way. Truth to the last. It was not necessary to choose a motif. I preferred to paint from the window. The same motifs. In sunshine – rain – summer and winter ... A copse of birch trees. First draw in the mass – then dissect it and draw the tall trunks – dissect it and draw the branches that grew from the trunk ... Then all the twigs ... until the smallest were collected into masses. Every twig was to be drawn. Every small mark upon the trunk. Yet there were always more to be found. I sweated and worked. (Munch, in: Tøjner, 2000/2003, 132, Transl. by J. Lloyd.)[164]

Previous citation of Munch gives interesting depiction of his method of working – firstly the masses, after that the trunks and the twigs. On a more general level, this same idea, the masses as starting points, can also be seen in Munch's sketches which usually include the basic elements of composition and their location in the picture, but there are only few details in these sketches. Especially during his youth Munch had drawn and painted the scenes of Kristiania and its environment, as inspired by traditional Norwegian landscape paintings. Sometimes he probably even used camera obscura or camera lucida as aids to create the impression of Realism. However, under the influence of the Kristiania Bohemians Munch abandoned open-air painting. (E.g., Buchhart, 2003c, 271.)

Besides Munch's work with realistic subjects, in the early phase of his career Munch also made some paintings, such as *Spring Day on Karl Johan* (1890) (Illustration 191), which were dominated by Impressionistic expression. In relation to this work, Munch has written:

> I made the observation that when I was out walking down Carl Johan on a sunny day – and saw the white houses against the blue spring sky – rows of people crossing one another's paths in a stream, as if pulled by a rope along the walls of the houses... when the music strikes up, playing a march – then at once I see the colours in quite a different way. The quivering in the air – the quivering on the yellow-white facades. The colours dancing in the flow of people – amongst the bright red and white parasols. Yellow-pale blue spring outfits. Against the dark blue winter suits and the glinting of the golden trumpets that shone in the sun... the quivering of blue, red and yellow. I saw differently under the influence of the music. The music split the colours. I was infused with feelings of joy. (Munch, in: Tøjner, 2000/2003, 64, Transl. by J. Lloyd.)[165]

It seems that there are some synaesthetic tones in Munch's description about how the music influences colours. Synaesthesia occurs when information from one sensory modality is translated to another sensory modality. Historically synaesthesia has long been seen as neurologically abnormal, because it does not match so well with the idea that we have five distinct senses (e.g., Ione, 2005, 56). However, as we have already seen, the ideas concerning synaesthesia, or "colour-hearing", were important in the end of the nineteenth century, especially among symbolist artists. These ideas were also present in Wassily Kandinsky's *Über das Geistige in der Kunst* (1911) where spiritual influences of

the colours are compared with the sounds of musical instruments. Munch, in turn, compared his friezes and wall paintings with symphonies, as follows:

> How did I come to paint friezes and wall paintings? [...] I have always worked best with the paintings that relate to me./I arranged them side by side, and noticed that the content matter of individual paintings connected them with each other./When they were set up side by side, I was immediately aware of the resonance between them, and they took on a different meaning then they had individually. It became a symphony./That's how I began to paint friezes. (Munch, in: Tøjner, 2000/2003, 134–135, Transl. by J. Lloyd.)[166]

In addition, as Cordulack notes, Munch often referred to his sensitivity to sound, and perhaps this heightened sense of hearing paralled that of sight in its synaesthetic qualities (Cordulack, 2002, 44). According to Vilayanur S. Ramachandran, synaesthesia is seven times more common among artists, poets and novelists than among other people. Another shared feature between the artists, poets and novelists is their skill of forming metaphors, linking seemingly unrelated concepts in their brains. Ramachandran also links synaesthesia with genetic "cross-activation" or "hyperconnectivity" of the brain. (Ramachandran, 2004, 71.) There are also studies which have shown connections between people's spontaneous experiences of synaesthesia and high scores in creativity. Other experiments have shown that college students can see similarities between the works of music, architecture, and art of certain stylistic periods. For example, they can recognise similarities between the music, architecture and paintings of Classicism or Baroque, although they cannot explicitly tell why. (Runco, 2007, 27, 33–34.) It is also evident that a particular manifestation of the cross-modal interaction is idiosyncratic. For example, whereas one synesthete may see certain numbers or letters as particular colours, another can associate tastes with sounds (Ione, 2005, 57.)

Despite the fact that most works of Munch do not unambiguously belong to the category of Impressionism, as there are also elements of Expressionism, Symbolism, and even Surrealism in his paintings, it seems that the ideas of Impressionism were very important for him in a sense that they opened new possibilities for his artistic expression. In the early phase of Munch's career it was typical that his works were criticised, because their details were not correct and sometimes there were also strange colourings. If Munch saw human face as yellowish, greenish or bluish, he also used these colours in his works (e.g., Stang, 1977/1980, 51), and if he experienced that two people literally assimilate into each other when they kiss, he also shifted this experience into a visual form, and in this sense he questioned the assumptions of Realism and Naturalism. Munch has described these experiences in the following way:

> From time to time, either in a shattered state of mind, or in a happy mood, I would come across a landscape I wished to paint. I collected my easel – set it up, and painted directly from nature./It was a good painting, but not the one I wanted to

> paint. I was unable to paint the landscape as I saw it, in that unhealthy state of mind, or in that happy mood./This happened often. In such circumstances I began to obliterate what I had painted. I searched in my mind to recollect to that first picture – that first impression, and I tried to re-establish it. (Munch, in: Tøjner, 2000/2003, 64, Transl. by J. Lloyd.)[167]

> It might be fun to hold a little sermon for all those people who have looked at out paintings over the course of the years – and who have either laughed, or shaken their heads in incomprehension. They cannot perceive the tiniest amount of sense in these impressions – these momentary impressions. That a tree can be red or blue, that a face can be blue or green – they know it to be wrong. They have known since they were small that leaves and grass are green, and that skin is a kind of pale pink. They cannot comprehend that this is intended seriously – it must be some kind of careless swindle – or the result of lunacy – most probably the latter./They cannot understand that these paintings are made with serious intentions – in suffering – that they are the product of nights without sleep – that they have cost blood – and nerves. (Munch, in: Tøjner, 2000/2003, 79, Transl. by J. Lloyd.)[168]

Although Munch often tends to emphasise the difference between his own works and those of Naturalist art, there seems to be interesting similarities between Munch's descriptions of his artistic goals and some ideas of Naturalism. It is possible to approach Naturalism both from the perspective of finished works (e.g., Russian and Düsseldorfian Naturalism) and through the ideas behind these works. For example, for Émile Zola, artwork was nature which was modified through the temperament of the artist (e.g., Cassirer, 1944/1966, 145; Waenerberg, 2002, 212). From this perspective the contradictions between the goals of Naturalism and those of Munch are not that crucial, although it is evident that imitation of the nature was not a goal for Munch.

When it comes to the relationship between nature and Munch's art, we could state that in different phases of his career Munch's attitude towards nature was different. When Munch started his career, during the period of Realism and Naturalism, he tended to imitate the forms of the nature, but quite soon he started to develop his own kind of expression and focused his attention to internal experiences. Also in Munch's main works which belong to his *Frieze of Life*, the forms of the nature are present, but these landscapes are strongly abstracted and there are also some anthropomorphic details, such as smiling stones, and powerful symbols like his pillar of the moon. In addition, in Munch's works, such as *Metabolism* (Illustration 133–135), the idea of natural circulation between life and death plays the key role. From this perspective, it seems that nature has really been a great source of inspiration for Munch's art despite the fact that in a later phase of his career he was more interested in abstract ideas of nature than in its perceivable forms.

4.4 Cognitive psychologist approaches to creativity

In cognitive psychology there are many different ways to approach the problematics of creativity. For example, in the field of creativity research the relationship between intelligence and creative potential has been eagerly studied. Nowadays it is usually assumed that there is some threshold or a minimal level of traditional intelligence that is necessary for creative achievement. Below that minimum level a person cannot be creative. Although creativity and intelligence are not entirely independent, they are not totally one and the same. It means, thus, that intelligence is necessary but not a sufficient condition for a creative achievement. (Runco, 2007, 7.)

There are also interesting connections between creativity and basic cognitive processes and faculties, such as perception, attention, and memory. In addition, themes, such as imagination and emotions, essentially link with creativity. Although basic cognitive processes and faculties are universal and shared by all normal people, there are great individual differences when it comes to creative thinking. (Runco, 2007, 2.) The main reason for these differences lies in the mental contents of people. Although all normal people have somewhat similar structure of the brain, and there are no essential differences between the capacities of their basic cognitive processes and faculties, they have learned and experienced different kinds of things during their lifetime, and due to this there are differences between their mental contents (cf. e.g., Saariluoma, 1999, 34).

From the perspective of creativity the problematics of mental contents naturally plays a very important role and it will be further discussed in this chapter. In the first part of this chapter we will approach the concepts of perception, attention, memory, imagination and emotions through pictures and writings of Munch, and after that we will study artistic creativity as one kind of human problem solving activity.

Importance of first impressions – perception, attention and memory

In many pieces of text Munch has emphasised the importance of capturing the first impression, which essentially links with cognitive processes and faculties, such as perception, attention and memory:

> When the clouds at sunset affect one's senses in such a way that they seem to be a bloody blanket – it is surely not enough to paint ordinary clouds. One acts directly – and paints the immediate impression. The image paints the blood of the clouds. (Munch, in: Tøjner, 2000/2003, 132, Transl. by J. Lloyd.)[169]

> The truth of the matter is that one sees with different eyes at different times. One sees differently in the morning than in the evening./The way one sees is also dependent upon one's emotional state of mind./This is why a motif can be looked at in so many ways, and this is what makes art so interesting./If one enters a sitting-room in the

morning, having come out of a dark bedroom, everything one sees has a bluish hue. Even the deepest shadows float in this pale air./After a while, one's eyes become accustomed to the light, the shadows deepen and everything becomes sharper. If one wishes to paint that first pale blue morning atmosphere that made such an impression, one cannot simply sit down, stare at each object and paint them exactly as one sees them. They must be painted as they are supposed to be, as they were when the motif made such a vivid impression. [...] When one is out on a drinking spree, one sees things differently. Drawings become hazy, and everything seems more chaotic. It is a well-known fact that one sees things in a strange way./It seems obvious that one must then draw of paint in a strange way. If one sees double, one must, for example, draw two noses./And if one sees a crooked glass, one must paint it crooked./The same thing applies if one wishes to convey that which one has felt in an erotic moment when one is still heated and warm from love. Such a moment represents a motif that cannot be painted exactly as one sees it at that very moment – one must wait until one has cooled down. It is acceptable that the first image one has seen is quite different from the second. One experiences things differently when one is warm than when one is cold./It is this fact, and this alone, that gives art a deeper meaning. It is the human aspect – life, which one must try to convey. (Munch, in: Tøjner, 2000/2003, 145, Transl. by J. Lloyd.)[170]

Munch seemed to be aware that his emotions affected his perceptions and representations of the objects he was painting (cf. Cordulack, 2002, 18). There are some interesting similarities between the previous notions of Munch and the thoughts of Cassirer:

For the artist does not portray or copy a certain empirical object – a landscape with its hills and mountains, its brooks and rivers. What he gives us is the individual and momentary physiognomy of the landscape. He wishes to express the atmosphere of things, the play of light and shadow. A landscape is not "the same" in early twilight, in midday heat, or on a rainy or sunny day. Our aesthetic perception exhibits a much greater variety and belongs to a much more complex order than our ordinary sense perception. In sense perception we are content with apprehending the common and constant features of the objects of our surroundings. Aesthetic experience is incomparably richer. It is pregnant with infinite possibilities which remain unrealized in ordinary sense experience. In the work of the artist these possibilities become actualities; they are brought into the open and take on a definite shape. (Cassirer, 1944/1966, 144–145.)

When Munch emphasises the importance of first impression, he simultaneously seems to stress the importance of perception and attention. When Munch sees something as interesting, such as "pale blue morning atmosphere" or "blood of the clouds" he focuses his attention to the essential elements of this rapidly changing scene and forms a mental image of these elements, in such a way that he can later recall this view. For Munch the formation of mental image seemed, thus, to be more important than an attempt to immediately shift this view on paper or canvas. While discussing the importance of first impression, Munch frequently tends to stress the functions of memory:

> I do not paint what I see. But what I saw. (Munch, in: Tøjner, 2000/2003, 131, Transl. by J. Lloyd.)[171]

> I painted canvas after canvas according to the momentary impressions that had attracted my eye. I painted the lines and colours that had attached themselves to my inner eye – to my retina./However, I almost never painted my recollections without adding something – without the simplicity I no longer saw. That explains the simplicity of the paintings – the seeming emptiness./I painted impressions from my childhood – the blurred colours from those times./By painting the colours, lines and shapes that I recognized from a time touched with emotion, I was able, just like a phonograph, to stir up that same emotional mood./Thus were the paintings of *The Frieze of Life* conceived. (Munch, in: Tøjner, 2000/2003, 63–64, Transl. by J. Lloyd.)[172]

In psychology differentiations have been made between different types of memories. In human long-term memory there are no limitations of capacity, although forgetting may prevent us from retrieving knowledge from our long-term memory. Long-term memory has been typically divided up into propositional (or declarative) and procedural (or operational) memory. While procedural memory stores skill-related knowledge, such as the use of objects or movements of the body, propositional memory refers to another type of knowledge with two subcategories: episodic and semantic memory. Episodic memory deals with personal memories and specific events in time, and semantic memory processes general knowledge about the external world, which is independent of a person's identity and past. (Tulving, 1983, 8–9; See also, Tulving, 1972.) Skills, such as co-operation between the eye and the hand in artistic work belong to the sphere of procedural memory and link with formal execution of the work. The contents of episodic and semantic memory are essential from the perspective of themes, motifs and symbols of artworks. Thus, in artistic creativity both procedural and propositional memory play a role of considerable importance. Sometimes it can be quite difficult to make a strict distinction between the contents of episodic and semantic memory, because personal experiences can assimilate with general knowledge. However, in the context of Munch's art the problematics of episodic memory is very important in a sense that many of his works seem to link with his personal life experiences.

In addition, it is also important to take notice here of Munch's words concerning the ability of colours, lines and shapes to stir certain “emotional moods”. According to W. Gerrod Parrott and Matthew P. Spackman, the field between emotion and memory can be seen in two ways. Either emotion can be a characteristic of the material that is remembered, or it can be the characteristic of the psychological state of the person who remembers it. In the latter case, emotional states may affect memory when memories are being formed (encoding) or when memories are being recalled (retrieval). One interesting phenomenon in the relationship between memory and emotions is mood-congruent recall, which means that when some person is in a certain mood, he

or she is prone to recall memories which are congruent with this mood. For example, when a person is sad he or she is more prone to recall sad memories than happy ones. According to Parrott and Spackman, the associative-network theory introduced by Alice M. Isen, Thomas E. Shalker, Margaret Clark and Lynn Karp (1978) and further developed by Gordon H. Bower (1981) offers an explanation to mood-congruent recall. According to this theory, human memory can be modelled as a network of concepts that are linked together to describe an event. In this network, the concepts are represented as “nodes” and the associations between the concepts as “links”. When a person is consciously aware of a certain thought or concept, the corresponding nodes “activate” above a certain threshold, and this activation “spreads” throughout the network. (Parrott & Spackman, 2000/2004, 477, 479–481.) These ideas concerning the mood-congruent recall match quite well with the writings of Munch. When Munch writes about his experiences of love, anger or sadness, he tends to construct links between the episodes from different periods of his life.

Finally, it is also essential to pay attention to Munch's notions concerning the role of simplicity in the relationship between his memories and his paintings. The scenes depicted by Munch are usually quite abstracted, or, as Prideaux has put it, “his landscapes very often defy identification” (Prideaux, 2005/2007, 201). According to Prideaux, Munch might shift the places of trees, change the ripple of the coastline, or modify the colours and whole composition, if he thought that the picture looked better this way, because likeness was no goal for Munch (Prideaux, 2005/2007, 201). For example, if we compare Munch's different versions of his mysterious shores (Illustration 20–31), we can see that the forms of Åsgårdstand's shoreline slightly vary, although the composition of different versions is otherwise quite similar, and the same is true when it comes to his other works where this shoreline is present. Somewhat similar notions have also been presented in the context of other artists. Annika Waenerberg has studied the landscape paintings of Eero Järnefelt (1863–1937) in relation to which she writes:

> Landscapes are made of certain standard elements, it is just their distribution that varies. The fact that Järnefelt was contemplating this can be seen in his landscape paintings. They are by no means always true to nature, as might be expected from a realist painter. Many of Järnefelt's Koli landscapes modify nature, such as the mid-1890s symbolistic views of Pielinen and *Autumn Landscape of Lake Pielisjärvi*. This “modification of landscape types” is at its most obvious in two Koli landscapes from the 1920s where Järnefelt has painted the same foreground with two different backgrounds: the Koli hills and – the sea. [...] In Järnefelt's case, modifying landscape types did not just mean boredom with realistic painting. [...] Truth for Järnefelt was not merely a visual sensation. It was something deeper, hidden beyond the senses. (Waenerberg, 2001, 62, Transl. by M. Erwe.)

As earlier Munch-research has suggested, Munch painted the shoreline of Åsgårdstrand also during his visits in foreign countries, and in this case he

either constructed the shoreline on the basis of his memory traces or used his earlier works as starting points. Therefore, his shorelines tend to vary. Of course, when a certain landscape is studied from slightly different standpoints, spatial relationships between its key elements tend to shift. In addition, as already mentioned, in Munch's graphic works the compositions typically have a contrary layout when compared with his drawings and paintings. This suggests that Munch shifted the compositions of his paintings to his graphic works the way he remembered them. Naturally it is also possible that Munch wanted to experiment how his compositions work as mirror-images when compared with original versions. Munch's experimentation with different kind of colouring in his graphic works, such as *Young Woman on the Beach* (Illustration 66–67), shows that Munch consciously studied the possibilities of artistic expression.

Imagination in creative processes

> Like the Tree, imagination is a source of endless regeneration. It is both old and young, and has its autumns and its springs: for if the senses become too heavy and attached to traditional forms, imagination deserts them. It discards old meanings, shatters fixed dogmas, and revives eternal truths, for ever re-clothing them in the light of the new. (Cook, 1974, 9.)

Although perception, attention and memory are important cognitive processes and faculties, without which we could not acquire information or even survive in our environments, they are all closely bound with our cognitive capacities. However, in the context of art also the problematics of mental contents play an essential role. (Cf. e.g., Saariluoma, 1999, 34.) For example, during the time of Munch there were also hundreds of other artists who had a capacity of perception, attention and memory comparable to that of Munch, and they also had the necessary painting skills. Despite this potential, Munch was deemed to be the one to create *The Scream* (1893) (Illustration 93), an art historical icon, and we can suppose that he made this partly because of his unique mental contents. Because of his personal life experiences Munch saw the clouds at sunset as bloody blanket, not as mere ordinary clouds. For example, as Cordulack has suggested, it is possible to approach Munch's *Scream* with its "bloody blankets" through the theories of circulation (Cordulack, 2002, 30–32).

Cassirer has pointed out that even the most radical defenders of strict Realism who wished to limit art to mimetic function alone have had to make allowance for the specific power of artistic imagination, although there are periods, such as Romanticism, when the gift of imagination reached a higher status than during some other periods, like Classicism. Cassirer also makes a distinction between three different kinds of imagination: the power of invention, the power of personification, and the power to produce pure sensuous forms. According to him, the forms of art construct and organise human experience. (Cassirer, 1944/1966, 152–158, 164–167.) As we have seen, in

the context of Munch's art the powers of imagination play very vital role. Munch personified the nature and invented new sensuous forms for certain existential experiences, such as attraction, desire, assimilation, pain and anxiety.

It is possible to see some connections between the Wittgenstein's concept of seeing-as and discussions concerning imagination. In his *Philosophical Investigations* Wittgenstein demonstrates the difference between seeing and seeing something as something, through numerous examples. His most famous example of seeing-as phenomenon is the duck-rabbit figure of Jastrow which can be seen either as a duck or as a rabbit, but it is not possible to see these both animals simultaneously. (Wittgenstein, 1953/2001, 165–168.) From the perspective of creating and experiencing symbols the problematics of seeing-as is naturally very important. For example, if we think of Munch's work called *Attraction* (1895) (Illustration 47), we can see the figure on the background of the picture either as a tree or as a huge head of a man. However, we cannot be totally sure how Munch saw this situation when he constructed this picture – whether he saw this element as a tree or as a human being.

For Kant imagination (Einbildungskraft) was a blind, mainly unconscious, but anyway indispensable function of the soul. Kant saw imagination as a mediator between senses and understanding and stated that imagination makes a synthesis of our perceptions and transforms this information into schemes. From this point of view, we cannot make sense of our perceptions without the functions of imagination. (Kant, 1781/1974, 117, 136–138, 147–150, 187–194.) In addition, Kant also made a differentiation between productive and reproductive imagination. While reproductive imagination carries strong connections with memory, productive imagination is an act that is more constructive – it creates "another nature" out of the material that "actual nature" gives to it (Kant, 1790/1987, 314). Of course, it is essential to notice that also actual nature mentioned by Kant is seen in different ways by individual human beings, such as artists. Although there is shared actual nature behind the consciousness of individual artists, it is clear that when nature is depicted in art the surface structures of it greatly vary. Because of their personal experiences, each artist sees nature somehow differently from the others, and there are also shared cultural conventions which affect the ways in which nature is understood.

Despite the fact that the Wittgensteinian concept of seeing-as is closely related with imagination, it seems that the concept of imagination is wider than the concept of seeing-as. Although imagination can sometimes be quite mechanical, automatic, or even a blind process as Kant suggests, it can also have some constructive quality, and in this sense it is not only linked with perception and memory, but also with thinking.

However, it is clear that in the context of artistic creativity both productive and reproductive imagination plays an essential role. For example, on studying the series of Munch's pictures of certain motifs, such as *Attraction* (Illustration 45–49), we have seen that there are both similarities and differences between his

various versions of this motif. Probably we could state that the functions of Munch's reproductive imagination explain the shared features between the works. In all these pictures there are two human beings, a man and a woman who are looking at one another very intensively, and behind these people there are trees and landscape with sea. We can claim that these elements construct the Munchian scheme of *Attraction,* which is repeated in the context of every version of this work. However, there are also differences between these versions. For example, in some versions there are stars on the sky, and in other versions the stars are replaced by the pillar of the moon. In addition, in some versions the hair of the female figure is depicted in quite a naturalistic way, but in other versions her hair seems to have its own will – it is wildly streaming out in the air between the persons. Although we can explain the similarities between Munch's different versions through the concept of reproductive imagination, it seems that the concept of productive imagination is needed when the differences between various versions are studied.

Also some more modern writers of aesthetics have continued the discussion about imagination. Roger Scruton has differentiated between memory imagery and imagination imagery. While the former is linked with something which has been experienced earlier, the latter makes it possible to construct an image of something that has no counterpart in experience (Scruton, 1974, 104.) It seems, thus, that the distinction suggested by Scruton is closely bound with the Kantian differentiation between productive and reproductive imagination. Gregory Currie, in turn, has made a distinction between content-imaging and imaging in an adverbial sense. Currie's examples of content-imagining include that someone imagines that he or she can fly or that Napoleon won at Waterloo, while imagining in adverbial sense means that something is done more or less imaginatively. (Currie, 2004, 173–174.)

We can further study these definitions of imagination through Munch's *Attraction*-theme (Illustration 45–49). From the perspective of Munch's writings it seems clear that he aimed to create a new kind of symbolism through his depiction of the flying hair of a woman – in order to show a connection between two people. In this sense he aimed to create another nature out of the material that "actual nature" gave to him, as Kant has stated, or to "construct an image of something that has never been given us in experience", as Scruton has formulated it (Kant, 1790/1987, 314; Scruton, 1974, 104). However, we also know that similar kind of ideas had been suggested earlier by Maeterlinck in the context of his play *Pelléas and Mélisande*. Although it seems that these both artists have used content-imaging in order to find new kinds of expressions for their experiences, one of them in a written format and the other in a visual format, can we state that the product of Maeterlinck is more imaginative than the one constructed by Munch because Maeterlinck expressed the idea of flying hair earlier than Munch? As I have suggested earlier, Munch did not passively adapt the innovations of Maeterlinck, but he further developed these ideas.

Imagination is typically linked with creativity although there is a difference between these concepts. According to Jerome Singer, imagination is a special feature or form of human thought characterised by the ability of an individual to reproduce images or concepts originally derived from senses but now reflected in one's consciousness as memories, fantasies, or future plans. In addition, as Singer has stated, these sensory derived images, "pictures in the mind's eye", mental conversations, or remembered or anticipated smells, touches, tastes, or movements can be reshaped and recombined into new images or featured dialogues and, in some cases, to the production of creative works of art. (Singer, 1999, 13–14; See also, Runco, 2007, 377.) When the statements of Singer are studied in the context of Munch's art, it seems clear that original sense perception has only functioned as a starting point for Munch's pictures. Especially when we study the evolution of certain of his motifs, it is evident that his earlier pieces of art have given inspiration for his later works of art. In addition, when it comes to imagination, in Munch's art there are some interesting motifs, such as *Jealousy* (Illustration 120), where it seems that the events depicted on the background are actually mental images of the persons depicted on the foreground.

Emotional creativity

In the context of creativity research it has been suggested that creativity lies on the border between cognition and emotion. There can be emotional variations in creative processes, and it is also possible that emotions themselves are products of creative processes (Gutbezahl & Averill, 1996, 327–328; Runco, 2007, 121.) Munch has depicted his two ways of working as follows:

> I act either rashly and full of inspiration on the spur of the moment (unthinking and unhappy – but with inspiration and a positive effect) or on the other hand with long deliberation and apprehension. [...]/My pulse is either violent to the degree of bringing about a nervous attack, or sluggish with soul-searching melancholy./Sometimes I use up to eight days to finish a letter. At other times I commit my impressions to paper in a hasty, inspired manner. (Munch, in: Tøjner, 2000/2003, 63, Transl. by J. Lloyd.)[173]

As Runco has stated, "Part of the creative processes could be unconscious and random (or beyond the reasoning of our conscious mind), whereas another stage is intentional and can be controlled" (Runco, 2007, 32). Munch's depiction of his different kinds of working methods seems to include these both possibilities. In addition, where it comes to his artworks as products, Munch very often seems to depict emotional states. That is evident if we think, for example, the titles of his main motifs, such as *Attraction*, *Melancholy*, *Jealousy*, *Despair*, *Anxiety* and *The Scream.* In addition, there are titles, such as *The Kiss*, *Separation*, and *Death in the Sickroom*, which are not purely names of emotions,

but which anyway closely link with emotions, such as love, physical and mental pain and sadness.

According to Averill, emotional creativity refers to a person's ability to be creative in the emotional domain. It can be defined as one's ability to feel and express emotions honestly, and in unique ways that are effective in meeting the demands of both intra- and interpersonal situations. Averill points out that, at the lowest level, emotional creativity involves a particularly effective application of an already existing emotion, one found within the culture. At a more complex level, it involves a modification or "sculpting" of a standard emotion to better meet the needs of an individual or a group. And finally, at the highest level, it involves the development of a new form of emotion, based on a change in the beliefs and rules by which emotions are constituted. (Averill, 1999, 334; See also, Averill & Thomas-Knowles, 1991, 269–278; Gutbezahl & Averill, 1996, 327–328; Runco, 2007, 121.)

We can study the emotional expression of Munch's art through previous definitions of Averill. One example of a culturally well-established emotion in Munch's production is his motif *Melancholy* (Illustration 83–86), where a man is sitting or standing on the beach. The motif of melancholy has played an important role in art since the Renaissance when it was closely bound with discussions concerning creativity (e.g., Ruvoldt, 2004, 11–13, 148–154). One of the most famous works of this subject was made by Dürer in 1514.[174] Clear similarities can be observed between the postures of melancholic figures made by Dürer and Munch, although it is also evident that the number of visual details is more moderate in the context of Munch's works than in the context of Dürer's work. The motif of Melancholy was quite typical also during the period of Symbolism, in the end of the nineteenth century, and there are some works, such as *Night* made by Max Klinger in 1889, which have been compared with Munch's *Melancholy* (cf. e.g., Hansen (Ed.), 1994, 143).[175] In the context of Munch's art this motif was inspired by the news of Millie Thaulow's imminent remarriage (Gilman, 2006, 209). Although most versions of Munch's *Melancholy* were finished during the 1890's, later Munch utilised this motif in an unusual hand-painted woodcut (1902). In this work, titled *Melancholy III* (Illustration 86), the seated figure carries a helmet, and besides this figure there is a standing figure in the foreground and a tower in the background. While modifying his earlier versions of *Melancholy* Munch transformed this image into a scene from Henrik Ibsen's play *The Pretenders* (1863). In addition, Munch also used his *Melancholy*-motif as the basis for the frontispiece of a new edition of poems by Emanuel Goldstein, published in 1892. (Gilman, 2006, 209.)

Also a Finnish artist Magnus Enckell dealt with the motif of Melancholy in his art. In Enckell's *Melancholy* (1895) there is a naked young man who buries his head into the lap of a black-dressed woman who is sitting on the bench, near the beach.[176] In Munch's oeuvre there are some pictures of his sister Laura, which also carry the title *Melancholy,* and especially his painting of this subject (1900–1901) (Illustration 87) has some similarities with the female figure of

Enckell's *Melancholy*. In the context of Munch's *Melancholy (Laura)* many writers have paid attention to the bodily references on the surface of the tablecloth. Sometimes these patterns have been seen as blood, brain tissue, or lung tissue, and it has also been assumed that this tissue could symbolise Laura's physical or mental stage. There are also other visual patterns in the works of Munch, both in the clothes and skins of people. Sometimes it has been claimed that these patters refer to a spread of disease or even to a diseased society. (Cordulack, 2002, 24, 56–57; Tøjner, 2000/2003, 21.) However, while studying different versions of Munch's *Melancholy* it can clearly be observed that the artist has "sculpted" the traditional motif of Melancholy in order to express meanings that are slightly different to those expressed by the previous artists.

Besides *Melancholy*, Munch's oeuvre includes also other motifs in which universally known emotions have been treated in even more personal ways. One of these motifs is *Attraction II* (Illustration 49), where the hair of a lady functions as a concrete, physical link or a cable between the people, and another one is *The Kiss* (Illustration 109, 113–117), where two people seem to literally assimilate into each other. And if we consider whether Munch has managed to develop totally new forms of emotions or not, we can turn towards *The Scream* (1893) (Illustration 93), where internal human experience spreads into his external landscape.

Although some early works of Munch show that he was able to capture people's movements, later he immobilised his figures into a state of inertia. As Cordulack states, if Munch's figures move, they move as a result of a more general rhythmic surface movement that subsumes them and forces them to play their thematic roles. (Cordulack, 2002, 58.) However, it seems that Munch has visualised facial expression of emotions in an original way:

> If emotion did not generate much muscular movement in Munch's figures, neither did it generate much muscular movement in their faces. However, facial expression as an external indicator of internal emotion and physiology played a significant role in Munch's works. Munch was very much aware of the subtleties of facial expression. Many of his faces become mask-like symbols of physio-psychological conditions and states. Emotions expressed in the features of the face had been the subject of the writing of the seventeenth-century founder and director of the French Academy, Charles LeBrun, and continued throughout the nineteenth century in the work and writings of the physiologist Charles Bell, Johannes Müller, and Charles Darwin. However, in the end Munch seems to have ignored their means to facial expression. Yet, he was a master of facial expression, a mastery that critics have sometimes overlooked or at least trivialized, using words relating to caricature or simplification. Whereas LeBrun and his followers created permanent models based upon measurement, proportion, theatricality, and muscle structure to describe human expression, Munch was able to combine human psychology and physiology within a decorative format and the symbolic context. He used color in the figures' faces to reflect directly their psycho-physiology, while he used lines to indicate their facial features [...]. (Cordulack, 2002, 59.)

There are some interesting connections between the concept of emotional creativity, described by Averill, and a Warburgian concept of "Pathosformel". Pathosformel refers to visual patterns of passion which originate from the period of Antiquity and which were further utilised by later artists (Ferretti, 1984/1989, 4; Forster, 1999, 15; Vuojala, 1997, 24). Although the concept of Pathosformel opens interesting perspectives to art, it is quite static in a sense that it explains the stability and recurrence of emotional expressions rather than their development and change. From the perspective of psychology, Warburgian idea of Pathosformel essentially links with the ideas of basic, primary or fundamental emotions. In these theories, a special status has been given to certain emotions, such as anger, disgust, fear, happiness, sadness and surprise, and it is assumed that other emotions are bare variations of them. Sometimes it has even been stated that there are only two emotions – pleasure and displeasure. Usually basic emotions have not been understood as culturally determined, but as biological and universal. However, between different theoreticians there is no agreement of how many emotions are basic, which emotions are basic and why they are basic, and that is why these theories have been criticised during the recent decades (e.g., Ortony & Turner, 1990, 315–329.) The idea of basic emotions was also present in *The Expression of Emotions in Man and Animals* of Darwin (1872/1897), which was eagerly studied by Warburg.

However, art, especially since the end of the nineteenth century, has actively aimed to develop new forms for emotional expression. This can be seen, for example, in the context of rapidly changing artistic isms of Modernism. Therefore, Averill's concept of emotional creativity might open fruitful possibilities for the study of transformations of emotional expressions. Averill has defined emotions as socially constructed and constituted by social expectations and rules. Therefore, there is a possibility that emotions can transform. According to Averill, emotional transformation is most evident on the broad social level – emotional syndromes develop historically, and there are cross-cultural divergences among them. (Averill, 1999, 332.) From this perspective the concept of emotional creativity leaves more room for transformation of emotional expressions than the Warburgian concept of Pathosformel. It is also important to remember here that Gombrich, in his article "Expression and Communication", made a distinction between natural symptoms and conventional symbols of emotions and stated that the line between them is flexible rather than static (Gombrich, 1962/1985, 57). However, unlike Averill, Gombrich did not suggest any systematic theoretical framework through which to study these kinds of emotional expressions.

Emotional intelligence, in turn, has been defined as "the disposition to (a) attend to, perceive, and appraise one's own feelings, as well as those of others; (b) name and differentiate various closely related feelings and emotions (e.g., loving and liking); (c) make appropriate decisions to cope with inter- and intra-personal situations; (d) accurately experience and express emotions; and (e) regulate emotions for promoting personal growth" (Fuchs, Kumar & Porter,

2007, 233–234; See also, Runco, 2007, 121). If we think of the Munch's main project, *The Frieze of Life*, we can see this whole frieze as an attempt to define emotions, both intra- and interpersonal ones. There are motifs, such as *Attraction* (Illustration 45–49), *The Kiss* (Illustration 109–117) and *Separation* (Illustration 50–53), which depict interpersonal situations, and there are also motifs like *Melancholy* (Illustration 83–87), *Despair* (Illustration 92) and *The Scream* (Illustration 93), which focus on intra-personal experiences. As Munch himself stated, the main intention of his *Frieze of Life* was to portray human life from birth to death and to "understand the meaning of life – ... [and] help others to gain an understanding of life" (Munch: in Eggum, 1990/2000, 9–10).[177] These ideas link interestingly with Cassirer's notions concerning emotions:

> Art gives us the motions of the human soul in all their depth and variety. But the form, the measure and rhythm, of these motions is not comparable to any single state of emotion. What we feel in art is not a simple or single emotional quality. It is the dynamic process of life itself – the continuous oscillation between opposite poles, between joy and grief, hope and fear, exultation and despair. To give aesthetic form to our passions is to transform them into a free and active state. In the work of the artist the power of passion itself has been made a formative power. [...] Art must always give us motion rather than mere emotion. (Cassirer, 1944/1966, 148–149.)

Although Cassirerian thoughts of art and emotions have typically been approached from the perspective of music and drama, these ideas seem to fit well with certain series of pictures, such as Munch's *Frieze of Life*. Despite the fact that Munch's individual works can often be linked with certain emotions, *The Frieze of Life* shows us transformations between different emotional states.

Derek Matravers has stated that the emotional effect of artwork is a combination of the content of the work and of the way that the content is presented. According to him, we cannot understand emotional experience aroused by artwork simply by analysing our emotional and aesthetic concepts, but we should also study the properties of those artworks which elicit emotions. (Matravers, 1998/2001, 210, 215.) Also Noël Carroll has suggested that we should pay more attention to the audience's emotional involvement with artworks, and especially to the way in which such artworks are designed to elicit emotions. In real life the situations we encounter are usually unstructured, but in the case of art the situations have already been structured for our attention. Artists have both chosen the situations we encounter, and decided what features of those events are worthy of direct comment or implication. In other words, artists have pre-focused the situation somehow, and in order to analyse how an artwork elicits emotions, it is important to isolate the way in which the work is pre-focused, in other words, how it is structured. (Carroll, 2001, 215–217, 224–227.)

When discussing the problematics of emotions in the context of art it is important to see the difference between the emotions experienced by the artist, people depicted in pictures and emotions experienced by the audience. Munch

has written about his own emotions very openly, and it has been very typical to use his pictures as illustrations for these highly emotional excerpts of text. Probably just because of his writings it is sometimes quite difficult to make clear differentiations between Munch's own emotions and those experienced by the figures of his paintings. Many parallels have been drawn between Munch himself and some male characters of his pictures, and sometimes it seems that also in his pictures the focus of attention is on emotional experiences of male characters. For example, in Munch's pictures, such as *Separation* (Illustration 50–53), it is the figure of man who usually seems to suffer, while the lady seems to be very calm and even cold when she looks towards the horizon and new life. However, there are also pictures where the emotional expression of female characters is very delicate. It seems, thus, that Munch was able to emphatically enter into the internal worlds of his characters, consider different kinds of possibilities and enrich the real-life situations through his imagination. There are also examples, such as *Summer Night. The Voice* (Illustration 36–43) and *The Scream* (Illustration 93) where emotional experience of some character literally seems to spread over the whole landscape, and in these cases that emotional experience assimilates with the atmosphere of the whole picture. As regards the emotional experience of beholders, without experimentation it is impossible to evaluate how certain individuals experience certain pictures, because there are always many kinds of personal issues which may influence their experience (Kuuva, 2007, 165–169).

Of course, one should also notice that between Munch's different versions of the same motif there are often some modifications of details which influence the emotional atmosphere of these pictures. For example, if we compare Munch's different versions of his motif *Separation* (Illustration 50–53), there are differences in the postures and gestures of the male figure and in some symbolic elements linked with this picture. In some lithographic versions of this subject (Illustration 51) the man is holding his hand on his heart, and this gesture is also present in a painting which is made during the year 1896 (Illustration 52). However, in that painting the emotional expression of the man seems more painful than in the lithographic versions of this motif, probably partly because here the bleeding hand of the man is less stylised than other details of this picture. It almost seems that some external force is tearing his heart out of his chest, and there is also a dominant red figure, probably part of a red plant, on the foreground of this picture, which seems to stress the experience of pain. There are red plants also in some lithographic versions of this motif, but in these works the man looks more like being disappointed and depressed, not as really injured. Thus, when it comes to Munch's emotional creativity, it seems that through his different versions of the same motif he aimed to find the best possible expression for certain emotions. Between his different versions there are modifications of colours and individual details, such as postures of hands and facial expression, and each of these modifications have its effect on the emotional atmosphere of the picture.

4.5 Relationship between artistic creativity and problem solving

Convergent and divergent thinking

In creativity studies it has been typical to make distinctions between convergent and divergent thinking. In studies on convergent thinking one (or very few) correct or conventional answers to questions can be found, whereas the study divergent thinking requires open-ended questions for which there are multiple answers and solutions. Usually divergent thinking is employed when an individual is faced with a task which has no unambiguous solution, and from this perspective divergent thinking is a kind of problem solving activity which tends to lead the individual to numerous and varied responses. In studies on divergent thinking a typical finding is that there are great individual differences in fluency (the number of ideas), originality (the number of unusual or unique ideas) and flexibility (the number of different categories implied by the ideas). However, it is also important to notice that convergent and divergent thinking can be seen as the two ends of a continuum, and problem solving usually involves these both types of thinking. Although divergent thinking is not synonymous with creative thinking, it clarifies those cognitive processes that may lead to original ideas and solutions, and that is why divergent thinking tests are most commonly used when estimating the potential for creative thought. (Runco, 2007, 4, 9–10.)

Many theories of creative thinking suppose that creative ideas tend to result in the context of problem solving, and in this case the creativity is in the ideas that are presented to solve the problems. In this context the problem is usually seen as a situation with some goals and obstacles. There can be both closed (well-defined) and open-ended (ill-defined) problems, and while the former require convergent thinking, the latter allow divergent thinking. (Runco, 2007, 14.) For example, if we think of artistic creativity it seems that the problems of that field are ill-defined rather than well-defined in a sense that the exact goal of artistic problem solving tasks is usually not very exactly formulated. Of course, there are also some exceptions, such as the works ordered by the customers. For example, in the beginning of the twentieth century Max Linde asked whether Munch could paint a frieze, suitable for children, for his house, which implicitly meant that Munch was not allowed to select the contents of this work completely free. When Munch painted some pictures with kissing couples, the solution was not accepted by Linde.

In a field of creativity study, there are scientists who claim that problem solving is only one type of creativity, and from this perspective there can be creative acts and performances without any attempts for solving well-defined problems. For example, we might think that artists are not necessarily solving problems but instead they are expressing themselves. However, as Runco states, artists often aim to find the best way to express themselves, and from

this point of view, they may have a problem to solve. In addition, it has also been suggested that artists may deal psychologically with an issue from their past, and in this case, through creative efforts, they can release the tension. (Runco, 2007, 14–15.) From the viewpoint of Munch's art these both suggestions seem to make sense – probably Munch simultaneously aimed to clarify his thoughts concerning the past situations and to find the best way to express himself.

In any case, one must remember that not all problem solving requires creativity, and a creative performance is not always a solution to a problem. Naturally, there are great individual differences between people's skills concerning problem finding and problem solving. There are persons with an exceptional capability for identifying and defining problems, but they are not necessarily as brilliant at solving these problems. In addition, there are people who can easily solve problems, but the problems need to be given them in a very unambiguous fashion. (Runco, 2007, 16.) As Einstein has stated, "The formulation of a problem is often more essential than its solution.... To raise new questions, new possibilities, to regard old problems from a new angle, requires imagination and marks real advance in science" (Einstein, in: Runco, 2007, 17). Naturally, in the context of artistic creativity both problem finding and problem solving play essential role, and problem finding can actually be equal to problem expression. A work of art can be explanatory, a self-expression, or an attempt to refine a technique, and in this sense an artwork is a result of artistic reflection. (Runco, 2007, 17–18.) As we have seen in the context of Munch's art, there can be many different reasons for his numerous versions of the same motifs, but we can assume that his attempts to refine a technique and find the best possible ways for self-expression have probably a key role in this.

Associative, analogical and combinatorial approach

Creativity has been approached, for example, through associative, analogical and combinatorial theories of thinking. In the context of an associative approach, scientists aim to clarify how ideas are generated and chained together. Usually it is assumed that our first thoughts about some subject are not very original, as original ideas tend to be more remote and are found only after we have become depleted of the most obvious ideas. Of course, there can also be some exceptions. However, creative individuals are typically assumed to be better at finding remote ideas. (Runco, 2007, 11.) When we study Munch's art from the perspective of an associative approach, especially in the context of Munch's writings it seems evident that he had a strong tendency to see connections between some distant episodes of his life. For example, he shifts rapidly from the deathbed of his mother to his romance with Millie Thaulow. Also in his pictures, such as *The Dance of Life* (Illustration 194), there are

elements from different periods of his life, but we will return to this point later. In addition, as we have seen, Munch tended to draw parallels between some scientific inventions and his own observations, which was typical, in general, for the artists in the turn of the nineteenth and the twentieth century.

Advocates of analogical approaches understand creativity as an ability to transfer information from a previous situation to a new situation that is analogous with the earlier one. As Runco has put it, "Even Picasso seems to have drawn heavily from previous work, some of which was his own, and some the work of other painters" (Runco, 2007, 12). In analogical thinking it is typical that a conceptual structure is shifted from one habitual context into another, innovative context in such a way that the abstract relationship between the elements of one situation is similar to that found in the innovative context. Sometimes the problematics of metaphors are also discussed in the context of analogical thinking. In such a case it is naturally important to differentiate between frozen and novel metaphors. According to Runco, when metaphors are used, something is gained (insight or understanding), but something is lost as well (details of the original material). (Runco, 2007, 12–13.) As we have already seen, there is one kind of visual analogy in Munch's art when it comes to his pillar of the moon, and the figures of the tree and the cross. In all these forms the idea of assimilation of horizontal and vertical lines is essential, but there is also some metaphorical potential in this combination of three figures. Each of these symbols carry some meanings which are partly shared with the other symbols and partly not.

In a combinatorial approach original ideas are seen as merging of two or more concepts into one new idea. When compared with analogy the situation is different, because combinatorial operations require the creation of a new conceptual structure. Concepts can be combined either spatially or temporally. In the former case the concepts are applied simultaneously, but in the latter case the combination results from the sequential applications of existing ideas. (Runco, 2007, 13.) In the context of Munch's art it is possible to see the pillar of the moon as one kind of combinatorial operation. Both the moon and the pillar are traditional symbols, but when these two forms are combined something new is created.

Hans Welling (2007) has approached creative cognition through operations such as application of existing knowledge, analogy detection, combination generation and abstraction discovery. As he states, the first three of these operations are generally discussed in the literature on creative cognition, but the fourth operation, abstraction, rarely appears in that literature. The first operation, application, refers to the adaptive use of existing knowledge in its habitual context. Although this type of activity has not always been treated as creative, there are scientists who suppose that even everyday routine activity requires a considerable amount of creativity. Because everyday situations often contain some unexpected elements, there is always something novel in whatever we do or say. (Welling, 2007, [n.pag.].) Because Welling's

definitions of analogy detection and combination generation have many similarities with the analogical and the combinatorial approach defined by Runco, we will shift directly to the Welling's definitions of abstraction.

Abstraction

According to Welling (2007), abstraction is the discovery of any structure, regularity, pattern or organisation that is present in a number of different perceptions that can be either physical or mental in nature. From the process of abstraction results a conceptual entity which defines the relationship between the elements it refers to on a lower, more concrete level of abstraction. (Welling, 2007, [n.pag.].) As Runco (2007) has commented, abstraction is not merely the identification of patterns, but instead the creation of new concepts, new classes and new information (Runco, 2007, 13). According to Welling, one example of abstraction is Einstein's idea of continuity of space and time which represents a higher level of abstraction than had existed previously. Somewhat similar examples of abstraction can easily be found from the field of art, for example, from the works of Piet Mondrian (1872–1944), Georges Braque (1882–1963) and Mark Rothko (1903–1970). As Welling puts it, so-called high creativity is more readily associated with combination and abstraction operations when everyday creativity is derived primarily from application and analogy operations. (Welling, 2007, [n.pag.].) However, it is also important to notice that high creativity is usually not the result of a single operation, but results from a longer period of time when several operations are put to use during a creative process. Another important point is that possibly none of the cognitive operations, as such, is able to generate entirely new knowledge, because the results are always dependent on previous knowledge. (Runco, 2007, 13–14.) So, it seems that the problematics of mental contents play an important role also here.

We have already seen some examples of Munchian abstraction while discussing the form of his pillar of the moon. It seems that the form of this extraordinary pillar starts to develop on the basis of quite ordinary reflections of light on the surface of water, but step by step this form seems to take more solid pillar-like form, and finally this construction starts to remind the figure of the cross. It is also essential to notice that sometimes, especially in his drawings and sketches, Munch has used this form in a sign-like manner, in such a way that it seems to function as a tiny memo for his future works. This can be seen, for example, in his drawings titled *Summer Night* (1893–1896) (Illustration 36–37). However, if we really want to reach the high creativity of Munch's symbolism, it is necessary to make comparisons between visual forms of his works and symbolic meanings associated with these forms. It is clear that Munch's pillar of the moon shares something with the tree and the cross, both formally and symbolically. Munch developed his symbolism during a long period of time and used his earlier pictures as a starting point for the later ones.

Of course, there are plenty of other examples of abstraction in the works of Munch, which becomes evident when different versions of his pictures are compared. One interesting example of abstraction can be found from his motif *The Women on the Bridge* (Illustration 173–176) where ladies are standing on a road or pier of Åsgårdstrand. When comparing different versions of this motif it can be observed that the composition with five ladies develops and gets a more solid and even sharpening form. In addition, some kind of abstraction can also be seen in the colouring of these works. In the earliest versions the colours are very harmonic and mixed tones are used, whereas the colours of the latest works are much purer and brighter – yellow, green, and blue are dominating. Somewhat similar development of forms and colouring can also be seen in many other motifs of Munch. However, these transformations of colours and styles also link with more general trends of art in the turn of the nineteenth and twentieth century.

The problematics of abstraction can also be approached by comparing some photographs with the works of Munch. Munch himself has presented a couple of well-known statements regarding the relationship between paintings and photographs:

> The camera cannot compete with painting as long as it cannot be used in heaven or hell. (Munch, in: Tøjner, 2000/2003, 72, Transl. by J. Lloyd).[178]

> Photography and the Portrait. The second condition for a portrait is that it does not look like the sitter. The first condition is that it is art. (Munch, in: Tøjner, 2000/2003, 139, Transl. by J. Lloyd.)[179]

Despite of his strict distinctions between paintings and photographs, Munch tended to use photographs as models when he made portraits. As Eggum has shown in his book *Munch and Photography* (1987/1989), there are clear similarities between many portraits of Munch and photographs taken by him or some other people. For example, there are shared features between many family portraits of Munch, postcard views of Karl Johan Street, photographs of famous figures, such as Ibsen, Strindberg, and Mallarmé, and the works of Munch. Although the compositions between these photographs and the pictures of Munch are often quite similar, it is also clear that Munch has greatly abstracted and simplified the compositions used as models, and in many cases the colours and tones of Munch's pictures are totally different from those of photographs. Sometimes it also seems that Munch has constructed his pictures on the basis of several photographs. One example of these kinds of works is the portrait of *Friedrich Nietzsche* (1906) (Illustration 178–181). (Eggum, 1987/1989, 75–77, 84–88.)

Munch also tended to photograph his models. For example, there are two almost identical photographs which show a naked woman with a long hair and black stockings, who is standing behind a table and in front of a Munch's painting (Illustration 182). According to Eggum, this woman is probably a

professional model despite the fact that she has been previously identified as Tulla Larsen. These photographs relate to Munch's painting *Nude with Long Red Hair* (1902) (Illustration 183), but they also have some similarity with the appearance of a woman in Munch's *Metabolism* (1898–1899) (Illustration 134). This painting, in turn, has often been compared with the photographic double-portrait of Munch and Tulla Larsen (Illustration 132), because the figure of Adam shows obvious features of Munch's self-portraits. (Eggum, 1987/1989, 72–73, 97–100.)

Another interesting example is Munch's photograph of Rosa Meissner in the Hotel Rôhne, Warnemünde, in 1907 (Illustration 184). Munch used this photograph when he painted different versions of *Weeping Woman* (1907–1909) (Illustration 185–186). There are many versions of this work, and the standing position of this woman also reminds us of some other works of Munch, such as *Deportation from Paradise* (1907) (Illustration 187) and *Woman with Children* (1907) (Illustration 188). In all these pictures the woman seems to walk or stand with a stoop. However, between the different versions of this motif there are also interesting differences. For example, the posture of the woman, especially the position of her head, neck, upper back and hand, tends to vary. In the first version of *Weeping Woman* (1907) (Illustration 185) the position of the woman is more stooping than in the other versions, and probably the dark tones used in this picture even increase this effect. When compared with the photograph of Rosa Meissner, the woman in Munch's painting seems to be much heavier, depressed, or even ashamed of herself. However, in later versions painted by Munch the posture of the *Weeping Woman* (1907–1909) (Illustration 186) seems to be lighter and more dynamic. It is also worth noticing that in the context of every version of this motif the figure of the woman is differently framed, and also the background of this picture tends to vary in such a way that in every version she seems to stand in a different room. Sometimes there is a bed behind her and sometimes not, and also the colouration and ornamentation of wall papering varies. In the photograph there are some textiles on the bed, but in paintings the composition is simplified.

In addition, as Woll has stated, in some portraits of Munch the persons wear clothing that clearly locates them in time, but usually both men and women depicted by Munch wear simple clothing in which such defining characteristics are absent. As suggested by Woll, simplification and concentration on the essential made Munch's pictures more universal and timeless. (Woll, 2008/2009, 31.)

Munch seemed to be very conscious about the variations of style in his different works, and he claimed that it is essential to vary the style, because he believed that "each painting is individual, and is trying to achieve something on its own" (Munch, in: Tøjner, 2000/2003, 144).[180] In addition, it was quite typical that Munch did not immediately finish his works, but sometimes he continued the work with some paintings after many years, or even decades, and some of his pictures can be described as unfinished (e.g., Woll, 2008/2009, 22).

Once Munch himself stated, "It is better to paint a good, unfinished painting than finish a bad one" (Munch, in: Tøjner, 2000/2003, 145).[181] From certain perspective it is possible to see some connections between Munch's notions concerning his unfinished paintings and "the degree of openness" in the art of the Renaissance. In relation to the paintings of the Renaissance, Maria Ruvoldt has written:

> The model of the *dolce error* allows us to think about a work of art as incomplete until the viewer engages with it and continues the process of imaginative work on his or her own. It suggests that a degree of openness and flexibility would be desirable, rather than images that are immediately and completely apprehensible. Encouraging and engaging a viewer's imagination would be the artist's special task, a goal that might inform pictorial practice. The lack of precision characteristic of *sfumato* technique, together with such pictorial formulas as veiling the face or blurring the features, for example, might be seen as aids to the viewer's imaginative process, encouraging him to enact the process of *dolce error* and rework the image into his own conception of ideal beauty. (Ruvoldt, 2004, 87–88.)

Also Ramachandran and William Hirstein, researchers on neuro-aesthetics, have suggested that simple works of art, including sketches and outlines, are sometimes experienced as aesthetically more meaningful than more detailed works (Ramachandran & Hirstein, 1999, 32, 49). According to Runco, this has been noted many times in the literature, but it is surprising only if one thinks about the pleasure caused by some line drawing that actually loses its appeal when some detail is added (Runco, 2007, 81).

Apperception, restructuring, reflection and construction

Munch presented the most detailed description of his working method while describing his process with *Sick Child* (Illustration 189–190):

> When I first saw *The Sick Child* – that pale face with the bright red hair against the white pillow – it gave me an impression that disappeared during my work with it./I made a good, but different picture on the canvas. I re-painted that image many times during the year – erased it – let it emerge from the paint – And tried time and time again to hold on to that first impression. The trembling mouth – the transparent, pale skin – upon the canvas – that trembling mouth – those trembling hands./Finally I gave in – exhausted. I had retained much of that first impression. That trembling mouth – that transparent skin – those tired eyes. But the colours were not finished – it had become grey. The painting was as heavy as lead./I started on it again, two years later – and managed to give it the strong colours I had intended. I painted three versions. These are all different, and each conveys some of my first impressions./I had focused too much upon the chair with the glass; it drew attention away from the head. When I first saw the image I was hardly aware of the glass and the surroundings./Should I remove it? No, it accentuated and threw the head into perspective. I scraped away and smudged out the surroundings, leaving only descriptive masses. One looked over the table and the glass./I was also aware that

> my own eyelashes contributed to my impression of the image. I made reference to them as shadows over the painting. In some way the head became the image. Wavy lines appeared – peripheries. With the head at the centre. I came to use these wavy lines in many later pictures. (Munch, in: Tøjner, 2000/2003, 64, Transl. by J. Lloyd.)[182]

When studying Munch's description of his work with *Sick Child* there seems to be some interesting connections with problem solving activities. Firstly, Munch describes his first impression of *The Sick Child*, but it stays a little bit unclear what Munch means when he states: "When I first saw *The Sick Child*" – we cannot be absolutely sure whether he refers to the view of some real-life situation or to his mental image of this motif. Secondly, after mentioning his first impression, Munch describes his first, finished version of this motif. Thirdly, Munch says that he re-painted the canvas many times and this also means that the first solution was restructured somehow. Fourthly, Munch tells that during the years he painted three different versions of this same motif and that each of these paintings conveys something of his first impressions. In this phase Munch presents some kind of meta-level reflection on his works. When the previous description written by Munch is studied from the perspective of problem solving literature, many similarities can be found.

For example, Pertti Saariluoma, Kalevi Nevala and Mikko Karvinen have suggested in the context of engineering research that there are four different modes of thinking – apperception, restructuring, reflection and construction (Saariluoma, Nevala & Karvinen, 2006, 325–344). According to Saariluoma, mental representations are constructed through apperception. From this perspective apperception is a process which assimilates perceptual information and conceptual knowledge into self-consistent mental representation, and integrates perceivable content elements with non-perceivable ones. Apperception, thus, determines which elements of the stimulus information can and should be assimilated into one single mental representation and provides mental representations with their senseful structure. When understood in this way, mental representations are combinations of perceivable properties of objects towards which our attention is directed and of those mental contents that we associate with these objects on a basis of our previous experiences. In addition, we should notice that some of the contents that apperception assimilates to mental representations are subconscious. (Saariluoma, 1995, 98–103; See also, Kuuva, 2007, 57.)

In the context of Munch's description of *Sick Child* the phase of first impression belongs to the sphere of apperception, but because it is not so common that spectators have some idea of artists' first impressions, it is also possible to use the concept of apperception while speaking about the first sketch of some motif. Restructuring means that some inconsistency appears in such a way that the original solution has to be modified. In the context of *Sick Child* the scrapings, smudgings and re-paintings of canvas clearly belong to the sphere of restructuring. Also Woll's analysis of Munch's motif *Young Woman on*

the Beach (Illustration 66–67), discussed earlier, shows examples of more moderate forms of restructuring (cf. Woll, 2001, 79–80). In the reflection phase, different possible solutions are compared on a meta-level, as Munch explicitly does in the previous example when he says that each of the three versions of his *Sick Child* conveys something of his first impression. Sometimes reflection is also called "metacognition", which literally means cognition about cognition. Construction, in turn, means that some sub-solutions are combined into a self-consistent whole. In Munch's description of his *Sick Child* there are some notions which refer to the process of construction. For example, Munch mentions that although he managed to capture the trembling mouth, transparent skin, and tired eyes of his model, the colours were not correct. In addition, he writes that in some versions he had focused too much upon the chair with glass, in such a way that attention was drawn away from the head. From the perspective of construction, these notions refer to the point that while constructing the painting several sub-problems may appear. These include the relationship between the forms and the colours as well as the relationship between the details and the whole composition. In addition, we can further discuss the process of construction by studying Munch's various versions of his motifs. (Cf. e.g., Saariluoma, Nevala & Karvinen, 2006, 325–384.)

One interesting example of construction can be found in Munch's series *The Dance of Life* (Illustration 192–194). Munch made his first version of this work during the year 1899, the next at the turn of the century, and after that, during the twentieth century, he made some friezes where this motif was also present. In the context of these friezes this motif is usually titled as *Dance on the Beach.*[183] In the earliest version of *The Dance of Life* (Illustration 192) there are people dancing on the shore illuminated by the pillar of the moon. On the foreground of this picture there is a couple with dark dresses. They are very intensively looking at each other and seem to move very slowly. Around them there are other dancing couples with more dynamism and speed in their movements. The position of the couple on the foreground has some similarities with the position of the people depicted in Munch's *Attraction* (Illustration 45–49). Interestingly, in Munch's next version of *The Dance of Life* motif (Illustration 194), made during the years 1899–1900, two lonely women step onto the stage, the lady on the left dressed in white and the lady on the right dressed in black, while the lady dancing in the middle has a red dress. Thus, in the context of this picture it seems that Munch has combined the key elements of *Attraction* and *The Woman* (Illustration 59–63). From this perspective we can see Munch's *Dance of Life* as an example of construction, where some sub-solutions have been combined. However, there are also other interesting aspects in this painting of Munch.

As many scholars have noticed, the woman in a white dress and the woman in a black dress is the same person. On the left, there is young Tulla Larsen in the white dress, and on the right older Tulla Larsen in the black dress, while the woman in a middle with the red dress has been identified as Millie

Thaulow, the first great love of Munch. Müller-Westermann gives a thorough interpretation of this picture in her book *Munch by Himself*. Müller-Westermann starts her interpretation of this picture through a description of the relationship between Munch and Tulla Larsen. Shortly, the couple Munch and Larsen met in Kristiania during the year 1898. A stormy relationship followed, ending dramatically in 1902. It provided Munch with a broken finger and a plenty of material for many of his central motifs during the first decade of the twentieth century (Müller-Westermann, 2005, 62–63; See also, Lande, 1996, 134–156.) According to Müller-Westermann, evidence that Munch projected his ideas of femininity onto Tulla Larsen, is provided by a draft of a letter to his girl-friend, in which Munch compares Tulla with three types of woman:

> I have seen many women who have thousands of changing expressions – like a crystal – But I have never met one, who so clearly has only three – but strong ones. That is really unusual, as though they contained premonitions – It is in fact my picture of the three women – You have an expression of the deepest sorrow – it is one of the most expressive that I have ever seen – like the weeping madonnas of the old Pre-Raphaelites – then when you are happy – I have never before seen such an expression of radiant joy as though suddenly the sun has flooded across your face – Then you have the third face and this is the one that makes me afraid – this is the face of fate, the sphinx – In it I find the dangerous characteristics of all women. (Munch, in: Müller-Westermann, 2005, 63, Transl. by Translate-A-Book.)[184]

Because of this letter, later it has been typically assumed that also the woman with the red dress in Munch's *Dance of Life* (1899–1900) is Tulla Larsen. However, Müller-Westermann disagrees here and states that the woman in red, the dancing partner of Munch is Millie Thaulow. According to her, in a remark written in 1902 Munch described this picture as follows:

> I was dancing with my [true] first love – it was a memory of her – in comes the smiling blonde-haired woman, who wants to take the flower of love – but the flower will not let itself be taken – And on the other side she is dressed in black and looking sorrowfully at the dancing couple – rejected – as I was rejected – from her dance. (Munch, in: Müller-Westermann, 2005, 63, Transl. by Translate-A-Book.)[185]

In his letter to Tulla, Munch writes:

> I tried to make clear to you my relationship to life – to love – and tried to explain that I cannot take part in the violent hunt to live life. I spoke of my art, for which I must live, and 'my art is my greatest love'. (Munch, in: Müller-Westermann, 2005, 63, Transl. by Translate-A-Book.)[186]

According to Müller-Westermann, on an abstract level *The Dance of Life* (1899–1900) presents various attitudes to life. It deals with the wishes and expectations of people – “some enjoy life to the full, while others remain reserved; some get what they desire, while others go empty-handed and are disappointed”

(Müller-Westermann, 2005, 64). Frank Høifødt has suggested that there are also some literal influences at the background of this painting. During the year 1898, Munch's good friend, a Danish writer Helge Rode (1870–1937), brought out a new play, *Dansen gaar (Dancing)*. In the second act of this play, during a garden party, the following dialogue takes place between the two main characters:

> Claire: I thought we were alone among all the others, when we were dancing.
>
> Aage: Yes, how true, Claire. For us, they were only colors. (Smiles) Dancing, well – People do the same thing, yet it is so different. For some, dancing is something primitive; for others something wild and gay. For us I think it was something serious, although we were happy. I think it was the Dance of Life. (Rode, in: Høifødt, 2003, 57.)[187]

However, as Müller-Westermann has suggested, there is also a more personal level in this painting. According to her, *The Dance of Life* (1899–1900) announces Munch's position as an outsider in this painting. As an artist, he only takes part in other people's dances if he has to, but he devotes his life to art and deals with "the imbalances of life" through it – in order to make his life bearable. (Müller-Westermann, 2005, 64.) As Müller-Westermann formulates it, in Munch's notes and letters there are three kinds of explanations for the outsider's position:

> Firstly, as he sees it, he has to make a choice. 'I think I am only suited to painting pictures, and I clearly realised that I had to choose between love and my work.' Secondly, he also feels that his inherited tendency to mental illness and tuberculosis makes a 'normal' life as a husband and father impossible. 'I have inherited two of the most terrible enemies of humanity – the legacy of consumption and mental illness – sickness and madness and death were the black angels who stood at my cradle. A mother who died young – gave me the germs of consumption – a highly strung father – piously religious to the point of insanity – of old descent – gave me the seeds of mental illness.' Thirdly, he explains: 'Someone who has already been burnt by love cannot love again.'/These explanations are attempts to give a name to his feelings of not belonging, to his alienation in the world. In the refusal of the dancer at the dance, his refusal to follow the rules of an agreed ritual, Munch finds a formula for expressing the impossibility, which he himself experienced, of integrating with society. (Müller-Westermann, 2005, 64–65, Transl. by Translate-A-Book.)[188]

Through this in-depth interpretation presented by Müller-Westermann we can clearly see *The Dance of Life* (Illustration 194) as one key work of Munch in a sense that it binds together both some central motifs of Munch's art, especially *Attraction* (Illustration 45–49) and *The Woman* (Illustration 59–63), and it also constructs connections between some of the most dramatic life experiences of Munch. In later versions of Munch's *Dance of Life* the strange pillar of the moon is usually present, but otherwise there is some variation. Sometimes people just seem to stand on the shore and in other times they are seen dancing very vividly. The double-character of Tulla is nearly always present – sometimes

more explicitly than in other times. *The Dance of Life* also had very strong position as one of the key works in Munch's *Frieze of Life*. Between the years 1902 and 1907 Munch made a decorative design for his *Frieze of Life* (Illustration 195), and in this sketch *The Dance of Life* plays the key role above his other main motifs. If Munch's *Dance of Life* can be seen as an example of mental process called construction then his *Frieze of Life* might be seen as even much wider process of construction which binds together the most essential motifs of Munch's art and the different versions of these motifs.

4.6 Symbols as tools in the creative thinking of Munch

As we have seen, Munchian symbolism did not develop in the emptiness. Munch actively searched inspiration for his art both from nature and the works of other artist and scientists. He travelled a lot and met plenty of other artists during his trips, and there are some shared elements between the works of Munch and the other artists and authors from the turn of the nineteenth and twentieth century. Despite the fact that Munch developed most of his key motifs during a relatively short period of time – during the 1890's – he eagerly made new versions of these works. Munch consciously tested new techniques, new colourings and new compositions in his works, and abstracted his expression. However, probably the most dominant feature in Munchian creativity is the continuous shift of perspectives. Munch studied his motifs both in visual and literal formats, by observing the situations nearer and farther and constantly changing the level of his analysis – from the destinies of individual people to the destiny of all mankind.

It is possible to see the symbols as tools in Munchian thinking and as building blocks of his imagery. Munch's pictures and texts illuminate different aspects in these symbols. While the pictures show us the external appearance of a symbol, its form, colour and its exact location among other visual elements around it, the texts construct a wider narrative structure around it. When the pictures show us perceivable aspects of symbols in space, the texts reveal some non-perceivable aspects of symbols in time. For example, some individual picture of Munch may show us the exact form, colouring and position of the moon, but "the indiscreet nature" of the moon is a non-perceivable meaning, suggested us through the text.

We have also seen that the same symbol can have various functions in different works of Munch. Especially the trinity between Munch's pillar of the moon/sun, the tree and the cross emphasises the flexible nature of Munchian symbolism. These examples show that a great variety of meanings can be expressed through different combinations of some basic symbols, which are only moderately varied between different versions of Munch's works. Also the hair of the lady as a symbol is used in very original ways in the works of

Munch. The hair functions both as an object of attraction, as a connecting cable between two people, as a source of pain and finally even as a trap. In creative thinking of Munch, symbols often function as elements through which some mental and internal phenomenon, such as emotional experience, is shown us through some physical and external phenomenon. Although the hair of the lady often behaves in cognitively irrational ways in the works of Munch, on an emotional level this visualisation makes sense and it is able to capture something which cannot be expressed solely through words.

In ways similar to those in the plays of Wilde and Maeterlinck the symbols of Munch often function as elements through which emotional tensions are indirectly expressed. From this perspective the perceivable properties of Munchian symbols are extremely important. The paleness of the moon creates a kind of atmosphere that is different from that of the redness of the moon, and also the position of the moon in relation with other visual elements around it can essentially modify the atmosphere of the pictures. Besides the concept of symbol, theme and variation are the key concepts through which to reach the richness of Munch's expression and the great variety of emotional tensions, both in intrapersonal and interpersonal situations, as well as in situations where human beings are contrasted with the powers of nature. By summarising, it seems that the creativity of Munchian symbolism is only reachable if we approach his imagery very openly and leave plenty of room for variations. In this case we can find those vital points of Munch's art where some symbol, motif or theme assimilates into another symbol, motif or theme and where the endless sea of meanings opens wide.

5 CONCLUSION

In this thesis I have discussed the relationship of symbols and creativity in visual art. In the first chapter I approached the concept of symbol through definitions suggested by different theorists, such as Kant, Goethe, Schopenhauer, Jung, Warburg, Cassirer, Panofsky, Gombrich, Arnheim, Langer, Munro, Beardsley, Dickie, Ricoeur, Goodman, Peirce, Hermerén and Berefelt. In this context I discussed the themes, such as natural and conventional aspects of symbols, degree of arbitrariness, representational and expressive functions of symbols, context-dependency and metaphorical tensions between symbols. In the second chapter I studied the problematics of symbols through moon symbolism of Edvard Munch. I analysed both the pictures and the writings of Munch and compared his symbolism of the moon with the works of other artists and authors, mainly from the periods of Romanticism and Symbolism. Finally, in the third chapter I approached the problematics of symbols through the concept of creativity, and, also in this context, examples taken from Munch's art were discussed.

Usually the problematics of symbols have not been very deeply discussed in the context of Munch's art, and there are two key reasons for that. The first reason is that many researchers of Munch's art have aimed to treat all essential themes of Munch in their studies, and therefore, it has not been possible to discuss the individual motifs of his art, not to mention his symbols, very deeply. The second reason is more complicated and it has something to do with contradictory attitudes towards Munchian symbolism. While some scholars have suggested that there are plenty of symbols with fixed meanings in his works, some others have stated that there are no traditional symbols at all in Munch's pictures. It is because of these contradictory attitudes towards the symbolism of Munch that I decided to use his works as examples while discussing the problematics of symbols.

Typical examples of Munch's symbols with fixed meanings, mentioned by the scholars, are some human figures which function as symbols of certain types of human being, such as “dangerous woman” and “sensitive man” or as symbols of certain emotions, such as melancholy, anxiety and jealousy. Also

Munch's pillar of the moon has frequently been referred to as “phallic symbol” without any further clarifications. If the meanings of these symbols are automatically seen as fixed there is no need to discuss the problematics of these symbols more in detail. On the other hand, there are also researchers who state that there are no traditional symbols in Munch's art at all. When these statements are more closely analysed, these scholars seem to refer to those hermetic, code-like and isolated details which were typically used by the Symbolist artists in the end of the nineteenth century (cf. e.g., Heller, 1973, 44; Prideaux, 2005/2007, 141). Although it seems that these both groups of researchers understand symbols as conventional signs, there is one interesting difference. While the former group of scholars thinks that there are certain symbols in Munch's art which have conventional meanings inside the works of Munch, the latter group implicitly refers to the idea that the symbols are conventionally used by the members of some artistic community.

By following Romantic distinctions between allegory and symbol it might be problematic to state that there are plenty of allegories in Munch's works, but from this perspective I see no reason to deny the role of symbol in the context of Munch's art. There is a rich variety of natural symbols, like expressions of emotions and elements taken from nature, such as the sea, trees, the moon, the sun and the stars, and these symbols are sometimes used in very personal ways by Munch. As I have aimed to show in this thesis, there are often important perceivable differences between the details of Munch's symbols when comparisons are made between different versions of his works. If we automatically suppose that the meanings of Munchian symbols are fixed, we ignore the metabolism of his symbolism.

The point which has greatly messed the discussions concerning the nature of visual symbols, in general, is the fact that there is almost an endless number of different kinds of symbol definitions, which are sometimes even contradictory. While some scholars use the concept of symbol more or less in the way of Romantic aesthetics, there are others who have adopted its semiotic definition according to which symbols are conventional signs. However, when it comes to visual symbols there is one feature in Romantic definitions of symbols which is very important – perceivable aspects of symbols were highly regarded. This feature is implicitly present also in symbol definitions of those theoreticians who emphasise the context dependency of symbols. When the context of visual symbols is taken into account, it also means that attention is paid to perceivable properties of visual symbols and other visual elements around them in the context of a certain artwork. When symbols are seen as totally conventional signs with a fixed meaning, the perceivable properties of these symbols do not play such an essential role.

I have suggested here that the distinction between perceivable and non-perceivable properties of symbols might help us to understand the metabolism of visual symbols. In this case visual symbols with their perceivable and non-perceivable properties are seen as vital nodes of artworks, and there are

different levels in the metabolism of visual symbols. Firstly, there can be some modifications in some perceivable elements of a traditional visual symbol, and through this modification something new can be added into the total meaning of this symbol. Secondly, there can be tensed relationships both between the meanings of an individual symbol and between the meanings of different symbols in the context of artwork. Thirdly, there can be tensed relationships between a traditional symbol and a new context, or between a new or exceptional symbol and traditional context. In all these cases there are tensed, and in this sense metaphorical relationships between perceivable and non-perceivable properties of symbols and through these tensions new meanings can be expressed. Although these ideas have, at least on some level, been present in some earlier definitions of symbols, it seems that through a more explicit distinction between perceivable and non-perceivable properties of symbols we could more easily grasp the metabolism of visual symbols.

In this thesis I studied the development of Munchian moon symbolism by paying close attention to the perceivable properties of his symbols. In some works of him the pillar of the moon starts to resemble the form of the cross, and sometimes this figure has been replaced by the figure of the tree. In this case there is a visual analogy between the perceivable forms of the pillar of the moon, the cross and the Tree of Life. Because strong parallels between the symbolism of the moon, the cross and the Tree of Life have already been drawn earlier, there are also some shared non-perceivable meanings between these symbols. However, because not all non-perceivable meanings of these symbols are shared, this partial discrepancy creates metaphorical tensions between Munchian symbols. Another interesting aspect in Munchian symbolism is the dualism between the sun and the moon. In the context of all works of Munch we cannot be totally sure whether a circle combined with the pillar represents the moon or the sun. Nevertheless, it seems evident that the moon symbolism plays a more important role in those works of Munch which are made in the end of the nineteenth century, while the symbolism of the sun takes more room in his works in the beginning of the twentieth century. In addition, the symbolism of the moon seems to play a more important role in those works where Munch depicts his personal life experiences, while the symbolism of the sun is more commonly linked with his depictions of the destiny of the whole mankind.

When Munchian symbols are studied from these standpoints, they do not behave like static elements with fixed meanings but more like vital nodes which function as links between his different works as well as those of other artists and authors. While the symbolism of the moon carries strong associations, for example, with the art of Romanticism, the sun was frequently present in the art of the early twentieth century, inspired by the vitalist ideas. In Munch's art there are both symbols which point towards the past and others which point towards the future. From this perspective there have been disagreements about whether we should see Munch as a Symbolist or an Expressionist artist.

As Cassirer has formulated it, in all human activities we find a fundamental polarity, which may be described in various ways. For example, we can speak of a tension between stabilisation and evolution, between a tendency that leads to fixed and stable forms of life, and another tendency to break up this rigid scheme. For Cassirer man is torn between these two tendencies – one of which seeks to preserve old forms whereas the other strives to produce new ones. In this sense, there is a ceaseless struggle between tradition and innovation, or between reproductive and creative forces, and what varies is the proportion of the opposing factors. (Cassirer, 1944/1966, 224.)

Through comparisons between Munch's different motifs and different versions of them we can observe that there are elements of both Symbolism and Expressionism in Munch's works, although it seems evident that the expressionist thread of his art grows stronger during the time. For example, if we focus our attention to the development of some central motifs of Munch, such as *The Kiss*, we can notice that firstly the kissing couple functions as a detail on the background of the picture, but step by step this figure receives more room in his works, and finally it alone functions as the key motif of the whole work. In other words, some symbols of Munch seem to develop from details to motifs, or, as Heller has formulated it, Munch tends to transform the whole painting into an existential symbol (Heller, 1973, 33). These ideas match well with Langer's distinction between symbol in art and art symbol. While the former refers to details of artworks, the latter refers to the whole work of art. (Langer, 1957, 138–139.)

When studying the relationship between the concept of symbol and Munch's art, the concept of symbol works as a tool through which to analyse the metabolism of his pictures and development of his motifs. Conversely, the examples taken from Munch's art partly clarify the concept of symbol by showing the importance of interplay between perceivable and non-perceivable properties of symbols.

Although the problematics of symbols have been discussed here mainly through examples taken from Munch's art, there are plenty of shared aspects between the art of Munch and other artists from the turn of the nineteenth and twentieth century. As Munch, also many other artists of these times were trained during the period of Naturalism, but – again like Munch – they aimed to develop more personal ways of expression. In addition, in the turn of the nineteenth and the twentieth century there were plenty of shared interests between the members of artistic circles: interests towards natural sciences, idealistic and vitalistic philosophy and questions concerning sexual identity. These shared interests can be seen, for example, in shared artistic motifs and themes during the 1890's, such as androgyny, Salome and Melancholy. Later, in the beginning of the twentieth century, there were plenty of pictures with people sunbathing, inspired by Vitalism. When studying the development of Munchian symbolism, it seems evident that his visual expression turned more abstract between the different versions of his motifs, and also his colour scales

tended to transform. Despite the fact that both abstraction and experimentation with colours can be seen as general artistic tendencies of the period, especially the former is an essential thread of human thinking in general.

Through discussion concerning creativity I aimed to open up new possibilities for the study of visual symbols. When the problematics of symbols are linked with the perspectives of psychological creativity studies, the study of symbols turns into the study of human thinking. It is possible to see artistic creation of symbols as a certain type of human problem solving activity. Because there are some terminological and methodological differences between art historical and psychological approaches on creativity, it has been difficult to combine the perspectives of these fields of research. Although there are some art-related problems in art history which are not shared with other domains of creativity, there are many shared problems as well. For example, if we think about human cognitive capacity and consider some basic cognitive processes and faculties, such as perception, attention and memory, it is clear that that these same resources are used in all contexts where human beings act, also in the context of art. If we study artistic creativity through the concepts borrowed from psychology, we may conclude that it is easier to make comparisons between different sub-fields of creativity and to utilise the results received in different contexts. In this case psychological study of creativity could offer new ideas for art historical study of creativity, and the other way round. For example, the themes, such as abstraction and emotions, which both play a crucial role in visual art, are frequently discussed by psychologists in the context of creative thinking.

Because Munchian symbolism is an interesting combination of traditional visual elements and innovative treatment of these traditional elements, Munch's works provide rich material for the study of creativity. However, in this thesis I have aimed to treat the problematics of symbols and artistic creativity on such a level that it is possible to use these definitions in some different contexts as well. For example, concepts such as apperception, restructuring, reflection and construction might help us to analyse creative processes of artists on a more general level and to make comparisons between creative thinking of different artists. Through general concepts of creativity it is possible to analyse creative processes that are related to individual works, to a series of works, or even to the whole oeuvre of some artists. Through comparisons between individual artists and their creative processes it might be possible to see what is conventional and what is unconventional during a given period of time. Making comparisons would be easier if a shared terminology were used when discussing the creative processes of different artists. In addition, I suppose that through analysis of creative processes of certain artists, such as Munch, it might be easier, in the long run, to solve some practical art historical problems, like dating of art.

As Cassirer states in his *Essay on Man*, different disciplines offer us a rich and constantly increasing body of facts, our technical instruments for

observation and experimentation have been immensely improved, and our analyses have become sharper and more penetrating. However, the wealth of facts is not necessarily a wealth of thoughts. As Cassirer formulates it:

> Unless we succeed in finding a clue of Ariadne to lead us out of this labyrinth, we can have no real insight into the general character of human culture; we shall remain lost in a mass of disconnected and disintegrated data which seem to lack all conceptual unity (Cassirer, 1944/1966, 22).

Cassirerian solution for this problem can be found from the concept of symbol, which functions as a clue in our attempt to approach the nature of man and general character of human culture. Cassirer sees the culture as a symbolic universe that enables man to understand and interpret, to articulate and organise, to synthesise and universalise his human experience. According to him, human culture is dynamic, not static, and there is a constant struggle between opposing forces. (Cassirer, 1944/1966, 23–26, 221.) This struggle can also be seen in the ways in which the concept of symbol has been understood. During the centuries the concept of symbol has been used in such varied ways that it has lost something of its original power of explication. However, as the writings of numerous theoreticians show, there are some levels in human culture which cannot be grasped without this concept, and from this perspective it is essential to further advance the work with this concept and to clarify its key components.

As Munch stated, "In nature there are two firmly established lines – two main lines. The horizontal, resting line and the vertical – the plumb line. Around these, the living lines move – the explosive lines of life." (Munch, in: Tøjner, 2000/2003, 132.)[189] These two main lines – the horizontal and the vertical one – were already present in Cycladic figures made thousands of years before the rise of Christianity. These simple figures with their cross-formed bodies and round, disk-like head have an interesting formal similarity with the Munchian pillar of the moon. Although the functions of these figures cannot be known for certain, it has been suggested that they have some connections with fertility cults. Some of these figures are accompanied by a tinier cross-formed figure, and thus, arouse associations with tree-like reproduction of forms. Although there are thousands of years and a wide sea of meanings between these figures and the Munchian pillar of the moon, the shared forms of these images suggest that some symbols have incredible persistence. Studying the metabolism of symbols makes us convinced that both established lines of nature and living lines of life around them play an equally important role. If there is no continuity, variations cannot be observed.

YHTEENVETO (Finnish Summary)

Symboli, Munch ja luovuus – Visuaalisten symboleiden metabolismi

Väitöskirjatutkimuksen aiheena on visuaalisten symboleiden ja luovan ajattelun suhde. Tutkimuksessa on kolme osaa, joista ensimmäinen kohdistuu symbolin käsitteeseen, toinen Edvard Munchin taiteen symboliikkaan ja kolmas luovuuden problematiikkaan. Tutkimuksen tavoitteena on toisaalta selkiyttää symbolin käsitettä Munchin teosesimerkkien kautta ja toisaalta selkiyttää Munchin taiteen symboliikasta käytyä keskustelua symbolin käsitteeseen kohdistuvan analyysin kautta. Tutkimuksen kolmannessa osassa symboleiden problematiikkaa lähestytään luovan ajattelun näkökulmasta. Keskeisimpiä tutkimusmenetelmiä ovat käsite-, kuva- ja tekstianalyysi.

Eri aloilla symbolin käsitettä käytetään vaihtelevissa merkityksissä, jopa siinä määrin, että käsite on menettänyt selitysvoimaansa. Huolimatta siitä, että symbolin käsitteen merkitys oli alunperin hyvin konkreettinen ja että erityisesti romantiikan aikakaudella korostettiin symboleiden havaittavien ominaisuuksien merkitystä, on symboli toisinaan, erityisesti logiikan, matematiikan ja semiotiikan piirissä, mielletty konventionaaliseksi, sopimuksenvaraiseksi ja jopa mielivaltaisiksi merkiksi. Viime vuosikymmeninä ajatus symbolista konventionaalisena merkkinä on juurtunut yhä syvemmälle myös visuaalisen taiteen tutkimukseen, mikä taas on johtanut siihen, että symboleiden havaittavat ominaisuudet jäävät usein melko vähäiselle huomiolle.

Väitöskirjatyöni ensimmäisessä osassa lähestyn symbolin käsitteen problematiikkaa eri teoreetikkojen symbolimääritelmien kautta. Keskeisimpiä teoreetikkoja tässä yhteydessä ovat Immanuel Kant, Johann Wolfgang Goethe, Arthur Schopenhauer, Carl Gustav Jung, Aby Warburg, Ernst Cassirer, Erwin Panofsky, Ernst Gombrich, Rudolf Arnheim, Susanne Langer, Thomas Munro, Monroe C. Beardsley, George Dickie, Paul Ricoeur, Nelson Goodman, Charles Sanders Peirce, Göran Hermerén ja Gunnar Berefelt. Esiteltyäni lyhyesti symbolin käsitteen historiaa, pureudun tarkemmin Goethen erotteluun symbolisen ja allegorisen ilmaisun välillä, koska kyseisestä jaottelusta avautuu monia keskeisiä teemoja, jotka ovat suoremmin tai epäsuoremmin läsnä myös myöhempien teoreetikkojen symbolimääritelmissä. Jatkossa keskeisimpiä käsittelemiäni teemoja ovat symboleiden luonnollisuus ja konventionaalisuus, abritraarisuuden aste, symboleiden viittauksellinen ja ilmaiseva funktio, kontekstisidonnaisuus sekä metaforiset jännitteet symboleiden välillä.

Tutkimuksessa visuaalisten symboleiden dynamiikkaan viitataan metaforisesti käsitteellä metabolismi eli aineenvaihdunta. Tämän fysiologiasta lainatun termin avulla pyritään korostamaan ajatusta, ettei visuaalisia symboleita välttämättä tarvitse mieltää merkitykseltään kiteytyneiksi kuvallisiksi elementeiksi, vaan ne voi myös rinnastaa eläviin organismeihin. Metabolismin yhteydessä

keskeistä on esimerkiksi organismin ja ympäristön vuorovaikutus, joka näyttelee keskeistä roolia myös visuaalisten symboleiden yhteydessä. Huolimatta siitä, että monien teoreetikkojen symbolimääritelmissä on aineksia, jotka mahdollistaisivat symboleiden metabolismiin pureutumisen, voisi selkeämpi erottelu symboleiden havaintoon perustuvien (perceivable) ja havainnon ylittävien (non-perceivable) ominaisuuksien välillä avata aiempaa monipuolisempia mahdollisuuksia visuaalisten symboleiden analysoinnille. Merkityksellistä on, kuinka tiettyä symbolia on käytetty. Jopa pienet muunnokset symboleiden havaittavissa ominaisuuksissa saattavat voimakkaasti vaikuttaa koko kuvan tunnelmaan. Esimerkiksi kuvauksissa ristiinnaulituista merkityksellistä voi olla paitsi figuurin elekieli, myös se, kuinka figuuri on asemoitu kuvaan ja millaisia visuaalisia elementtejä tämän symbolin ympärille on asetettu. Visuaalisten symboleiden metabolismi toimii usein juuri tämäntyyppisten hienovaraisten muunnelmien tasolla, vaikka erityisesti taiteen murroskohdissa nämä muunnelmat voivat olla huomattavasti radikaalimpia.

Visuaalisten symboleiden metabolismin kannalta on keskeistä tehdä ero symboleiden käytön ja niiden kokonaismerkityksen välillä. Monia symboleita, kuten, kuten kuuta, aurinkoa, puuta ja ristiä on historian kuluessa käytetty symbolina lukuisissa eri yhteyksissä, ja erilaisten käyttötapojen myötä niihin on assosioitu laaja kirjo havainnon ylittäviä merkityksiä. Kun taiteilija tuo tämäntyyppisen symbolin teokseensa, eivät kyseisen symbolin kaikki potentiaaliset merkitykset välttämättä ole yhtä relevantteja tässä kontekstissa. Siksi on tärkeää kiinnittää huomiota kyseisen symbolin ja sen ympärillä olevien visuaalisten elementtien havaittaviin ominaisuuksiin, toisin sanoen siihen, kuinka kyseistä symbolia on käytetty. Symboleita voidaan käyttää epäkonventionaalisesti, esimerkiksi varustamalla perinteinen symboli uudenlaisilla havaittavilla ominaisuuksilla, sijoittamalla uusi tai poikkeuksellinen symboli perinteiseen kontekstiin tai asettamalla perinteinen symboli uuteen kontekstiin. Metaforisia jännitteitä voi syntyä joko symbolin perinteisten ja uusien ominaisuuksien välille tai symbolin ja sen kontekstin välille. Symboleiden uudenlaiset käyttötavat saattavat laajentaa niiden kokonaismerkitystä eli symboleihin assosioitujen merkitysten kirjoa.

Tutkimuksessani lähestyn visuaalisten symboleiden metabolismia Edvard Munchin taiteesta poimittujen esimerkkien kautta. Päähuomioni on Munchin kuupilariteemassa, joka toistuu hänen kymmenissä teoksissaan, esimerkiksi *Elämäntanssissa* (1899–1900). Analysoin Munchin kuusymboliikan kehitystä hänen eri teoksissaan ja niiden eri versioiden välillä. Kiinnostukseni kohteena ovat paitsi Munchin kuvat, myös hänen aihetta valottavat kirjoituksensa. Lisäksi vertailen hänen teoksiaan muiden kuvataiteilijoiden ja kirjailijoiden teoksiin. Munchin kuusymboliikka näyttää kehittyneen vaihe vaiheelta vuosikymmenten kuluessa, tavanomaisista valon heijastuksista vedessä kohti kuunsiltakuvauksia, joissa kuun heijastus vedessä saa vähitellen yhä kiinteämmän muodon siten, että se alkaa muistuttaa vedestä kohoavaa pilaria. Munchin eri aiheita vertailtaessa vaikuttaa myös selvältä, että hänen teoksissaan esiintyvän kuunpi-

larin, elämänpuun ja ristin välillä on visuaalinen analogia siinä mielessä, että näiden symboleiden muodot lähenevät toisiaan ja tietyissä teoksissa nämä symbolit näyttävät jopa korvaavan toisensa. Lisäksi kyseisten symboleiden välille rakentuu kiinnostavia metaforisia jännitteitä.

Munchin taiteen tutkimuksessa on jo aiemmin kiinnitetty huomiota siihen, ettemme aina voi olla varmoja, kuvaako hänen teoksissaan esiintyvä ympyrän ja pilarin yhdistelmä kuuta vai aurinkoa. Kuuteema toistuu niiden *Elämänfriisiin* sisältyvien aiheiden yhteydessä, joita Munch kehitteli intensiivisesti erityisesti 1890-luvulla. Useimmat näistä aiheista liittyvät kiinteästi Munchin omiin elämänkokemuksiin. Vitalistinen aurinkosymboliikka taas voimistuu Munchin teoksissa 1900-luvun alkupuolella, jolloin hänen kiinnostuksensa näyttää siirtyvän henkilökohtaisista kokemuksista ihmiskohtaloiden kuvaukseen yleisemmällä tasolla. Samanaikaisesti myös entistä ekspressiivisempi maalaustapa ja värikokeilut saavat lisää tilaa Munchin taiteessa. Monessa suhteessa Munchin taiteen kehitys näyttää seuraavan taiteen yleisempiä kehityslinjoja 1800–1900 -luvun vaihteessa – siirtyvän symbolismista kohti ekspressionismia. Vaikeudet Munchin taiteen tyylillisessä kategorisoinnissa ovat heijastuneet myös keskusteluun hänen teostensa symboleista. Toisaalta hänen teoksissaan on nähty lukuisia symboleita, kuten kuunpilari ja tiettyjä ihmistyyppejä, joilla on kiinteä merkitys Munchin taiteessa, mutta toisaalta joukossa on myös tutkijoita, joiden mukaan Munchin taiteessa ei ole lainkaan symboleita perinteisessä merkityksessä. Ristiriitaiset käsitykset Munchin taiteen symboliikasta heijastavat eroja siinä, kuinka yksittäiset tutkijat mieltävät symbolin käsitteen.

Ristiriitaan on mahdollista pureutua esimerkiksi tarkastelemalla Munchin taiteen kehitystä pitemmällä aikavälillä, jolloin käy ilmi, että hänen taiteensa tietyt visuaaliset elementit, kuten suuteleva pariskunta, ovat aluksi esiintyneet yksityiskohtina Munchin luonnoksissa, mutta myöhemmin ne ovat nousseet kuvien pääaiheiksi. Toisinaan Munchin visuaaliset symbolit toimivat kiinnostavina linkkeinä teosten eri versioiden välillä, ja tällöin hyvin pienetkin variaatiot näiden symboleiden havaittavissa ominaisuuksissa saattavat oleellisesti vaikuttaa paitsi kuvan tunnelmaan, myös teoksen kategorisointiin Munchin aiheiden joukossa. Esimerkiksi Munchin teoksen *Vetovoima* (1895) taustalla oleva hahmo voidaan vaihtoehtoisesti nähdä joko puuna vai jättimäisenä ihmispäänä. Se, nähdäänkö aihe puuna vai päänä, taas vaikuttaa siihen, miellämmekö teoksen yhdeksi versioksi *Mustasukkaisuus*-aiheesta, vai liitämmekö sen pikemminkin *Tähtiyön* (1893) tematiikkaan.

Tutkimukseni kolmannessa osassa lähestyn Munchin taiteen symboliikkaa luovan ajattelun näkökulmasta, psykologisia käsitteitä hyödyntämällä. Huolimatta siitä, että taiteen luomisessa on myös tasoja, jotka ovat vaikeasti lähestyttävissä yleisten psykologisten käsitteiden kautta, avaavat käsitteet, kuten havainto, tarkkaavaisuus, muisti, kuvittelu ja tunteet, monipuolisia mahdollisuuksia symboleiden problematiikan tarkastelulle. Taiteen luominen on myös hahmotettavissa eräänlaiseksi ongelmanratkaisuprosessiksi, jolloin teosten eri versioiden voidaan katsoa edustavan eri vaiheita tässä prosessissa. Munchin tuo-

tantoa tarkasteltaessa voidaan havaita, että hänen varhaisemmissa teoksissaan kehittelemänsä symbolit ovat löytäneet tiensä myös hänen myöhempiin teoksiinsa. Esimerkiksi Munchin vuosisadan vaihteessa maalaamassa *Elämäntanssissa* (1899–1900) yhdistyy aineksia varhaisemmista aiheista *Nainen* ja *Vetovoima*. Tästä näkökulmasta Munchin visuaaliset symbolit osoittautuvat pikemminkin elinvoimaisiksi solmukohdiksi eri teosten välillä kuin kivettyneiksi merkeiksi kiinteine merkityksineen. Tutkimuksessani ehdotan, että symbolit voitaisiin ymmärtää työvälineiksi Munchin luovassa ajattelussa.

Tarkastellessamme Munchin symboleiden kehitystä luovuuden käsitteen kautta, voimme saavuttaa syvemmän ymmärryksen hänen taiteellisen ajattelunsa luonteesta, mikä taas pitemmällä aikavälillä voi edesauttaa esimerkiksi hänen teostensa ajoittamista. Yleisemmällä tasolla keskusteluni pyrkii avaamaan uusia mahdollisuuksia taiteellisen luovuuden tutkimukseen. Mikäli lähestyisimme luovuuden problematiikkaa yleisten psykologisten käsitteiden kautta, olisi helpompaa tehdä vertailuja eri taiteilijoiden luovien prosessien välillä ja jopa eri alojen luovan ajattelun välillä. Tässä tapauksessa saattaisimme päästä tilanteeseen, jossa eri aloilla saavutetut tutkimustulokset palvelisivat myös muiden alojen tutkimusta.

ENDNOTES

[1] "Der gives i naturen to faste givne linier – to hovedlinier. Den horisontale hvilelinien og lodrette – tyngdelinien. Om disse bevæger sig de levende linier – de sprængende linier – livet." (Munch, in: Tøjner, 2000, 132, MM T 157.)

[2] The term "problem solving" is typically used in the fields of cognitive psychology, cognitive science and computer science (e.g., Newell, A. & Simon, H. (1972). *Human Problem Solving*).

[3] E.g., Goethe: "Brief an Schiller" (1797), "Über die Gegenstände der bildenden Kunst" (1797), "Entwurf einer Farbenlehre" (1810), "Nachträgliches zu Philostrats Gemälden" (1818), and "Maximen und Reflexionen" (1823–1829).

[4] "[Symbolische Gegenstände] – es sind eminente Fälle, die, in einer charakteristischen Mannigfaltigkeit, als Repräsentanten von vielen andern dastehen, eine gewisse Totalität in sich schließen, eine gewisse Reihe fordern, Ähnliches und Fremdes in meinem Geiste aufregen und so von außen wie von innen an eine gewisse Einheit und Allheit Anspruch machen" (Goethe, 1797a, in: Sörensen, 1972, 127).

[5] As Todorov has stated, Goethe's distinction between allegorical and symbolical expression is not totally unselfish, because allegorical expression is closely linked with Schiller's poetry (Todorov, 1977/1982, 204). Although it has often been assumed that Kant's definition of symbolic presentation showed for Goethe a new way to understand the concept of symbol, Schiller claimed that there is something wrong in Goethe's definition of symbol when it is compared with Kant's notions of apperception. Kantian way, Schiller thought that there are no allegories or symbols without the functions of apperception, but only the activity of "I" is able to give life to these both types of expressions. However, Goethe tended to assume that symbolic objects also have some value of their own, unlike allegorical ones. (Fricke, 2001, 40–42.)

[6] "Es ist die Sache, ohne die Sache zu sein, und doch die Sache; ein im geistigen Spiegel zusammengezogenes Bild, und doch mit dem Gegenstand identisch" (Goethe, 1818, in: Sörensen, 1972, 133).

[7] "[S]ie spricht ein Besonderes aus, ohne an's Allgemeine zu denken oder darauf hinzuweisen. Wer nun dieses Besondere lebendig faßt, erhält zugleich das Allgemeine mit, ohne es gewahr zu werden, oder erst spät." (Goethe, 1823–1829, in: Sörensen, 1972, 134.)

[8] It is possible to see some connections between the Goethean distinction of allegory and symbol and contemporary psychological discussions concerning emotions. Although cognitive appraisal is often understood as a cause of evoking emotion, this direction can also be reversed. Appraisals may also be components of emotions or consequences of emotions. Emotion can arise spontaneously, and, only after that, cognitive appraisal will be included into it. Most theories assume that appraisal proceeds effortlessly and generates emotions automatically, but appraisal can also be directed in controlled processing. Although it is typically supposed that emotions are generated when particular appraisals are made, also situations remembered or imagined can be appraised, which is naturally very important from the perspective of our art experiences. (E.g., Roseman & Smith, 2001, 3–19.)

[9] "Wie weit steht nicht dagegen Allegorie zurück; sie ist vielleicht geistreich witzig, aber doch meist rhetorisch und conventionell und immer besser, je mehr sie sich demjenigen nähert, was wir Symbol nennen" (Goethe, 1818, in: Sörensen, 1972, 133).

[10] "Die Allegorie verwandelt die Erscheinung in einen Begriff, den Begriff in ein Bild, doch so, daß der Begriff im Bilde immer noch begränzt und vollständig zu halten und zu haben und an demselben auszusprechen sei./Die Symbolik verwandelt die Erscheinung in Idee, die Idee in ein Bild, und so, daß die Idee im Bild immer unendlich wirksam und unerreichbar bleibt und, selbst in allen Sprachen ausgesprochen, doch unaussprechlich bliebe." (Goethe, 1823–1829, in: Sörensen, 1972, 135.)

[11] "Begriff ist Summe, Idee Resultat der Erfahrung; jene zu ziehen, wird Verstand, dieses zu erfassen, Vernunft erfordert" (Goethe, 1823–1829/1958, 438).

[12] The Idea is always written with capital letter by Schopenhauer, and it is closely linked both with Platonic Ideas and Kantian "thing-in-itself" through the concept of "will" (e.g., Schopenhauer, 1818–1819/1966, Vol. 1, § 9, 40; § 30–32, 169–176).

[13] "[D]ie *Idee* hingegen entwickelt in Dem, welcher sie gefaßt hat, Vorstellungen, die in Hinsicht auf den ihr gleichnamigen Begriff neu sind: sie gleicht einem lebendigen, sich entwickelnden, mit Zeugungskraft begabten Organismus, welcher hervorbringt, was nicht in ihm eingeschachtelt lag" (Schopenhauer, 1818–1819/1919, Vol. 1, § 49, 319).

[14] "Wenn nun gar zwischen dem Dargestellten und dem dadurch angedeuteten Begriff durchaus keine auf Subsumtion unter jenen Begriff, oder auf Ideenassociation gegründete Verbindung ist; sondern Zeichen und Bezeichnetes ganz konventionell, durch positive, zufällig veranlaßte Satzung zusammenhängen: dann nenne ich diese Abart der Allegorie *Symbol*" (Schopenhauer, 1818–1819/1919, Vol. 1, § 50, 324).

[15] "So ist die Rose Symbol der Verschwiegenheit, der Lorbeer Symbol des Ruhmes, die Palme Symbol des Sieges, die Muschel Symbol der Pilgrimschaft, das Kreuz Symbol der christlichen Religion: dahin gehören auch alle Andeutungen durch bloße Farben unmittelbar, wie Gelb als Farbe der Falschheit, und Blau als Farbe der Treue. Dergleichen Symbole mögen im Leben oft von Nutzen seyn, aber der Kunst ist ihr Werth fremd: sie sind ganz wie Hieroglyphen oder gar wie Chinesische Wortschrift anzusehen und stehen wirklich in einer Klasse mit den Wappen, mit dem Busch, der ein Wirthshaus andeutet, mit dem Schlüssel, an welchem man die Kammerherren, oder dem Leder, an welchem man die Bergleute erkennt. – Wenn endlich gewisse historische oder mytische Personen, oder personificierte Begriffe, durch ein für allemal festgesetzte Symbole kenntlich gemacht werden; so wären wohl diese eigentlich *Embleme* zu nennen: dergleichen sind die Thiere der Evangelisten, die Eule der Minerva, der Apfel des Paris, das Anker der Hoffnung u.s.w. Inzwischen versteht man unter Emblemen meistens jede sinnbildlichen, einfachen und durch ein Motto erläuterten Darstellungen, die eine moralische Wahrheit veranschaulichen sollen, davon es große Sammlungen von J. Camerarius, Alciatus und Anderen giebt: sie machen den Uebergang zur poetischen Allegorie, davon weiter unten geredet wird. – Die Griechische Skulptur wendet sich an die Anschauung, darum ist sie *ästhetisc*h; die Hindostanische wendet sich an den Begriff, daher ist sie bloß *symbolisch.*" (Schopenhauer, 1818–1819/1919, Vol. 1, § 50, 324–325.)

[16] In his *Symbolic Images* Gombrich discusses the differences between two symbolic traditions – Aristotelian, didactic one and Neo-Platonic, mystical one (Gombrich, 1972/1985, 1–22).

[17] Käthe Kollwitz: *Nie wieder Krieg* (see, e.g., Gombrich, 1966/1982, 63).

[18] We can also see some connections between the discussions of conventional and natural aspects of signs and more recent cognitive psychological discussions of top-down and bottom-up processes, which seem to strongly interact in visual information processing, and in many cases it is difficult to make clear separations between these two kind of processes (e.g., Enns & Di Lollo, 2000; Velichkovsky, 2005).

[19] "Unter einer "symbolischen Form" soll jede Energie des Geistes verstanden werden, durch welche ein geistiger Bedeutungsgehalt an ein konkretes sinnliches Zeichen geknüpft und diesem Zeichen innerlich zugeeignet wird" (Cassirer, 1956, 175).

[20] Although black and white are sometimes understood as non-colours, here they are understood as colours.

[21] Jan van Eyck: *The Annunciation* (see, e.g., Hermerén, 1969, Ill. 1).

[22] Peter Paul Rubens: *Horrors of War* (see, e.g., Gombrich, 1972/1985, Ill. 138); Tintoretto: *Minerva Restraining Mars* (see, e.g., Gombrich, 1972/1985, Ill. 139).

[23] Posters of London Transport (see, e.g., Gombrich, 1960/1992, 199).

[24] Matthias Grünewald: *The Crucifixion* (see, e.g., Zülch, 1938/1949, Ill. 24).

[25] In his *Interpretation Theory* (1976) Ricoeur analyses the differences between traditional definition of metaphor, usually called substitution or comparison theory, and modern definition of metaphor, which originates from the writings of Ivor Armstrong Richards, Max Black, Monroe Beardsley, Colin Turbayne, and Philip Wheelwright, and is called either tension or interaction theory of metaphor. In his *Interpretation theory* Ricoeur speaks about tension theory, but in his later article "The metaphorical process as cognition, imagination, and feeling" Ricoeur (1978/1979) uses the word interaction theory.

[26] "Har De gått langs stranden der og hørt sjøen? Har de sett kveldslyset der, når det slokner i natten? Jeg vet ikke noe sted som har et så vakkert halvlys. Er det ikke trist at jeg har malt alt som finnes der nede. Å gå der er som å gå blant bildene mine. Jeg får slik lyst til å male når jeg går i Åsgårdstrand." (Munch, in: Stenersen, 1945, 85.)

[27] "At forklare et bilde er umuligt. Det er netop fordi man ikke kan forklare det på anden måde at det er malt. Man kan blot gi et lidet fingerpeg i hvilken retning man har tenkt sig." (Munch, in: Tøjner, 2000, 134, MM N 29.)

[28] "Fremstilling av en rekke livs-bilder": "Kjærlighetens kime", "Kjærligheten som blomstrer og forgår", "Livsangst", "Død" (Eggum, 1990/2000, 9–10).

[29] "Jeg skulde gjøre noget – jeg følte det vilde gaa saa let – det skulde forme sig under mine hænder som ved et trylleri. –/Saa skulde de faa se. –/En stærk nøken arm – en brun kraftig nakke – op til det hvælvede bryst lægger en ung kvinde sit hoved. –/Hun lukker øinene og lytter med aapen bævende mund til de ord han hvisker ind i hendes lange utslaatte haar./Jeg skulde forme det slik jeg nu saa det men i den blaa dis. –/Disse to i det øieblik de ikke er sig selv men kun et led av de tusener slægtsled der knytter slægter til slægter. –/Folk skulde forstaa det hellige, det mægtige ved det og de skulde ta av sig hatten som i en kirke. –/Jeg skulde fremstille en række slike billeder./Der skulde ikke længer males interiører, folk som læser og kvinder som strikker./Det skulde være levende mennesker som puster og føler, lider og elsker./Jeg følte jeg skulde gjøre dette – det skulde gaa saa let. – Kjødet skulde forme sig og farverne leve. –" (Munch, 1928, 4–7; See also, Munch, in: Tøjner, 2000, 92–93.)

[30] "Du behøver ikke å gå så langt forat forklare livsfrisens fremkomst – Det har jo sin forklaring i selve bohemtiden – Det gjaldt at male det levende liv og sit eget liv –" (Munch, in: Eggum, 1990/2000, 5.)

[31] "Alfa og Omega", "Oksen drepes", "Kjærlighetens by", "Lidelseshistorie", "Den gale Digters dagbok", "Kunskabens træ på godt og ondt" (Eggum, 1990/2000, 18–20).

[32] "Hvilket dypt mærke hun har gravet ind i min hjerne – at intet andet billede kan trænge aldeles det væk – [...]/Var det fordi hun tog mit første kys at hun tog duften af livet fra mig – Var det at hun løi – bedrog – at hun en dag pludselig tog skjællene fra mit øie så jeg så medusahovedet – så livet som en stor rædsel – At alt det som før havde rosenskjær – nu så tomt og gråt ud" (Munch, in: Eggum, 1990/2000, 25.)

[33] "Gjennem dem snor sig den bugtede strandlinje, utenfor ligger havet, som altid er i bevægelse, og under trærnes kroner leves det mangfoldige liv med dets glæder og sorger" (Munch, 1918, 2). (English translation from Prideaux, 2005/2007, 351, no information of translator).

[34] Edvard Munch: *The Girls on the Bridge* (see, e.g., Woll, 2001, Cat. 232, Cat. 628, Cat. 629; Woll. 2008/2009, Cat. 483, Cat. 484, Cat. 539, Cat. 540, Cat. 639, Cat. 1632, Cat. 1715).

[35] Eilif Peterssen: *Summer Night* (see, e.g., Lippincott, 1988, Fig. 5).

[36] Edvard Munch: *Landscape in Moonlight* (see, e.g., Woll, 2008/2009, Cat. 248).

[37] "Die braune Farbigkeit der barocken Mondscheinlandschaften ist zwar bei manchen Romantikern auch bildbestimmend, aber sie wird seltener, und das Blau wie das Schwarz treten einen neuen Siegezug an; zuerst das Blau in der Romantik, ab dem Symbolismus und erst recht im Okkultismus der frühen geometrischen Abstraktion (Malewitch) dann das Schwarz" (Borchhardt-Birbaumer, 2003, 741).

[38] Gilman cites the words of Munch in the context of his *Night in St. Cloud* (1890), but gives no information of the source this text or its translation (Gilman, 2006, 203).

[39] "Hvor mange aftener jeg har sat alene ved vinduet og ærgret med over at De ikke var her så vi kunne sammen beundre scenen udenfor i måneskinnet – med alle lysene på den anden side og gasslygterne udenfor på gaden – og alle dampbådene med grønne og røde lamper og gule lamper. Og så det rare halvmørkret inde i værelset – med den blåagtige lyse firkant som månen kastet inn på gulvet." (Munch: in, Eggum, 1983/1995, 64.)

[40] The problematics of shadows in visual art has been discussed, for example, by Victor I. Stoichita (1997/1999) in his work *A Short History of the Shadow*.

[41] "Langt langt derude – den/bløde linie hvor luften møder/hav – den er ufattelig – som/tilværelsen – ufatteli som/døden – evig som længselen./Og livet er som denne/stille flade – den speiler/luftens lyse –/rene farver – den skjuler dybet/med sit slim – sine/kryb – som døden." (Munch, in: Tøjner, 2000, 67, MM N 613.)

[42] No information of exact source and translation.

[43] Edvard Munch, *Summer Night. Inger on the Beach* (see, e.g., Woll, 2008/2009, Cat. 182).

[44] "De mystiske vil altid exi[s]tere – blir jo mere det opdages – jo mere vil det bli af uforklarlige ting –" (Munch [Nizza, 8.1.1892], The Munch Museum Archives, Litteraere dagbøkker, "Fiolett bok", MM T 2760; See also, Buchhart, 2003c, 272; Heller, 1984, 230; Stang, 1977/1980, 79).

[45] Claude Monet: *Impression, Sunrise* (see, e.g., Sagner-Düchting, 1990, 77).

[46] "The exhalations of the humid earth" (Munch, MM T 365). "Without limits", "raises and lowers itself", "long sighs" (Munch, MM T 2760). "Breath, the storms its mighty breathing" (Munch, quoted by Kristian Schreiner, in: Bøe, Alf, 1989, *Edvard Munch.* New York: Rizzoli, 30). (Cordulack, 2002, 111–112.)

[47] Edvard Munch: *Dark Spruce Forest* (see, e.g., Woll 2008/2009, Cat. 452–456); Edvard Munch: *Children in the Forest* (see, e.g., Woll, 2008/2009, Cat. 492); Edvard Munch: *Forest on the Way to Borre* (see, e.g., Woll, 2008/2009, Cat. 493); Edvard Munch: *Two Children on Their Way to the Fairytale Forest* (see, e.g., Woll, 2008/2009, Cat. 494); Edvard Munch, *Garden* (see, e.g., Woll, 2008/2009, Cat. 532); Edvard Munch: *House in the Summer Night* (see, e.g., Woll, 2008/2009, Cat. 533); Edvard Munch: *The House by the Fjord* (see, e.g., Woll, 2008/2009, Cat. 535); Edvard Munch: *Spruce Forest* (see, e.g., Woll, 2008/2009, Cat. 569).

[48] Edvard Munch: *Red Rocks by Åsgårdstrand* (see, e.g., Woll, 2008/2009, Cat. 582); Edvard Munch: *Beach with Rocks* (see, e.g., Woll, 2008/2009, Cat. 583); Edvard Munch, *Beach* (see, e.g., Woll, 2008/2009, Cat. 584–585).

[49] Edvard Munch: *The Linde Frieze* (see, e.g., Woll, 2008/2009, Cat. 607–616); Edvard Munch: *The Reinhardt Frieze* (see, e.g., Woll, 2008/2009, Cat. 725–736).

[50] Edvard Munch: *Bathing Woman and Children* (see, e.g., Woll, 2008/2009, Cat. 1681).

[51] "Jeg gik derude langs den hvidgrå Strand – Her var det jeg først lærte den nye Verden at kjende – Elskovens – [...]/Her lærte jeg Magten af to Øine der blev store som Himmelkugler i Nærheden – som udsendte Tråde der – sneg sig ind i mit Blod – mit Hjerte –/Her lærte jeg Stemmens forunderlige – Musik – der snart var øm – snart drillende snart æggende/Jeg stod for Mysteriet Kvinden – Jeg så ind i en uanet Verden – Min Nyskjerrighed vagtes – Hvad betød dette – dette Blik som jeg ikke vidste – Dette Blik kom fra en frygtelig mærkelig – og herlig Verden – Hva var denne Verden – Og der kom en Latter – som jeg aldrig havde hørt – drillende kåt – forfærdelig og deilig –" (Munch, in: Eggum, 1990/2000, 32.)

[52] Edvard Munch: *Landscape with Red House* (see, e.g., Woll, 2008/2009, Cat. 531).

[53] Edvard Munch: *Attraction in Landscape* (see, e.g., Woll, 2008/2009, Cat. 799).

[54] Edvard Munch: *Kiss on the Beach* (see, e.g., Woll, 2008/2009, Cat. 1410).

[55] Edvard Munch: *The Book Family* (see, e.g., Woll, 2008/2009, Cat. 485); Edvard Munch: *Four Stages of Life* (see, e.g., Woll, 2008/2990, Cat. 543).

[56] Edvard Munch: *Dance by the Sea* (see, e.g., Woll, 2008/2009, Cat. 720); Edvard Munch, *Dance on the Beach* (see, e.g., Woll, 2008/2009, Cat. 1411); Edvard Munch: *Desire* (see, e.g., Woll, 2008/2009, Cat. 721); Edvard Munch: *Meeting on the Beach* (see, e.g., Woll, 2008/2009, Cat. 1413, 1716).

[57] Edvard Munch: *Young Women on the Beach* (see, e.g., Woll, 2001, Cat. 292).

[58] Edvard Munch: *Nude Couple on the Beach* (see, e.g., Woll, 2008/2009, Cat. 908).

[59] "I see all human beings/behind their masks/those smiling, calm faces/pale corpses, restlessly hurrying/among the winding path,/which leads to/the grave" (Munch, in: Tøjner, 2000/2003, 122, Transl. by J. Lloyd).//"Jeg ser alle mennesker/bak deres maske/smilende, rolige ansikter/blege lig som stundesløse/iler afsted en/snirklet vei hvis ende/er graven" (Munch, in: Tøjner, 2000, 122, MM T 2547: *Kunskabens træ*).

[60] Gilman cites the words of Munch in the context of his *Starry Night* (1893). Gilman states that the origin of this painting is described in one of Munch's many prose poems, but gives no information of the source this text or its translation. (Gilman, 2006, 206.)

[61] "Jeg har ikke lyst til at danse heller sa hun – Det er for yndigt sa hun – se der bortover – vandet mellem trærne og månen bag skyerne./Ved de – sa hun – jeg har det sån – slige aftener kunde jeg gjøre hvad det skulde være – jeg har formelig lyst til at gjøre noget forfærdeligt galt – Hun så på ham med dunkle store øine – Lampeljuset faldt gult på nakken og håret –" (Munch, in: Eggum, 1990/2000, 76.)

[62] "Jeg liker ikke lyset – jeg synes best om månen når den er slig bak skyen – det er så deili indiskret./Jeg synes netop om solen og lyset sa Brandt især de lyse blege sommernætter/Jeg har det sån sa hun efter en stund – på slige aftner som iaften kunde jeg gjøre hva som helst – noe forfærdeli galt –/Brandt så ind i et par store dunkle øine – ... Hun smilte så underli blødt med den ene siden – et kjælent smil" (Munch, in: Eggum, 1990/2000, 27.)

[63] "Vi var noget tilbake for de andre. Han så på hende. Under de fyldige øienlåg lå øinene grå og dunkle og så igjennem halvmørket begjærende. Munden svulmende og blød. Bag hende vandet og luften violett blått/Stå lidt sådant – lad mig få se på dem./Hvor malerisk de er nu i denne belysning./De så på hinanden." (Munch, in: Eggum, 1990/2000, 27.)

[64] "Hvor bleg Du er i maaneskinnet og hvor Dine øine er mørke – De er så store at de dækker halve himmelen – Jeg kan næsten ikke se dine træk – men jeg skimter Dine hvide tænder når de smiler – [...]" (Munch, in: Eggum, 1990/2000, 29.)

[65] "Dine øine ere store som den halve/himmel når du står nær mig og/håret dit har guldstøv og munden/ser jeg ikke – ser blot at du smiler" (Munch, in: Eggum, 1990/2000, 29).

[66] "Hun løste håret op – lot det glide ned over skuldrene/Han standset og så på hende – Hvor deili hun var i det bløde varme skjær fra horisonten Hun så hans beundring – og smilte igjen med det rare smilet til den ene siden – og atter følte han denne kildrende varmen strømme gennom sine årer/Det set ut som en havfrue sa han Han talte med en anden stemme – den skalv og rak ikke til/Havfrue sa hun og lo – hun la vægten på frue" (Munch, in: Eggum, 1990/2000, 70.)

[67] "Der er en havfrue der i månesøilen der ser på månen der stor og rund står over horisonten – hun vugger sig i månesøilen og har guldhår – lægger sig mat og træt tilbage og guldhåret flyder på vandet" (Munch, in: Eggum, 1990/2000, 70).

[68] "Når vi står sån – og mine øine ser ind i dine store øine – i det blege månelys – ved Du da – fletter fine hænder usynlige tråde – der bindes om mit hjerte – ledes fra mine øine – gjennem Dine store mørke øine – ind om Dit hjerte – Dine øine er store nu – De er så nær mig – De er som to store mørke Himmeler" (Munch, in: Eggum, 1990/2000, 29.)

[69] "Slanger bevæger sig under løvet – Månen ble guld – En guldsøile stod i vandet – og rokket – den smeltet af sin egen glands – og guld flød udover vandet –/Da vore øine mødtes da bandt usynlige hænder fine tråde – som gik gjennem dine store øine ind igjennem mine øine og bandt vore hjerter sammen –" (Munch, in: Eggum, 1990/2000, 85.)

[70] "Da du forlod mei over havet/var det som ennu fine/traade forenede os/det sled som i et sår" (Munch, in: Eggum, 1990/2000, 93).

[71] "– Så gik vi ud af Skoven til Stranden – der lå den lyse Sommernat i sin Pragt – den gyldne Horisont – strålende Guld indover – og der stod jeg og så på hende/Hvilken forvandling –/Guld dryssede over Hendes opløste Hår – Guldskjær over hendes Ansikt –/Der la sig Guldskimmer over hendes hvide Dragt – hendes nøgne Arme –/I Øinene lyste en Stjerne af Guld – og Øinene stirrede mod Horisonten – som store Diamanter – vilde – og besynderlige –" (Munch, in: Eggum, 1990/2000, 54.)

[72] "Vandet lå blålig fiolett udover jævn og stille flade – gik næsten over i luften bort i horisonten./Stenerne raget opad det grunde vand langt langt ud, de så [ud] som en hel familie af havmennesker store og små som bevægede sig og stragte sig og skar ansigter, men stille. Det så man lidt af månen gul og stor" (Munch, in: Eggum, 1990/2000, 71.)

[73] "Å hvor vakker sa hun hun viste udover vandet/Det lå der så stille – imellem kom en lang bølge langsomt og tungt op mod stranden – den var så træt – den kunde ikke nå frem – endelig der brød den mod de første stenerne – den brast med et lide smeld – efterpå gjentaes de små brag bortover stranden – Der mellem stammerne såes nu månen stor og gul – en bre gylden søile i det violette vand. Stenerne raget opover det grunde vand. De så ud som en hær av havmennesker store og bitte små –/De strakte sig og skar ansigter." (Munch, in: Eggum, 1990/2000, 71.)

[74] "Jeg går rastløs omkring søgende lindring –/Jeg føler en åndens kraft beherske mig –/som månens kraft over havet –/der langt langt bortefra –/tvinger uro i havet –/tvinger forandringer ebbe og flod –/Således er det uro i min sjæl –/og min legemes atomer har forandret plads" (Munch, in: Eggum, 1990/2000, 73.)

[75] "Han lagde sig men kunde ikke sove – billedet af hende som stod der i den lyse sommernat med den blege måne over – stod for ham/Øinene bare i skygge men alligevel hvor de så på ham – hun ventet på noget lissom –" (Munch, in: Eggum, 1990/2000, 31.)

[76] "Det var aften – Jeg gik langs havet – det var måneskinn mellem skyerne – Stenerne raget op over vandet mystisk som havmennesker – det var store hvide hoder det

smilte og lo – noen oppe på stranden andre nede i vandet – og hun der gik ved min side så ud som en havfrue – med blanke øine og hennes udslåtte hår skinner gyldent i lyset fra horisonten/Men hun er jo ikke her men er langt væk og det er jo ikke måneskin –" (Munch, in: Eggum, 1990/2000, 52.)

[77] "Måneskin glider over dit ansigt – fullt av all jorderiks skjønhet og smerte. Dine læber er som to rubinrøde orme og blodfylte som den karmosinrøde frukt – De glider fra hverandre som i smerte, et ligs smil – Nu knyttes kjeden der binder slægter til slægter – Som et legeme glir vi ut på et stort hav – på lange bølger der skifter farve fra dypviolett til blodrødt." (Munch, in: Eggum, 1990/2000, 200.)

[78] "Vi var noget tilbake for de andre. Han så på hende. Under de fyldige øienlåg lå øinene grå og dunkle og så igjennem halvmørket begjærende. Munden svulmende og blød. Bag hende vandet og luften violett blått/Stå lidt sådant – lad mig få se på dem./Hvor malerisk de er nu i denne belysning./De så på hinanden." (Munch, in: Eggum, 1990/2000, 27.)

[79] Edvard Munch: *Theatre Programme: Peer Gynt* (see, e.g., Woll, 2001, Cat. 82); Edvard Munch: *Melancholy III (The Pretenders)* (see, e.g., Woll, 2001, Cat. 203); Edvard Munch: *Ghosts (Family Scene, Oswald, Stage Set Interior)* (see, e.g., Woll, 2001, Cat. 650–651, 691); Edvard Munch: *Starry Night (John Gabriel Borkman)* (see, e.g., Woll, 2001, Cat. 714); Edvard Munch: *Hedda Gabler* (see, e.g., Woll, 2008/2009, Cat. 737–739).

[80] "Det var i 1895. – Jeg hadde utstilling om høsten hos Blomqvist. – Striden gik voldsomt om billedene. – Der roptes paa boycoting av lokalet – politi. – En dag træffer jeg Ibsen dernede. – Han gik bort til mig – Det interesserer mig meget – sa han. – Tro mig – det vil gaa Dem som mig – jo flere fiender jo flere venner. – Jeg maatte gaa med ham og han maatte se paa hvert billede.../I sær interesserte han sig for – kvinden i tre stadier. Jeg maatte forklare ham det./– Det er den drømmende kvinde – den livslystne kvinde – og kvinden som nonne – hun der staar blek bak trærne. – .../– Noen aar efter skriver Ibsen "Naar de [sic] døde vaagner". – Billedhuggerens værk der ikke blev utført – men forsvandt i utlandet. – Jeg fandt igjen flere motiver der lignet mine billeder i livsfrisen – manden der sitter bøiet mellem stenene i melankoli./Jalusi – Polakken som laa med en kule i hodet – De tre kvinder – Irene den hvitklædde drømmende ut mot livet. – Maja den livslystne – den nøkne. – Sorgens kvinde – med det stirrende bleke hode mellem stammerne – Irenes skjæbne, sykepleierske. –" (Munch, in: Eggum, 1990/2000, 100.)

[81] "I Øinene lyste en Stjerne af Guld – og Øinene stirrede mod Horisonten – som store Diamanter – vilde – og besynderlige –" (Munch, in: Eggum, 1990/2000, 54).

[82] "Å hvor vakker sa hun hun viste udover vandet" (Munch, in: Eggum, 1990/2000, 71).

[83] "Hvor bleg Du er i maaneskinnet og hvor Dine øine er mørke – De er så store at de dækker halve himmelen – Jeg kan næsten ikke se dine træk – men jeg skimter Dine hvide tænder når de smiler – [...]" (Munch, in: Eggum, 1990/2000, 29.)

[84] "Her lærte jeg Stemmens forunderlige – Musik – der snart var øm – snart drillende snart æggende/Jeg stod for Mysteriet Kvinden – Jeg så ind i en uanet Verden – Min Nyskjerrighed vagtes – Hvad betød dette – dette Blik som jeg ikke vidste – Dette Blik kom fra en frygtelig mærkelig – og herlig Verden – Hva var denne Verden – Og der kom en Latter – som jeg aldrig havde hørt – drillende kåt – forfærdelig og deilig –" (Munch, in: Eggum, 1990/2000, 32.)

[85] "Da vore øine mødtes da bandt usynlige hænder fine tråde – som gik gjennem dine store øine ind igjennem mine øine og bandt vore hjerter sammen –" (Munch, in: Eggum, 1990/2000, 85).

[86] "Da du forlod mei over havet/var det som ennu fine/traade forenede os/det sled som i et sår" (Munch, in: Eggum, 1990/2000, 93).

[87] "Kvindens Smil er tre –/Forår – Sommer – Vinter –/Lokkende som Foråret – i sød forventning duftende –/blygt og yndig forførende – som Vårens Fuglesang/og Markens Blomster/Sommerens fulde Smil – over Frugtens Væxt –/Moderens lykkes Smil/Vinterens, Sorgens Dødens Smil/Alvorligt og smertelig som Dødens Drik –/Livets Fulbyrdelse –/[...]/Så ble moderens stolte, lykkesmil væk –/Men Vinterns, Sorgens, Alvorets Smil –/blev Medusahovedets fryktelige Sjæbnesmil –/Ulykkens, Sorgens grusomhedens Skrækkelige Grimace –" (Munch, in: Eggum, 1990/2000, 111.)

[88] "Vi gik ud af den lumre blomsterfyldte Skov –/ud i den lyse nat –/Jeg så på hendes ansigt og jeg.../havde bedrevet hor –/En medusas hoved –/Jeg bøiet mig ned og satte mig.../jeg følte som vor kærlighed.../lå der på de hårde stene..." (Munch, in: Eggum, 1990/2000, 142.)

[89] "Var det fordi hun tog mit første kys at hun tog duften af livet fra mig –/– Var det at hun løi – bedrog – at hun en dag pludselig tog skjællene fra/mit øie så jeg så medusahovedet – så livet som en stor rædsel –/At alt det som før havde rosenskjær – nu så tomt og gråt ud" (Munch, in: Eggum, 1990/2000, 25.)

[90] "Jeg har levet i overgangstiden mot kvinneemancipationen. Da blev det kvinnen der forfører og lokker og bedrager mannen – Carmens tid. I overgangstiden blev manden den svagere." (Munch [27.2.1929], in: Tøjner, 2000, 174, MM T 2744.)

[91] When it comes to Munch's nocturnal images, Borchhardt-Birbaumer writes: "Stucks "Sünde" oder die melancholischen Gestalten Edvard Munchs, die lebensbedrohenden Damen von Redon, Rops und Ensor sind allesamt Ausgeburten männlicher Fantasie" (Borchhardt-Birbaumer, 2003, 741).

[92] Citation originally from Hinz, Sigrid (Ed.), 1968, *Caspar David Friedrich in Briefen und Bekenntnissen*, Munich, 92, 128 (Heller, 1973, 111). No information of translation.

[93] Caspar David Friedrich: *Two Men Contemplating the Moon* (see, e.g., Koerner, 1990, Ill. 134); Caspar David Friedrich: *Moonrise at Sea* (see, e.g., Koerner, 1990, Ill. 119).

[94] Caspar David Friedrich: *Cross on the Baltic* (see, e.g., Koerner, 1990, Ill. 29); Caspar David Friedrich: *Monk by the Sea* (see, e.g., Koerner, 1990, Ill. 87).

[95] Caspar David Friedrich: *Woman before the Setting Sun* (see, e.g., Koerner, 1990, Ill. 97).

[96] Alphonse Osbert: *Muse at Sunrise* (see, e.g., Brodskaïa, 2007, 30–31).

[97] Philipp Otto Runge: *Night* (see, e.g., Traeger, 1975, Cat. 271).

[98] "1807 umschrieb Runge den Sinn der Blätter: "Der Morgen ist die gränzenlose Erleuchtung des Universums. Der Tag ist die gränzenlose Gestaltung der Creatur, die das Universum erfüllt. Der Abend ist die gränzenlose Vernichtung der Existenz in den Ursprung des Universums. Die Nacht ist die gränzenlose Tiefe der Erkenntniß von der unvertilgten Existenz in Gott. Diese sind die vier Dimensionen des geschaffenen Geistes." (Runge, in: Traeger, 1975, 50.)

[99] As a point of comparison, also in the pictures made by Jung's patients, there are some interesting examples about how the ideas of cosmic circulation are visualised in the form of flowers and trees (see, e.g., Jung, 1967/1978, Fig. 32).

[100] "Motbydelig tydsk kunst – smegtende kvinder – slagbilleder med steilende heste – og blanke kanonkuler – du væmmes, du ækles til du standser for et billed af Böcklin – den hellige ild" (Munch, in: Eggum, 1983/1995, 97).

[101] "Så skit som kunsten i sin almindelighed står her i Tyskland – vil jeg dog sie en ting – den har den fordel hernede at den har frembragt enkelte kunstnere der rager så høit over alle andre og som står så alene – f.ex. Böcklin som jeg næsten synes står over alle nutidens malere –" (Munch, in: Eggum, 1983/1995, 98).

[102] Arnold Böcklin: *The Ride of Death* (see, e.g., Ostini, 1904, Ill. 32); Arnold Böcklin; *Faun and Nymph* (see, e.g., Ostini, 1904, Ill. 10).

[103] Johann Christian Dahl: *Moonlight (Grave by the Sea)* (see, e.g., Spencer-Longhurst, 2006, Cat. 2).

[104] Wolff, Theodor, 1892, "Bitte um's Wort: Die 'Affaire Munch,'" *Berliner Tageblatt*, [n.pag.], newsclipping, The Munch Museum Archives (Clarke, 2009, 58).

[105] "Det har også intereseret mig at De henfører det sjælelige i min kunst til nordisk sjæleliv. Jeg har ærget mig heroppe at man har påduttet mig "det tyske" (uanseet min høiaktelse for det store tyskere har ydet i Kunst og filosofi). Vi har jo heroppe Strindberg – Ibsen og andre – (osså Hans Jæger). Søren Kirkegaard har jeg mærkeli nok faat læst det sidste år – Så er det Ruserne. Dostojevski – Naturligvis osså Nietzsche som dok ikke så meget har intereseret mig –" (Munch, in: Eggum, 1990/2000, 18.)

[106] Max Klinger: *A Love (Meeting at the Gate, Kiss, Embrace, Intermezzo, A Vision, Shame)* (see, e.g., Heller, 1973, Ill. 12–17).

[107] Akseli Gallen-Kallela: *Landscape in Moonlight (Kuutamomaisema)* (see, e.g., Gallen-Kallela, 1955/2002, 98); Gallen-Kallela: *Moonlight on the Sea, (Kuutamo merellä)* (see, e.g., Gallen-Kallela, 1955/2002, 102).

[108] Akseli Gallen-Kallela*: The Isle of Blessedness (Autuaitten Saari)* (see, e.g., Gallen-Kallela, 1955/2002, 104); Arnold Böcklin, *The Isle of Death I* (see, e.g., Ostini, 1904, Ill. 63).

[109] Akseli Gallen-Kallela: *The Spirit of Death and Frost (Kuoleman ja hallan henki)* (see, e.g., Gallen-Kallela, 1955/2002, 99).

[110] Artur Grottger: *Large Forest* (see, e.g., Brodskaïa, 2007, 73).

[111] Francisco Goya: *The Witches' Sabbath* (see, e.g., Borchhardt-Birbaumer, 2003, Ill. 176).

[112] Akseli Gallen-Kallela: *The Christ on Starry Sky (Kristus tähtitaivaalla)* (see, e.g., Gallen-Kallela-Sirén, 2001, 206); Akseli Gallen-Kallela: *Ad Astra* (see, e.g., Gallen-Kallela-Sirén, 2001, 207); Akseli Gallen-Kallela: *Symposion* (see, e.g., Gallen-Kallela-Sirén, 2001, 195).

[113] Edvard Munch: *Nude Standing with Raised Arms* (see, e.g., Woll, 2001, Cat. 476).

[114] Also in the pictures by the patients of Jung there are some interesting examples about how female body has been linked with the idea of crucifixion and the form of a cross (see, e.g., Jung, 1967/1978, Fig. 25–26).

[115] Akseli Gallen-Kallela: *Kajustaflan* (see, e.g., Gallen-Kallela-Sirén, 2001, 193); Edvard Munch's caricatures of Gunnar Heiberg (see, e.g., Bardon et. al., 1999, Cat. 18, 22).

[116] Citation originally from Mantegazza, Paolo, 1906, *Physiognomy and Expression*, London: Scott, 142–144 (Cordulack, 2002, 119).

[117] Gilman cites the words of Przybyszewski in the context of Munch's *The Kiss* (1892), but gives no exact information of the source this text or its translation (Gilman, 2006, 207).

[118] Edvard Munch: *Jealousy in the Bath* (1898–1900) (see, e.g., Woll, 2008/2009, Cat. 434).

[119] "Det andet billede – den røde sol – purpurrødt som gjennem et sodet glas skinner solen over verden. På høiden i baggrunden står korset tomt – og grædende kvinder beder til det tomme kors. Elskende – horen – drankeren og forbryderen fylder terænnet nedenunder – og mod høire i billedet går en skrænt ned til havet. Ned mod skrænten stuber menneskene ud – og rædselslagne knuger de seg til skræntens kant./Midt i kaoset står en munk og stirrer rådløst og med barnets forskrækkede øine på alt dette – og spørger hvorfor – hvortil." (Munch, in: Tøjner, 2000, 95, MM T 2730.)

[120] "Jeg går langs en smal sti. Et brat stup på den ene side – der er dybet bundløst dyb. Indover på den annen side – der er enge – bjerge – huser – mennesker. Jeg går og vakler langs stupet – jeg holder på at styrte ned – men jeg kaster mig ind mot engen – husene – bjergene – menneskene. Jeg tumler om blandt det levende liv – men jeg må tilbake til veien langs stupet. Der er min vei – den må jeg gå. Jeg vokter – jeg vil styrte ned – atter ind mot livet og menneskene. Men jeg må tilbake til veien langs stupet. For det er min vei – til jeg styrter i dybet." (Munch, in: Tøjner, 2000, 67–69, MM T 2748.)

[121] "Free love was the hallmark of the Bohemian era. Inhibitions were overturned – even God was invalidated – everything whirled along the wild Dance of Life – a blood-red sun hung in the sky. The cross was empty./But I was unable to free myself from my fear of life – and my thoughts of eternal damnation." (Munch, in: Tøjner, 2000/2003, 204, Transl. by J. Lloyd.)//"Bohemtiden kom med dens frie kjærlighed. Gud og alt omstyrtedes – alle rasende i en vild vanvittig Livets Dans – en blod rø sol stod på himlen. Korset var tomt./Men jeg kunde ikke frigjøre mig fra livsangsten – og den evige livs tanke." (Munch, in: Tøjner, 2000, 204, MM T 2759.)

[122] "Der gives i naturen to faste givne linier – to hovedlinier. Den horisontale hvilelinien og lodrette – tyngdelinien. Om disse bevæger sig de levende linier – de sprængende linier – livet./I den antikke kunst er de to faste hovedlinier de mest herskende. I Michelangelos stil ses de bevægede linier livet at utfolde sig mest – at sprænge de to hovedlinier./I nåleskoven sees de mest i den levende natur – hovedlinierne – den lodrette og den vertikale. Grenerne danner her de sprængende bevægende linier – som opadstræbende gothiske skrålinier." (Munch, in: Tøjner, 2000, 132, MM T 157.)

[123] Cesare Ripa: *Incostanza* (see, e.g., Ripa, 1603/1992, 184, 506); Cesare Ripa: *Incostanza* (see, e.g., Ripa, 1603/1992, 506).

[124] "Durchgängig und überall ist das ächte Symbol der Natur der Kreis, weil er das Schema der Wiederkehr ist: diese ist in der That die allgemeinste Form in der Natur, welche sie in Allem durchführt, vom Laufe der Gestirne an, bis zum Tod und der Entstehung organischer Wesen, und wodurch allein in dem rastlosen Storm der Zeit und ihres Inhalts doch ein bestehendes Daseyn, d.i. eine Natur, möglich wird" (Schopenhauer, 1844/1919, Vol. 2, Kapitel 41, 588).

[125] Edvard Munch: *The Sun and Awaking Nude Men* (see, e.g., Woll, 2008/2009, Cat. 926); Edvard Munch: *New Rays* (see, e.g., Woll, 2008/2009, Cat. 945–946); Edvard Munch: *Geniuses in Sun Rays* (see, e.g., Woll, 2008/2009, Cat. 1112–1113); Edvard Munch: *Naked Figures and Sun (*see, e.g., Woll, 2008/2009, Cat. 1515).

[126] Edvard Munch: *The Tree of Life* (see, e.g., Woll, 2008/2009, Cat. 925, 932–935).

[127] Interestingly, there are some similarities between *Symbolic Study* of Munch and a picture made by a patient of Jung. In the latter, the trunk of the plant is carried by human figures, and a woman's head rises out of the petals. (See, Jung, 1967/1978, Fig. 27.)

[128] Cook has described an illustration titled *Tree of Good and Evil* (miniature from Lambert of Saint-Omer, *Liber floridus*, before 1192), as follows: "The *Arbor bona* is associated with the Church (Ecclesia fidelium), and each of the virtues is represented by a female figure in a medallion and by the foliage of some 'noble' shrub or tree; pine, terebinth, rose, box, cedar and the like. On the other hand, the *Arbor mala*, associated with the Synagogue, is represented by a single species, the withered fig tree of the Gospel, on which no fruit grows (Matthew 21:19), and to whose roots the 'axe is laid' (Matthew 3:10)." (Cook, 1974, 67, Ill. 37.)

[129] "When one suffers a sudden massive wound, the blood vessels immediately contract, to stop the blood from running out" (Munch, in: Tøjner, 2000/2003, 181, Transl. by J. Lloyd).//"När man får et større pludslig våldsomt sår lukkes strax årene sammen – så blodet ikke rinder ud" (Munch [Elgersburg, November 1905], in: Tøjner, 2000, 181, MM T 2792).

[130] "Det dampede af den fuktige jord – det lugted af råddent løv – og hvor stille det var omkring mig. Og dog følte jeg hvor det gjærede og levede i denne dampende jord med det rådnende løv – i disse nøgne kviste. Det skulde snart igjen spire og leve og solen skulde skinne på de grønne blade og blomsterne og vinden skulde bøie dem i den lumre sommer./Jeg følte det som en vellyst at skulde gå over – forenes med denne jord der altid gjærede – altid beskinnedes af solen og som levede – levede. Jeg

skulde blive et med den – og der skulde voxe op af mit rådnende legeme planter og trær og græs og planter og blomster og solen skulde varme dem og jeg skulde være i dem og intet skulde forgå – det er evigheden." (Munch, in: Tøjner, 2000, 91–92, MM T 204.)

[131] There are also some alchemical pictures from the fourteenth century where the philosophical trees (arbor philosophical) are growing out of the bodies of Adam and Eve. In the case of Adam the tree seems to grow out of his phallus, while in the case of Eve the tree grows out of her head. (See, e.g., Jung, 1952/1981, 256, 268.)

[132] "Frisen er tænkt som et digt om livet, om kjærligheten og døden. Motivet i det største billede med de to, manden, og kvinden i skogen, ligger kanske noget til siden for idéen i de andre felter, men det er likefuldt nødvendig for den hele frise som spænden er det for beltet. Det er billedet av livet som døden, skogen som suger næring av de døde og byen, som gror op bag trækronerne. Det er billedet paa livets sterke, bærende kræfter. [...] Baade livsfrisen og Universitetsdekorationerne møtes i livsfrisens store billede Mand og kvinde i skogen med den gyldne by i bagggrunden." (Munch, 1918, 2–3.)

[133] "Jeg så hvordan menneskerne formeredes – hvordan de samledes i masser – og hvordan de fordelte sig over jorden. Og når massen havde forklumpet sig – og traf andre masser – kjæmpede de for at den stærkeste skulde seire – som – de andre levende – som myrene./Jeg så det enkelte individ – fra det første øieblikk hvor lyset trænkte ind i det – hvordan det lidt efter lidt ønsket udvikledes. Hvor da det først begyndte at føle hunger og det skreg efter mad – det så solen og strakte hænderne efter den. [...]" (Munch, in: Tøjner, 2000, 103, MM N 655–1.)

[134] Gustav Vigeland: *Monolith in the Frogner Park*, Oslo (see, e.g., Stang, 1965/1973, 145); Gustav Klimt: *Philosophy* (see, e.g., Payne, 2000, 95); Gustav Klimt: *Medicine* (see, e.g., Payne, 2000, 96). There are also some alchemical pictures from the sixteenth century, which seem to link with Munch's ideas of rising masses of people (See, e.g., Jung, 1952/1981, 281; Jung, 1967/1978, Fig. B6).

[135] "Menneskeskjæbner/er som kloderne/de mødes i verdensrummet for/atter at forsvinde/få går op i hinanden/i lysende flamme" (Munch, in: Tøjner, 2000, 124, MM T 2547: Kunskabens træ).

[136] "Den i mine tidligere billeder og gravurer fremherskende bølgelinie – stod i forbindelse med anede ethersvingninger – med følelsen af forbindelse mellem legemerne. (Adskillelsen og To mennesker – håret blev til bølgelinier og forbindelsen mellem de elskende)./Dengang var trådløs telegraf ikke opdaget." (Munch [16.4.1929], in: Tøjner, 2000, 110.)

[137] "Jeg har i den senere tid tænkt over følgende. Hvad vi seer og føler seer vi og føler fordi vi har de aparater vi besidder – syn og hørsel or følelser er slig beskafne – og ikke når længer. Hvis vi hadve andre finere organer – eller andre indrettede organer – vilde vi se og føle annerledes." (Munch [4.5.1929], in: Tøjner, 2000, 108.)

[138] "Havde vi andre stærkere øine – vilde vi – som røntgenstråle – blot se vore væger – bensystemet. Havde vi andre øine kunde vi se vor ydre flammehylster – og vi vilde da have andre former. Hvorfor skulde ikke altså andre væsener med lettere opløste molekyler færdes om os – vore kjæres sjæle – f.ex. ånder." (Munch, in: Tøjner, 2000, 108.)

[139] "Ånden kom ned i en dues skikkelse. Faderen sønnen og den hellige ånd. Hvad er det der gir denne den kristne tros magt – om end den for mange er så vanskelig at tro på./Selv om man ikke kan tro på Gud som en mand med langt skjæg – Kristus som gudssønnen der kom ned og blev menneske – eller ånden der kom ned som en due – så er der aligevel i tanken så megen sandhed. Gud – magten som jo nu må stå bag det hele – som leder det hele. La os si den der leder lysbølgerne – kraftbølgerne – selve kraftens kjærne./Sønnen – del af denne kraft der er gåt ned i et menneske –

hvad var der ikke for en vældig kraft der fyldte Kristus. Guddomeli kraft – geniets største kraft – og den hellige ånd. Den høieste tanke der sendes ned fra de ufattelige – gudommelige kraftkilder til menneskenes radiostationer. Menneskenes indre. Det alle mennesker er i besiddelse af./Hellige stunder – hvor sinnet – tanken gjøres modtageli for disse bølgelinier fra den høieste ufattelige kraftstation – til de modtageliggjorte menneskelige apparater. Han vender sin tanke opad mod lysets rike – det ufattelige. Han vender sit modtagerapparat dit hen – og fra de jordbundne kræfter der i vor levende klodes indre syder og brænder – i lava og jordblod. Det jordiske helvete – hvor alt jordisk omstøpes." (Munch [Pinsde, 1928], in: Tøjner, 2000, 107–108, MM T 2748.)

[140] "(Som notert for 20 år siden). Alt er liv og bevægelse. Som stenen og krystallen har liv og vilie har osså mennesket det. Vilien til mennesket – dets sjæl – selv om menneskets legeme beskadiges så kan sjælen være reddet./Ideen vilien til mennesket. Religionen handler om at bevare denne ide." (Munch [15.4.1929], in: Tøjner, 2000, 110.)

[141] "[O]der auch man kann sie den Nachhall des Menschen nennen und sagen: Thier und Pflanze sind die herabsteigende Quint und Terz des Menschen, das unorganische Reich ist die untere Oktav" (Schopenhauer, 1818–1819/1919, Vol. 1, § 28, 217).

[142] "The will can be identified in the protoplasm. The desire of the will is a display of power. It develops into a creature – a human." (Munch, in: Tøjner, 2000/2003, 97, Transl. by J. Lloyd.)//"I protoplasmaet fandtes allerede viljen. Viljens ønske er magtutfoldelse. Den udvikledes til et væsen – menneske." (Munch, in: Tøjner, 2000, 96, MM T 2785.)

[143] "Bloß der Krystall ist noch gewissermaaßen als Individuum anzusehen: er ist eine Einheit des Strebens nach bestimmten Richtungen, von der Erstarrung ergriffen, die dessen Spur bleibend macht: er ist zugleich ein Aggregat aus seiner Kerngestalt, durch eine Idee zur Einheit verbunden, ganz so wie der Baum ein Aggregat ist aus der einzelnen treibenden Faser, die sich in jeder Rippe des Blattes, jedem Blatt, jedem Ast darstellt, wiederholt und gewissermaaßen jedes von diesen als ein eigenes Gewächs ansehn läßt, das sich parasitisch vom größern nährt, so daß der Baum, ähnlich dem Krystall ein systematisches Aggregat von kleinen Pflanzen ist, wiewohl erst das Ganze die vollendete Darstellung einer untheilbaren Idee, d.i. dieser bestimmten Stufe der Objektivation des Willens ist. Die Individuen derselben Gattung von Krystallen können aber keinen andern Unterschied haben, als den äußere Zufälligkeiten herbeiführen: man kann sogar jede Gattung nach Belieben zu großen, oder kleinen Krystallen anschießen machen." (Schopenhauer, 1818–1819/1919, Vol. 1, § 26, 188–189.)

[144] August Strindberg: *Photogram of a Crystallisation* (see, e.g., Schröder & Hoerschelmann (Eds.), 2003, 26).

[145] "Jeg drømte om natten. En kiste stod midt på en hau – og i kisten lå en ung mand. Ved siden af kisten stod en sort mor og ringet på en klokke. Og mor sang – gak da ind i krystallernes land – og en række mend og kvinder gikk nedenunder og gjentog – så gak da ind i krystallernes land./Baggrunden oplystes med engang – et stort rige såes spillende i alle regnbuens farver. Stråler der brødes mod diamantklare krystaller store og små – og nogle dannede slotter og andre underli træer." (Munch, in: Tøjner, 2000, 104, MM T 2702.)

[146] "Kunst er krystalisation" (Munch [Åsgårdstrand", omtrent 1903], in: Tøjner, 2000, 88, MM N 63).

[147] "Et kunstverk er en krystal. Som krystallen har sjæl og vilje må kunstverket osså ha det. Det er ikke nok at kunstverket har rigtige ydre planer og linier." (Munch [Ekely, Skøien, 1929], in: Tøjner, 2000, 100, MM N 63).

[148] “Jeg tænkte intet er lidet – intet er stort. I os er verdener. Det små deles i det store som det store deles i det små. En bloddråbe er en verden med solsenter og kloder og stjernehavet er en bloddråbe – en liden del af et legeme. Gud er i os og vi i Gud. Urlyset er over alt og lyset hvor liv er – og alt er bevægelse og lys./Krystallerne fødes og formes som barnet i moderens liv – og selv i den hårdeste sten brænder livets ild./Døden er begyndelsen til nyt liv. Krystallisation./Døden er begyndelse til livet.” (Munch, in: Tøjner, 2000, 104, MM T 2702.)

[149] “Et mystiskt blik/den skinsyge – i disse to/stikkende øine er konsentrert/mange speilbilleder som/i en krystal. Der er/noget det varsler om/had og død – der er varm/glæde som minder om/kjærlighed – en essence/af hende.” (Munch, in: Tøjner, 2000, 106, MM T 2601.)

[150] **“**Ordet blev kjød/Er ikke Kristus en gnist av urlyset. Urvarmen – elektrisiteten. Guddommen – Ordens magt. Har ikke en vældig gnist mægtig gnist fra riget – krystalisations riget – slået ned i Kristi sjæl – altså guddommens sår. Magten blev fortættet i ham, som en konsentreret udladning bragte hans ord – svingninger i luften – bølger – ringer i luften – der i løbet af 2000 år er bredt sig over jordkloden.” (Munch, in: Tøjner, 2000, 108.)

[151] “Det er dumt at benægte [...] sjælens tilstedeværelse – Man kan jo ikke benægte livsspirens exi[s]tense/[...] Man må trå på udødelighed – forså – vidt som at man kan påstå at [...] livsspiren – livsånden alligevel må exi[s]tere efter legemets død – Denne evne – til at holde et legeme sammen – at bringe stoffene i udvikling – livsånden hvor blir den af –/Intet forgår – man har intet exemper derpå i naturen –/Legemet som dør – forsvinder ikke – stoffene går fra hverande – omsættes –/Men [...] livsånden hvor blir den a –/Hvor det kan ingen si – at påstå dens ikke exi[s]tens efter døden af legemet er ligeså dumt som at *denne ånd* bestemt ville påpege af hvad art – eller *hvor* den vil exi[s]tere/Den fanatiske tro på en enkelt religion – f x kristendommen – bragte [...] vantro – bragte en fanatisk tro på en ikke gud –/Man gav sig i ro med denne ikke tro på en gud – hvilket jo osså var en tro – At påstå i det heletaget noget [...] om hvad der kommer efter døden er dumt [...]/Den var i forbindelse med den store bølge som gik over verden – realismen/Ting existerte ikke uten de kunde påvises, forklares skematisk eller fysisk – maleriet og literaturen var blit det man så for øiet eller hørte med ørene – det var skallet af naturen –/Man hadde git sig ro med de store opdagelser man havde gjort/– man tænkte ikke på at ju flere opdagelser ser jo større gåder [...] og flere gåder at løse – man havde fundet bakterier – med hvorat består de [...] igjen –/De mystiske vil altid exi[s]tere – blir jo mere det opdages – jo mere vil det bli af uforklarlige ting –/Den nye bevægelse – [...] hvis frems kridt hvis blænkere man sporer over hele linien – [...] gi udtryk for alt dette [...] som nu over en menneskealder har været trykket nede/– At det [...] som [...] mennesket altid ha en hel del – mystisisme –/Det vil gi udtryk for alt det [...] det som er så fint at det blot består i anelser tanke experimenter – En masse urforklarte ting – nyfødte tanker som ikke har fået form” (Munch [Nizza, 8.1.1892], The Munch Museum Archives, Litteraere dagbøkker, “Fiolett bok”, MM T 2760, Bl. 54r–55r; Cf. Heller, 1984, 230.)

[152] Bölsche, Wilhelm, 1906, *Haeckel: His Life and Work,* London: Unwin, 203–05. According to Cordulack, Munch owned a copy of Bölsche's book. (Cordulack, 2002, 122.)

[153] “Munch finner at begrepet 'krystallisasjon' sammenfatter alt i livets og kunstens evige lover, og det betoner kontinuiteten i den evige livsprosess. Notatene vil kunne vise om Munchs *livssyn* er isolert fra, eller har noen sammenheng med hans *kunstsyn*.” (Nome, 2000, 50.)

[154] Gilman cites the words of Munch in the context of his portrait of *Friedrich Nietzsche* (1906), but gives no exact information of the source this text or its translation (Gilman, 2006, 216).

[155] Gilman cites the words of Munch in the context of his study of *The Sun* (1912), but gives no exact information of the source this text or its translation (Gilman, 2006, 215).

[156] "Der fører en linie fra Vår til Aulabillederne. Aulabillederne er folket der drages mot lys sol opklaring lys i mørketiden./Vår var den dødssyges længten mot lys og varme mot livet./Solen i Aulaen var i Vår solskinnet i vinduet. Det var Osvalds sol. [...] I samme stol som jeg malte den syge har jeg og alle mine kjære fra min mor af sat vintere på vintere sat og længtet mot sol – til døden har tat dem." (Munch, in: Tøjner, 2000, 169, MM N 45.)

[157] "Kulturens flamme dør og lever på ny. En gnist der tændes – brænder og slukner for atter et annet sted at fænge – leve – dø. En flakkende tændende gnist./Flammen tændes og sluknedes i Østens riker. Flammede videre i Jødeland – Ægypten – Grækenland og Rom. Og i Europa./Grækenland – Rom – Europa – Amerika./Grækenland gav sin ånd til Rom efter at have forblød sig i innbyrdes kampe./Det vil vel gå slig osså med Europa. Det vil forbløde give sin flamme til Amerika for at den atter der skal leve og dø – og leve opp igjen i Østens riker?/Når sker det? Der forende Europas stater synes at være det eneste der kan få holdt flammen ennu i live." (Munch, in: Tøjner, 2000, 111, MM N 67.)

[158] "Naturen er ikke alene det for øiet synline. Den er osså sjælens indre billeder – billeder på øiets bakside." (Munch [Warnemünde 1907–1908], in: Tøjner, 2000, 131, MM N 57.)

[159] "Jeg skulde gjøre noget – jeg følte det vilde gaa saa let – det skulde forme sig under mine hænder som ved et trylleri. –/Saa skulde de faa se. –/En stærk nøken arm – en brun kraftig nakke – op til det hvælvede bryst lægger en ung kvinde sit hoved. –/Hun lukker øinene og lytter med aapen bævende mund til de ord han hvisker ind i hendes lange utslaatte haar./Jeg skulde forme det slik jeg nu saa det men i den blaa dis. –/Disse to i det øieblik de ikke er sig selv men kun et led av de tusener slægtsled der knytter slægter til slægter. –/Folk skulde forstaa det hellige, det mægtige ved det og de skulde ta av sig hatten som i en kirke. –/Jeg skulde fremstille en række slike billeder./Der skulde ikke længer males interiører, folk som læser og kvinder som strikker./Det skulde være levende mennesker som puster og føler, lider og elsker./Jeg følte jeg skulde gjøre dette – det skulde gaa saa let. – Kjødet skulde forme sig og farverne leve. –" (Munch, 1928, 4–7; See also, Munch, in: Tøjner, 2000, 92–93.)

[160] "Die Symbolik verwandelt die Erscheinung in Idee, die Idee in ein Bild, und so, daß die Idee im Bild immer unendlich wirksam und unerreichbar bleibt und, selbst in allen Sprachen ausgesprochen, doch unaussprechlich bliebe." (Goethe, 1823–1829, in: Sörensen, 1972, 135.)

[161] Edvard Munch: *The Scream* (owned by The Munch Museum) (see, e.g., Woll, 2008/2009, Cat. 896).

[162] No information of original sources or translations.

[163] "Idet hele taget kunsten kommer med et menneskes trang til at meddele sig til et andet. Alle midler er lige gode. I maleriet som i literaturen forvegsler man ofte midled med målet. Naturen er midlet – ikke målet. Hvis man kan opnå noget ved at forandre naturen – må man gjøre det./I en sterk sindstemning vil et landskab gjøre en vis virkning på en. Ved at fremstille dette landskab vil man komme i et billede af ens egen stemning. Det er denne stemning der er hovedsagen. Naturen er blot midlet./Hvorvidt billedet da ligner naturen har intet at si. At forklare et bilde er umuligt. Det er netop fordi man ikke kan forklare det på anden måde at det er malt. Man kan blot gi et lidet fingerpeg i hvilken retning man har tenkt sig." (Munch, in: Tøjner, 2000, 134, MM N 29.)

[164] "Naturen helt ut – troskab til det yderste. Det var ikke nødvendig at vælge motiver. Jeg malte da helst fra vinduet de samme motiver – i solskin – regnveir – sommer og vinter. En klynge birketrær. Først tegne op massen – så inddele og tegne høie stamme – inddele og tegne deres grene som der stod på stammen. Så alle kvistene – til de mindste der samledes i masserne. Alle kvister skulde ned – alle små flækker på stammen. Men endnu flere fandtes. Jeg svedet og arbeidet." (Munch, in: Tøjner, 2000, 132, MM T 2785.)

[165] "Jeg gjorde den iakttagelse at når jeg gikk på gaden en solskinsdag på Karl Johan – og så de hvide huse mod den vårblå luft – rader av mennesker der i en hinanden krydsende strøm som et baand drog sig langs husvæggene – da kommer musikken nedover – spiller en marsch – da ser jeg farvene med engang annerledes. Det dirrede i luften – det dirrede i de gul-hvide facader. Farverne dansede i den menneskestrømmen – i høirøde og hvide parsoller. Gule – lyseblå vårdragter – mod de sortblåe vinterdragter – det flimrede i de gyldne trompeter der strålede i solen – det dirrede i blåt og rødt og gult. Jeg så anderledes under musikkens indflydelse. Musikken delte farverne. Jeg fik en glædesfornemmelse." (Munch, in: Tøjner, 2000, 64–67, MM T 2785.)

[166] "Hvordan jeg fandt på at male friser og vægmalerier. [...] Jeg har altid arbeidet bedst med mine malerier om mig. Jeg stillet dem sammen og følte enkelte billeder havde forbindelse med hinanden i inholdet. Når de stilledes sammen gik der med engang en klang igjennem dem og de blev helt annerledes end enkeltvis. Det blev en symfoni./Så fant jeg på at male friser." (Munch, in: Tøjner, 2000, 134–135.)

[167] "Det hændte jag enten i en syg opreven sindsstemning eller i en glad stemning fandt et landskap jeg gjerne vilde male. Jeg henter stafeliet – stillet det op og malte billedet efter naturen.Det blev et godt billede – men det blev ikke det jeg vilde male. Jeg fik ikke malt det slig jeg så det i den syge stemning eller i den glade stemning. Slik hændte ofte. Jeg begyndte da i et lignende tilfælde at kradse ut hva jeg havde malt. Jeg søgte i min erindring efter det første billede – det første indtryk og jeg søkte at få det tilbake." (Munch, in: Tøjner, 2000, 64, MM N 73.)

[168] "Det kunde være morsomt at præke lidt for alle disse menneskerne som nu i så mange år har set på vore billeder – og enten har leet eller rystet betænkeli på hodet. De fatter ikke at det kan være det bitterste gran fornuft i desse impressioner – disse øiebliksindtryk. At et træ kan være rødt eller blåt – at et ansigt kan være blåt eller grønt – det ved de er galt. Fra de var små har de vidst at løv og græs er grønt og at hudfarven er fin rødli. De kan ikke fatte det er alvorli ment – det må være humbug gjort i sludskeri – eller i sindsforvirrelse – helst det siste./De kan ikke få det i hode at disse billeder er gjort i alvor – i lidelse – at det er produkt af vågne nætter – at det har kostet ens blod – ens nerver." (Munch [Nizza, 2.1.1891], in: Tøjner, 2000.)

[169] "Når skyerne i en solnedgang i sindsoprør hvirker på en som et blodigt dække – kan det vel ikke nytte at male noen almindelie skyer. Man går den direkte vei – og maler umiddelbart indtrykket. Billedet maler skyernes blod." (Munch, in: Tøjner, 2000, 132, N 59.)

[170] "Sagen er at man til forskjellige tider ser med forskjellige øine. Man ser annerledes om morgenen end om aften./Måden hvorpå man ser afhænger også af ens sindsstemning befinder ellers./Det er dette der gjør at et motiv kan sees på så mange måder og det er det der gir kunsten interesse/Kommer man fra et mørkt sengeværelse om morgenen ind i dagligstuen da vil man f ex se alt i et blålig lysskjær. Selv de dypeste skygger ligger med lys luft over./Efter en stund vil man vænne sig til lyset og skyggerne vil blive dybere og man ser alt skarpere. Skal man nu male sådan stemning – har netop det grebet en denne blå lyse morgenstemning – da kan det ikke gå bare at sidde og glane på hver ting og male de akkurat som man ser det. Man må male sådan som det skal være – sådan som det så ud da motivet

greb en. [...] I et drikkelag ser man på en anden måte tegningen flyder ofte ud – alt virker mer som kaos. Man kan da som bekjendt vitterlig se galt./Men da må man – det er da soleklart – også male tegningen gal. Ser man dobbelt må man male f.ex to næser./Og ser man et glas skjævt får man gjøre glasset skjævt./Eller man vil få frem noget man har følt i et erotisk øieblik hvor man er hed og elskovsvarm. Man har i et sådant øieblik fundet et motiv – da kan man ikke fremstille det nøiagtig som man ser det en anden gang man er kal. Det er greit at det første billede man har seet må se ganske annerledes ud end det sidste. Man opfatter alting ganske anderledes når man er varm end når man er kal./Og det er jo netop dette – ene og alene dette – som gir kunsten dybere mening. Det er mennesket – livet som man skal få frem." (Munch [Kristiania, 1890], in: Tøjner, 2000, 145–146, MM T 2761.)

171 "Jeg maler ikke det jeg ser. Men det jeg så." (Munch [Kristiania, 1890], in: Tøjner, 2000, 131.)

172 "Jeg malte billedet efter billeder efter de intryk jeg i bevægede øieblikke havde fået i mit øje – malte de linier og farver jeg havde siddende på mit indre øie – på nethinden./Jeg malte da blot det jeg erindret uten at føie noget til – uten enkeltheder jeg ikke længer så. Deraf enkeltheden ved billederne – den tilsynelatende tomhed./Jeg malte intryk fra barnetiden – de utviskede farver fra den tid./Ved at male de farver og linier og former jeg i en bevæget stemning havde set – vilde jeg atter som i en fonograf få den bevægede stemning til atter at dirre frem./Slig oppstod billederne i livsfrisen." (Munch, in: Tøjner, 2000, 64, MM N 74.)

173 "Jeg handler enten i overilelse og i inspiration hurti (tankeløst og ulykkeli – og i inspiration og lykkeli virkning) eller med lang overveielse – og ængsteli. [...] Min puls er enten heftig til voldsomme nerveatakker – eller langsom med grublende melancholi./Jeg bruker for tiden indtil 8 dage på et brev. Til andre tider nedskriver jeg overilet eller inspirert i hast mine indtryk." (Munch, in: Tøjner, 2000, 63, MM T 2734.)

174 Albrecht Dürer: *Melancholy I* (see, e.g., Panofsky, 1943/1971, Ill. 209).

175 Max Klinger: *Night* (see, e.g., Hansen (Ed.), 1994, 143).

176 Magnus Enckell: *Melancholy (Melankolia)* (see, e.g., Tihinen, 2008, 49).

177 "[F]å forklart mig livet og dets mening – [...] [og] hjælpe andre til å klarlægge sig livet" (Munch: in Eggum, 1990/2000, 9).

178 "Fotografiapparatet kan ikke konkurere med maleriet sålænge det ikke kan brukes i himmel eller helvete" (Munch, [Åsgårdstrand, omtrent 1904], in: Tøjner, 2000, 72, MM N 63).

179 "Fotografi og portræt. Annen betingelse for et portræt er at det ikke ligner. Første betingelse at det blir kunst." (Munch, in: Tøjner, 2000, 139, MM N 305.)

180 "Jeg arbeider i modsætning til så mange [...] mener jeg at hvert billede er noget for sig selv og tilsigter noget for sig selv [...]." (Munch [November 1929], in: Tøjner, 2000, 144).

181 "Det er bedre at male et godt ufærdi billede end et dårlig færdi" (Munch [1930], in: Tøjner, 2000, 145).

182 "Da jeg først så Det syge barn – det bleke hode med det stærkt røde hår mot den hvide pude – gav det mig et indtryk som under arbeidet forsvandt./Jeg fik et godt men annet billede frem på lærredet. Billedet malte jeg da mangfoldi gange om i løbet af et år – kradset det ut – lot det flyde ud i malermidlet – og forsøgte atter og atter at få det første intryk. Den skjælvende mund – den gjennemsigtige bleke hud – mot lærredet – den skjælvende mund – de skjælvende hænder./Jeg holdt så endeli op – udtrættet. Jeg havde opnået meget af det første intryk. Den skjælvende mund – den gjennemsigtige hud – de trætte øine. Men billedet var ikke færdi i farven – den var blit grå. Billedet var da tungt som bly./Jeg tog det atter op to år senere – da fik jeg noe af den stærke farve jeg havde villet gi det. Jeg malte 3 forskjellige. Disse er

alle forskjellige og gir hvert sit bidrag til at få frem det jeg følte ved det første intryk.//Jeg havde udført stolen med glasset for meget – det afledet fra hodet. Da jeg først så billedet skimtede jeg blot glasset og omgivelserne./Skulde jeg ta det helt bort? Nei det virket til at fordype og fremhæve hovedet. Jeg skrabte omgivelserne halvt ud og lod alt stå i masser. Man så over bordet og glasset./Jeg opdaget osså at mine egne øienhår havde virket med til billedintrykket. Jeg antydede dem derfor som skygger over billedet. Hodet blev på en måte billedet – der kom frem bølgelinier i billedet – periferier – med hodet som centrum. Disse bølgelinier benyttede jeg ofte senere." (Munch, in: Tøjner, 2000, 64, MM N 70 & MM N 75.)

183 Edvard Munch: *Dance on the Beach* (see, e.g., Woll, 2008/2009, Cat. 614, 730, 1414).

184 "I have seen many women who have thousands of changing expressions – like a crystal but I have not met any who so clearly only has three – three strong ones./Actually this is strange – like a sort of presentiment – For it is absolutely my picture – the three women – …/You have an expression of the deepest sorrow – among the most expressive I have ever seen – like the weeping Madonnas of the old Pre-Raphaelites – then when you are happy – I have never seen such an expression of radiant happiness as though your face was suddenly bathed in sunlight –/Then you have the third face and it is this that strikes fear in me – it is the doom-laden one, the sphinx – in it I find all of women's dangerous traits – " (Munch, in: Eggum, 1990/2000, 109–110, Transl. by H. Sutcliffe & T. Støverud.)//"Jeg har seet mange kvinder som har tusinde of vælende udtryk – som et krystal men ingen har jeg truffet som så udpræget blot har tre – men stærke./Det er for så vidt underligt – som deri ligger forudanelser – Det er nemlig fuldstændig mit billede – de tre kvinder – .../Du har et udtryk af den dypeste sorg – noget af det mest udtryksfulde jeg har seet – som de gamle prærafaeliters grædende madonnaer – så når du er glad – jeg har aldrig seet et sådant udtryk af strålende glæde som om pludselig sol gavdes over Dit ansigt –/Så har du det tredie ansigt og det er det som gjør mig bange – det er skjæbneansigtet, sfinxen – det finder jeg alle kvinders farlige egenskaber –" (Munch, in: Eggum, 1990/2000, 109.)

185 "I danced with my first love – this painting was based upon those memories./The smiling blonde woman enters – she wants to pick the flower of love – but it escapes her grasp./On the other side of the painting she appears dressed in black mourning clothes, looking at a dancing couple – she is an outcast – just like me. Rejected from the dance." (Munch, in: Tøjner, 2000/2003, 196, Transl. by J. Lloyd.)//"[J]eg dansende med min første kjærlighed – det var erindringen om hende./Ind kommer den smilende lyslokkede kvinde – der vil tage kjærlighedens blomst – men den lar sig ikke tage./Og på den annen side ser hun sortklædt I sorg på det dansende par – udkastet – som jeg blev udkastet – af hendes dans [...]" (Munch, in: Tøjner, 2000, 196, MM T 2776.)

186 "Jeg forsøkte at få forklaret Dig mit forhold til livet – til kjærligheden og søkte at forklare Dig at jeg kunne ikke være med på den voldsomme jagten efter at leve livet – Jeg talte om min kunst som jeg måtte leve for." (Briefentwurf v. Edv. Munch an Tulla Larsen, von ca 1899/1900. Munch-museet EM/C 39. (Müller-Westermann, 1997/2005. *Edvard Munch. Die Selbtbildnisse*. 2. Bände. Dissertation zur Erlangung der Würde des Doktors der Philosophie der Universität Hamburg, p. 79), Library of the Munch Museum).//"Du må osså se hvordan jeg har det – høre hva jeg sier – tænke over hva jeg har at stå i og – hvordan mit forhold er til min kunst – den er min stor elskov." (Briefentwurf v. Edvard Munch an Tulla Larsen, Anfang 1900. Munch-museet EM/C 50. (Müller-Westermann, 1997/2005. *Edvard Munch. Die Selbtbildnisse*. 2. Bände. Dissertation zur Erlangung der Würde des Doktors der Philosophie der Universität Hamburg, pp. 79–80), Library of the Munch Museum).

[187] Rode, Helge, 1898, *Dancen gaar,* Copenhagen, Act II, 70–71 (Høifødt, 2003, 64). No information of translation.

[188] "Jeg tror jeg bare passer til at male billeder og så følte jeg også bestemmt at jeg må velge mellem kjærligheden – og mit arbeide –" (Briefentwurf v. Edv. Munch an Tulla Larsen, undat., Munch-museet EM/C 4. (Müller-Westermann, 1997/2005, *Edvard Munch. Die Selbtbildnisse.* 2. Bände. Dissertation zur Erlangung der Würde des Doktors der Philosophie der Universität Hamburg, p. 80.), Library of the Munch Museum).//"I inherited two of humanity's most dreaded enemies – consumption and mental illness./Sickness, madness and death were the black angels that surrounded my crib./My mother died prematurely – from her I inherited the seeds of consumption. My father was obsessively nervous and obsessively religious – to the point of madness. This had been the fate of his family for generations. From him I inherited the seeds of madness." (Munch, in: Tøjner, 2000/2003, 203–204, Transl. by J. Lloyd.)//"To af menneskens frygteligste fiender fik jeg i arv. Arven til tæring og til sindssygdom. Sygdom og galskab og død var de sorte engler der stod ved min vugge./En tidlig død mor – gav mig tærinsspiren. En overnervøs far pietistisk religiøs til galskab – af gammel æt – gav mig galskabens spirer." (Munch, in: Tøjner, 2003, 203, MM T 2759.)//"One day I said to Miss L., "What should a poor man do when he cannot have the love of his life, and cannot marry? Firstly, marriage hinders art, and secondly, he who has been burned by love, cannot love again." (Munch, in: Tøjner, 2000/2003, 185, Transl. by J. Lloyd.)//"En dag sier jeg til Fr. L./Hva skal en stakkels mand gjøre som ikke kan elske den store kjærlighed – som ikke kan gifte sig. Først hindrer ægteskabet kunsten – og den som der allerede er brændt af kjærligheden ikke kan elske på nyt." (Munch, in: Tøjner, 2000, 185, MM T 2800.)

[189] "Der gives i naturen to faste givne linier – to hovedlinier. Den horisontale hvilelinien og lodrette – tyngdelinien. Om disse bevæger sig de levende linier – de sprængende linier – livet." (Munch, in: Tøjner, 2000, 132, MM T 157.)

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