A medical tour through The Cleveland Museum of Art[1]

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Hippocrates's clinical method of bringing the Greek medical student to the patient's bedside was the beginning of "making rounds" as a medical teaching tool. Though effective educationally, the group visit was not always appreciated by the ill patient. The Roman poet, Martial, penned his complaint:

> I'm ill . . . I send for Symmachus; he's here,
> A hundred students following in the rear.
> All paw my chest with hand as cold as snow;
> I had no fever but I have it now. [1(p58)]

Despite Roman distaste, the Hippocratic method continues today. In art as in medicine, there is no substitute for a face-to-face "consultation." Thus, although in this article we will make imaginary "rounds" of some objects associated with medicine in the Ancient and European collections of The Cleveland Museum of Art, it is hoped that the reader will visit the Museum himself. Although most of the paintings and sculpture are on permanent exhibition, prints and drawings rotate periodically.

The Egyptians were known in the ancient world for their expertise in matters of medicine. In fact, medical knowledge in Egypt was so advanced that Herodotus noted that Egyptian physicians specialized in treatment of different parts of the body. One of their specialties was obstetrics. Egyptian medical papyri reveal that doctors attempted to diagnose pregnancy and to determine the sex of the fetus. However, the tests they developed seem to have been based more on magical associations than on scientific analysis.[2(pp36,41)] From the earliest times the Egyptians relied on magic as well as medicine. Votive offerings were made to the gods to assure fertility and ease of childbirth. According to papyrus texts, the goddess Heqat was capable of accelerating birth. Heqat was associated with the frog, and she appears in frog form in the earliest sculpture in the Museum's Egyptian collection, a rare alabaster statue (*Fig. 1*) from Dynasty I, ca. 3100 BC. This sculpture shows the cubic quality of Egyptian sculpture that was apparent even during the formative state of Egyptian art.[3]

Though in ancient civilizations magic and medicine existed side by side, the concept of the physician as scholar originated in Egypt with Imhotep, physician to Pharaoh Zoser (ca. 2600 BC). Renowned for his medical knowledge, Imhotep eventually became a god of healing. Similarly in ancient Greece, Asklepios (ca. 1300 BC) actually may have been a talented physician before becoming a cult figure.[4] It was not until late fifth-century Greece, during the lifetime of Hippocrates (ca. 460–377 BC), that the teaching of medicine became established as a discipline based on scientific knowledge freed from religous control.[2(pp54–56)] The Hippocratic physician emphasized clinical methods of observation. Though sophisticated in clinical studies, he was surprisingly uninformed in anatomy. No distinction was made by the Greek physician between nerves, tendons, and ligaments.[1(pp48–49)] One wonders whether the Greek sculptor of the same period may not have had a better understanding of muscular structure than the doctor.

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Fig. 1. *Frog.* Calcite alabaster. Egypt, Early Dynastic (Dynasty 0-Dynasty 2) (3100–2700 BC), height 6 1/16 in. (15.4 cm). Purchase, Andrew R. and Martha Holden Jennings Fund. CMA 76.5.

Phidias (ca. 490–432 BC) and Polyclitus (ca. 460–420 BC), the great sculptors of Periclean Athens, lived during the time of Hippocrates. The influence of these masters is visible in the Museum's small bronze athlete (*Fig. 2*) made near Athens (ca. 460 BC). The sculptor's interest in harmonious proportions as well as accurate muscular detail results in a convincingly natural and ideally beautiful figure. The admiration of the Greeks for the beauty of the youthful athletic body reflects their belief that exercise shapes the body and beauty feeds the soul. Socrates said, "Let our artists rather be those who are gifted to discern the true nature of the beautiful and the graceful; then will our youth dwell in a land of health, amid fair sights and sounds, and receive the good in everything."[5] In the small bronze we see an athlete in a pose of relaxation, his face serene and thoughtful. He is poised for movement, possessing the easy grace of a well-developed body and the calm expression of a reflective mind.[6]

The ideal of healthful moderation expressed in the bronze athlete contrasts with a scene of overindulgence in alcohol painted on a red-figured krater from the early fifth century BC. The motif of drunkenness may be a warning against excess to those who would fill their drinking cups from the wine bowl. A bearded man with wine kylix extended regurgitates a thin stream of liquid (*Fig. 3*). A youth, probably his slave accompanying him home, holds the lyre, an attribute of the banquet. The elegance of the design belies the subject, and it takes a second look to recognize this fine example of vase painting as a scene of intemperance at the banquet.[7]

Fig. 2. *Athlete.* Bronze. Greek, Attic (ca. 460 BC), H. 8¼ in. (21 cm). Gift of Hanna Fund. CMA 55.684.

Fig. 3. *Column Krater.* Red-figured terra cotta. Greek, Attic (attr. to the Pig Painter, H. 15½ in. (39.4 cm). Gift of Mrs. Leonard C. Hanna. CMA 24.197.

As a Greek, Hippocrates recognized the importance of preventive health measures of proper exercise and diet, but also pioneered in the treatment of illness with natural drugs. Further advances in the knowledge of pharmaceutics were made in the Roman Empire by Dioscorides, a Greek surgeon who served in Nero's army. On his travels through Spain, North Africa, and

Fig. 4. Page from Dioscorides *Materia Medica*; Three physicians preparing medicine (obverse). Color on paper. Iraq, Abdallah ibn al-Fadl, 13th c., Baghdad School, dated AD 1224, 13⅜ × 9¹¹⁄₁₆ in. (33.3 × 24.7 cm). Purchase, John L. Severance Fund. CMA 77.91.

Syria, Dioscorides collected plants and tested many new drugs obtained from them. In his *Materia Medica* (ca. AD 60), based on earlier research, he gave instructions on preparing medicines from plants.[8] In 1977 the Museum acquired a page from an Arabic translation of Dioscorides's *Materia Medica* dated 1224 (*Fig. 4*). The page, illuminated in Baghdad by Abdallah ibn al-Fadl, shows three physicians preparing medicines, and demonstrates the important contribution of Arab medicine in the development of pharmaceutics. Arab medicine refined techniques of drug preparation such as evaporation, filtration, and distillation.[9] The figure on the right in the illumination holds a double-handled drug pot, which may be a distant ancestor to the *majolica* (tin-glazed earthenware) drug pots imported into Renaissance Italy from Moorish Spain centuries later. Spanish cylindrical drug pots or *albarellos* from Valencia in the fourteenth century show their Moorish derivation in the design of mock Arabic letters and facing animals (*Fig. 5*). Italian *albarellos* from the fifteenth and sixteenth centuries, decorated with figures (*Fig. 6*), landscape scenes, or simply ornamental motifs, are on view in the Renaissance galleries. A rare example of an *albarello* decorated with an oak-leaf motif (*Fig. 7*) was made in Italy in the second quarter of the fifteenth century. On each of its two handles a crutch symbol identifies the *albarello* with the hospital of Santa Maria Nuova.[10]

Many charitable hospitals organized by the Church in medieval and Renaissance times became refuges for the sick and the destitute alike. Since disease and plague were thought to be caused by evil spirits, cure was attempted through exorcism, the laying on of hands, and exhibition of religious relics. Because of the psychogenic derivations of many illnesses, these methods often seemed to heal miraculously.

Healing saints and their attributes appear frequently in medieval and Renaissance art. Saint Martin of Tours is depicted in several Museum objects. He was particularly associated with leprosy and penitent drunkards. Two scenes from the life of Saint Martin appear on an ivory diptych from the lower Rhine in Germany from the second quarter of the fourteenth century (*Fig. 8*). On the left is the *Consecration of Saint Martin of Tours* as Bishop in 371, and on the right is the famous scene of *Saint Martin Dividing His Cloak with a Beggar.* The saint, a Roman cavalry soldier,

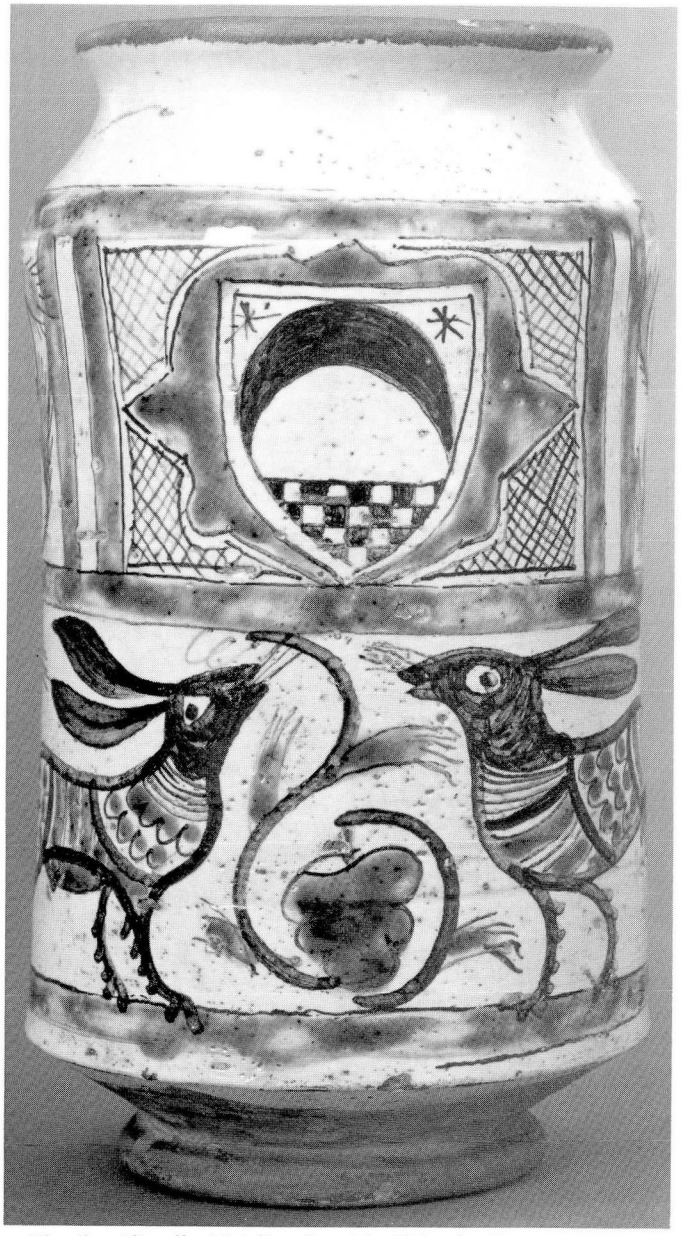


Fig. 5. *Albarello.* Majolica. Spanish, Valencia, Paterna, XIV century, H. 8¾ in. (22.3 cm). In memory of Mr. and Mrs. Henry Humphreys (gift of their daughter Helen). CMA 43.276.

appears on horseback, and cuts his cloak in two with his sword in order to share it with the lame and naked beggar on a crutch. The tiny scene of this famous episode combines graceful poses with expressive gestures in a delicately carved relief.[11]

Whereas Saint Martin was famous for his charity to the poor and crippled, other saints were known for their healing powers. Some, like Saint Blasius, were associated with healing particular parts of the body. The tradition of Saint Blasius's

Fig. 6. *Albarello.* Majolica. Italian, Faenza (1st decade XVI century), H. 11¾ in. (29.9 cm). Purchase, J. H. Wade Fund. CMA 40.12

association with diseases of the neck and throat began when he healed a child who had a fishbone caught in his throat. According to the *Golden Legend*,[12(p157)] a medieval compilation of the lives of the saints, Saint Blasius prayed before his martyrdom that: "all who would be suffering from a malady of the throat, and should implore his aid, might be heard and healed." The Museum owns an ivory horn (*Fig. 9*) traditionally associated with Saint Blasius, which was acquired as part of the important Guelph Treasure from the Cathedral of Saint Blasius, Brunswick, Germany.[13(pp44–45)] The twelfth-century horn made from an elephant tusk and decorated with facing animals shows the influence of Near Eastern heraldic motifs. Saint Blasius is often represented with a horn with which he summoned his followers.

The medieval population turned to the Church and its relics for protection from the plague, since physicians had admitted their helplessness. Writing in the mid-fourteenth century when the Black Death appeared in France, Guy de Chauliac, physician to Clement VI, described the plague as

Fig. 7. *Oak-Leaf Jar.* Majolica. Italian, Florentine (2nd quarter XV century), H. 8 in. (20.3 cm). Purchase from the J. H. Wade Fund. CMA 43.54.

"most humiliating for the physicians who were unable to render any assistance."[1(p95)] The doctors suggested various preventive measures such as abstinence from loose women and drink. Last of all they called upon their own profession to atone for medical sins in the hope that "by this means the venomous astral arrows may be averted."[1(p95)]

A relic of Saint Sebastian (the plague saint), which came to the Museum as part of the Guelph Treasure, is mounted in a silver-gilt monstrance with architectural ornament (*Fig. 10*). Saint Sebastian was associated with the plague because of his survival after being shot with arrows. Ever since mythological times when Apollo shot arrows of pestilence with his bow, the connection had been established between arrows and the plague. Saint Sebastian was thought to have diverted the plague by gathering the arrows into his body. The *Golden Legend* tells of the cessation of the plague in Pavia when an altar was raised to Saint Sebastian whose relics were brought from Rome where he had been martyred.[12(p110)] Similarly, relics were brought to Brunswick, Germany, during the severe plague in 1473 by order of Duke Henry the Peaceful. About two years later the relic of Saint Sebastian with an inscribed piece of parchment was enclosed in a monstrance. Surrounding the relic visible in a crystal cylinder are Gothic buttresses with windows and pinnacles, capped by a six-sided chapellike structure. The fine workmanship of the monstrance was appropriate to a relic of such importance.[13(p86)]

Saint Sebastian was not only popular with those hoping for protection from the plague; the figure of the youthful Saint was also a favorite of Renaissance artists interested in painting the nude

Fig. 8. *Diptych: Consecration of St. Martin of Tours, St. Martin Dividing His Cloak with a Beggar.* Ivory with original polychromy in blue, red, gold; original silver hinges. Germany, Lower Rhine, Cologne (?), second quarter XIV century, H. 3 9/16 in. (9.1 cm). Purchase from the J. H. Wade Fund. CMA 71.103.

male body. A preliminary drawing (ca. 1493) by Pietro Perugino (1445–1523) (*Fig. 11*) for an altarpiece now in the Uffizi Gallery, Florence is a nude study of the Saint as a beautiful youth, eyes raised in mystical contemplation. In the finished altarpiece one arrow piercing the saint's arm serves as his attribute.[14]

In the Renaissance the importance of the nude

Fig. 9. *Horn of St. Blasius.* Ivory. Sicilian, XII century, length 19½ in. (49.5 cm). Purchased by John Huntington Art and Polytechnic Trust. CMA 30.740.

Fig. 10. *Monstrance with Relic of St. Sebastian.* Silver gilt. German, Brunswick, about 1475 (from the Guelph Treasure), H. 18.5 in. (47 cm). Gift of Julius F. Goldschmidt, Z. M. Hackenbrochen, and J. Rosenbaum in memory of the exhibition of the Guelph Treasure held in The Cleveland Museum of Art from January 10 to February 1, 1931. CMA 31.65.

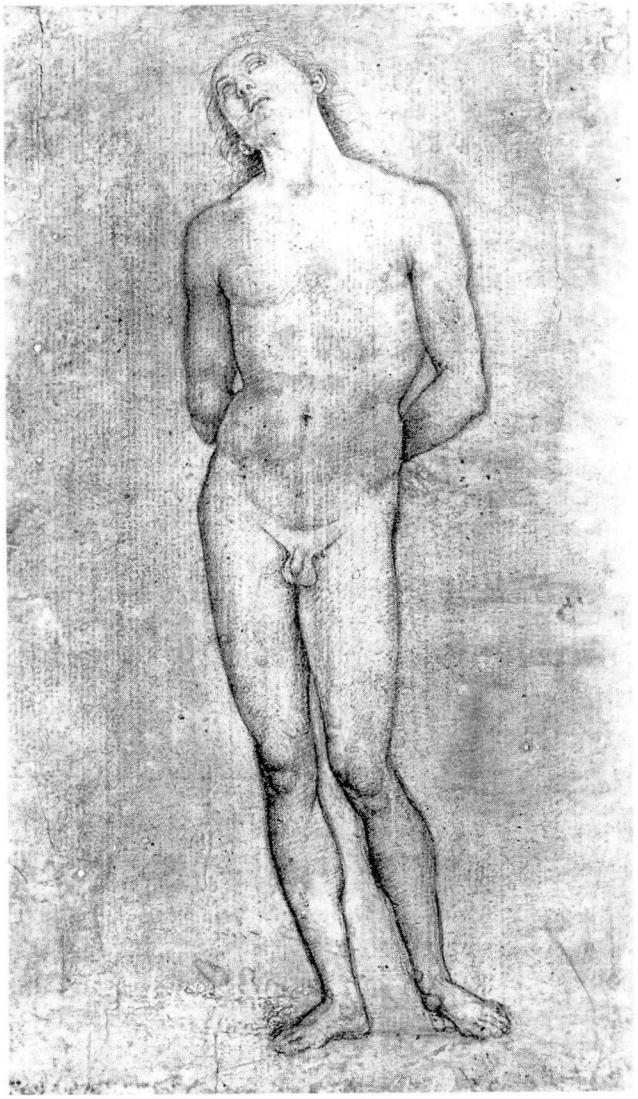


Fig. 11. *Saint Sebastian.* Brush and brown ink over silverpoint. Italian, Pietro Perugino (di Cristoforo Vannucci), 1445/50-1523. Dated ca. 1493, 10⅛ × 5¾ in. (25.6 × 14.6 cm). Purchase, Dudley P. Allen Fund. CMA 58.411.

as a vehicle of artistic expression inspired artists to study anatomy. Leonardo da Vinci's anatomical drawings record his observations based on some thirty dissections. Giorgio Vasari, the sixteenth-century artist and the first historian of art, wrote in his *Lives of the Artists* about the anatomical studies of many Renaissance artists. Some, like Bartolommeo Torre da Arezzo (active ca. 1560–80), became obsessed with anatomy, and Vasari told of his eviction from his teacher Giulio Clovio's house "for no other reason but his filthy anatomy, for he kept so many limbs and pieces of men under his bed and all over his rooms, that they poisoned the whole house."[15(VI,p264)] Studies

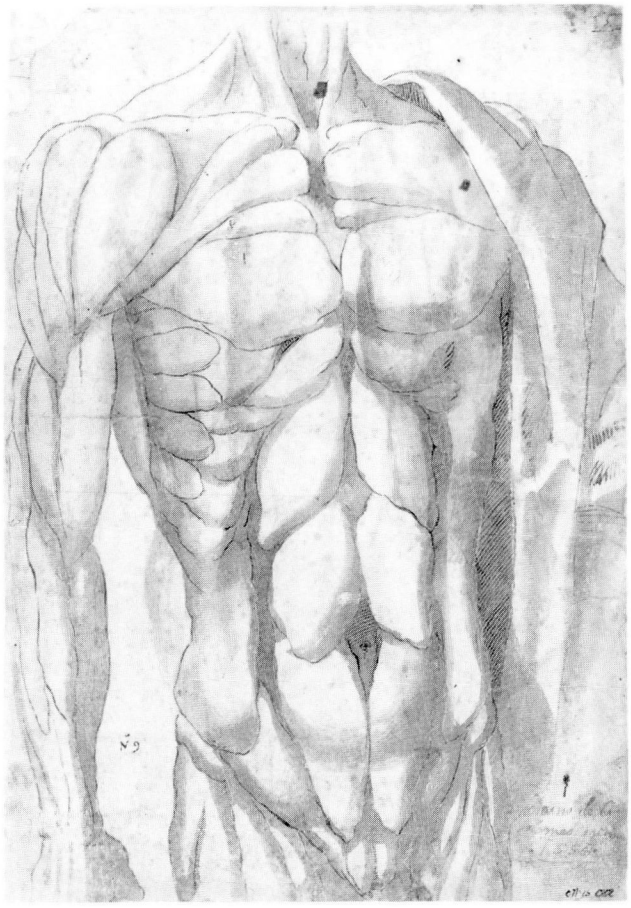


Fig. 12. *Studies of a Flayed Man.* Pen and brown ink, brown wash and faint traces of black chalk, dated 1554. Italian, Bartolommeo Torre de Arezzo. 15¾ × 10⅝ in. (39.9 × 26.9 cm) to edges of paper. Purchase, L. E. Holden Fund. CMA 75.26.

from cadavers appear on both sides of the Museum's sheet of drawings by Bartolommeo Torre (*Fig. 12*). These detailed drawings show parts of the body that have been flayed to reveal the structure of the muscles.

Although Vasari saw the obsession with dissection as a danger for the Renaissance artist, he approved of such study if properly applied. He praised Antonio Pollaiuolo (1431/2-1489) for his application of anatomical studies to the nude figure: "He had a more modern grasp of the nude than the masters before his day, and he dissected many bodies in order to study their anatomy. He was the first to demonstrate the method of searching out the muscles, in order that they might have their due form and place in his figures, and he engraved on copper a battle of nude figures."[15(III,p241)] The "battle of nude figures" mentioned by Vasari is the *Battle of Naked Men* (*Fig. 13*), Pollaiuolo's master engraving (ca. 1470). Probably only one impression of the first state of this engraving remains, and it was acquired by the Museum in 1967. In the vigorous poses, the broad shading of the muscles and the angry facial expressions, Pollaiuolo demonstrates his skill in portraying the nude figure in violent action. The shallow horizontal design of the engraving probably derives from the composition of ancient sarcophagus reliefs and suggests that the artist looked at ancient art as well as human cadavers.[16]

Another artist who combined dissection with the study of relief sculpture was Giovanni Battista Franco (1510–1561). His friezelike drawings (*Fig. 14*) of bones arranged in decorative patterns show an appreciation for the ornamental aspects of anatomy, a far cry from the scientific approach of most Renaissance artists.[17] Yet his drawings of skeletons (*Fig. 15*) are close enough to the Vesalian woodcuts of skeletons published as single sheets in 1538, five years before the *Fabrica*, to suggest that Franco may have studied Vesalius's work.[18]

During the Renaissance when Humanism focused the attention of artists on man as the center of the universe, the study of anatomy linked art to medicine. The sixteenth-century taste for the graceful in art is reflected in Battista Franco's transformation of charnel-house bones into ornamental motifs. In the seventeenth century, artists in Italy, Spain, and Holland turned to a more realistic rendering of the world about them. A down-to-earth view of seventeenth-century life was reflected in images of disease and deformity. Michelangelo Merisi da Caravaggio (1571–1610), the Italian painter whose naturalism had a profound impact on many other European artists, depicted in his paintings the piety of the poor. In his late altarpiece, *The Crucifixion of Saint Andrew* (*Fig. 16*), acquired by the Museum in 1976, he included an old woman afflicted with goiter who watches with sympathy the miraculous moment of the Saint's death.

Goiters were endemic in the alpine region of Bergamo where Caravaggio was born and also in the area around Naples where he painted this altarpiece in 1607. Recent studies have revealed that in the course of working on the painting, Caravaggio changed the position of the woman's hands to expose the entire goiter. In his original conception her hands were raised to her chin, which partly covered her affliction. The decision to reveal the goiter fully may have been motivated by the role of Saint Andrew as protector

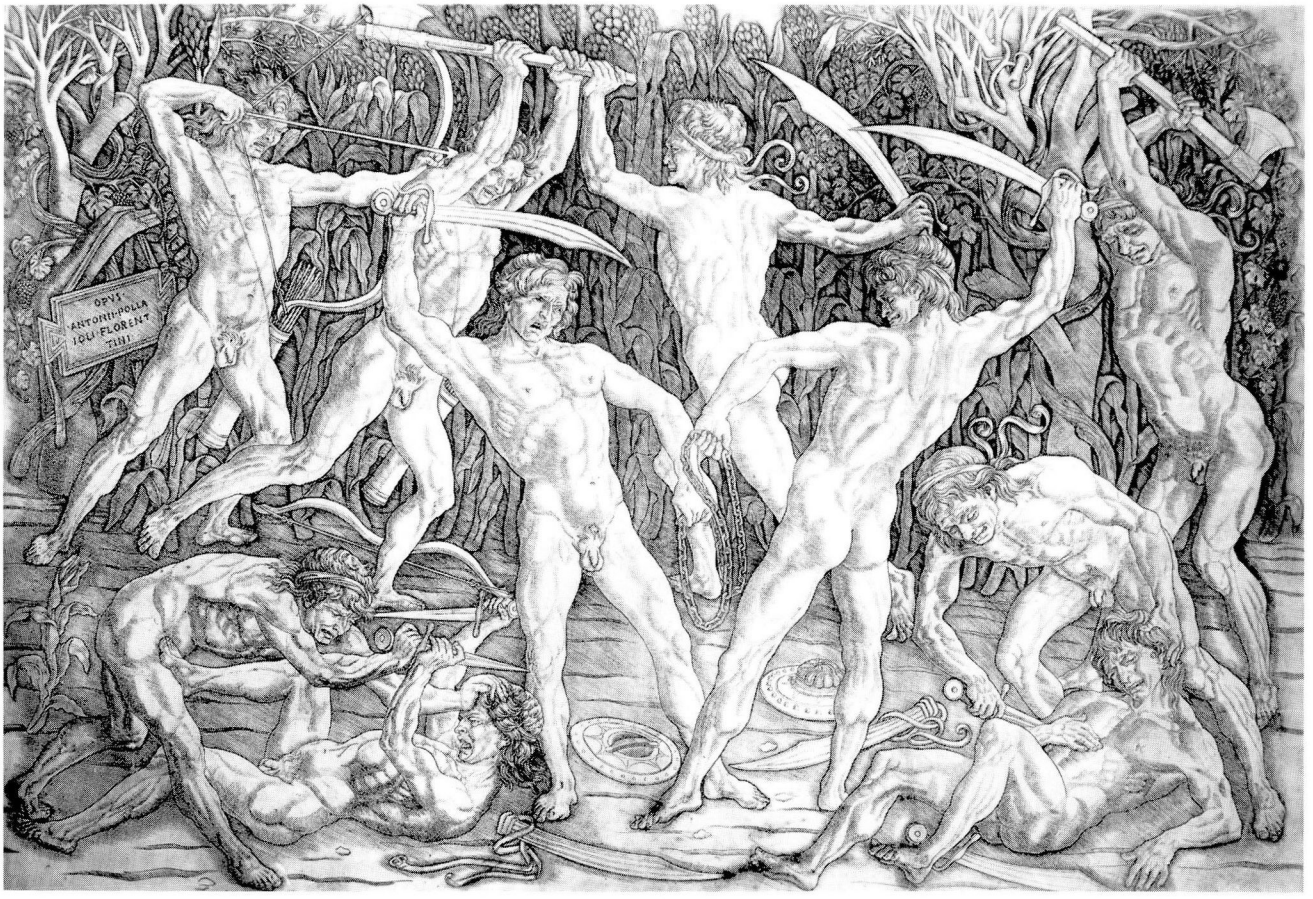


Fig. 13. *Battle of Naked Men.* Engraving. Italian, Antonio Pollaiuolo, 1431–1498. ca. 1470, 16-16 11/16 × 23 7/8-24 1/16 in. (40.6-42.4 × 60.7-61.1 cm). Purchase from the J. H. Wade Fund. CMA 67.127

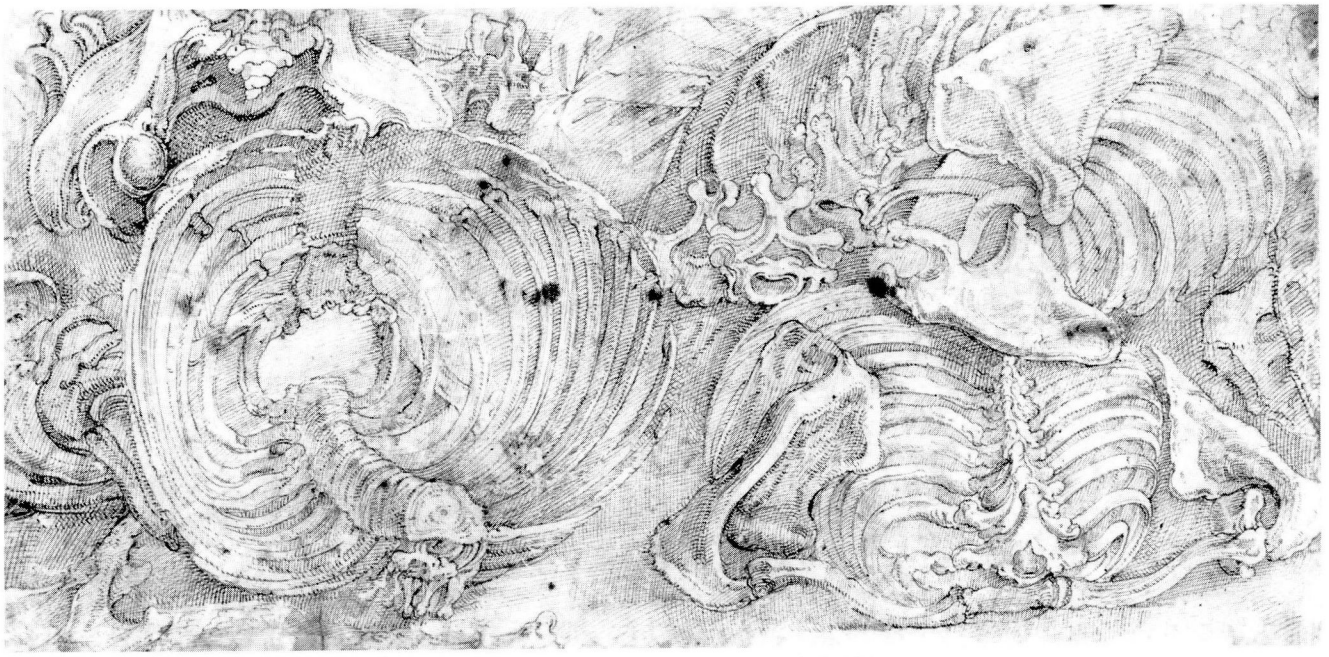
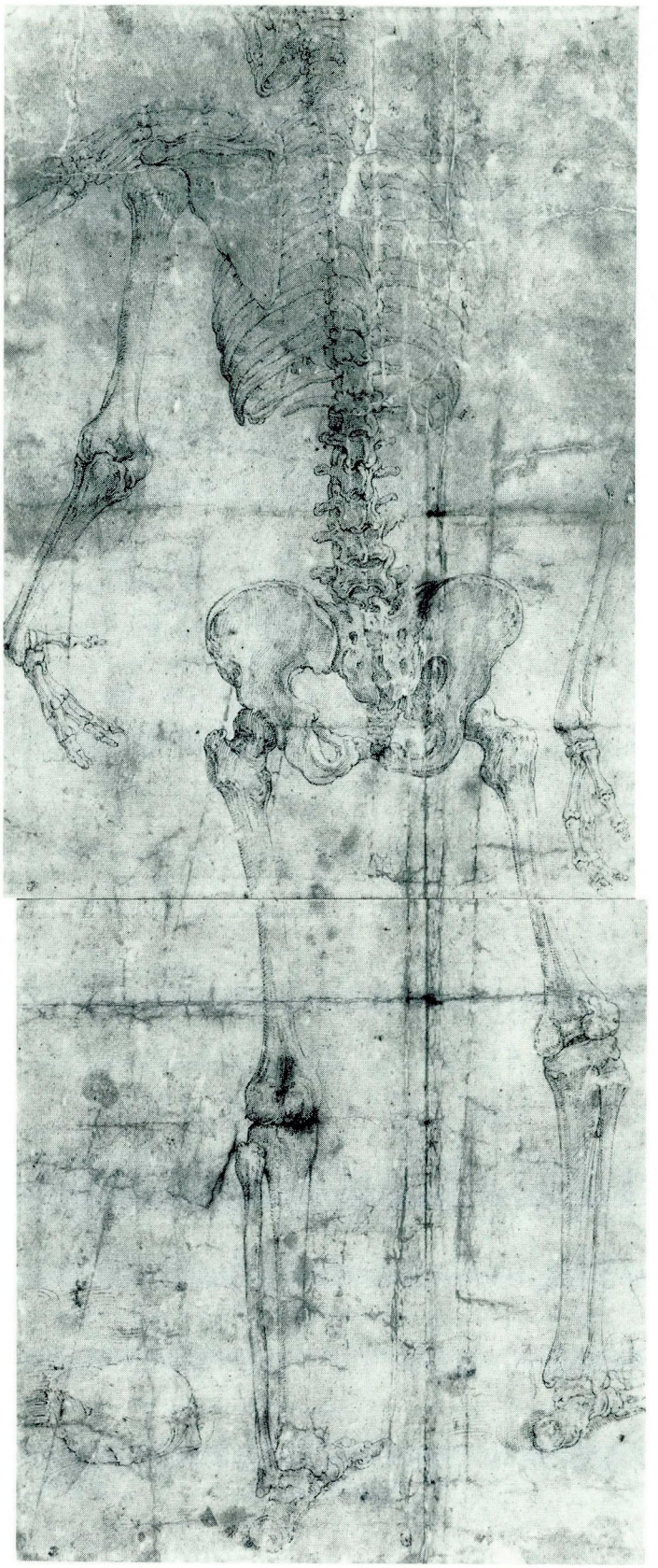


Fig. 14. *Rib Cages.* Pen and brown ink. Italian, Giovanni Battista Franco, ca. 1510–1561, 4 9/16 × 9 3/8 in. (11.6 × 23.8 cm). Gift of Mr. and Mrs. Claude Cassirer. CMA 64.383.



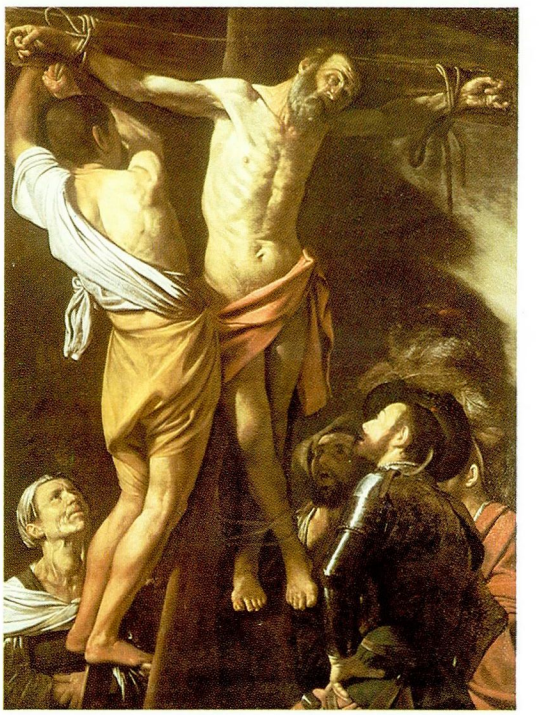


Fig. 16. *The Martyrdom of St. Andrew.* Oil on canvas. Italian, Michelangelo Merisi da Caravaggio, 1573–1610; painted ca. 1607 in Naples, 79¾ × 60⅛ in. (202.6 × 152.8 cm). Purchase, Leonard C. Hanna, Jr. Bequest. CMA 76.2.

of those suffering from sore throats and other infirmities of the neck. Pilgrims to Saint Andrew's burial place in the crypt of the Amalfi Cathedral, near Naples, probably included sufferers with goiter hoping for a miraculous cure. The significance of the goiter in the scene of martyrdom may have been twofold: to link the old woman's misery with the agony of the Saint, and to move the viewer to pity for the poor and the sick.[19]

Physical deformity combined with mental retardation seems to have fascinated the Spanish court painter, Diego Rodriguez de Silva y Velázquez (1599–1660). In the tradition of earlier kings, Philip IV peopled his court with dwarfs and buffoons whose abnormality was a source of amusement for the moody king, in whose eyes they held a favored position. Velázquez, who spent much of his time painting portraits of the royal family, also turned his attention on the

Fig. 15. *Full-Length Skeleton from the Back.* Pen and brown ink. Italian, Giovanni Battista Franco, ca. 1510–1561, 9½ × 6⅞ in. (24.1 × 17.4 cm) upper part; 7⅜16 × 6¾ in. (18.2 × 17.2 cm) lower part. Gift of Mr. and Mrs. Claude Cassirer. CMA 64.380, CMA 64.380a.

Fig. 17. *Portrait of the Jester Calabazas.* Oil on canvas. Spanish, Diego Rodriguez de Silva y Velázquez, 1599–1660, painted ca. 1632, 69 × 42 in. (175.3 × 106.8 cm). Purchase, Leonard C. Hanna, Jr. Bequest. CMA 65.15.

grotesque members of the court. In the Museum's *Portrait of the Jester Juan Calabazas*, ca. 1632 (*Fig. 17*), Velázquez captures both the physical and the mental abnormality of the sitter.[20] The skinny malformed legs with dangling left foot give shaky support to the young man in velvet costume grimacing at us. His swollen temples and crossed right eye as well as the deformity of the legs indicate an affliction for which two diagnoses have been suggested. Dr. K. M. Laurence[21] of the Welsh National School of Medicine, Penarth, Wales, diagnoses mild hydrocephalism with a lesion of the spinal cord (spina bifida) causing the left leg with its toe pointing downward to be incapable of supporting weight (pes cavus). Dr. Ralph Fried,[21] a pediatrician formerly on the staff of St. Luke's Hospital, Cleveland, has suggested that the deformities of the extremities and the strabismus were caused by cerebral palsy, or perhaps poliomyelitis.

The mental condition of the sitter was revealed by Velázquez through several accessories. One

example is the pinwheel, which was associated with the symbolic representation of madness in Cesare Ripa's *Iconologia*, an illustrated book on symbols for the artist, a copy of which was found in Velázquez's library after his death. The symbolic pinwheel only reinforces the impression of idiocy in the pathetic expression on the young man's face. Although the court found the physical and mental abnormality of the jester a source of comic amusement, a later owner of the painting sought to normalize the figure by having his handicaps corrected: the legs were fleshed out, and the eyes were uncrossed. On entering the Museum collection, the painting was cleaned and restored to its original unyielding realism.[20] Velázquez presented the fool in a pose appropriate to his role at court, as a performer, grinning at the viewer in an ingratiating way. His physical and mental handicaps, plainly visible, coupled with the pathetic desire to please and to entertain, heighten the poignancy of the portrait. What the painter's reaction was to the jester we do not know. Velázquez's detachment is characterized by his countryman, Ortega y Gasset: "He gives a few brushstrokes on the canvas and says to us: 'Good, there it is,' and passes on without further commentary."[22]

The objectivity of Velázquez's portrait contrasts with the expression of concern over illness and cure depicted by Rembrandt in his pen drawing, *Tobias Healing His Father's Blindness*, ca. 1640–1645 (*Fig. 18*). The miraculous cure was traditionally described as having been brought about by Tobias's sprinkling the gall of a fish on his father's eyes, but Rembrandt has given the scene a medical interpretation: Tobias appears to be performing an operation with an instrument in his hand. Rembrandt's friendship with many Amsterdam physicians is known and documented by his portraits of them, such as the *Portrait of Ephraim Bonus, Jewish Physician* (*Fig. 19*). That Rembrandt might have observed Jakob van Meekren performing a cataract operation has been suggested by a German eye specialist, Dr. Richard Greeff.[23] Furthermore, the Rembrandt scholar, Dr. Julius Held, has conjectured that Rembrandt's father may have been blind in old age, a suggestion that explains Rembrandt's interest in illustrating *The Book of Tobit*.[24] In the Museum's drawing, Rembrandt fuses the biblical miracle with surgical practice of seventeenth-century Amsterdam, and at the same time emphasizes the concern of the family members as they participate in the healing of Tobit's blindness.

"Family feeling" is the cause and the cure of the psychosomatic illness depicted by the French neoclassical artist Jean Auguste Dominique Ingres (1780–1867). Ingres, who frequently took his subjects from ancient literary texts, painted several versions of a quasi-incestuous family crisis based on the practice of the Alexandrian physician Erisistratus (ca. 296 BC): a diagnosis of psychosomatic illness is depicted in Ingres's unfinished *Antiochus and Stratonice* (1834) (*Fig. 20*), the earliest version of the subject of which the artist made three later examples. The story from Plutarch's *Lives* centers around Erisistratus's observation of pulse and cardiac rate to detect the guilty passion of the young Antiochus for his father's new wife, Stratonice. Ingres depicts the moment when the physician realizes that Stratonice's entrance into the sickroom has caused the young man's heart to race, revealing his near-fatal passion to the astute doctor. Unaware of the "family romance," the grieving father Seleucus, ruler of Syria, prostrates himself beside his son's sickbed. When Erisistratus reports his findings to the devoted parent, Seleucus, with paternal generosity, bestows the beautiful Stratonice on his languishing son, thereby effecting an immediate cure. The moment of cure was described by the foremost eighteenth-century neoclassicist, Johann Joachim Winckelmann, who characterized the mother-turned-bride as approaching "the bed of her destined new spouse though as yet with the countenance of a mother or rather a holy vestal."[25] In Ingres's painting, Stratonice appears as a demure *femme fatale* cringing with guilty knowledge. The erotic story had been dramatized in the seventeenth century, served as a subject for operas by Rameau in the eighteenth century, and by Méhul in the nineteenth. The music-lover Ingres took Méhul's score with him to Rome where he painted the scene placing the four characters with solo parts in a setting that may in part be derived from the opera production.[26] However, Ingres took pains to reconstruct the scene as it might have appeared in a rich Roman household at the time of Alexander, using archaeological details derived from the excavations of Herculaneum and Pompeii.

Erisistratus's recognition of the interrelationship between soma and psyche is paralleled in antiquity by the theory of the humors in which the equilibrium of both body and temperament

Fig. 18. *Tobias Healing his Father's Blindness.* Pen and brush and brown ink corrected with white. Dutch, Rembrandt Harmensz van Rijn, 1606–1669, 8 5/16 × 7 15/16 in. (21.1 × 17.7 cm). Purchase from the J. H. Wade Fund. CMA 69.69.

depends on the perfect balance of the four fluids. This ancient tradition is the ultimate source of the famous engraving by Albrecht Dürer (1471–1528), *Melancholia I* (*Fig. 21*), but Dürer's symbolic image, which has to do primarily with the temperament of the artist, is often misinterpreted as a depiction of depression in the modern psychiatric sense.

Fig. 19. *Portrait of Ephraim Bonus, Jewish Physician.* Etching and drypoint, dated 1647, 9½ × 7 in. (24.2 × 17.7 cm). Dutch, Rembrandt Harmensz van Rijn, 1606–1669. The Elisabeth Severance Prentiss Collection. CMA 44.101.

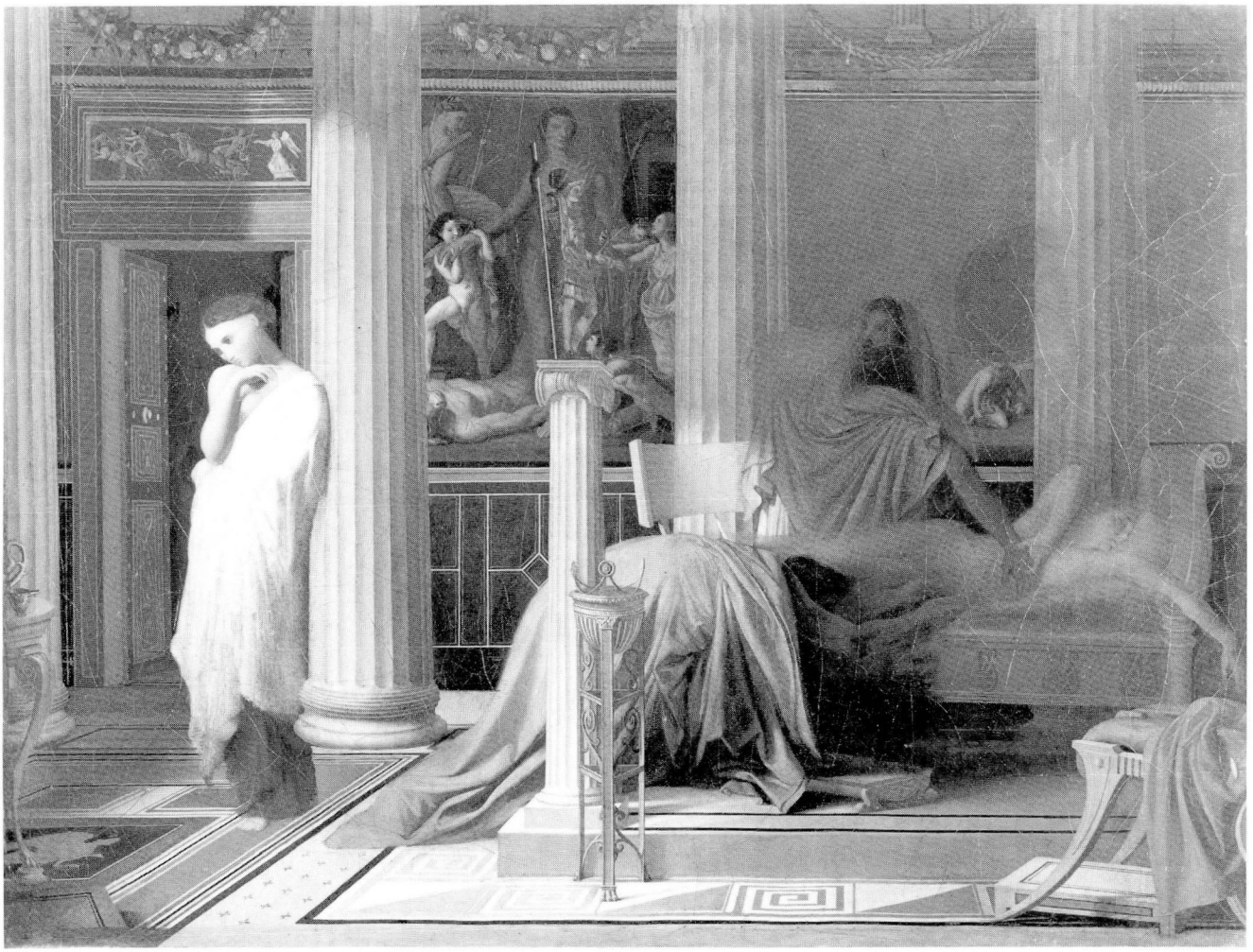


Fig. 20. *Antiochus and Stratonice.* Oil on canvas. French, Jean Auguste Dominique Ingres, 1780–1867, painted 1834, 18⅝ × 25 in. (47.4 × 63.5 cm). Purchase, Mr. and Mrs. William H. Marlatt Fund. CMA 66.13.

According to Erwin Panofsky, Dürer's *Melancholia I*, personified by a female figure, expresses the frustration of the artist: "Winged, yet cowering on the ground—wreathed, yet beclouded by shadows—equipped with the tools of art and science, yet brooding in idleness, she gives the impression of a creative being reduced to despair by an awareness of insurmountable barriers which separate her from a higher realm of thought."[27](p168) At the same time, Panofsky points out that although the engraving refers to general philosophical ideas, it also was "the subjective confession of an individual man."[27(p171)]

That Dürer may have recognized himself not only as the melancholic artist but also as suffering from an excess of black bile causing the imbalance of the melancholic humor is suggested to Panofsky by the nude self-portrait (*Fig. 22*) that Dürer sent to his doctor in lieu of a personal consultation. Below the image of the artist pointing to a yellow spot indicated in the area of the spleen, the source of melancholic humor, Dürer wrote, "Where the yellow spot is, to which I point with my finger, there it hurts."[26(p171)] Although we do not know what diagnosis the doctor made, it seems likely that Dürer saw himself as a melancholic in both the artistic and temperamental sense.

Edvard Munch (1863–1944), the Norwegian expressionist, made an emotional rendering of depression in his hand-colored woodcut of 1896, *Evening* (*Melancholia: On the Beach*) (*Fig. 23*). His is an intensely personal statement of mood and reflects, as most of his art does, his own unhappy life. The son of a doctor who grew up in a family in which mother and sister succumbed to tuber-

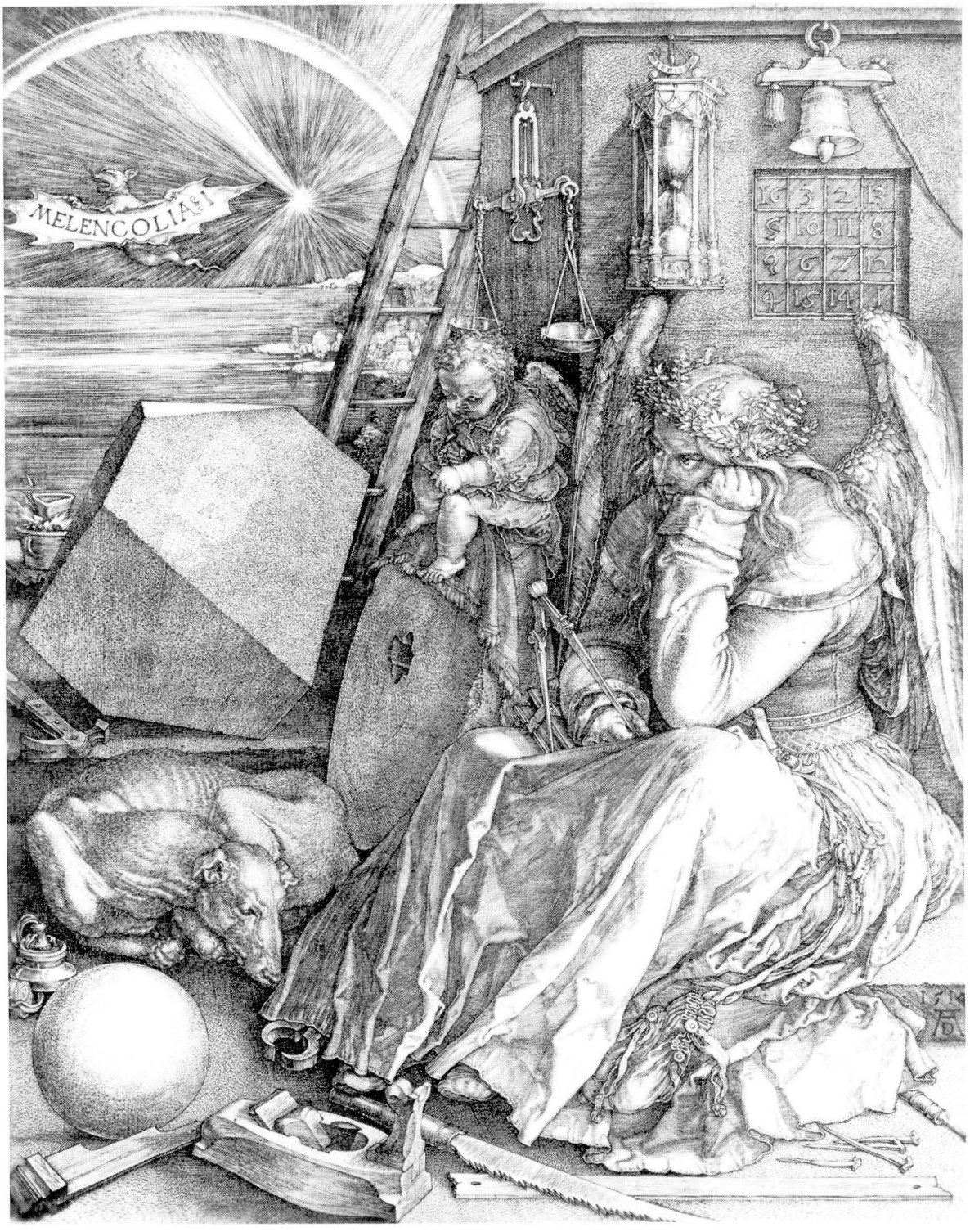


Fig. 21. *Melancholia.* Engraving. German, Albrecht Dürer, 1471–1528, 9½ × 7⁷⁄₁₆ in. (24.2 × 18.9 cm). Gift of Leonard C. Hanna, Jr., in memory of Ralph King. CMA 26.211.

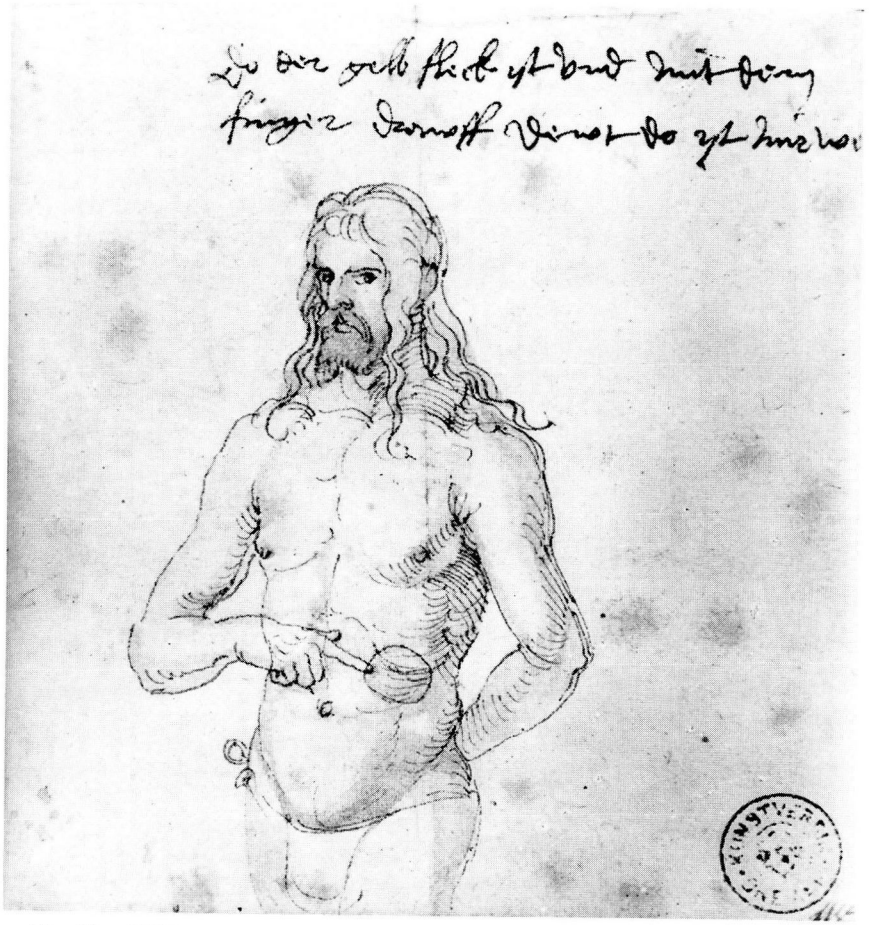


Fig. 22. *Self-Portrait in the Nude, Half Length* (1512–1514). Drawing. German, Albrecht Dürer, 1471–1528, 4⅝ × 4¼ in. (11.8 × 10.8 cm). Bremen, Kunsthalle.

Fig. 23. *Evening (Melancholia: On the Beach).* Woodcut colored by hand. Norwegian, Edvard Munch, 1863–1944, dated 1896, 14⅞ × 17¾ in. (37.7 × 45 cm-paper). Gift of Mrs. Clive Runnels in memory of Leonard C. Hanna, Jr. CMA 59.82.

culosis, Munch said of his childhood: "Sickness and insanity and death were the black angels that hovered over my cradle,"[28] and these "black angels" were often the subject of his works. In his art, these memories became visual symbols evocative of universal emotional experience. In Munch's woodcut, an image of a man in Dürer's pose of head on hand is set against a dark background of sky and shore. The landscape reinforces the mood in downward curving lines and sombre colors. The woodcut may have inspired one of the eleven short mood pictures that composed the opera, *Fennimore and Gerda* (1919) by Munch's friend, Frederick Delius. In the intermezzo of the opera, the hero sits brooding beside the fjord as does the lonely figure in Munch's woodcut.[29]

Another image of emotional pain is the charcoal drawing, *Pregnant Woman Contemplating Suicide* (*Fig. 24*) by Käthe Kollwitz (1867–1945). The wife of a doctor who treated the poor, the artist centered her concern on the life of the family, its sorrows, its sicknesses, its deaths. Her art emphasized the brutalization of modern life and the helplessness of family love in the face of the terrors of war and sickness. In the Museum's drawing, Kollwitz has created with a few broad strokes a sorrowful image of the burdens of life.[30]

Fig. 24. *Pregnant Woman Contemplating Suicide* (*Schwangere ins Wasser Gehand*). Charcoal drawing. German, Käthe Kollwitz, 1867–1945, 25⁵⁄₁₆ × 18½ in. (64.3 × 46.9 cm—paper). Gift of The Print Club of Cleveland in honor of Leona E. Prasse. CMA 62.291.

Our "rounds" began with a votive sculpture of Heqat, the Egyptian goddess who was thought to ease the pain of birth. We end with an image of a modern woman who contemplates death as an alternative to childbirth. The ancient statue symbolized fertility and health, whereas the modern drawing, created in Germany between the wars, tells of nature gone awry as death devours life.

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