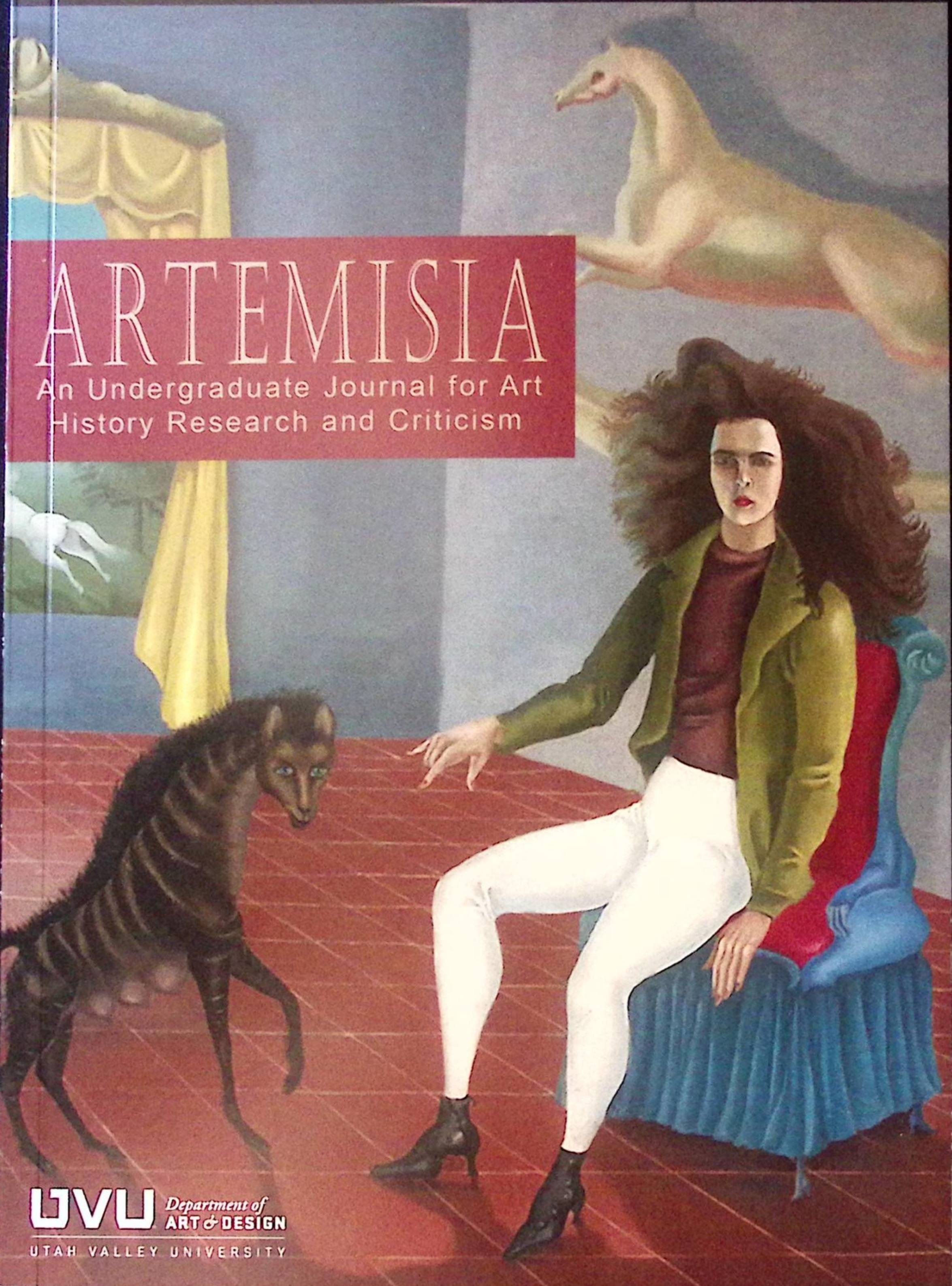
Utah Valley University | Department of Art and Design
Volume 4 | April 2024



ARTEMISIA

An Undergraduate Journal for Art History Research and Criticism

Artemisia

An Undergraduate Journal for Art History and Criticism

Utah Valley University
Department of Art & Design

Volume 4 April 2024

Editor–in–Chief	Ember Martinez
Main Editors	Eden Christensen Bryton Disney Lily Greenwood Brittany Lund Quetzal Martinez
Faculty Advisors	Dr. Charlotte Poulton Dr. Katherine Jackson
Layout Design	Alie Mueller

SUBMISSION GUIDELINES

Content for Research Papers: If you wish to submit a research paper for a future edition, consider what is original to that paper. Research papers, done in the compressed time of an academic semester, tend to be critical summaries of what others have said on a topic—and that's perfectly fine. For Artemisia, however, papers should go a step or two beyond. Students submitting a research paper should ask themselves what they see as being original or in some way a contribution to what is known about the topic. "Original" and "contribution" do not necessarily imply brand new research; that type of originality is what would be expected for a thesis or dissertation at the graduate–school level. For this journal, originality should be thought of as perhaps applying a fresh methodological approach to a familiar topic, asking a new question, arguing a point, and so forth. Originality in research means what you are doing is from your own perspective although you are drawing arguments from other scholars' research to support your arguments.

Format: Papers should be 10–12 double–spaced pages in length, and should include footnotes and works cited page in correct Chicago Manual of Style format.

Content for Art Encounters: Topics for art encounters should be based on your personal engagement with the visual arts. We would welcome a formal analysis of a favorite painting, an anecdote about an experience you had during an internship or study abroad, a personal essay about how your life has been affected by art, a review of an art exhibition you attended, your response to current practices in museum work or art education, a review of a book or film on an art historical topic, an essay describing your observations about connections between art and other professions or fields of study, etc. There is no limit to the possible subjects for you to consider. We want to hear your voice, your opinions, and your experiences.

Format: Entries should be 1–4 double–spaced pages in length. If possible, include an image related to your experience.

Table of Contents

Articles

Leonora Carrington: Subverting Surreal Expectations Through Rebellious Femininity 4
Alyssa Cronin-Jamison

Frida Kahlo's Political and Self-Expression Through the Tehuana Dress 16
Ember Martinez

Achieving Status through Fashion in Seventeenth-Century England: Anthony van Dyck and his *Portrait of James Stuart, Duke of Richmond and Lennox* 26
Lily Greenwood

The Art of Botany through Leonardo da Vinci 39
Chelsea Clinger

Art Encounters

***L'Absinthe* and the Bathhouse 49**
Caryse Davies

From Coats of Arms to Corporate Identity 54
Tanner Pope

Review of UMOCA's A Greater Utah 59
Allison Stone

Leonora Carrington: Subverting Surreal Expectations Through Rebellious Femininity

– Alyssa Cronin-Jamison

Leonora Carrington was an exceptional and bizarre Surrealist painter and writer who spent her life and career rejecting the title of muse forced upon her in a male dominated art movement. The popular stereotype of the *femme-enfant*, French for girl-child muse, referred to the way women were objectified by men in Surrealist art, inflating and idealizing feminine characteristics, and portraying them as incomplete, restricted, and immature. The title *femme-enfant* was used incessantly to label Carrington throughout her career, restricting her progress for the sake of men's sense of entitlement over her beauty. While Carrington refused being cast aside from the action of creation and opposed this stereotype adamantly, her stunning countenance and glowing youth made it impossible to not stop the title of *femme-enfant* from accompanying her name in the circles of Surrealist artists. For Carrington, Surrealism was an invitation to "cavort with nonhuman creatures, drawing on their beauty and suffering to make tame ideas about character and plot more porous, elastic, and gloriously unhinged."[1] Alternate worlds and egos emanate from Carrington's creative work as experiences both beautiful, and tragic layered upon her rebellious life. In an act of rebellion against the social expectations, Carrington identified with the savage and elegant hyena and painted versions of herself as mares in many of her works. She even flipped the perception of muse onto her lover Max Ernst by depicting him as her muse. This paper will discuss the role of women and muse in Surrealism and explore how Carrington proved her rejection of the title *femme-enfant* by using visual strategies of self-representation to subvert the surrealist misnomers.

Carrington's first experience foreshadowing her future refusal of the title *femme-enfant* was her rejection of becoming a debutante, a role pressured onto her by affluent parents. Her mother desired for her to

[1] Merve Emre, "How Leonora Carrington Feminized Surrealism," *The New Yorker,* (December 21, 2020). https://www.newyorker.com/magazine/2020/12/28/how-leonora-carrington-feminized-surrealism.

have a royal wedding to an affluent man who would set her up with a comfortable life.[2] This pressure was the catalyst for one of Carrington's most well-known short stories, "The Debutant," as well as a repeated motif with which she identified in her paintings: the hyena. The story tells of a girl who so ardently refuses to attend the ball being thrown in her honor that she convinces her only friend, a hyena from the zoo, to help her get out of it. To do so, she has the hyena dress up to take her place wearing the face of her maid.[3] The hyena does so, but as one might imagine with this scenario, it ends rather disastrously. Carrington's son later described her relationship with the fantastic creatures she invented; "The animals, which were, for Leonora, her guardians, take on diverse identities in her painting and writing… giving substance to her inner musings."[4] They, and the hyena in particular, became her accomplices and loyal friends, always willing to take her side and defend her against the opposing forces of a male-dominated world. Carrington's creatures were reliable and accepted her as she was, making them a sort of muse to her. Hyenas reappear in many of Carrington's paintings later on, including her first self-portrait, *Self Portrait: Inn of the Dawn Horse* (Fig. 1).

Self Portrait: Inn of the Dawn Horse was painted in 1937, the same year that Carrington met notable Surrealist painter Max Ernst. Ernst introduced her to other Surrealist painters including Andre Bréton, founder of the movement and the man who coined Carrington's most detested term, *femme-enfant*.[5] Carrington might have had the ideal look of a *femme-enfant* as a "beautiful, sparky young woman with her dark eyes, crimson lips, and a cascade of raven curls," but she did not fit completely into Bréton's mold of the *femme-enfant*.[6] She was not passive with, or coddling of the male Surrealists, but was rather quite the opposite. *Self Portrait: The Inn*

[2] Susan L. Aberth, *Leonora Carrington: Surrealism, Alchemy and Art* (London: Lund Humphries, 2021), 29.
[3] Leonora Carrington, *The House of Fear: Notes from Down Below,* trans. Katherine Talbot (New York: Penguin Inc., 1990), 44-48.
[4] Gabriel Weisz Carrington, *The Invisible Painting: My Memoir of Leonora Carrington* (Manchester: Manchester University Press, 2021), 30.
[5] Carrington, *The Invisible Painting*, 8.
[6] Emre, "How Leonora Carrington Feminized Surrealism."

of the Dawn Horse shows just how adamant Carrington was in being seen on her own terms. She paints herself wearing tightly fitted riding clothes while perched on an opulent blue chair with red cushioning. The room she paints herself in features red-brown tiled floor, gray walls, and a window draped with golden curtains that frame a dreamy forest landscape. She is offering a mudra hand symbol with the hand extended towards the hyena at her feet. Her legs are spread in a gesture of masculinity, reinforced by the lack of defined breasts. Despite this masculine gesture, the white pants accentuate the feminine curves of her thighs. Further, her pointed high-heel boots and unruly raven hair hint at a menacing female sexuality.[7] She holds the viewer's gaze intently and unapologetically. Idealized beauty is lost, not just in her figure, but with the other objects in the room as well. Carrington paints a floating white rocking horse behind her and another mare cantering through the trees outside the window. Notably, she also depicts a lactating version of her trusty hyena facing her, and a mysterious smudge beside it that scholar Whitney Chadwick notes to be, "a patch of ectoplasm indicat[ing] the animal's sudden materialization."[8]

The hyena is a wild creature painted unexpectedly and surrealistically into a domestic space as a mirror to Carrington's depiction of herself. It is an outrageous addition, materializing itself as if from a dream, along with the two horses. There is no part of this self-portrait that indicates Carrington wished to be seen as an idealized muse or *femme-enfant* to the painters in her circle. Her dominating perch on the chair and dangerous hyena companion alike serve to communicate her active subversive rebellion against male dominance and traditional feminine expectations. Instead, this portrait proves her determination to separate herself from that role.[9] Even in her separation from the projected role, Carrington's femininity remains intact. Her body is curved, the hyena is lactating, her boots are pointed, and her hair majestically flows in the disoriented room.

[7] Aberth, *Leonora Carrington,* 30.
[8] Whitney Chadwick, *Women Artists and the Surrealist Movement* (London: Thames and Hudson, 1991), 78.
[9] Aberth, *Leonora Carrington*, 32.

Despite the fact that Carrington "seemed to have sprung out of the dream world as if directly summoned by the voices of the Surrealists at their automatic seances, a real-life *femme-enfant*," she was too completely preoccupied with making it as an artist herself to cater to the needs of the male Surrealists as a muse was expected to.[10] Carrington did not allow the artists and men around her to change who she was or what she wanted to create. Her art was not characteristic of the French Surrealists or even the American ones. Rather, she created a lane of her own within the movement, an irreverent and campy stream with "an incandescent sense of sexuality and things breaking apart, there being something explosive under the veneer of gentility or bourgeoise."[11] We see this in *Self Portrait: Inn of the Dawn Horse* through the smudge of space indicating an otherworldly presence that shifts the reality of the painting, and through the intense self-confidence as a woman which she paints herself with. Her sexuality and unashamed confrontation is staring the viewer down. Carrington is not trying to subvert her womanhood or femininity in the way she illustrates herself, but rather feels the need to communicate that femininity is hers to share with the world according to her rules, not those of the men around her.

Carrington's tumultuous relationship with fellow surrealist painter Max Ernst drastically affected her life, work, and view of herself as a woman among male artists. She had been a notable writer and creator before meeting Ernst, but says that he was a stimulant for her influx in expressing her own creativity.[12] Carrington saw Ernst as her equal in skill and artistry while others saw her as his muse. He might have introduced her to the other Surrealists in Paris, but Carrington made her own exceptionally strong and alluring impression upon them that many blamed on her *femme-enfant* ways. Carrington insists, "I didn't have time to be anyone's muse…I was too busy rebelling against my family and learning to be an artist."[13] Though she doggedly refused the title of muse

[10] Aberth, *Leonora Carrington*, 32.
[11] Kate Dwyer, "Why Leonora Carrington's Work Feels So of the Moment." *W Magazine* (February 4, 2022) https://www.wmagazine.com/culture/leonora-carrington-venice-biennale-books-history[12] Aberth, Leonora Carrington, 7.
[13] Chadwick, *Women Artists and the Surrealist Movement*, 78.

and *femme-enfant,* her male Surrealist admirers still viewed her in this light even as she and Ernst claimed to be bound by their passions not only for creating, but also for each other. Carrington explains, "The women Surrealists were considered secondary to the male Surrealists." They were meant to inhabit the role of the muse and "were considered people there to inspire… I never thought of myself as a muse, I thought of myself as being carried away by my lover."[14] It is obvious that she saw her connection with Ernst as a mutualistic one which propelled both of their creative natures while he, as her senior and a known womanizer, might have seen her as the *femme-enfant* she detested to be.[15] Carrington seemed to have decided that if one was a muse, they were muses to each other.

Carrington's *Portrait of Max Ernst* (Fig. 2) communicates how she saw their relationship as a reversal of tradition. She depicts Ernst wrapped in the fur of a fantastical, water and air creature hybrid with a fish-like forked tail. He is walking in a frozen terrain with one yellow and blue striped sock protruding from the mysterious garb. Ernst carries a blue-green glass orb containing a horse figure, and behind him is another massive horse shaped from the ice of the glacial landscape. As previously mentioned, Carrington was known for identifying herself with horses in her work and often represented herself through the inclusion of a mare. In this piece, it is as if Ernst, transformed into one of her dreamlike creatures, has been out searching for Carrington in her dreamscapes and found versions of her in the frozen landscape. He is in her world but also holds the power to thaw her bones and return life to her frame. Through these intentional details, Ernst is given the power of transformation and rescue. In that sense, he becomes as much of her muse as she might be his. The act of entering her dreamscape immediately places him under her control. Carrington decides how he can move, interact with, and survive in her world in how she depicts him. She chooses to dress him in furs to withstand the environment in which Carrington, as the mare, thrives. This musing is within the bounds of their relationship, inspiring art from a place

[14] Aberth, *Leonora Carrington*, 37.
[15] Paul Laity, review of *The Surreal Life of Leonora Carrington*, by Joanna Moorhead, The Guardian, April 5, 2017. https://www.theguardian.com/books/2017/apr/05/the-surreal-life-of-leonora-carrington-joanna-moorhead-review.

of true connection to one another rather than the idea of the pampering and submissive *femme-enfant* previously laid out by Carrington's quote. She intentionally depicts Ernst as her muse rather than accepting herself as his. This blatant refusal to the of the *femme-enfant* role that was continuously pressed on her, communicates Ernst's importance to her despite labels from other Surrealists and onlookers.[16]

The arrest and internment of Ernst in 1939 was what led to a third portrait piece continuing Carrington's refusal of the femme-enfant role which she still could not seem to fully escape. She painted this amalgamation self-portrait in a prison of her own, Sandtander insane asylum in Spain, where her parents admitted her and forced her to remain against her will for nearly a year.[17] It was at the asylum where she was pronounced incurably insane by Dr. Luis Morales. There she began to truly spiral with the terrible, mind-altering drugs and tortuous electroshock therapy she was forced to endure as part of her treatment.[18] She titles both her self-portrait and book from this unexpectedly horrifying year of her life *Down Below*. The book is a detailed account of her experience of going insane and was written many years after the events occurred due to the trauma of reliving it. Reading these first pages of the story makes evident the difference between this book and her other writing. It is heavy, factual, and compressing on the reader without a hope for light, while everything written before *Down Below* is full of dry humor, satirical commentary, and campy strangeness that offsets the more gruesome details.[19]

Interestingly enough, Andre Bréton was the one who encouraged her to write down the experiences. Bréton believed that the experience revealed her true nature as a *femme-enfant* as Carrington had, "realized one of the most desirable ambitions of Surrealism, the voyage down into madness."[20] Bréton was excited about the artistic potential that would

[16] Aberth, *Leonora Carrington*, 42.

[17] Hadley Suter, "The Surrealist, Feminist Magic of Leonora Carrington," Gallery Wendi Norris, San Francisco, May 28, 2019. https://www.gallerywendinorris.com/news-reviews/the-surrealist-feminist-magic-of-leonora-carrington

[18] Aberth, *Leonora Carrington*, 163.

[19] Aberth, *Leonora Carrington*, 163-180.

[20] Carrington, *The House of Fear,* 16.

come from her experience with madness and believed in its transformative power of the ecstatic state into something erotic and irrational. A woman within this obsessive reality of his, "complet[ed] the male vision by absorbing into herself those qualities that man recognizes as important but does not want to possess himself."[21] To Bréton, this was the alluring and attractive flip side of the *femme-enfant*: psychological fragility and naivety.[22] To Carrington, though she accepted her torturous year as part of her life and faced it head-on, her experience at the insane asylum was a traumatic event that would haunt her for the rest of her life. In the end, she completed this account and painted the subsequent portrait for closure, not to relive her madness in an attempt to compose an interesting story or to elevate her art and role as Bréton's idealized *femme-enfant.*

In truth, Carrington was already a master of the dive into absolute disorientation before her experience at the asylum. Her wild imagination and wondrous creativity allowed her to create infinite worlds and creatures, dark and sinister as well as joyous and bizarre. Her experience at the asylum caused her to descend into a darker dream state than ever before, morphing how she viewed herself. Like with her writing, this is clear through how she depicts herself in her art after the experience versus before. In the previous *Self Portrait: Inn of the Dawn Horse*, Carrington confidently displays herself as a sure individual surrounded by the companions and manifestations of her dreamscapes. The painting *Down Below* is much darker. In the foreground are five different female-esque figures draped across an eerie pastoral night setting with overgrown vines and ruins behind them. Along with the women are two self-manifesting horse figures, one amongst the women in another form, and one with wings perched atop a marble arch in the background. Each figure is more unsettling than the last in both appearance and posture. These disjointed, unnerving female figures all represent different versions of Carrington. They are manifestations of the new sides of herself, discovered through her experiences at the asylum. It is as if she is now fractured between different versions of herself and the inner demons she has met from the

[21] Aberth, *Leonora Carrington*, 48.
[22] Aberth, *Leonora Carrington*, 47.

dreamscape of a nightmare. They are much darker in pigment and posture than those companions in her earlier portrait, which seemed to materialize from waking dream states. The darkness was eroding upon Carrington in her reality, and this painting is a reconciliation with what has become of her. She seemed to recognize the gravity of her experiences and accepted them in all of their ugliness as part of who she was.

Carrington's climactic stage of mutiny against the title and identity of *femme-enfant* occurred in Mexico. It was here that she settled down from her fast-paced life, and voiced her belief that "unless women reclaim their power to affect the course of human life, there is little hope for civilization."[23] Carrington's work during this time coursed with untraditional representations of female beauty, power, and intellect. In an essay on Carrington, Carlos Fuentes notes that "all [her] art is a gay, diabolical and persistent struggle against orthodoxy which [she] conquers and disperses with imagination…she communicates with a loving pride."[24] Carrington was proud of the waves she caused with her work in all of its surprising and intense honesty.

This era of her work marked a final acceptance of her aging mind and body, still ardently rejecting ideals and standards of beauty of women. Though her pieces from this period are not necessarily self-portraits, Carrington wrote and painted herself and her experiences into everything she created. Personal grappling with old age were certainly reflected in her works incorporating elderly women, or 'crones,' as they still seem to exude a wonderment for the world around them, just like Carrington.[25] Her 1986 piece *The Magdalens* (Fig. 3) is one that includes these 'crones.' The setting of this piece is a rocky desert with arches and bridges undulating through the background. To the left there is a river of water pouring from a rock-like source with a bridge over it. A girl leans over the rail, reaching

[23] Whitney Chadwick, *Leonora Carrington - Recent Works* (New York: Brewster Gallery, 1988), 4.
[24] Carlos Fuentes, "Leonora Carrington, or Ironical Sorcery," in *Leonora Carrington: Exposicion de oleos, gouaches, dibujos y tapices* (Mexico City: Instituto Anglo-Mexicano de Cultura, June 1965), cited in Aberth, *Leonora Carrington*, 94.
[25] Aberth, *Leonora Carrington*, 126.

towards a large fish swimming downstream. At the other end of the bridge, there is a figure completely covered in a white cloth with a black child figure next to them. The focal point is just next to these figures where Carrington paints two figures cloaked in fur, one black and one white. The one with black fur, who appears younger, is holding out her hand to receive the berry being offered by the one with white fur who is wrinkled with age. Carrington dryly notes, "It's a birth control pill."[26] Her humor within a stage of life that brings many challenges and changes to a woman's body is telling not only of Carrington's character but of her nature as a rebellious artist. She still actively refused the hated title of *femme-enfant* even when she was a far cry from a child by painting the reality of the exact opposite. Until her last days, Leonora Carrington's art and writing were set in her belief that women have a duty to reclaim their power as they are just as intrinsic to shaping the world as men are.[27]

Carrington started and ended her life as a Surrealist artist and writer who did not take lightly to being labeled as inferior by the male artists who outwardly ran the show. She strove to be in control of the way she was seen. Her campy writing, extravagant paintings, and unique self-representation, proved her determination to do things her way as she was evidently talented enough to get away with it. Many of her artworks and stories in themselves are "a subversive retort to the male Surrealists view of women."[28] Carrington refused to fulfill the expectation of *femme-enfant* no matter how the title clung to her throughout her life. She painted herself proudly without the typical feminine characteristics and even used hyenas and horses to communicate versions of herself emerging from dreamstates no matter the opinion of her male contemporaries. It was as if the male Surrealists, Ernst and Bréton especially, were under her unintentional spell, trapping them in longing while she continued boldly creating.

---

[26] Aberth, *Leonora Carrington*, 126.
[27] Chadwick, *Recent Works,* 4.
[28] Laity, Review of *The Surreal Life of Leonora Carrington*, by Joanna Moorhead, *The Guardian*, April 5, 2017. https://www.theguardian.com/books/2017/apr/05/the-surreal-life-of-leonora-carrington-joanna-moorhead-review.

Fig. 1. Leonora Carrington, *Self-Portrait (Inn of the Dawn Horse),* 1937-38, Oil on canvas, 65 cm x 81.2 cm. The Metropolitan Museum of Art, New York Photo: Metropolitan Museum of Art

Fig. 2. Leonora Carrington, *Portrait of Max Ernst,* 1939. Oil on canvas, 50.3 cm x 26.8 cm. Scottish National Galleryof Modern Art, Edinburgh Photo: WikiArt

Fig 3. Leonora Carrington, *The Magdalenes*, 1986
Photo: Museo Leonora Carrington

Works Cited

Aberth, Susan L. *Leonora Carrington: Surrealism, Alchemy and Art. London*: Lund Humphries, 2021.

Carrington, Gabriel Weisz. *The Invisible Painting: My Memoir of Leonora Carrington*. Manchester: Manchester University Press, 2021.

Carrington, Leonora. *The House of Fear: Notes from Down Below.* Translated by Katherine Talbot. New York: Penguin Inc., 1990.

Chadwick, Whitney. *Leonora Carrington - Recent Works.* New York: Brewster Gallery, 1988.

Chadwick, Whitney, and Dawn Ades. *Women Artists and the Surrealist Movement*. New York: Thames & Hudson Inc, 2021.

Dwyer, Kate. “Why Leonora Carrington's Work Feels So of the Moment.” *W Magazine*, February 4, 2022. https://www.wmagazine.com/culture/leonora-carrington- venice-biennale-books-history.

Emre, Merve. “How Leonora Carrington Feminized Surrealism.” *The New Yorker*, December 21, 2020. https://www.newyorker.com/magazine/2020/12/28/how-leonora-carrington-feminized-surrealism.

Fuentes, Carlos. “Leonora Carrington, or Ironical Sorcery,” in *Leonora Carrington: Exposicion de oleos, gouaches, dibujos y tapices.* Mexico City: Instituto Anglo-Mexicano de Cultura, June 1965.

Laity, Paul. Review of *The Surreal Life of Leonora Carrington,* by Joanna Moorhead, *The Guardian*, April 5, 2017. https://www.theguardian.com/books/2017/apr/05/the-surreal-life-of-leonora-carrington-joanna-moorhead-review.

Suter, Hadley. “The Surrealist, Feminist Magic of Leonora Carrington.” Gallery Wendi Norris, San Francisco. June 18, 2019. https://www.gallerywendinorris.com/news-reviews/the-surrealist-feminist-magic-of-leonora-carrington.

Frida Kahlo's Political and Self-Expression Through the Tehuana Dress

–Ember Martinez

As Frida Kahlo's image is used all around the world, there is no question as to who she is. Her image stands the test of time and is one of the most iconic and recognizable images globally. The traditional Mexican dress Frida utilizes to mask the pains of her deteriorating body and to articulate powerful political and self-expressive statements is a testament to her enduring legacy and cultural significance. In her self-portraits, her choice of attire emerges as a significant focal point, inviting viewers to delve deeper into the layers of meaning and decipher the profound messages embedded within her works. Frida brought more awareness to the impact of clothing and referenced traditional Mexican attire to convey messages of personal emotion and symbolism. I will examine the works *My Dress Hangs There, Two Fridas,* and *Self-Portrait* (1948) to illustrate Frida's profound connection with the Tehuana dress. These works exemplify how Frida utilized the Tehuana costume to share the bold culture from which she originated, challenge social norms, and convey a powerful form of self-realization.

The Tehuana style Frida associated herself with comes from Tehuantepec, a city in the state of Oaxaca near the Gulf of Mexico. The Tehuana dress consists of a square-shaped blouse with embroidered designs called a *huipil*.[1] The Oaxaca *huipil*, the one with which Frida is most associated, is the widest and longest *huipil* among the Indian groups found in Mexico.[2] The *huipil* is then paired with a skirt called *enagua*,

[1] The Huipil is said to reflect a cosmic like language mixed with myths of creation according to Self Portrait in a Velvet Dress. The decorations around the neck mimic sun rays and or sacred plants and place the woman at the center of the universe as a transmitter of history and a fertility emblem. This could also have some connection to Frida and the reasoning of why she wore huipils, but it is not deeply researched and there is no clear connection to this idea and Frida.
[2] Denise Rosenzweig, Self Portrait in a Velvet Dress: Frida's Wardrobe: Fashion from the Museo Frida Kahlo (San Francisco, California: Chronicle Books, 2008), 110.

which is a wrap-around skirt with pleats and a different fabric trim.[3] One of the elements that make the Tehuana style of dress unique is the floral-embroidery patterns found on both the *huipil* and *enagua*. Together the *huipil* and the *enagua* make up the Tehuana dress, although the dress is not limited to just these two items. The Tehuana dress could also include a headdress called a *resplandor*, also known as *huipil grande*. The *resplandor* frames the wearer's face spreading out like flower petals. The *resplandor* can be worn in two ways: one being worn as a normal *huipil* but smaller with a ruff collar, the other more common way, is around the face with the sleeve hanging in the front and back of the headdress starched down and never used.[4] Traditional Mexican dresses varied depending on the city and would differ in terms of style, shape, cut, and embroidery. Through utilizing the different pieces that make up the Tehuana costume, Mexican women could express both the culture of the region they originated from and their own personality. Traditional Mexican dresses varied depending on the city and would differ in terms of style, shape, cut, and embroidery.

An understanding of Frida reveals that there were many factors that contributed to why she wore the Tehuana dress specifically. One reason was quite simple in that she thought it to be the prettiest style of traditional dress found throughout Mexico. Another reason is that the style of dress represented the strong women of ancient Mexico. For the Zapotec women who wore these clothes, the Tehuana dress symbolized power and economic independence and their rare matriarchal society.[5] This idea connected deeply to Frida and aided in her appreciation for expression through fashion. Through her life, Frida often played with different styles

---

[3] The Huipil is said to reflect a cosmic like language mixed with myths of creation according to Self Portrait in a Velvet Dress. The decorations around the neck mimic sun rays and or sacred plants and place the woman at the center of the universe as a transmitter of history and a fertility emblem. This could also have some connection to Frida and the reasoning of why she wore huipils, but it is not deeply researched and there is no clear connection to this idea and Frida.

[4] Denise Rosenzweig, Self Portrait in a Velvet Dress: Frida's Wardrobe: Fashion from the Museo Frida Kahlo (San Francisco, California: Chronicle Books, 2008), 110.

[5] "Frida Kahlo and Diego Rivera from the Jacques and Natasha Gelman Collection 25 Jun – 23 Oct 2016: Self and Identity," Art Gallery NSW, 2016, https://www.artgallery.nsw.gov.au/artboards/frida-kahlo-diego-rivera/self-and-identity/.

of *huipil* and *resplandores* from different cities around Mexico and even went as far as including styles from different countries.[6] It is said that no one used as many variations of traditional dress with the same consistency and frequency as Frida did.[7]

It is essential to recognize that while many portraits feature Frida in attire resembling the Tehuana dress, not all these dresses were strictly traditional. Frida often customized her clothing to suit her unique style and preferences, sometimes incorporating alterations that reflected her personal taste or interests. The paintings discussed in this paper are all specific to the Tehuana dress and have the most connection to the Tehuantepec region. The dresses painted by Frida hold vital clues, and by understanding the Tehuana costume, viewers can gain deeper insight into the messages Frida wanted to convey.

The *huipil* is a major part of Tehuana dress and is the focus of the outfit. It has old roots that connect to the Mayan culture, which is another significant reason as to why Frida chose this style to call her own.[8] The Tehuana costume is deeply rooted in the collective image of Mexico, therefore, it would make the most sense for Frida to choose this style of dress to express her feelings about her country and to convey empowering political messages about Mexico. Frida as a young girl did not wear the Tehuana dress, but this shift in style came after her marriage to Diego Rivera. Marrying Diego, who was at the center of many major groups such as the Mexican Mural movement and participated as a member of the communist party, her interest in these subjects grew.[9] Diego's push for

---

[6] "Traditional Mexican Dress V&A"

[7] Rosenzweig, 30.

[8] The huipil is an intricate piece of clothing that is hand embroidered and would often have slight variations of style depending on the region or family that made the huipil. These variations can include the shape of the collar, the way the huipil was embroidered or the things that were embroidered on. The process of making a huipil is still in many ways the same. All huipils are handmade and unique to the wearer and the town it originated from.

[9] Liza Bakewell, "Illustrations to 'Frida Kahlo: A Contemporary Feminist Reading' by Liza Bakewell," Frontiers: A Journal of Women Studies 13, no. 3 (1993): 165–89, https://doi.org/10.2307/3346752, 4.

Frida to associate herself even more with her Mexican side by wearing the Tehuana costume aided in his desire to connect further to Mexico and its culture, deepening their connections to radical movements at the time such as; the Mexican revolution, which both Frida and Diego were passionate about.

In *My Dress Hangs There* (Fig.1), painted in 1933, Frida Kahlo utilizes the dress as a means of self-identification, without relying on her own image for the first time. The dress hangs in the middle of an image of a chaotic, industrialized New York. The *huipil* is red with a yellow embroidery design that forms a square around the torso. The paired skirt is dark green with a white ruffled trim. Although this dress lacks the customary floral arrangements typically associated with the Tehuana dress, the presence of a gold box frame encircling the front of the *huipil* indicates its classification as a Tehuana garment. These characteristics are also deeply rooted in the Tehuantepec style of dress, having chain-stitched embroidery with a square cut *huipil* and box-like frame.[10] Although this dress is not something that came from her childhood or the city she grew up in, Kahlo uses it in place of herself in the painting. It is a symbol of Frida shifting herself from her self-portraits to a representation of herself with only a Tehuana dress.

This shift in her artistic approach coincides with a significant moment in her life when Frida was on a three-year-long trip to America. Despite being physically distant from her homeland, Frida's artwork served as a means of expressing her complex emotions and perspectives towards America and its ideologies. Although Frida was stuck in America, her beliefs and her heart lived back in Mexico. The Tehuana dress depicted gives a deeper meaning to the painting, as she roots herself more to the idea of Mexico and contrasts American culture surrounding the dress.[11] Also adding her political beliefs in the painting, Frida was a strong advocate of communism and expressed these beliefs in this piece, giving a

[10] Rosenzweig, 60-72.
[11] Oriana, Baddeley, "'Her Dress Hangs Here': De-Frocking the Kahlo Cult," Oxford Art Journal 14, no. 1 (January 1, 1991): 10–17, https://doi.org/10.1093/oxartj/14.1.10, 15,16.

strong political message of her disagreement with American consumerism and capitalism. In *My Dress Hangs There,* Kahlo places the Tehuana dress amidst an industrialized, chaotic setting, juxtaposing the traditional garment against the backdrop of modernity. This dress stands in stark contrast to consumerism, eschewing mass production and high-end fashion for its homemade, traditional, and humble origins, while simultaneously exuding power and strength.

Memory (the Heart) (Fig. 2) includes a dress similar to the one in *My Dress Hangs There.* Using the same dress, Frida echoes the thematic depth that both paintings convey and shows the intricate layers of Kahlo's Mexican identity. Janice Helland claims that "the reference to freedom and liberty is combined with Aztec imagery in at least four of Kahlo's works, thereby uniting the two sources into one statement of cultural nationalism dominated by the Aztec."[12] Not only is the dress a vital point in the message of the painting but shows Frida's connection and attachment to her native culture and upbringing. Through this juxtaposition, Kahlo challenges the viewer to reflect on the complexities of cultural identity and belonging in an increasingly globalized world.

In 1939, Frida painted one of her most famous pieces, *Two Fridas* (Fig.3). It is highly recognized for its depiction of two separate personas, distinguished by the traditional Tehuana dress and a modern European dress, representing different aspects of Frida's identity. The Frida on the right wears a blue and yellow *huipil* with a green *enagua*. This dress has a simple embroidered design on the *huipil* and is paired with a long green skirt similar to the skirt found in *My Dress Hangs There.* The Frida depicted on the left wears a white modern European dress adorned with a white lace top and a skirt featuring delicate red flowers along the bottom frill. The Frida in the Tehuana dress holds a small image of Diego with a vein that wraps up around her arm, connecting the image of Diego to her heart. On the other side, the Frida who is in the European dress severs the vein that once had the image of Diego. The two Fridas in the painting are

---

[12] Janice Helland, "Aztec Imagery in Frida Kahlo's Paintings: Indigenity and Political Commitment," Woman's Art Journal 11, no. 2 (1990): 10.

a powerful form of self-representation, as each version of Frida embodies different aspects of her identity.

Influenced heavily by Frida's divorce from Diego, this painting expresses her struggle of finding her identity. Throughout their marriage Diego had multiple affairs affecting Frida tremendously, unleashing long-held back feelings in her artwork. When her relationship with Diego struggled, so did her connection with the Tehuana dress. Frida consistently wore Tehuana dresses from the time of her marriage to Diego. As her marriage to Diego became more of a part of who she was, Frida saw the change in herself and who she had become because of it. This new self that was created from her marriage caused Frida to question her identity and struggle with who Frida was before Diego. Her connection to the Tehuana dress and this new identity became a source of inner conflict.

Frida uses the two different types of dresses to show how at the time of the divorce, she questioned her identity and the dual persona she felt from being half European and half Mexican as well as the person she created to please her husband.[13] As Frida stated, "In another era of my life I dress as a boy…but when I went to see Diego, I wore a Tehuana outfit."[14] Although the divorce made Frida question the Tehuana dress, Frida broadened her understanding of herself and the connection she had to the Tehuana dress and her identity ultimately resonating with the dress more after the challenging times. From these struggles, she built a stronger connection to the style of dress and continued to make it uniquely part of her identity.

One of Frida's last paintings of her in a Tehuana costume and self-portraits is *Self-Portrait* 1948 (Fig.4). This painting presents Frida with a somber look and tears on her face, engulfed by a white lace Tehuana *resplandor*. The *resplandor's* name directly translates to "brilliant" or "radiant" and it perfectly encapsulates the design of the headpiece.

[13] Dr. Doris Maria-Reina Bravo and Dr. Doris Maria-Reina Bravo, "Frida Kahlo, the Two Fridas (Las Dos Fridas)," Smarthistory Frida Kahlo the Two Fridas Las dos Fridas Comments, August 9, 2015, https://smarthistory.org/kahlo-the-two-fridas-las-dos-fridas/.
[14] Rosenzweig, 33.

Resplandores are often worn only for special occasions like ceremonies or festivals.[15] It is a symbol of female empowerment and may be a reason why Frida painted it in a manner that alludes to female genitalia. The origin of this piece is unknown but is a typical headdress in the Tehuana culture. In Frida's closet, there were only two found in her collection and there are only two self-portraits of her painted in this clothing piece.[16] This artwork, was a painting that was filled with pain and sorrow as that year was a tremendously arduous year for her. Filled with many surgeries and emotional turmoil, Frida painted this to pay off debts with which she struggled.[17] Although faced with turmoil, Frida wears the symbol of empowerment in contrast to her unempowering situation.

Through her self-portraits and iconic works, Frida adeptly employed the Tehuana dress as a visual representation of her inner strength, cultural pride, and political convictions. Despite facing personal struggles, including her tumultuous marriage to Diego Rivera, Frida’s bond with the Tehuana dress remained steadfast, evolving into a powerful symbol of her identity and resilience. By integrating the Tehuana dress into her art, Frida imbues layers of emotional depth, inviting the viewer to contemplate the interconnectedness of past, present, and identity. Frida Kahlo demonstrates her mastery in using the Tehuana dress not only as a garment but as a powerful metaphor for her lived experiences and innermost emotions, inviting the viewer into her world, where the threads of culture, memory, and self intertwine to create a rich tapestry of artistic expression. In essence, Frida Kahlo’s relationship with the Tehuana dress transcended mere fashion; it became a profound expression of her artistry, cultural heritage, and personal strength. Through her paintings and iconic self-portraits, Kahlo immortalized the Tehuana dress as a symbol of empowerment and self-realization, leaving a powerful legacy that continues to inspire generations.

---

[15] Cynthia LeCount Samake, “The Embroidered Huipiles of Mexico’s Isthmus of Tehuantepec,” PieceWork, August 5, 2022, https://pieceworkmagazine.com/the-embroidered-huipiles-of-mexicos-isthmus-of-tehuantepec/.
[16] “Traditional Mexican Dress V&A”
[17] “Self Portrait, 1948 by Frida Kahlo,” Frida Kahlo and her paintings, March 26, 2024, https://www.fridakahlo.org/self-portrait.jsp.

Fig. 1. Frida Kahlo, *My Dress Hangs There*, 1933. Collage, oil, masonite, 46 cm x 55 cm. Hoover Gallery, San Francisco, CA. Photo: WikiArt.

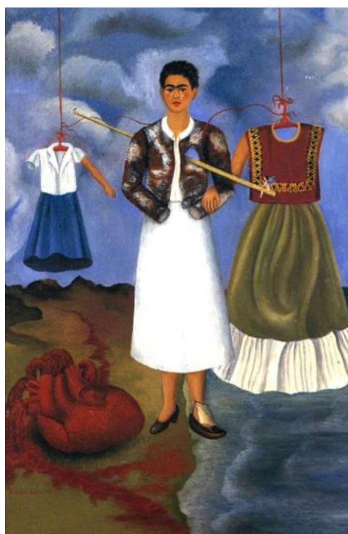


Fig. 2. Frida Kahlo, *Memory (the Heart),* 1937. Oil on metal, 40 cm x 28 cm. Michel Petitjean Collection, Paris, France. Photo: WikiArt.

Fig. 3. Frida Kahlo, *Two Fridas,* 1939. Oil on canvas, 173.5 cm x 173 cm.
Museo de Arte Moderno, Mexico City, Mexico.
Photo: WikiArt.

Fig. 4. Frida Kahlo, *Self Portrait,* 1948. Oil on masonite, 50 cm x 39.5 cm.
Samuel Fastlicht Collection, Mexico City, Mexico.
Photo: WikiArt.

Works Cited

Baddeley, Oriana. "'Her Dress Hangs Here': De-Frocking the Kahlo Cult." Oxford Art Journal 14, no. 1 (January 1, 1991): 10–17. https://doi.org/10.1093/oxartj/14.1.10.

Bakewell, Liza. "Illustrations to 'Frida Kahlo: A Contemporary Feminist Reading' by Liza Bakewell." Frontiers: A Journal of Women Studies 13, no. 3 (1993): 165–89. https://doi.org/10.2307/3346752.

Bravo, Dr. Doris Maria-Reina, and Dr. Doris Maria-Reina Bravo. "Frida Kahlo, the Two Fridas (Las Dos Fridas)." Smarthistory Frida Kahlo the Two Fridas Las dos Fridas Comments, August 9, 2015. https://smarthistory.org/kahlo-the-two-fridas-las-dos-fridas/.

"Frida Kahlo and Diego Rivera from the Jacques and Natasha Gelman Collection 25 Jun – 23 Oct 2016: Self and Identity." Art Gallery NSW, 2016. https://www.artgallery.nsw.gov.au/artboards/frida-kahlo-diego-rivera/self-and-identity/.

Fuentes, Carlos, Frida Kahlo, and Sarah M. Lowe. The Diary of Frida Kahlo: An Intimate Self-Portrait. New York: H.N. Abrams, 2005.

Helland, Janice. "Aztec Imagery in Frida Kahlo's Paintings: Indigenity and Political Commitment."Woman's Art Journal, 11, no. 2 (1990): 8–13.

Odland, J. Claire. "Fashioning Tradition: Maya Huipiles in the Field Museum Collections." Fieldiana. Anthropology, no. 38 (2006): i–67. http://www.jstor.org/stable/41761997.

Rosenzweig, Denise, and Magdalena Rosenzweig. Self Portrait in a Velvet Dress: Frida's Wardrobe: Fashion from the Museo Frida Kahlo. San Francisco, California: Chronicle Books, 2007.

Samake, Cynthia LeCount. "The Embroidered Huipiles of Mexico's Isthmus of Tehuantepec." PieceWork, August 5, 2022. https://pieceworkmagazine.com/the-embroidered-huipiles-of-mexicos-isthmus-of-tehuantepec/.

"Self Portrait, 1948 by Frida Kahlo." Frida Kahlo and her paintings, March 26, 2024. https://www.fridakahlo.org/self-portrait.jsp.

"Traditional Mexican Dress · V&A." Victoria and Albert Museum, 2018. https://www.vam.ac.uk/articles/traditional-mexican-dress.

Achieving Status Through Fashion in Seventeenth-Century England: Anthony van Dyck and his *Portrait of James Stuart, Duke of Richmond and Lennox*

– Lily Greenwood

In seventeenth-century England, the English elite wanted to find an outlet to showcase their superiority over the lower classes. One way that they could achieve this differentiation was through fashion. They wore elaborate black costumes made from expensive fabrics that worked to establish their status and set them apart from the rest of society. These fashion trends are exhibited through the work of Anthony Van Dyck, a Flemish painter who traveled throughout Europe and became renowned for his favorable depiction of the wealthy class. Through examining Van Dyck's portrait, James Stuart, Duke of Richmond and Lennox, painted from 1633-1635, and its depictions of fabrics, lace, shoes, and other elements of fashion, one can see how English fashion trends in portraiture conveyed a sense of wealth and prestige that allowed James Stuart to alter the public opinion placed on himself.

Fashion was of great importance in seventeenth-century Europe, specifically in England. For wealthy men and women at this time, fashion was a way that they could express their status and stand out from those in the lower class. Since clothing that was ragged and run down was linked to indecent and low morals, the wealthy wanted to separate themselves from those standings.[1] They believed that projecting a favorable appearance through their clothing reflected their positive moral character. Therefore, they chose to wear more elaborate and formal attire.[2] Numerous trends thus emerged with seventeenth-century clothing. Two major fashion

[1] Sarah Bendall, "Clothing in 17th-Century Provincial England," review of Clothing in 17th-Century Provincial England, by Danae Tankard, Parergon 28, no. 1 (January 2021), 262.
[2] Ulinka Rublack, "Review: Untitled," review of Clothing Culture, by Catherine Richardson, History 91, no.2 (April 2006): 290.

trends emerged that were used to display the elite's "morally mature" status, trends that would follow in elite fashion for years to come. The first included a suit for men, which consisted of a long waistcoat and matching overcoat, similar to the suit trends today. The second was a dress for women that included a bodice and skirt with an outer gown that was elaborately draped over.[3] These dresses were typically black with gold accents, which were colors that represented power and wealth at the time.[4] Because these suits and gowns were worn by the elite on special occasions, they were the clothing typically depicted in their portraits. This rings true in the portraits by Anthony Van Dyck. Van Dyck, who traveled around England, Italy, the Netherlands, and other European countries to paint the nobility, frequently depicted luxury costumes in his works. Moreover, he included additional specific elements that promoted the sitters' wealth.

The fashion of van Dyck's portraiture can be examined through his painting, James Stuart, Duke of Richmond and Lennox. James Stuart was a cousin to Charles I, the King of England from 1626 to 1649, as well as a nephew to the previous monarch of England.[5] These two ties to nobility granted Stuart a certain amount of status, and as a result, in 1633 at the age of twenty-one, Stuart was appointed to one of the most prestigious and noble English offices known as the "Most Noble Order of the Garter," which further boosted his title and prestige.[6] While these titles seemingly place Stuart in a place of high status and nobility, he actually claimed few accomplishments during his life before this portrait was created. This is exactly why Stuart wanted to commission a portrait from Van Dyck. Stuart would have wanted to establish himself among the most well-known and highly regarded members of nobility that Van Dyck painted, and

---

[3] Roze Hentschell, Review of Fashion and Fiction: Dress in Art and Literature in Stuart England, by Aileen Ribeiro, Seventeenth-Century News 65 nos 3&4 (September 2007), 189.

[4] Ana Howie, "Materializing the Global: Textiles, Color, and Race in a Genoese Portrait by Anthony Van Dyck," Renaissance Quarterly 76, no. 2 (Summer 2023): 603.

[5] Quentin Bone, "Charles I." Salem Press Biographical Encyclopedia (September 2022).

[6] Joy Kenseth, "A Dog and His Man: Anthony Van Dyck's James Stuart, Duke of Richmond and Lennox," Source: Notes in the History of Art 36, no. 3-4 (Spring/Summer 2017), 223.

commissioning a portrait by Van Dyck two years after he was appointed to the "Most Noble Order of the Garter" would have secured this purpose. It would have allowed Stuart to promote himself in a certain honorable light associated with the order's loyalty and heroism, a light different from the one that society placed him under.[7]

Van Dyck painted James Stuart in this honorable light by showcasing both his prestigious place in his offices as well as his overall high status. In this portrait, James Stuart is depicted standing tall in an elaborate black outfit. He stands in front of a brown-colored wall as a large green piece of fabric drapes from the ceiling to the ground on Stuart's right side. Stuart's right hand is laid on a large greyhound dog, who admiringly stares at Stuart's face.[8] Stuart confidently places his left hand on his hip and stares with a calm yet dignified expression on his face. Immediately looking at the loose nature of Stuart's clothing, particularly the layers of coat that loosely fit around Stuart's shoulders, it is easy to read the almost baggy quality of the clothing as having more of a casual appearance. However, it is important to note that these looser-fitting clothes were a trend among the wealthy in English formal fashion in the 1630s, which is why Van Dyck chose to include them in this portrait.[9]

Van Dyck's powerful reputation for depicting the wealthy came from how he depicted fabrics. In European seventeenth-century fashion, and particularly Italian and Spanish fashion, black became a very valuable fabric in fashion trends. When Van Dyck was painting in the 1600s, the majority of black fabric was colored with a dye known as logwood, which came from tree bark imported from the Americas. Logwood rapidly became the dye of choice in Europe, meaning most of the black fabrics painted by Van Dyck would have been colored using this dye.[10] Black fabrics, and

---

[7] Richard Cust, "Charles I and the Order of the Garter," Journal of British Studies 52, no.2, (April 2013): 344.
[8] Kenseth, "A Dog and His Man," 225.
[9] Emilie Gordenker, "Is the History of Dress Marginal? Some Thoughts on Costume in Seventeenth-Century Painting," Fashion Theory: The Journal of Dress, Body, & Culture 3, no. 2 (June 1999): 227.
[10] Howie, "Materializing the Global," 603.

deeply colored fabrics in general, became a trademark color for expensive clothing because of the time, labor, and dye necessary to create those colors in the clothing. In Howie's exploration of black clothing, she points out, "…a good black color could only be produced through a complex, time-consuming, and costly process."[11] As such, the expensive black fabrics and dyes used to create gowns and suits thus became a trademark color for the wealthy. They would wear outfits using black fabrics like velvet, satin, silk, and taffeta that molded nicely to their bodies to create an expensive and elegant look for themselves.

While wearing black clothing as a symbol of prestige was primarily a trend in Italy, France, and Spain, it traveled throughout Europe and became particularly eminent in English fashion. Black fabric as an English fashion trend emerged after the Anglo-Spanish war, which is outlined in Howie's claim, "The craze for black reached its zenith during a period of fierce religious warfare between Catholics and Protestants, and was especially pronounced among Spain's enemies, namely England and the Northern Netherlands."[12] After this conflict, which ended in 1604, black clothing started to become a standard among the English wealthy class. Not only did the English develop a preference for black fabrics, but they also grew a fixation for silks and satins imported from Italy, Spain, and France.[13] This fixation arose because they believed that these imported fabrics were representative of leisure and decadence. In Italy, Spain, and France, which was where the English were importing clothing from, black satins and silks were a major fashion trend. Because of this, black fabrics became even further engrained in English fashion.[14] As in other European regions, black fabric in England was something that only the wealthy could afford due to the novelty of its deep color and the high price of importing luxury fabrics.[15] It thus became common in the clothing of the nobility, as is present in Van Dyck's portrait.

[11] Howie, "Materializing the Global," 604.
[12] Howie, "Materializing the Global," 605.
[13] Catherine Richardson, Clothing Culture, 1350-1650 (Routledge, 2017), 49.59
[14] Richardson, Clothing Culture, 53
[15] Howie, "Materializing the Global," 604.

Looking at the portrait of James Stuart, one can see Van Dyck's exploration and exploitation of black fabric. Stuart's suit molds nicely around his body while the large coat drapes over his arms, almost as if it is a cape of sorts. Van Dyck uses his artistic craftsmanship to depict the black silk suit and coat in a pristine manner. It almost looks as if the satin could be touched right from the painting. Additionally, Van Dyck includes subtle differences in the gradations of black within the clothing. This skill, which was a rather challenging one to achieve at the time, was a specialty of Van Dyck. Doing so highlighted the depth in the fabric folds, especially the folds of the coat, and also indicated the natural reflections of light that would have been evident in the silk. Highlighting fabric depth and reflection furthered the illusion of a real fabric, which was Van Dyck's ultimate goal.[16] In the end, not only does Van Dyck's skillful rendering of the black fabric make it appear incredibly realistic, but it also reinforces Stuart's among the aristocratic elite. As Howie explores the significance of black fabric, she mentions that placing a portrait sitter into a black outfit situates them in "…an extensive visual tradition of black-clad merchants and aristocrats, eager to convey specific moral and social qualities through their clothing."[17] Through Van Dyck's exploration of black fabric in this portrait, he situates Stuart into this category of "black-clad merchants and aristocrats" that immediately gave Stuart the sophisticated and distinguished appearance that he wished to take on.

While black is the major fabric color evident in this portrait, Van Dyck also includes subtle representations of different silk colors that further emphasize Stuart's wealth and status. One such representation of these different silks is the blue ribbon attached to the medal that adorns Stuart's neck, which was a symbol of the Most Noble Order of the Garter.[18] Van Dyck, wanting to showcase Stuart's status in this office, depicts the medal attached to the blue silk ribbon to greatly contrast the rest of Stuart's black clothing. This contrast immediately draws the viewer's eyes straight to the medal, making sure that they would instantly recognize that Stuart

[16] Howie, "Materializing the Global," 615.
[17] Howie, "Materializing the Global," 603.63
[18] Kenseth, "A Dog and His Man," 223.

was a part of this prestigious office. The ribbon also gives Van Dyck an outlet to showcase his skill in depicting colored silks, especially through the folds and color variations that he includes in the fabric. Additionally, Stuart is seen wearing white silk socks that go up to right below his knee. These socks, while a small detail in the painting, add a significant amount of prestige to Stuart in the way in which they depict the white silk. As Howie explores the significance of the silk material in seventeenth-century Europe, she mentions how silk "…represented the apex of textile luxury across the globe for centuries…Since its earliest production in Neolithic China, silk had been prized by elite classes for the variety of textures and luminosity of the textile."[19] Through Van Dyck's subtle inclusion of silk in his portrait of Stuart, he manages to emphasize the status of Stuart through prestige associated with the luxurious textiles.

Along with luxurious textiles, Van Dyck used fashion to imply wealth through his depiction of lace and ruffs. In seventeenth-century Europe, the art of lacemaking was seen as a virtuous activity. Nearly all women were educated in the art of lace making, and hand-made lace was seen as an essential addition to any outfit.[20] The primary function of lace was to serve as collars, and even members of the lower class added collars to their jackets. However, the wealthy wanted to find ways to set their lace adornments apart from those of the lower class. They did this through a variety of means, including creating incredibly elaborate lace designs and importing expensive lace from distant regions. The most common way to show wealth through lace was with the ruff, which was a collar created from pleats of lace. Willietta Ball points out, "Great quantities of lace were required to meet the exigencies of masculine neck frills, scarfs, garters, shoe-tops and shoe - rosettes…and the cost was 'horrible to heare.'"[21] Layers of pleated lace would come together in extremely elaborate collars that could be afforded, and thus adorned, only by the most wealthy. While most of these ruffs acquired great height from large pleats within the lace,

[19] Howie, "Materializing the Global," 600.
[20] Willietta Ball, "Lace in Portraiture," The Brooklyn Museum Quarterly 9, no. 3 (July 1922): 123.
[21] Ball, "Lace in Portraiture," 127.

others served more as collars, with elaborate patterns that come together to form intricate lace designs.

Lace collars originally dominated fashion in Northern Europe, but they grew in popularity in England after Charles I began implementing them in many of his suits.[22] However, in contrast to the typical ruffs in other areas of Europe, Charles I's lace collars were not tall and stiff but instead were scalloped layers of lace that laid flat against his chest. Van Dyck frequently painted portraits of Charles I and tended to emphasize the lace collar, which further spread its popularity. The lace collar trend that swept through England after Charles I became king thus featured more of the flat scalloped collars. Although these English collars were less full-figured than the Northern European ruff, they made up for their lack of volume with incredible detail and intricate designs. These collars adorned many of the English elite and were frequently featured in their portraits.

Van Dyck's portraits of the elite often highlight said ruffs and collars, using them as an outlet to show the status of the sitter. This fascination with lace design can be seen in the portrait of James Stuart. One of the elements that stands out the most in this portrait is the elaborate lace collar which adorns Stuart's neck and can be seen around the cuff of his right hand. Instead of clothing figures with siff and tall ruffs as in other portraits, Van Dyck paints James Stuart adorned in a scalloped collar that rests against his chest. Although the ruff does not stand tall, the collar still comes off as quite impressive due to its incredibly intricate lace work. Each scallop comes to a point with swirling layers of lace that look as if they were crafted by a skilled textile artist. Lace as intricate as Stuart's collar would have been incredibly expensive as each of the intricate designs and patterns would have required much time and labor from the lacemaker.[23] Van Dyck thus put this collar on display to show that Stuart was wealthy enough to afford a delic acy such as that. This depiction of the elegant collar not only shows Stuart's status, but also portrays him with a sense of delicateness that mirrors the delicate nature of the lace, giving him a more lovable and virtuous appearance that makes him seem more sophisticated.

[22] Ball, "Lace in Portraiture," 127.
[23] Mrs. Palliser, "Lace. Part I." The Decorator and Furnisher 16, no.4 (July 1890): 139.

Moving down to the bottom of Stuart's attire, Van Dyck used fashion to depict the status of his sitters through how he depicted shoes, and in the case of many of his portraits, particularly heels. Heels at this time were worn by both men and women and were primarily intended to be a symbol of nobility and status. Heels emerged as a popular fashion trend in Europe around 1600 due to their prevalence in Persia.[24] They quickly became a sign of high status in England as only select nobility in the courts were allowed to wear them, and artists would often depict nobility in strange positions just for the purpose of showing off their heels. In fact, slang terms such as "flatfoot" emerged in France and other regions of Europe for men of low status.[25] The upper class wanted to fortify class separation and avoid being categorized among these men of lower status, thus wishing to emphasize the height of the heels in their portraits.

Van Dyck utilized this popularity of heels and depicted Stuart wearing a fashionable pair of shoes in his portrait to further communicate his status.[26] Stuart's heels are black, similar to the rest of his attire, and although they are a small portion of the portrait, Van Dyck manages to include many details to make them a significant aspect. With the main part of the shoes, Van Dyck uses his skillful painting techniques to depict subtle differences in the black leather, making them appear quite realistic. The different shades of black also work to form designs of perforations in the shoes, which make them appear more decorative and formal. The bottom of the shoe has a small wood trim that frames the heel and adds a variation of color. Additionally, layers of black lace pile on the top of the shoe to create a large rosette that covers the majority of the shoe. Stuart's right foot is in profile view, making the prominent heel on the shoe very obvious.[27] All of these elements together, including the leather, perforated design, lace, and heel, create a decorative shoe that appears expensive and alludes to the noble status of Stuart that Van Dyck worked to emphasize.

[24] Cathy Newman, "Shoes That Hit the Height of Fashion," National Geographic (September 1, 2023), 32.
[25] Kimberly Campbell, "The Height of Fashion," Iris Blog, Getty, July 26, 2015. https://blogs.getty.edu/iris/the-height-of-fashion/.
[26] Campbell, "The Height of Fashion."
[27] Campbell, "The Height of Fashion."

Moving on from Stuart's clothing, Van Dyck continued to utilize fabric depictions to illustrate status through the cloth of honor. The cloth of honor was a trend that emerged in Medieval Europe. It was typically a large fabric that hung behind a Saint as a way of showing their glory.[28] During the Renaissance, because many fabrics became a luxury that only the wealthy could afford, the meaning of the cloth of honor changed. Artists began to adapt its meaning to add undertones of wealth and prestige on top of the previously implied glory. In the portrait of James Stuart, Van Dyck places a large green piece of fabric on the wall to Stuart's right. The folds of the fabric billow to the ground, framing Start and the dog beside him. Each layer of green silk is expertly pleated with reflections of light as well as shadows that give the folds of fabric the illusion of depth. The deep color of the cloth's green fabric alludes to Stuart's wealth as a color that rich would necessitate a great deal of expensive dyes.[29] Van Dyck added this realistic and deep-colored cloth to stand as a symbol of the prestige that Stuart wanted to associate with himself.

While each element of fabric and fashion in Stuart's portrait gives the impression that he was a very honorable and noble man, one specific element that Van Dyck included in this painting seems to tie this whole theme together: This element is the large greyhound next to Stuart. In seventeenth-century England, greyhounds were hunting dogs that were owned only by the most elite individuals.[30] The greyhound to Stuart's right, therefore, is an immediate indicator that Stuart was a part of the upper class who could afford this type of dog.

However, what is perhaps more significant about the inclusion of this dog is the way that it stares up at Stuart with the utmost respect. Even though the greyhound is an incredibly large and powerful dog, it still looks up to Stuart with a sense of honor, almost as if it is giving up all of its power to Stuart.[31] Van Dyck must have included this dog's gaze to be a

---

[28] "Shrine and Shroud," The Getty, last modified October 2, 2005. https://www.getty.edu/art/exhibitions/shrine_shroud/

[29] Howie, "Materializing the Global," 604.

[30] Kenseth, "A Dog and His Man," 225

[31] Kenseth, "A Dog and His Man," 230.

reflection of how society should be looking up at James Stuart. Similar to how this powerful dog gives Stuart a look of honor and respect, so should the people of society. Even though Stuart held prestigious titles, he was not well-established within noble society and would have wanted to elicit a greater sense of admiration and respect from the viewer. By Van Dyck including the greyhound in the portrait, he was able to paint Stuart in an even more powerful light that would have caused the nobility to gain a certain sense of respect towards the man.

Although fashion was indeed used to signify wealth and show status, complications arose when it came to religious trends in England. During the 1630s, and in the years prior, the majority of people in England belonged to the Church of England, which was a Protestant institution.[32] Protestant ideals at the time did not encourage material wealth as they thought that it reflected vanity. Rather than emphasizing material possessions, the Protestants emphasized hard work and virtuous activities. In fact, there were trends in the late sixteenth century that strongly discouraged purchasing and wearing expensive clothing. This is outlined by Hetschell when he explains, “Women were accused of counterfeiting by wearing deforming fashions and falsifying cosmetics, which signaled their loose sexual morals. Complaints against men focused on the vain and profligate fashion-crazed gallants or gulls.”[33] This complicates the addition of high fashion trends into portraiture as excessive clothing would have emphasized the “vain and profligate fashion-crazed gallants” that the very ideals of Protestantism wished to avoid.[34]

That being said, the wealthy still wanted an outlet to showcase their power and prestige. Although elaborate and excessive fashion could have negative connotations, Van Dyck was able to present fashion in a way that seemed more refined and less excessive. Because Stuart is placed in a seemingly empty room besides the dog and cloth of honor that rest near him, it takes the focus away from an excessive lifestyle. Instead, the fashion becomes a more subtle hint of Stuart’s wealth. It is obvious

[32] Michael Ruth, “Church of England,” Salem Press Encyclopedia (2022).
[33] Hentschell, review of Fashion and Fiction, 189.
[34] Hentschell, review of Fashion and Fiction, 189.

that the clothing shows Stuart's prestige, but the simple manner of the portrait's composition conveys a sense of simplicity. This gives Stuart the impression that while he may be wealthy, he is also a refined and honorable man, which is the very vision that he wished to promote.

Despite the fact that James Stuart may not have been the most well-known member of English nobility, this portrait surely gives the impression that he was of the highest rank. In the end, Van Dyck was able to use his painting skills to beautifully render an elaborate black costume, which visually placed Stuart among the ranks of the highest class. Doing this helped to achieve Stuart's goal of creating and presenting the impression that he was a wealthy and sophisticated man who was meant to be honored.

After looking at this artwork and thinking of Stuart's longing to be seen in a favorable light, it is easy to ask whether or not Stuart's goal was truly achieved. While there is no clear answer to this question, one thing is certain: James Stuart was officially granted the title of Duke of Richmond and Lennox in 1641, which was six years after this portrait was created. It is not known if this painting truly caused the public to see Stuart with the respect that he had hoped for, but this fact shows that Stuart eventually did reach one of the most prestigious titles that English society had to offer. For all we know as twenty-first-century viewers of this portrait, we can add Van Dyck and his incorporation of wealthy fashion to the list of contributors to James Stuart's success.

Fig. 1. Anthony van Dyck, *Portrait of James Stuart, Duke of Richmond and Lennox,* 1633-1635. Oil on canvas, 85 in x 50-1/4 in.
The Metropolitan Museum of Art, New York City.
Photo: Wikimedia Commons

Works Cited

Ball, Willietta Goddard. “Lace in Portraiture.” *The Brooklyn Museum Quarterly* 9, no. 3 (July, 1922): 123–33.

Bendall, Sarah A. “Clothing in 17th-Century Provincial England.” Review of *Clothing in 17th-Century Provincial England*, by Danae Tankard. *Parergon* (January 2021): 262+.

Bone, Quentin. 2022. “Charles I.” *Salem Press Biographical Encyclopedia,* (September, 2022).

Campbell, Kimberly C. “The Height of Fashion.” Getty. July 26, 2015.

Cust, Richard. “Charles I and the Order of the Garter.” *Journal of British Studies* 52, no. 2 (April 2013): 343–69.

Gordenker, Emilie. “Is the History of Dress Marginal? Some Thoughts on Costume in Seventeenth-Century Painting.” *Fashion Theory: The Journal of Dress, Body & Culture* 3, no. 2 (June 1999): 219-40.

Hentschell, Roze. Review of *Fashion and Fiction: Dress in Art and Literature* in Stuart England, by Aileen Ribiero. *Seventeenth-Century News* 65, no. 3-4 (September 2007): 189+.

Howie, Ana. “Materializing the Global: Textiles, Color, and Race in a Genoese Portrait by Anthony Van Dyck.” *Renaissance Quarterly* 76, no. 2 (July 2023): 589-644.

Kenseth, Joy. “A Dog and His Man: Anthony Van Dyck’s James Stuart, Duke of Richmond and Lennox.” *Source: Notes in the History of Art* 36, no. 3–4 (Spring/Summer 2017): 223–32.

Liedtke, Walter A. “Anthony van Dyck.” *The Metropolitan Museum of Art Bulletin* 42, no. 3 (1984): 4–48.

Newman, Cathy. 2023. “Shoes That Hit the Height of Fashion.” *National Geographic*, September, 2023.

Palliser. “Lace. Part I.” *The Decorator and Furnisher* 16, no. 4 (1890): 138–39.

Richardson, Catherine. *Clothing Culture, 1350-1650*. Routledge, 2017

Rublack, Ulinka. “Review: Untitled,” review of *Clothing Culture, 1350-1650,* by Catherine Richardson. *History* 91, no.2 (April, 2006): 289-91.

Ruth, Michael. 2022. “Church of England.” *Salem Press Encyclopedia* (September 2022).

The Getty. “Shrine and Shroud.” Last modified October 2, 2005. https://www.getty.edu/art/exhibitions/shrine_shroud/.

The Art of Botany Through Leonardo da Vinci
– Chelsea Clinger

Leonardo da Vinci, known as the true Renaissance man, transcended the boundaries of art and science, intertwining the two to depict life in its most naturalistic form. Leonardo was fascinated with botanical studies, enabling him to create illustrations in a manner that no individual had done before. Initially, Leonardo observed botanical life to comprehend the complexities of the earth. However, these observations evolved into a source for his artistic style, leading to scientifically accurate depictions of nature that surpassed his contemporaries. These botanical studies advanced the accuracy of Leonardo's finished works, such as *Adam and Eve, Leda and the Swan, Virgin of the Rocks,* and *Annunciation.* Leonardo comprehended the importance of botanical iconography within his studies and seamlessly integrated his scientific discoveries with the symbolic representations of plant life.

Botanical studies underwent renewed vigor in the early fifteenth century when Greek scholars traveled to Italy bringing manuscripts containing scientific information, which were soon after translated from Greek to Latin. Once the printing press had been established around 1440, scientific books became the second most common type of books printed. Greek scholars recruited a community of humanists who were dedicated to the study and promotion of ancient knowledge. One such member was Niccolo Leoniceno who had an education in Latin, Greek, medicine, and philosophy. As Leoniceno studied Greek science, he recognized the errors of Roman botany and in 1492 published *Errors in Pliny and in several other authors writing on medicinal simples.* In this book, Leoniceno analyzed the writings of the scientist Pliny and corrected the mistranslations that were found and created a correct comprehensive study of plant life.[1] By the late fifteenth century, there was a growing inclination toward studying plants

[1] Frank N. Egerton, "A History of the Ecological Sciences, Part 10: Botany during the Italian Renaissance and Beginnings of the Scientific Revolution," *Bulletin of the Ecological Society of America* 84, no. 3 (2003): 131, http://www.jstor.org/stable/bullecosociamer.84.3.130.

in their natural environments rather than through books.[2] This influenced students of Leoniceno to travel throughout Europe to examine the changes of a single species in different locations. As a result, scientists recognized the necessity for more comprehensive observation practice within the field of botany.

The humanists' push for accurate botanical representation countered earlier medieval stylized depictions of plants. This was a stark contrast to the lack of attention to botany in art during the medieval period. Brian Morley states, "The medieval artistic trend towards stylization in plant illustration was due partly to the concept that the page was a place for flat decorations, and partly to the fact that the woodcut was originally used to reproduce simple patterns on playing cards and textiles."[3] Morely explains that due to the nature of paper and the influences of woodcut designs on playing cards, the illustrations of plants were stylized in a specific manner. To retain the focus on the religious aspect of a work during the medieval era, artists simplified works and made no move to push past these boundaries. A focus on symbolic and stylized portrayals of plants replaced naturalistic accuracy. Stylized decorative plants can be seen in the various editions of *Herbal of Apuleius Platonicus* produced between 700-1484.[4] Additionally, artists had limited access to preserved botanical manuscripts, and the loss of botanical knowledge during the early medieval period hindered the continuation of accurate information. This led artists to lose interest in an understanding of botany and begin to create repeated patterns of stylized plants. In later years, during the Renaissance, a renewed curiosity in precise representation of the natural world and an interest in scientific studies arose. This transitioned stylized depictions of plants into portraying them as they truly appeared in life.

In 1494, around the age of twelve, Leonardo and his father moved to Florence where his father worked as a notary. It was through his father's business dealings and connections with the Medici family of Florence that Leonardo was introduced to the Medici family, who exposed him to

---

[2] Egerton, "A History of the Ecological Sciences," 135

[3] Morley, "Plant Illustrations," 554.

[4] Morley, "Plant Illustrations," 554.

the philosophies of humanism. A major theme within humanism was the recognition of the divinity of humans and their intellectual capacity. The Medici were a wealthy banking family who dominated the intellectual and cultural lives of Florence, having an expansive network of philosophers, humanists, scientists, and artists. Due to philosophers continuously cycling through the Palazzo Medici, Leonardo was exposed to each of these subjects and began to pursue them further. What stood out the most to Leonardo was the Medici's family garden that included eighty-nine species of plants.[5] This exposure guided him to plant life at a young age and gave him the ability to examin plants more deeply. Leonardo's renderings of plants from the Medici gardens provide a greater visualization and understanding of the plants that grew in Italy at the time.

Leonardo took on the teachings of those within the Palazzo Medici and began to create a "window on the world," illustrating plants so closely related to their real appearance that real species of plants can be identified by viewing his sketches. Leonardo's detailed depictions of the plants he examined are some of the earliest sketches of plant portraiture from nature during the Renaissance. Leonardo's interest in botany and his ability to render the likeness of plants allowed him to make these sketches and incorporate specific plants into his pending works of art. The ability to depict life as he saw it pushed Leonardo past the boundaries of previous artists revolutionizing the incorporation of identifiable plants into his art.

Leonardo's careful examination of plants is evident in a tapestry of *Adam and Eve* created in the early sixteenth century, which depicts a diverse landscape with a variety of animals and abundant vegetation. Notably, the tapestry features depictions of a palm tree, a fig tree, and a meadow enveloped with a diverse array of herbs.[6] From his early years associating with the Medici and their humanist circle, Leonardo quickly picked up a love for nature and sought to replicate it in his work. This tapestry for the Medici contained a variety of life, and Leonardo included a diverse range of plants that were found in the very garden where he

[5] Morley, "Plant Illustrations," 555.

[6] Larry J. Feinberg, *The Young Leonardo: Art and Life in Fifteenth-Century Florence* (New York: Cambridge University Press, 2014), 30.

gained his knowledge. This work has since been lost, but through Vasari, an art critic from the Renaissance, it is clear Leonardo worked on depictions of plants in an elevated manner. Vasari praised Leonardo for his knowledge of science and inclusion of botany within his art. In Vasari's landmark work *The Lives of the Most Excellent Painters, Sculptors, and Architects* published in 1550, he writes of Leonardo's fascination with the natural world and how it was this trait that led Leonardo to surpass his contemporaries.[7]

While continuing his observations of plants surrounding him, Leonardo made groundbreaking discoveries, including the law of phyllotaxis and the arrangement of leaves on a stem. He conducted an examination of the three distinct modes of leaf growth on a plant, noting in his journal that leaves could either be positioned opposite to each other, arranged in verticillate patterns, or displayed an alternating and spiral configuration.[8] Leonardo noticed the pattern in which plants grew, their forms, and their functions, revolutionizing art through his attention to detail. Between 1505-10, Leonardo created a sketch of a marsh marigold beside a wood anemone (Fig. 1). In his journals, he described the anemone as "leaves mostly radical, lobed, divided or dissected, sometimes compound; stem, leaves, two or three together forming a kind of involucre to the flower although sometimes remote from it."[9] The ratio of the stem, flower, and leaves are in correct proportion to each other. The flower is depicted in a youthful state, and Leonardo ensures that every aspect of the plant reflects its youth. Leonardo also described the marsh marigold as, "sepals five to nine petal-like. Pistils five to ten, with scarcely any styles… with round and cordate or reniform large leaves."[10] Leonardo's notes display a level of intelligence and interest that surpassed his predecessors. He was meticulous not only with his illustrations of the plants observed, but even more so with the notes detailing every aspect of what he saw. It is known that Leonardo had an interest in observing plants and illustrating them

[7] Feinberg, *The Young Leonardo*, 30.
[8] William R. Thayer, "Leonardo da Vinci as a Pioneer in Science." *The Monist* 4, no. 4 (1894): 19. http://www.jstor.org/stable/27897179.
[9] Barbara Hochstetler Meyer, and Alice Wilson Glover, "Botany and Art in Leonardo's 'Leda and the Swan.'" *Leonardo* 22, no. 1 (1989): 76. https://doi.org/10.2307/1575144.
[10] Meyer and Glover, "Botany and Art in Leonardo" 76.

realistically, however, the environments of the marsh marigold and wood anemone are quite different questioning the motives behind placing these specific plants together. Leonardo understood the environments where these species flourished, noting that the anemone, for example, was more suited to dry weather. This work is not entirely useful in the sense of a realistic environment, but an understanding of these plants can be seen by them being placed together. The inaccuracy of portraying the marsh marigold beside a wood anemone creates a new meaning. Leonardo skillfully blends realistic depictions of observed life with the notion of art possessing a deeper purpose, a trait that distinguished him as a master of both art and science.

Additionally, the illustrations of the marigold and anemone are replicated in Leonardo's *Leda and the Swan* (Fig. 2) created between 1503 to 1507. In doing so, Leonardo shaped a connection between his sketches of observed plants and the refined artworks that depict complete scenes. He placed conflicting plants within a controversial story. It is unknown why these plants were placed at the knees of Leda; however, the anemone was a symbol of sorrow and death in pagan mythology, which may reflect the scene.[11] The story of Leda and the swan results in the pregnancy of Leda by Zeus who transformed into a swan. There are several versions of this story resulting in different emotions but by Leonardo placing the wood anemone in this scene there is a sense of confusion. The confusion created by these two plants may be purposeful to enhance the audience's uncertainty about the emotional result of Leda's encounter with Zeus.

While Leonardo was dedicated to his scientific discoveries, patrons and artists in the Renaissance were heavily focused on religious themes in art. Leonardo skillfully integrated his scientific insights with artistic expression, bridging the realms of art and science in his religious works. In *Virgin of the Rocks* (Fig. 3) completed in 1483, a viola flower placed at the feet of Christ is depicted similarly to that of a sketch done in one of his journals. Differing from his contemporaries, Leonardo maintained botanical records of remarkable precision. This meticulous documentation allowed him to recreate plants solely from his records, setting him apart

[11] Meyer and Glover, "Botany and Art in Leonardo" 80.

in his ability to portray botanical accuracy. Leonardo heavily relied upon his sketches to depict the foliage found in this painting and ensured that the portrayal of plant life remained exact to nature. The work *Virgin of the Rocks* contains the largest quantity of plants in Leonardo's oeuvre including polemonium caeruleum, aquilegia vulgaris, viola, cyclamen purpurasens, fasminum officinale, hypericum perfoliatum, and iris.[12] Each plant symbolizes an emotion or idea, but it is not known if Leonardo included all of these species in a symbolic gesture or if he placed them in this work because of their similar environments. However, art historians Barbara Meyer and Alice Glover argues that during the Renaissance, "traditionally, flowers, plants, and trees all were adjunct, supportive motifs in Christian historiated art and were considered important primarily for their symbolic meaning."[13] This supports the idea of Leonardo using the plants found in this painting as a symbolic gesture, showing that the viola placed at the feet of Christ can more accurately be discerned as a symbol of modesty and humility.[14] In this painting, the Christ child embodies humility and modesty as a child, while also symbolizing the teachings and virtues that Christ exemplifies as an adult. Patricia Emison theorizes that the natural and wild landscape represents the pureness of the earth to amplify the beauty of this scene. The wild landscape contrasts with the familiarity of domestic life which separates the figures of Mary and Christ from worldly themes, representing another level of divinity.[15] Although interpretations of this scene vary, there is a distinct connection between the plants depicted and the divine figures shown. Leonardo understood the connotations of each plant he placed in this work, and he used this knowledge to elevate the religious scene.

In another of Leonardo's paintings, the *Annunciation* (Fig. 4), completed in 1472, he continued to blend science and religion, depicting wildflowers sprouting from a wild lawn. Scholars have identified these

[12] Morley, "Plant Illustrations," 559.
[13] Meyer and Glover, "Botany and Art in Leonardo" 75.
[14] Annette Scott, "Floral Femininity: A Pictorial Definition," *American Art* 6, no. 2 (1992): 71.
[15] Patricia Emison, "Leonardo's Landscape in the 'Virgin of the Rocks.'" *Zeitschrift Für Kunstgeschichte* 56, no. 1 (1993): 118. https://doi.org/10.2307/1482664.
[16] Morley, "Plant Illustrations," 555.

plants as plantago major and plantago lanceolata. By showcasing these plant species, Leonardo demonstrates his profound education and expertise in botany. In early medieval Christian art and theology, the lily held by the angel Gabriel was regarded as the flower of heaven, representing celestial bliss.[16] As a symbol of purity, grace, and virtue, the lily had a strong correlation with virgin saints, which led to it being the quintessential symbol of Mary. Leonardo understood the iconography of his time and recognized the significance of rendering the lily precisely as one would see it naturalistically. In the background of *Annunciation*, a diverse array of pine trees is depicted with unique features, reflecting their naturalistic appearance. However, there is a possibility of the background being painted over by a later artist given that the presence of araucaria trees in the painting were introduced to Europe in the late eighteenth century.[17] Although the trees in the background of this painting may have been added at a later date, the use of the araucaria tree would not be abnormal considering Leonardo's influential approach of incorporating diverse species into his artwork.

Leonardo's botanical contributions are expansive and enduring, representing a pivotal moment in the convergence of art and science during the Renaissance. His meticulous botanical studies, distinguished by precise observations and intricate illustrations, established a new standard for accuracy in depicting plant life. Whether capturing flowers, leaves, or trees, Leonardo's botanical drawings not only showcased artistic proficiency but also prompted the advancement of botany within the realm of art. Dedicated to both his botanical investigations and the portrayal of religious subjects, Leonardo skillfully balanced these two themes. He revolutionized the incorporation of botany into art, striving to enhance the significance and precision of botanical depictions in artistic representations.

[17] Morley, "Plant Illustrations," 555.

Fig. 1. Leonardo da Vinci, *Marsh Marigold and Wood Anemone* c.1505-10. Pen and ink over traces of black chalk. 8.5 cm x 14.0 cm. Royal Collection Trust, London Photo: Wiki Art.

Fig. 2. Leonardo da Vinci, *Leda and the Swan,* c. 1503-07. Pen and brown ink, brush and brown wash over charcoal or soft black chalk, 160 mm x 139 mm. Devonshire Collection, Chatsworth.
Photo: WikiArt

Fig. 3. Leonardo da Vinci, *Virgin of the Rocks,* c.1505-10. Oil on poplar, 189.5 cm x 120 cm. National Gallery, London
Photo: Wiki Art.

Fig. 4. Leonardo da Vinci, *Annunciation*, 1472. Oil on wood, 90 cm x 222 cm. Uffizi Gallery, Florence.
Photo: Wiki Art.

Works Cited

Ackerman, James S. "Leonardo Da Vinci: Art in Science." *Daedalus* 127, no. 1 (1998): 207–24. http://www.jstor.org/stable/20027483.

Egerton, Frank N. "A History of the Ecological Sciences, Part 10, Botany during the Italian Renaissance and Beginnings of the Scientific Revolution." *Bulletin of the Ecological Society of America* 84, no. 3 (2003): 130–37. http://www.jstor.org/stable/bullecosociamer.84.3.130.

Emison, Patricia. "Leonardo's Landscape in the *Virgin of the Rocks." Zeitschrift Für Kunstgeschichte* 56, no. 1 (1993): 116–18. https://doi.org/10.2307/1482664.

Feinberg, Larry J. *The Young Leonardo: Art and Life in Fifteenth Century Florence.* Cambridge: Cambridge University Press, 2014.

Meyer, Barbara Hochstetler, and Alice Wilson Glover. "Botany and Art in Leonardo's *Leda and the Swan.*" *Leonardo* 22, no. 1 (1989): 75–82. https://doi.org/10.2307/1575144.

Morley, Brian. "The Plant Illustrations of Leonardo Da Vinci." *The Burlington Magazine* 121, no. 918 (1979): 553–62. http://www.jstor.org/stable/879737.

Scott, Annette. "Floral Femininity: A Pictorial Definition." *American Art* 6, no. 2 (1992): 61-77. http://www.jstor.org/stable/3109092.

Thayer, William R. "Leonardo da Vinci as a Pioneer in Science." *The Monist* 4, no. 4 (1894): 507–32. http://www.jstor.org/stable/27897179.

L'absinthe and the bathhouse

– Caryse Davies

As I walk down the street, I am bound to see stop lights, sidewalks, cars, all while talking to my friend on my cell phone. This is a normal day for me, but it contrasts dramatically with the lives of those who lived 150 years ago. Over the centuries the world has changed in unanticipated ways. In the eighteenth and nineteenth centuries, the Industrial Revolution swept across the world, causing countries, economies, and cultures to rapidly adjust to new inventions, ideas, and technology. The impact of this revolution on societies was massive, affecting even the priorities and value of art. I will consider two artworks that seem unrelated, but both reflect how people coped with a quickly changing world. The first is *L'Absinthe* (Fig. 1) painted by Edgar Degas finished in 1875. The second is the bathhouse from an animated film called *Spirited Away* (Fig. 2), made by Hayao Miyazaki, which aired in 2001. I seek to answer this question: How do these two works reflect the artists' feelings about the changes happening around them?

Parisian culture in the nineteenth century was rapidly changing and industrializing. A social movement known as "Café Culture" became prominent as Paris itself began to look different and step into the modern world. As Paris industrialized, its citizens experienced a plethora of new problems. The emotion surrounding the change during this time is known as blasé, which means melancholy or forlorn. Artists shifted away from history painting and began to delve into painting the modern scenes of a changing city, even the most vulgar or controversial parts.

Edgar Degas is a well-known artist from this time period and is famous for embracing this change in style. He was consistent in creating controversy with his artwork, especially with *L'Absinthe*. The painting depicts a seemingly typical cafe setting, but the tone of the painting is mellow, and the color scheme is muted. Sitting at a table in the café are two people— the man on the right smokes a pipe and a glass of absinthe is set in front of him. To his left sits a woman – she is well dressed and has her own drink in front of her. She gazes down at her drink grimly, looking

extremely melancholy, the epitome of *blasé.* Although the two are sharing a table, they appear to both be isolated in a sorrowful world of their own. This blatant depiction of alcoholism and realism within the modern instead of the socially acceptable historical paintings is what makes this piece such a statement, as articulated by Kristin Amber Zachrel:

> Scenes of nineteenth-century Parisian restaurant culture found their way into the work of artists such as Manet and Degas because they represented an accurate slice of modern life, which was not always morally sound, but nevertheless intriguing. They managed to translate the ambiguities of class and gender, ever-present in these locales, into a body of work that focuses on all the intricacies of modern life, including alienation, inebriation, temptation, pleasure, spectacle and so on.[1]

As Zachrel shows, these aspects of Parisian culture were coming to the forefront of the arts because it enabled artists to depict the change in their city, as well as comment on it. It appealed to viewers not because it was particularly beautiful, or because it was a normal subject matter, but because it was relevant to its time and the viewers themselves. As Zachrel discusses in her thesis, Manet and Degas are such well-known artists today because of their rejection of acceptable historical subjects and emphasis on depicting the ambiguity of intermixing of different social spheres.

On the other side of the world Japan also grappled with the impacts of the Industrial Revolution. Purification and nature are the center of Japan's native religion, Shinto. The invasion of industry not only threatened nature, but ancient cultural practices and rituals, resulting in conflict between industrialization and the preexisting culture.[2] In the 1900s greed and industrialization led to Japan’s involvement in WWII and upheaval and conflict within society. Much of the latter half of the 20th century and the 21st century have been spent recovering from these changes and revitalizing Japanese culture. Because of Japan’s cultural emphasis on

[1] Kristin Amber Zachrel, “Modern Consumption: Restaurant and Café Culture in the Art of Manet and Degas” (M.A. Thesis, University of Kansas, 2004, 5.

nature and the arts as spiritual outlets, many works of art have provided commentary on this change and influx of pollution. One artist who has utilized art to make a statement about this was Hayao Miyazaki. Miyazaki is known for entwining morals and political statements into his stories and narratives. *Spirited Away* is no exception and draws heavily on themes of industrialization and pollution in its plot.

In *Spirited Away,* a young girl named Chihiro and her parents stumble upon an abandoned theme park. Upon further investigation it is not as abandoned as it seemed, and as night falls it transforms into a city of spirits. Her parents are cursed by being turned into pigs, and Chihiro is forced to work at the bathhouse to ensure both her own safety, and her parents' well-being. Susan Napier elaborates on the effect of industrialization on Japanese culture and its impact on "Japaneseness," and how this loss changed the trajectory of Japanese society for the worse:

> *Spirited Away* offers disturbing visions of excess, liberating moments of carnival, and a sharp critique of the materialism and toxicity of contemporary Japanese society through its complex vision of a quasi-nostalgic fantastic realm threatened by pollution from within and without...its powerful depictions of cultural pollution, alienation, and fragmented or lost subjectivities imply a more pessimistic subtext.[3]

The bathhouse itself is an obvious marker of the Japanese past, but the film shows that cultural recovery and stability will not be easy. The bathhouse is a perfect reflection of how Japanese culture was changing with the influx of industrialization. The purpose of the bathhouse is to help the spirits cleanse themselves of the pollutants from the outside world.[4] In addition to depicting the purification of spirits, the bathhouse itself demonstrates how capitalism was affecting Japanese society as well. Yubaba, the leader of the bathhouse, is greedy and cruel, symbolizing

[2] Napier, Susan J. "Matter out of Place: Carnival, Containment, and Cultural Recovery in Miyazaki's 'Spirited Away.'" Journal of Japanese Studies 32, no. 2 (2006): 288.
[3] Napier, "Matter out of Place: 290.
[4] Napier, "Matter out of Place," 290.

capitalist elements such as consumerism and materialism.[5] The depictions of nature and anthropomorphism in *Spirited Away* help to connect the human and nonhuman elements of the world. Japanese society changed to cope with industrialization, which affected the country's connection to its land and spirituality, and *Spirited Away* seeks to remind people of their responsibility to the earth and those around them. External pollutants and internal corruption show how the past culture of Japan was becoming irreversibly intertwined with the new world and all that came with it.

These artworks are both products of their times. *L'Absinthe* was made during a time of great upheaval in Paris and was a statement on how the industrialization and modernization of the city was impacting its citizens. *Spirited Away* was a reflection on how industry and capitalism affected Japanese culture and continues to change it even into the modern day. Both also contributed to the change themselves. *L'Absinthe* was met with great controversy. The vulgar subject matter and the reflection of Parisian culture were considered very out of place. In contrast, it was considered a great example of painting modern life and was responsible for great change in the art world.[6] The Bathhouse was a representation of Japan's past, and how Japanese culture and land was being affected by the outside world, as well as changing within itself. The film *Spirited Away* went on to become a very important film within Japanese culture and religious practice – it addresses religion and nature in a post-industrial world while drawing and extrapolating upon existing religious themes.[7] The slice of life shown in each artwork illustrates an unnerving part of the culture from which they came. Even though what is shown may seem odd or uncomfortable, it represents the feelings of those experiencing the change.

[5] Weeraya Donsomsakulkij, "Spirited Away: Negotiation between Capitalism and Reminiscent Environmental Ethics." *Resilience: A Journal of the Environmental Humanities* 2, no. 3 (2015): 148.
[6] Morse-Jones, Kimberley. "The 'Philistine' and the New Art Critic: A New Perspective on the Debate about Degas's 'L'Absinthe' of 1893." The British Art Journal 9, no. 2 (2008): 50.
[7] Jolyon Baraka Thomas, "Shûkyô Asobi and Miyazaki Hayao's Anime." *Nova Religio: The Journal of Alternative and Emergent Religions* 10, no. 3 (2007): 86.

Both *L'Absinthe* and the Bathhouse are symbols of changing times and complicated emotions. Ever since the Industrial Revolution began, the world has changed at an ever-quickening pace. I chose these works of art and artists because they capture the feeling of overwhelm and helplessness that comes when experiencing large societal change. Art is a powerful cultural outlet that allows people to make a statement on the world around them. Degas and Miyazaki both demonstrate how important and sacred parts of their culture were changing. These works allow us to see into the hearts and minds of those living at the time. In addition to that, both artists impacted the world around them through their respective art mediums, which empowers modern artists to do the same.

Fig. 1. Edgar Degas, *L'Absinthe,* 1875-1876. Oil on canvas, 36 in x 26.8 in. Musee d'Orsay, Paris. Photo: Wikimedia Commons

Fig. 2. Film still from Hayao Miyazaki's *Spirited Away,* 2001. Photo: Studio Ghibli

From Coats of Arms to Corporate Identity

– Tanner Pope

It is happening today, under everyone's noses. Artists and craftsmen of the Italian Renaissance whispering secrets to today's brand and logo designers. I am fascinated with uncovering the hidden connections between the family coat of arms of the Italian Renaissance and today's contemporary corporate branding. As someone who grew up loving the late Medieval Italian Renaissance artists, I found myself connecting with their mesmerizing worlds. As a graphic designer, I have created logos, billboards, brochures, apparel, and more. I'm trying to connect the classical art world to design. Massimo Vignelli, the designer who created logos for American Airlines, IMB, DC Comics, and many more companies inspires me with this quote: "A designer without a sense of history is worth nothing."

A study of medieval art requires an understanding of history and warfare. On those battlefields of medieval Europe, in a sea of shimmering knights in shining metal armor, is the complex and intense space where the coat of arms was born. Wars during this time were a common occurrence. Depending on the wealth of a kingdom, sometimes everyone down to untrained peasants were sent to the battlefield. What happens when you have trained and untrained soldiers on the battlefield all wearing mud and blood-stained armor? It was hard to distinguish enemies from allies; therefore, soldiers needed a fast way to determine where one's loyalties lie. The coat of arms emerged as a way to signify allegiance to a family or country. There, from the battlefields of old, I find my connection to design. Family crests were created to visually differentiate themselves from others, much like what I do with design today. Imagine today's marketplace as a battlefield where companies battle for money and glory, with logos designed to attract your loyalty. There are major differences between logos and family crests but the two share the same underlying purpose of visually defining one's identity.

Over time, more family crests, in a traditional sense, emerged in medieval Europe. They began to be more uniform in color, subject matter, and placement, and the changes were due in part, to movements of the Italian Renaissance. The Medici family helped King Louis XI of France financially and, in return, the look and style of the Medici family crest changed forever, donning a new blue ball with golden lilies. It showed the importance of family crests and demonstrated the influence the Medici held. During the mid-fifteenth century, the Medici settled on six balls. There isn't any known explanation of why the number of balls changed or what they are. Some say medicine, others say shield dents, some that they are just red balls, and others that they are oranges. But what isn't a mystery is why the Medici kept the family coat of arms. Regardless of what the red balls were, they were known throughout all of Florence. During wartime, Florentines flocked to the streets to chant, "Palle, Palle, Palle!" which means "balls" and is a direct reference to the Medici family crest. The Medici balls became an inseparable part of the family's identity and were seen all over Florence. The Medici were recognized in society, politics, and art often because of their family crest. It became a visual representation of the values, influence, wealth, and fame of the Medici. Visual identity is what logos of today are used for, to represent companies, ideas, and values, by a symbol or mark. While coats of arms are not the same as logos, the underlying purpose is the same.

Families in Florence were not the only ones to use crests, however. At the heart of Florence were guilds that were associations of skilled artisans. Each of these guilds produced a coat of arms to display their different identities. A great example of this is the butcher's guild, whose crest displays a black goat on a yellow shield. The coat of arms can be seen on the facade of the Orsanmichele along with the crests of other guilds. Guilds often competed against each other for status and publicity. Certain coats of arms held greater status and position with the public, like the Medici, but each of them made a bold statement to the public of honor and noblesse.

Now, look down at your shirt and you won't see a Medici or Strozzi family crest, but what you will see is a visual marker, a visual identity,a

a logo. Logos have become the modern version of heraldry in corporate identity. They took the same use of visual branding and were given a new name. From business cards to stickers, these symbols convey a lot more than just the title or name of the brand. In a lecture series on the subject of heraldry and logos that I found intriguing, Dan McCabe stated, "A good logo can be adapted to create narratives and to showcase the polysemous possibilities of a symbol." Logos are more than just a symbol. They are powerful tools used to brand environments, movements, ideas, societies, and beliefs and instill a sense of belonging to their customers. At its core, a logo is a visual representation of a business's core values, beliefs, aspirations, dreams, ethics, standards, and overall identity. In our ever-evolving world, logos transcend traditional mediums and communicate across barriers: Graphic designers know how to create and utilize visual identity, and incorporating heraldry is a part of that.

Despite existing in differing times and serving varying purposes, heraldry and logos both share intriguing similarities. Both serve as symbols that involve the representation of an entity, individual, family, corporation, or even sports club. The British Airways logo and the Bank of Scotland are prime examples of how logos inherited their purpose through heraldry

British Airways Logo
Photo: Wikmedia Commons

Armorial Bearings of British Airways
Photo: Wikimedia Commons

BANK OF SCOTLAND

Bank of Scotland Logo
Photo: Wikimedia Commons

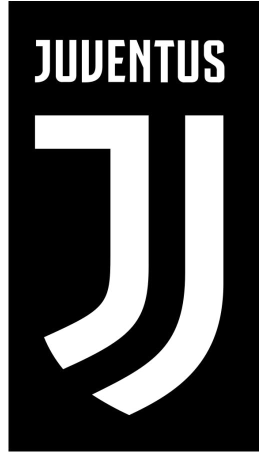
Bank of Scotland Coat of Arms Photo: “So much the more Plentiful Crest, by Punk Toad. Creative Commons CC BY 2.0

These two logos both started as crests and over time, became more simplified but still used their logo to project an emotion of honor and legacy. By using parts of their original heraldry in their logos they display their lineage and enduring success. That is what logos and heraldry are all about, communicating one’s identity through visual markings. Just as medieval families wanted to be known for certain values and legacy, so do businesses of today. They both communicate this through visual identity.

A large number of European football clubs can trace their logos back to a family crest or coat of arms, like the Juventus team. Soccer club’s crests have become the visual identities of the teams, which help them advertise their brand. For these clubs to expand, they have adopted the traits and actions of businesses. Consider the example of the Juventus rebrand that moved away from their coat of arms to a modified version more like corporate logos today, but still giving reference to the crest of the past. Alison Barnes said, “In looking ‘beyond football’, Juventus are looking beyond the traditional fan to those who are not currently followers of the game. Given their rebrand meets most of the criteria for a well-

designed logo, it suggests that Interbrand's expertise in this area has also shifted the club crest beyond football and into territory that requires a logo appropriate for the new market Juventus is looking to attract.[1]

Detail of "Liverpool v Juventus: In Memory and Friendship" by Ben Sutherland, licensed under CC BY 2.0.



Juventus Logo Redesign
Photo: Wikimedia Commons

Just as they started with a coat of arms, they transitioned to a logo that references the original but is more like a corporate logo. The reason behind this is the desire to appeal to broader audiences that a logo opens up to them.

Why does all of this matter to me? As a designer, it is our job to help our clients to have strong brand visuals, by understanding how it was used in the past we can improve corporate identity. Because history repeats itself time and time again. Humans will continue to use visual markings and symbols as a way of visual communication. By drawing upon history and learning from family crests and heraldry we can continually improve our visual identity systems.

[86] Alison Barnes, "Kissing the Badge: Club Crests or Corporate Logos?" *Soccer and Society*, 24:5, 607-621. https://doi.org/10.1080/14660970.2022.2072833.

REVIEW OF UMOCA's *A GREATER UTAH*

– ALLISON STONE

I recently had the chance to see the Utah Museum of Contemporary Art's temporary exhibit called, A Greater Utah. What made this exhibit interesting was that it included work created or inspired by all parts of Utah. While each piece was unique, they were all tied together through their connection to Utah. It reflected on the diversity of environments and people throughout the state as well as the necessary relationships they have with each other. It showed the importance of giving attention to those forgotten details and related why it is necessary to give them space to exist. The arrangement of the work distinguished what qualities make each part of Utah what they are. I found it interesting to see how different people interpret parts of Utah and what aspects they find most important to implement into their art.

One artist's work that stood out to me was created by Levi Jackson for the Northern Utah region. The piece I found most interesting was called Midnight Swim (After Shiras), which was an archival inkjet print. Midnight Swim (After Shiras) shows a dark black-and-white scene of moving water. The water is frozen in its movement, but you can imagine it flowing at the moment Jackson captured the photo. Jackson was able to capture the different angles of water movement which adds to the idea of seeing a moving scene within a still photograph. As your eyes move from the front of the photograph to the back, the white quality of the water and its intricate features disappear which adds to the motion and the pattern in which the water naturally ebbs and flows. The tiny details of the water help make this photograph what it is since it gives greater insight into what Jackson was actually experiencing. Seeing the water reach different heights as it splashes onto the surface shows the uncontrolled movement as the water hits, removing the idea of stillness from the scene.

Levi Jackson, Midnight Swim (After Shiras), 2023. Archival inkjet print.
Utah Museum of Contemporary Art, Salt

In this piece, the simple, but stark difference in the black and white colors creates a noticeable difference between the moving water and the surroundings. This shows a greater relationship between people and their environment. Even though this piece does not show anyone physically in the scene, there is still a connection found in this familiar moment as it represents the water and the environment around it. This specific instance shows a greater relationship with those who live in Utah and how they interact with water in a desert state. The image Jackson captures reflects the importance of this resource and how it needs to have greater attention in order to be fully appreciated. The way that Jackson was able to grab these small details from a simple event everyone has experienced explains how he wanted to give greater visual importance to something overlooked in the moment it is observed.

What connected me with this piece was the simplicity of the use of water. More specifically, I was drawn to the attention he paid to such small aspects and how he found the importance in saving these small aspects within a photograph. In a photography class I am currently taking, we are creating photos that represent what water is to us. This photo is something that I feel like I have been looking at for inspiration and finding deeper meaning in small scales. In my photography practice, I have always been drawn to photos that capture overlooked and unreplicable moments. In this photograph, I appreciate what Jackson captured because this water movement and scene will never be seen in this way again. This photo has greater value, knowing that without this photograph being taken, Jacoskon's experience would never have been able to be shared or recreated to what it was when he viewed it. Jackson's work reminds me of some of the photos my classmates and I have been taking over the last couple of months as we have tried to find all the ways water is seen and felt. I was also drawn to the colors that Jackson used and the way he determined the weight of his subject. If he had chosen to not use black and white colors in this photograph, there would be less attention focused on the scene. Because I find value in the emphasis of the moment itself, adding color would have taken away what meaning Jackson was trying to give to the water itself.

Another element of this photograph I appreciate is how it connects not only to Northern Utah, but to the whole state of Utah. Water in Utah has been a conversation for as long as I can remember. Questions have come up regarding how we get it, how we use it, and how we save it. Knowing the culture around water in Utah, this photo has a greater impact because of the many water features Jackson could have photographed. The idea that he took such a miniature site of water instead of taking a photo of one of Utah's more recognizable water features examines the overall importance of water itself, not the site that it comes from. Looking at this photo highlights what water is and captures what seems to be the importance of it, even if it is just a photo taken in a second. I think that Jackson wanted to capture the real beauty of something that is so vital to every living thing. By doing this, Jackson helps us remember to appreciate something so necessary but overlooked, like the water we have around us.