The Girlie Werewolf Hall of Fame

Historical and Contemporary Figurations of the Female Lycanthrope

Volume I

Visual Project Documentation

An Appropriate Durable Record

submitted in partial fulfilment of the requirements for the degree of

Doctor of Philosophy

Jazmina Cininas

BA Hons. (Fine Art), MA (Fine Art)

School of Art, College of Design and Social Context

RMIT University, Melbourne

September 2013
Dedicated to the memory of Rasa Jakutytė-Lipšienė
Declaration

I certify that, except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis is the result of work which has been carried out since the official commencement date of the approved research program; and; any editorial work, paid or unpaid, carried out by a third party is acknowledged; ethics procedures and guidelines have been followed.

Jazmina Cininas
5 September 2013
Acknowledgements

A lot can, and did, happen in the eight years since I commenced my PhD and I would never have been able to make it to this point without the encouragement, support, patience and generosity of a number of brilliant human beings.

My first and foremost debt of gratitude goes to my supervisors, Dr Ruth Johnstone and Associate Professor Linda Williams, who engineered opportunities to share my research, questioned me when I needed to be challenged, cracked the whip when I needed to just get on with it and, most importantly, reassured me that I would make it when I was feeling most overwhelmed. A special debt of gratitude goes to my senior supervisor, Ruth, upon whose patient shoulders fell the greatest burden during the crucial final months. Thank you also to my studio co-ordinator Richard Harding for finding ways to accommodate my needs and for ensuring that I always felt supported in this monumental undertaking.

To the Makin family along with past and present staff at Port Jackson Press, especially Jackie Hocking and Marguerite Brown, thank you for generating opportunities to exhibit and promote my work throughout the course of my candidacy and your ongoing support for my practice. Thank you also to Pia Murphy for the care with which you editioned *Ann of Meremoisa 1623* and to Yuho Imura, whose fingers are still recovering from cutting the stencil masks. And to the wonderfully talented artists at Artery, thank you for providing such a supportive, engaging and inspiring environment in which to make art.

Vera Möller readily agreed to translate Georg Kress’ broadsheet, *Of 300 Witches and Their Pact with the Devil to Turn Themselves into She-Wolves at Jülich, 6 May 1591*, revealing a more fascinating and damning insight into Early Modern views of femininity and lycanthropy than I could have imagined. Thank you also
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bones. Without your belief in me from an early age I would never have had the
confidence to embark upon a PhD in the first place.

Sadly, my dearly loved mother-in-law Rasa was taken by breast cancer
before I made it to the end of my PhD, although she was an enormous part of the
journey. I wish you were still here to thank in person, Rasa, for attending all the
openings, for ferrying me about from framers to galleries in hours of need, for
being thrilled rather than horrified at having an artist as a daughter-in-law, for
enriching my life more than you could have imagined. Your death has been the
greatest challenge to overcome and I still feel your loss like a king hit to the heart.
This PhD is dedicated to your memory.

To my brilliant, adored husband Jonas—where to begin? For sticking by me
through the late nights at the studio and on the computer, the tardy housekeeping,
the neglected garden, the left-overs that more often than not you cooked yourself,
the exhaustion and the tears, the hours and hours of truly appalling B-grade
movies; for the pots of soup when I just needed to keep going, for sharing in my
dreams and exhilarating chases for werewolves through remote but glorious
backwoods of France and Eastern Europe, I can never, ever thank you enough. I
would never have made it through without you.

There are many others to whom I owe a debt of gratitude but I must stop
before these acknowledgements rival my exegesis in word length. So to the family,
friends, colleagues and students from whom I have been absent so many times
these past eight years, but who have forgiven, supported, encouraged and inspired
me even so, I thank you and look forward to spending more time with you all,
preferably with a celebratory champagne.
Figure 1: and Jazmina Cininas, Port Jackson Press printmaking studio, 2007. Photo Viki Petherbridge
The Girlie Werewolf Hall of Fame

*Historical and contemporary figurations of the female lycanthrope*

**Abstract**

This visual project and accompanying exegesis identifies individual women, both real and fictional, from throughout Western history who embody diverse aspects of the werewolf legend. The key outcome is a portrait gallery of original portraits utilising the reduction linocut method, contextualised within the history of representations of female lycanthropy, including discussion of contemporary visual artists working with conflations of lupine and feminine identity.

The original portraits and exegesis that make up *The Girlie Werewolf Hall of Fame: Historical and Contemporary Figurations of the Female Lycanthrope* have been framed by the following questions:

- Who might fulfil the cultural and/or historical criteria necessary to be identified as a female werewolf?
- How might one visually represent the ‘attributes’ that identify an individual as a female werewolf?
- What are some of the ways in which changing representations of female werewolves throughout history serve as barometers for cultural change?
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The Girlie Werewolf Hall of Fame

Summary of the Visual Project Documentation

This volume contains reproductions of the original portraits produced in the course of my PhD candidature, presented as individual Plates. The Plates have been arranged to correspond with the order in which they are presented in the final Hall of Fame, that is, roughly chronological according to subject and visual style. Alternative versions and states of the portraits are also included in this volume.

Each plate is followed by biographical and iconographical information about the corresponding subject, contextualising the subject within the Hall of Fame while also providing insights into coded iconography. This information forms the foundation of the wall panels that accompany the portraits in the final Hall of Fame.

‘Curriculum vitae’ and media documentation are also provided for each portrait as a record of research dissemination that has been undertaken in the course of the candidacy.

Volume II contains the exegesis—a survey of the social and mythological factors that have contributed to the shifting figurations of the female lycanthrope, serving to contextualise the final portraits. My working drawings, discussion of my original portraits and work by other visual artists working with the confluence of
lupine and the feminine are integrated throughout the exegesis as they relate to the type of female werewolf being discussed.

The separate volumes have been designed to facilitate cross-referencing between individual portraits and relevant discussion in the exegesis.

*Figure 11* Studio with Bathory She-Wolf (2011) edition in foreground
Figure III Trial floorplan for The Girlie Werewolf Hall of Fame, RMIT School of Art Gallery July 2015
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The Girlie Werewolf Hall of Fame

*Visual Project Documentation*

*(An Appropriate Durable Record)*
Plate 1. Else of Meersburg, c.1450 (2007)
Reduction linocut on Magnani Incisioni 300gsm
Image: 24.5 x 35 cm  Paper: 28.5 x 38 cm
Edition of 23
Part of the By the Light of the Moon exchange portfolio, curated by Rona Green
Else of Meerburg

(Swiss, executed c. 1450)

Wolf Rider

Else of Meersburg was brought to trial in Lucerne in the mid-fifteenth century on charges of weather magic, diabolism, invocation and riding on wolves and dogs. While she was not considered a werewolf per se, the largely feminine crime of wolf riding helped to establish a connection between witches and werewolves in the lead-up to the werewolf trials throughout Early Modern Europe, particularly along the French-Swiss border. Else confessed (very likely under torture) to having caused hailstorms over many years by throwing water from a stream and calling upon her demons, Beelzebup and Krüti.¹

The human hand and leg on Else’s wolf steed reference Early Modern witness accounts of suspected werewolves, such as the following example: “One victim of a severe fright said that the wolf had human toes on its hind paws, while another, who later died of his injuries, stated that his attacker’s paws were hairless on the under-side and looked like human hands.”² See Volume II: Chapter 1 for further discussion of Else and the wolf-riding motif.

Else of Meersburg c. 1450

Exhibitions:
2011  September Feature Artist: Jazmina Cininas, Port Jackson Press, Melbourne
2007  The Girlie Werewolf Project: Heretics and Hirute Heroines (solo), PJP Centre for Australian Printmaking, Melbourne

By the Light of the Moon, curator: Rona Green, Impressions on Paper, Canberra
Printmaking, Jenny Port Gallery, Melbourne

Publications:

Public Lectures and Presentations:
2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles
March 8, “The Girlie Werewolf Hall of Fame” Stranger With My Face Horror Film Festival: Mary Shelley Symposium (8–10 March), Peacock Theatre, Hobart
2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope” PhD completion seminar, RMIT School of Art Practice-Led Research Symposium (18–21 October), RMIT School of Art Gallery
March 24, “Jazmina Cininas: Artist Talk,” Victoria University, Melbourne
March 10, “The Girlie Werewolf Hall of Fame,” Fairytales Re-Imagined Symposium, Australian Centre for the Moving Image
2010: October 20, “Wolfsbane, Fangs and Hirute Heroines,” Research Week, RMIT School of Art Gallery. Also September 19, 8th Global Monsters and the Monstrous Conference (19–22 September) Oriel College, Oxford University, UK
September 10, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope,” She Wolf: Female Werewolves, Shapeshifters and Other Horrors in Art, Literature and Culture (9–10 September), Kanaris Lecture Theatre, Manchester Museum, UK
2009: August 19, “The Great European Werewolf Odyssey” School of Art Forum #3, RMIT University
Printmaker: Jazmina Cininas

Figure 1 Sasha Grishin, “Printmaker: Jazmina Cininas,” Australian Art Collector 43 (January–March 2008): p. 320
Figure 2 By the Light of the Moon invitation, Impressions on Paper Gallery, Canberra, 2007

Figure 3 PJP Centre for Australian Printmaking Opening invitation, Melbourne, 2007
Despite her obvious skill, the Moonsburg folk did not much care for Elsa's wolf-riding.

Figure 4 Back page, Jazmina Cininas, The Girlie Werewolf Project: Heretics and Hirsute Heroines exhibition catalogue, Melbourne: PJP Centre for Australian Printmaking, 2007
Reduction linocut on BFK Rives 300gsm
Image: 65 x 48 cm  Paper: 76 x 56 cm
Edition of 20
Arline of Barioux
(b. Auvergne, executed Riom, France 1588)
Noblewoman, Sympathetic Amputee Werewolf

The Early Modern French judge, Henri Boguet, relates the following tale in the chapter “Of the Metamorphosis of Men Into Beasts, and Especially of Lycanthropes or Loups-Garoux” in his witch-hunting manual, *Discours exécrable des Sorciers* (1602):

Here it will be relevant to recount what happened in the year 1588 in a village about two leagues from Aphon in the highlands of Auvergne. One evening a gentleman, standing at the window of his château, saw a huntsman whom he knew passing by, and asked him to bring him some of his bag on his return. As the huntsman went his way along a valley, he was attacked by a large wolf and discharged his arquebus at it without hurting it. He was therefore compelled to grapple with the wolf, and caught it by the ears; but at length, growing weary, he let go of the wolf, drew back and took his big hunting knife, and with it cut off one of the wolf’s paws, which he put in his pouch after the wolf had run away. He then returned to the gentleman’s château, in sight of which he had fought the wolf. The gentleman asked him to give him part of his bag; and the huntsman, wishing to do so and intending to take the paw from his pouch, drew from it a hand wearing a gold ring on one of the fingers, which the gentleman recognised as belonging to his wife. This caused him to entertain an evil suspicion of her; and going to the kitchen, he found his wife nursing her arm in her apron, which he took away, and found that her hand had been cut off. Thereupon the gentleman seized hold of her; but immediately, and as soon as she had been confronted with her hand, she confessed that it was no other than she who, in the form of a wolf, had attacked the hunter; and she was afterwards burned at Ryon. This was told
me by one who may be believed, who went that way fifteen days after this thing had happened.  

Although Boguet relates the story as truth, no supporting documents or archives appear to exist.

Figure 5 Red Riding Hood, directed by Catherine Hardwicke, Canada/USA: Warner Bros., 2011

Boguet is clearly the inspiration for the zealous Father Solomon character (played by Gary Oldman) in Catherine Hardwicke’s 2011 cinematic revisititation of Red Riding Hood although the lady louve-garou is revealed to be his own wife, Penelope. Solomon displays Penelope’s hand to villagers of Daggerhorn as visible proof of the genuine threat of lycanthropy, predisposing the audience towards suspecting a female werewolf amongst the villagers.

Angela Carter’s 1979 re-writing of Red Riding Hood, “The Werewolf,” also includes a severed-hand motif. In Carter’s version Red is the knife-wielding hunter while a wart on the knuckle of the amputated hand gives away Granny’s identity as shape-shifting witch to the local villagers, clearing the way for Red to take possession of Granny’s house.

The severed hand serves as a sympathetic wound in all these tales, that is, a human injury that corresponds with a known wolf injury, revealing the two species to be one and the same werewolf. See Volume II, Chapter 2 for further discussion of Arline and the amputated hand motif. See also the discussion following Plate 4, Waving to Meret (2005).

Arlene of Barioux, Auvergne, 1588

Exhibitions:
2011  September Feature Artist: Jazmina Cininas, Port Jackson Press, Melbourne
       The Figure, Port Jackson Press, Melbourne
2008  Silk Cut Award for Linocut Prints, Glen Eira City Gallery, Melbourne
       Fremantle Print Award, Fremantle Arts Centre, WA
       Pressing Matters: Contemporary Printmaking, Jenny Port Gallery, Melbourne
       Printing Figuratively, PJP Centre for Australian Printmaking, Melbourne

Publications:
Ashley Crawford, “Art Around the Galleries,” The Age: A2, Saturday 2 August, 2008
2008 Silk Cut Award for Linocut Prints catalogue, Melbourne: Glen Eira City Gallery, p. 11

Public Lectures and Presentations:
2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles
        March 8, “The Girile Werewolf Hall of Fame” Stranger With My Face Horror Film Festival: Mary Shelley Symposium (8–10 March), Peacock Theatre, Hobart
2012: October 20, “The Girile Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope” PhD completion seminar, RMIT School of Art Practice-Led Research Symposium (18–21 October), RMIT School of Art Gallery
        August 20, “Jazmina Cininas: Artist Talk,” MLC Printmaking Festival, Methodist Ladies’ College
        March 24, “Jazmina Cininas: Artist Talk,” Victoria University, Melbourne
        March 10, “The Girile Werewolf Hall of Fame,” Fairytales Re-Imagined Symposium, Australian Centre for the Moving Image
2010: October 20, “Wolfsbane, Fangs and Hirsute Heroines,” Research Week, RMIT School of Art Gallery. Also September 19, 8th Global Monsters and the Monstrous Conference (19–22 September) Oriel College, Oxford University, UK
September 10, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope,” She Wolf: Female Werewolves, Shapeshifters and Other Horrors in Art, Literature and Culture (9–10 September). Kanaris Lecture Theatre, Manchester Museum, UK

Art around the galleries

WHAT Pressing Matters — contemporary printmaking
WHERE Jenny Port Gallery, Level 1, 7 Albert Street, Richmond. Phone 9429 6006
WHAT Winter Collectors’ Exhibition 2008
WHERE John Buckley Gallery, 8 Albert Street, Richmond. Phone 9428 6554

These two galleries in Albert Street have opted for group shows. Jenny Port Gallery has a strong array of works on paper, most notably a wry and amusing sequence by Gary James (aka Spook) titled Rake’s Progress and some wonderful prints by Jazmina Clinas that recall medieval manuscripts. Opposite, the John Buckley Gallery features an eclectic mix of stockroom works including a strong Howard Arkley Zappo Head, works by John Beard, John Firth-Smith, John Olsen, David Shepherson and a disturbing triptych by Bill Henson. Both shows finish today.

ASHLEY CRAWFORD

Figure 7 Ashley Crawford, “Art Around the Galleries,” The Age. A2, Saturday 2 August, 2008
Figure 9: 2008 Silk Cut Award for Linocut Prints catalogue, Glen Eira City Gallery, p.11
Reduction linocut on BFK Rives 300gsm
Image: 62.5 x 45.3 cm  Paper: 76 x 56 cm
Edition of 30
Printer: Pia Murphy for Port Jackson Press  Photo: Viki Petherbridge
Ann of Meremoisa
(Estonian, executed 1623)
Baltic Werewolf-Witch

In Estonia in 1623 alone, thirteen women were tried as werewolves. Among them was Ann from Meremoisa, a small town on the outskirts of Tallin. Ann confessed to having been a werewolf for four years and hiding her wolf skin beneath a stone in the fields. Ann was also blamed for the death of a horse and some small animals, charges she always denied.

Estonia saw an unusually high number of women being tried for lycanthropy and lupine femininity continues to have a strong cultural presence. The town of Viru-Nigula hosts a memorial commemorating persecuted werewolf Ann of Kongla who, in 1640, also confessed under torture to burying her wolf skin beneath a large stone. In 2012, the Estonian State Puppet Theatre created a lavish musical to celebrate the 100th anniversary since the publication of August Kitzburg’s classic Estonian tragedy Libahunt (“Werewolf,” 1912) about the female werewolf Tiina,

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which was also adapted for film by Leida Laius in 1968. Continuing the lupine femme theme, Estonia’s first pub post Soviet rule, Hell Hunt (“Tender Wolf”) features a naked blonde happily riding a smiling wolf as its logo.

Figure 13 Selection of source images for Ann of Meremoisa, 1623 (2007)

Various motifs within Ann of Meremoisa, 1623 reference Ann’s Baltic nationality, including the bay Estonian horse and European mink, both of which are native to Estonia, and Ann’s blonde hair. The town in the distance is the Estonian capital Tallin, while the cornflower is the national floral symbol. Ann holds mandrake, a reputed ingredient in shape-shifting potions, while the river in the distance acknowledges the significance of enchanted bodies of water in early werewolf lore.

Figure 14 (left) Preparatory drawing for *Ann of Meremoisa*, 1623 (2006) pencil on paper, 34.7 x 27cm

Figure 15 (right) Digital working drawing for *Ann of Meremoisa*, 1623 prior to mink being included

Figure 16 *Ann of Meremoisa* 1623 (2007) progressive B.A.T.s and stencil masks. Installation view, 
Figure 17  *Ann of Merenoise* 1623 (2007) progressive B.A.T.s. Reduction linocut on BFK Rives 300gsm. Each image: 62.5 x 45.3 cm. Paper: 76 x 56 cm Printer: Pia Murphy. Photos: Viki Petherbridge
Figure 18  *Ann of Merchova* 1623 (2007) newsprint masks (dim. var.) and lino block 62.5 x 45.3 cm.
Printer: Pia Murphy. Stencils cut by Jazmina Cininas and Yuho Imura. Photos: Viki Petherbridge
Ann of Meremoisa

Exhibitions:
2011  September Feature Artist: Jazmina Cininas, Port Jackson Press, Melbourne
2010  Chopped, Port Jackson Press, Melbourne
2009  The Enchanted Forest: New Gothic Storytellers, Geelong Gallery touring exhibition, guest curator: Jazmina Cininas; LaTrobe Regional Gallery, Swan Hill Regional Art Gallery, Dubbo Regional Gallery, Tweed River Regional Gallery  Christmas 2009 Group Show, Port Jackson Press, Melbourne
2007  The Girlie Werewolf Project: Heretics and Hirute Heroines (solo), PJP Centre for Australian Printmaking, Melbourne  Printmaking, Jenny Port Gallery, Melbourne

Publications and Media:
“Fairy Tale Sex,” Re-Enchantment, episode 9, directed by Sarah Gibson, ABC television, aired 25 March 2011
“The Enchanted Forest,” Sunday Arts, ABC Television, aired 1 June 2008
Penny Webb, “Fur and feathers in litho and lino,” The Age: Metro, Thursday 8 November 2007, p. 21

Public Lectures and Presentations:
2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles  March 8, “The Girlie Werewolf Hall of Fame” Stranger With My Face Horror Film Festival: Mary Shelley Symposium (8–10 March), Peacock Theatre, Hobart
2011: August 20, “Jazmina Cininas: Artist Talk,” MLC Printmaking Festival, Methodist Ladies’ College
March 24, “Jazmina Cininas: Artist Talk,” Victoria University, Melbourne
March 10, “The Girlie Werewolf Hall of Fame,” Fairy Tales Re-Imagined Symposium, Australian Centre for the Moving Image
2010: October 20, “Wolfsbane, Fangs and Hirsite Heroines,” Research Week, RMIT School of Art Gallery. Also September 19, 8th Global Monsters and the Monstrous Conference (19–22 September) Oriel College, Oxford University, UK
September 10, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope,” She Wolf: Female Werewolves, Shapeshifters and Other Horrors in Art, Literature and Culture (9–10 September), Kanaris Lecture Theatre, Manchester Museum, UK
2006: September 13, “The Girlie Werewolf Project,” School of Art Forum, RMIT University
March 4, “Printmaking in Australia,” Tyler School of Art, Temple University, Philadelphia PA, USA

Figure 19 Front cover of Jazmina Cininas, The Girlie Werewolf Project: Heretics and Hirsite Heroines, Port Jackson Press, Melbourne, 2007
HERETICS AND HIRSUTE HEROINES

The line that separated werewolves from witches and heretics was much thinner, and much blurrier, in Switzerland and France during the early modern period. Demonologists maintained that werewolves were in fact witches who counted wolf transformations among their repertoires at a time when they were called heresis, a corruption of hekhalot. From the first recorded trial in 1527 through until the final execution in 1682, accusations of witchcraft in Geneva required both black magic and theological deviation. Wolf riding, weather magic – especially summoning hailstorms – spreading pestilence and causing injury to cows and horses were other stock items in the witch's bag of tricks. While these were all frowned upon, it was the accusation of heresy that legally opened the door to the torture chamber, and more often than not, it was women who were shown the way in.

A sixteenth century acade describes woman as an “imperfect beast, faithless, lawless, fearless, inconstant.” While men have generally enjoyed greater werewolf celebrity, constructions of the lycanthrope more closely mirror popular perceptions of women throughout the ages, reflecting notions of female alignment with the natural, rather than civilised, world. In the nineteenth century an elaborate psycho-physical system was developed whereby women, with their capacity for childbirth, menstruation and lactation, were categorised as wet and cold, subject to leaking fluids and bodily transformations. The moon, also designated wet and cold, was held to exert physical and psychological power over women, with the predictable result that lunacy was gendered female. Women's perceived physical and mental insubility condemned them to an inferior status besides “the apparently more solid, less porous male.”

Notions of female hysteric and Victorian literature featuring young, beautiful and demonic she-wolves with a fondness for cannibalism – particularly of sugars, lovers, and other unsuspecting men – appeared, unsurprisingly, in tandem with the suffragette movement. This early feminist affront to the white, middle class male belief in inherent superiority garnered unfavourable comparisons between granting voting rights to animals and suffrage for women. Elliott O’Donnell echoed prevailing male fears of the female sex when he wrote in 1912 that “women are more dangerous of becoming werewolves than men, [being more likely to acquire] the property of werewolfry (sic) through their own act... in fact, they are far more cruel and daring, and much more to be dreaded, than male werewolves.”

The hybrid, metamorphosing, bestial and especially female lycanthrope has consistently been deemed sub-human throughout the modern era, but as the civilized world re-evaluates its relationship with the natural world, particularly in light of greater environmental awareness, the “beast” has begun to be treated with far greater sympathy. The pestilential that once supported Culture has been knocked asaince by accusations of wastefulness, “artifice,” “worldly vanity” and “interes: siniture”, while manifestations of the animal have come to be associated with natural innocence – much like Mary Magdalene’s “penitential veil of hair.” In a “fragmented, multi-dimensional, postmodern world,” hybrid identities are also less likely to be condemned as aberrations and corruptions, and more likely to be celebrated as indicators of adaptability and tolerance.

Contemporary lycanthropic literature, much of it written by a swelling tide of women werewolf-scribes, has witnessed the wolf’s elevation to the preferred state; indeed five of the authors in the 1996 compilation of short stories, Women who run with the werewolves, depict the human state as the aberration. Leading lady-lycanthrope Alice

34
White from the 1996 British film Wilderness also decides that the wolf is her better half, ultimately deciding to renounce her humanity altogether. In Tanya Huff’s Blood Trail, Annette Curtis Klause’s Blood and Chocolate, and Kelly Armstrong’s Bitten, all published since 1992, the hirsute heroines are supported by loyal packs of fellow lycanthropes who are physically, sexually and often morally superior to their non shape-shifting protagonists. In a striking contrast to the classic male werewolf, who valiantly struggled to keep his ‘beastliness’ under control, this new breed of female werewolf acts most responsibly when she acknowledges and embraces her lycanthropy.

In the words of Marina Warner, “The new myth of the wild calls into question the privilege of being human at all.” The female werewolf has entered the era of the superhuman.

Jazmina Cininas
September 2007

NOTES
1. See H. Sidky (1997): Witchcraft, Lycanthropy, Drugs and Disease, New York, Peter Lang, p. 215
3. Monter p. 192
6. Edwards
8. “If the argument for equality was sound when applied to women, why should it not be applied to dogs, cats, and horses?” To hold brute brutes had rights was manifest absurd; and if unreasoned when applied to brutes, it must also be absurd when applied to women. — Thor Taylor, quoted in Kathleen Kete, Animals and Ideology: The Politics of Animal Protection in Europe in Algeria Rothley ed. 2002, Repressive Assemblages, Bloomington: Indiana University Press. p. 31
11. Bourgault du Coudray, p. 1
13. Alice optics to her luck with a pack of wild wolves in Scotland. Bert Boll (1996): Wilderness, United Kingdom, ITV
16. Chantal Bourgault du Coudray, 2001 film version of Blood and Chocolate shares little with the book except the title and character names, and conforms to classic Hollywood werewolf conventions of privileging the human over the wolf.
18. Warner, p. 75

Figure 20 Jazmina Cininas, The Girlie Werewolf Project: Heretics and Hirsute Heroines catalogue essay, Port Jackson Press, Melbourne, 2007
The Girlie Werewolf Project: Heretics and Hirsute Heroines

13 OCTOBER – 10 NOVEMBER

To be launched with Port Jackson Press Australia’s fantastic new exhibition space and printmaking studio, the Centre for Australian Printmaking.

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E: info@portjacksonpress.com.au
W: www.portjacksonpress.com.au

Figure 21 Ad in Art Almanac, October 2007
Fur and feathers in litho and lino

Joseph Beuys

Jazzmin Cininas

Penny Webb Reviews

There is a lot of pleasure to be had from animals, known and imaginary, in these three shows, which also have in common the use of mechanical reproduction. Let three lithographic drawings of Merce Cunningham that commemorate his "free-wheeling" American choreographer’s return to Melbourne set your mood.

Like America and America Likes Me, Beuys and a coyote shared the confined space of a New York gallery for three days, the artist having been delivered there, covered in felt, in an ambulance from the airport. A protest at the hegemony of US art and at the war in Vietnam, Beuys had wanted to see nothing of America but a coyote, representative of him of indigenous cultures. He left the US without having touched American soil, it is said.

In this hand-drawn show of 15 works on paper, card or felt, it’s not a coyote that represents pre-history but an achromatically lithograph of a dribbly, brushed-on drawing of a bird, standing at weightless ease, as in a cave painting.

Beuys’ life-long interest in folklore and myth is shared by contemporary Australian-Lithuanian artist Jasmina Cininas. The Girl Werewolf Project: Heretixies and Hirsute Hirsutes is a huge undertaking. Along one wall of this splendid new print centre is shown just how much work is involved in a reduction linocut. You link up the block with the previous colour first, print it from then cut from the block the areas that you want to remain that colour in the final print, ink the block with the next colour, and so on. With the aid of paper stencils, you can produce multicoloured - as many as 17 here — prints from one block.

The hirsute Ann of Meremian 1623, whose charms, Cininas tells us, was evident to horses and small animals, might not appear out of place in some households in Thornbury, say, but would certainly raise puzzled eyebrows in leather salubrities. But girly werewolves have never been respected by real estate. "Despite her obvious skill, the Meersburg folk did not much care for Elie's Wolf-riding" (Elie of Meersburg, pl.450). These wickedly good images offer a hair-raising ride through feminist preconceps and popular prejudices.

Figure 22 Penny Webb, “Fur and feathers in litho and lino,” The Age. Metro, Thursday 8 November 2007, p.21
Reduction linocut on BFK Rives 270gsm
Image and paper: 19 x 14.5 cm
Edition of 12
Meret Oppenheim  
(Berlin 1913–Basel 1985)  
Furry Femme

The amputated hand has proven an especially potent motif for Swiss surrealist artist Meret Oppenheim. Although the artist doesn’t specify the identity of the woman or the breed of animal in Fur Gloves with Wooden Fingers (1936), the work nevertheless resonates strongly with Henri Boguet’s legend of the French noblewoman (see Plate 2: Arline of Auvergne), particularly when viewed alongside the later work, Ring (1978). Lycanthropic resonances are also evident in Projekt für Sandalen (1936).

Figure 23  Meret Oppenheim, Fur gloves with wooden fingers (1936). Fur, wooden fingers in plexiglass box

*Fur Gloves with Wooden Fingers* and *Projekt für Sandalen* give visible form to Oppenheim’s belief in the interwoven fate of woman and animals, hinting at the violence and fetishisation to which both have been subjected throughout history.

![Image](image.jpg)

**Figure 24** Meret Oppenheim: *(left)* Ring (1978)* and *(right)* Projekt für Sandalen (1936), pencil & watercolour, 18.5 x 27.3 cm³

*Waving to Meret* (2005) acknowledges my debt to the surrealist trailblazer. The hand and ring are my own, a gesture of empathy with the Early Modern werewolf-witch, however the title and specific iconography recognises Oppenheim’s more recent contribution to re-evaluations of feminine histories.

![Image](image2.jpg)

**Figure 25** Jazmina Cininas, *Waving to Meret* (2005), digital working drawing

8. Ibid.

Waving to Meret

Exhibitions:
2011 September Feature Artist: Jazmina Cininas, Port Jackson Press, Melbourne
2007 The Girlie Werewolf Project: Heretics and Hirsute Heroines (solo), P JP Centre for Australian Printmaking, Melbourne Printmaking, Jenny Port Gallery, Melbourne

Public Lectures and Presentations:
2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles
March 8, “The Girlie Werewolf Hall of Fame,” Stranger With My Face Horror Film Festival: Mary Shelley Symposium (8–10 March), Peacock Theatre, Hobart
2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope” (PhD completion seminar), RMIT School of Art Practice-Led Research Symposium (18–21 October), RMIT School of Art Gallery
March 24, “Jazmina Cininas: Artist Talk,” Victoria University, Melbourne
2009: August 19, “The Great European Werewolf Odyssey” School of Art Forum #3, RMIT University
2007: September 28, “The Girlie Werewolf Project,” UTas Art Forum, University of Tasmania, Launceston
2006: September 13, “The Girlie Werewolf Project,” School of Art Forum, RMIT University
2005: December 2, “The Female Werewolf as Social Barometer,” Eyesite: Situating Theory and Practice in the Visual Arts (1–2 December), University of Sydney
Figure 26 Screen capture of Woman and Wolf online gallery, curated by Sarah Gibson, Re-Enchantment, ABC online, http://www.abc.net.au/tv/re-enchantment/ (accessed 2 August 2013)
Plate 5. *St Genevieve watches over Kiki* (2006)
Reduction linocut on BFK Rives 300gsm
Image and paper: 38 x 28 cm
Edition of 23

Part of the *Beasties* exchange portfolio, curated by Rona Green
St Genevieve
(Nanterre c. 419/422–Paris 502/512)
Patron Saint of Paris, Wolf-Friendly Shepherdess

Kiki Smith
(b. Nuremberg 1954)
Patron Artist of Wolf Girls

St Genevieve, the patron saint of Paris, was a shepherdess whose sanctity was such that sheep and wolves could harmoniously co-exist in her presence. German-born American artist Kiki Smith has made numerous prints and drawings of the saint however Smith’s Genevieve has dispensed with the sheep altogether.

Figure 27 (left) Fontainebleau School, St Genevieve Guarding her Flock (1500s), oil on panel, Church of Saint-Merri, Paris

Figure 28 (above) Kiki Smith, Sainte Geneviève (1999) etching on Nepalese paper

and prefers the company of wolves. Red Riding Hood and hairy-faced girls join Genevieve to make up Smith’s repertoire of wolf girls. See Volume II, Chapter 3 for further discussion.

St Genevieve watches over Kiki

Public Collections:
Charles Sturt University
Charles Darwin University

Exhibitions:
2011– Woman and Wolf online gallery, curated by Sarah Gibson, Re-Enchantment, ABC online, http://www.abc.net.au/tv/re-enchantment/
2011 September Feature Artist: Jazmina Cininas, Port Jackson Press, Melbourne
2007 The Girlie Werewolf Project: Heretics and Hirsite Heroines (solo), PJP Centre for Australian Printmaking, Melbourne
Gifted, Charles Darwin University
Printmaking, Jenny Port Gallery, Melbourne
2006 Beasts, curated by Rona Green, Port Jackson Press Print Room, Melbourne

Publications and Media:
“Re-Imaginings,” Re-Enchantment, episode 10, directed by Sarah Gibson, ABC television, aired 27 March 2011

Public Lectures and Presentations:
2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles
March 8, “The Girlie Werewolf Hall of Fame” Stranger With My Face Horror Film Festival: Mary Shelley Symposium (8-10 March), Peacock Theatre, Hobart
2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope” PhD completion seminar, RMIT School of Art Practice-Led Research Symposium (18–21 October), RMIT School of Art Gallery
August 20, “Jazmina Cininas: Artist Talk,” *MLC Printmaking Festival*, Methodist Ladies’ College  
24 March, “Jazmina Cininas: Artist Talk,” Victoria University, Melbourne  
March 10, “The Girlie Werewolf Hall of Fame,” *Fairytales Re-Imagined Symposium*, Australian Centre for the Moving Image  
September 10, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope,” *She Wolf: Female Werewolves, Shapeshifters and Other Horrors in Art, Literature and Culture* (9–10 September), Kanaris Lecture Theatre, Manchester Museum, UK  
2007: September 28, “The Girlie Werewolf Project,” *U Tas Art Forum*, University of Tasmania, Launceston  
2006: September 13, “The Girlie Werewolf Project,” *School of Art Forum*, RMIT University  
March 4, “Printmaking in Australia,” Tyler School of Art, Temple University, Philadelphia PA, USA
Beasties
—a print portfolio exchange

curated by Rona Green, featuring the work of 23 contemporary Australian artists

2 September – 30 September 2006

Room one

PORT JACKSON PRESS PRINT ROOM
89-91 Smith Street, Fitzroy, VIC 3065
T: 03 5419 3320  F: 03 5419 0617
Tuesday – Friday 10.00am – 6.00pm
Saturday 11.00am – 5.00pm
E: fitzroy@portjacksonpress.com.au
W: www.portjacksonpress.com.au

Figure 29 Ad in Art Almanac, September 2006
Figure 30 Invitation to *Printmaking*, Jenny Port Gallery, 2007

Figure 31 Screen capture of *Woman and Wolf* online gallery, curated by Sarah Gibson, *Re-Enchantment*, ABC online, http://www.abc.net.au/tv/re-enchantment/ (accessed 10 July 2013)
Plate 6. Maddalena was a True Marvel in her Day (2011)
Reduction linocut on Arches Aquarelle hot press 300gsm
Image: 39.8 x 40.4 cm  Paper: 51.5 x 49 cm
Edition of 20
Maddalena Gonsalus
(b. Fontainebleau? c1560)

Hirsute Marvel

Maddalena Gonsalus, along with her sisters Antonietta and Francesca, found favour as a marvel in the courts of sixteenth-century Europe on account of her unusual hairiness. The influential naturalist Ulisse Aldrovandi (Italian 1522–1605) created woodblock illustrations of Maddalena and her sisters for his compendium of the monstrous and marvellous, Monstrorum historia, published posthumously in Bologna in 1642. Maddalena also appears in the zoological compendium Animalia Rationalia et Insecta (Ignis) (c.1575–1580) by Flemish artist Joris Hoefnagel (1542–1600) and a miniature by Dutch artist Dirk de Quade van Ravesteyn (c.1565–c.1620), commissioned by Rudolph II of Austria. More recently, Maddalena and her sisters became the subject of the biography, The Marvelous Hairy Girls, by Merry Weisner-Hanks (New Haven: Yale University Press, 2009). A court painting of Maddalena hangs in Ambras Castle in Innsbruck, Austria, alongside portraits of her equally hirsute brother and father, giving their name to Ambras Syndrome (manifesting as congenital generalised hypertrichosis), popularly known as werewolf syndrome.

See Volume II, Chapter 4 for further discussion.
Maddalena was a True Marvel in her Day

Exhibitions:

2012  
Jazmina Cininas: Past to Present, Port Jackson Press Australia, Melbourne  
Jazmina Cininas: Four Recent Editions, James Makin Gallery, Melbourne

2011  
Pressing Matters, Jenny Port Gallery, Melbourne  
The Fine and Complex Art of Printmaking, James Makin Gallery, Melbourne  
Contemporary and Collectable Australian Printmakers, Metropolis Gallery, Geelong  
MLC Acquisitive Print Exhibition and Print Festival, Methodist Ladies’ College, Melbourne

Publications:

Russell Williamson, “Perfect Print,” The Age: Weekend Shopper, September 2011

Public Lectures and Presentations:

2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles  
March 8, “The Girlie Werewolf Hall of Fame” Stranger With My Face Horror Film Festival: Mary Shelley Symposium (8–10 March), Peacock Theatre, Hobart

2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope” PhD completion seminar, RMIT School of Art Practice-Led Research Symposium (18–21 October), RMIT School of Art Gallery  

August 20, “Jazmina Cininas: Artist Talk,” MLC Printmaking Festival, Methodist Ladies’ College  
March 24, “Jazmina Cininas: Artist Talk,” Victoria University, Melbourne  
March 10, “The Girlie Werewolf Hall of Fame,” Fairytales Re-Imagined Symposium, Australian Centre for the Moving Image
Figure 32 Invitation for Pressing Matters, Jenny Port Gallery, Melbourne, 2011

Perfect print

Buying a limited edition print has long been a more affordable means of obtaining artworks for your home, but whether it is created from a woodcut, linocut, etching, engraving or myriad other processes, they often have their very own distinctive style and aesthetic as is evident in this reduction linocut by Jazmina Cinnas. Titled Maddalena was a true marvel in her day, the highly detailed work depicts Maddalena Gonsalvus, a marvel in the courts of 16th century Europe on account of her unusual hairiness. Available from Port Jackson Press, 61 Smith Street, Fitzroy, phone 9419 8988 or visit portjacksonpress.com.au. RRP: $1700

Figure 33 Russell Williamson, “Perfect Print,” The Age: Weekend Shopper, September 2011
The Fine and Complex Art of Printmaking at James Makin Gallery to celebrate IMPACT7 Printmaking Conference

1st September 2011 – 1st October 2011
Port Jackson Press Print Rooms
68 Gowan St
Fitzroy VIC 3065
Ph: (03) 9419 5800

Plate 7. Erzsebet was frequently mistaken for a vampire (2011)
Reduction linocut Arches 88 350gsm
Image 37 x 28 cm  Paper: 43 x 34.3 cm
Edition of 20
Plate 8. Bathory She-Wolf (2011)
Reduction linocut on 300gsm Hahnemühle and linocut on glassine interleaf
Image and paper: 20 x 20 cm
Edition of 24

Part of the RMIT 2nd Year Printmaking 20 x 20 x 24 exchange portfolio
Countess Erzsébet Báthory
(Hungarian 1560–1614)
Vampiric Werewolf
Julie Delpy
(b. Paris 1969)
Werewolf Actress

Erzsébet Báthory was a 16th century Hungarian noblewoman who spent the last four years of her life bricked up in her castle tower in Čachtice, Slovakia (formerly part of the Austro-Hungarian empire). Amongst the legends that surround the countess are one that Erzsébet tortured and killed 600 virgins for the purpose of bathing in their blood in the belief that it kept her skin youthful, and another that she was followed around by a she wolf. Indeed some have speculated that the three ‘prongs’ that form the letter ‘E’ in her seal represent wolf’s teeth.

Erzsébet is mentioned in Sabine Baring Gould’s “The Book of Werewolves” (1865) where it is possible that her story came to the attention of Bram Stoker as he was formulating Dracula. Certainly since the nineteenth century Erzsébet—“The Blood Countess”—has been closely aligned with vampirism despite her earlier lycanthropic legacy.

The French-born actress Julie Delpy not only directed herself as the Hungarian noblewoman in the 2009 film, The Countess, but also played the female werewolf Serafine Pigot in the 1997 film, An American Werewolf in Paris. See Volume II, Chapter 4 for further discussion.
Bathory She-Wolf

Public Collections:
RMIT University PIP Printmaking
National Art School (Sydney)
Curtin University, WA
University of Southern Queensland

Erzsébet was frequently mistaken for a vampire

Exhibition History:
2013  Contemporary + Collectable Australian Printmakers, Metropolis Gallery, Geelong
2012  Artist as Curator, curator: Ruth Johnstone, RMIT Project Space/Spare Room, Melbourne
Jazmina Cininas: Past to Present, Port Jackson Press Australia, Melbourne
Jazmina Cininas: Four Recent Editions, James Makin Gallery, Melbourne

Public Lectures and Presentations:
2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles
March 8, “The Girlie Werewolf Hall of Fame” Stranger With My Face Horror Film
Festival: Mary Shelley Symposium (8–10 March), Peacock Theatre, Hobart
2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary
figurations of the female lycanthrope” PhD completion seminar, RMIT School of Art
Practice-Led Research Symposium (18–21 October), RMIT School of Art Gallery
the Wolf,” Fairy Tales Re-Imagined: Enchantment, Beastly Tales and Dark Mothers, UTS:
Guthrie Theatre, Sydney
**Figure 35** Online ad for Stranger With My Face Horror Film Festival: Mary Shelley Symposium, Hobart, 2013, www.salarts.org.au/events/the-girlie-werewolf-hall-of-fame/ (accessed 11 July 2013)
Jazmina CININAS

Four Recent Editions 7 July - 28 July, 2012

Figure 36 Email invitation for Jazmina Cintas: Four Recent Editions, James Makin Gallery, 2012
Figure 37 Online archive for Contemporary + Collectable Australian Printmakers, Metropolis Gallery, Geelong, 2013

Reduction linocut on BFK Rives 300gsm
Image and paper: 49.5 x 47 cm
Edition of 25
Angela Carter
(English 1940–1992)
Re-Writer of Red Riding Hood

Angela Carter’s 1979 short story The Company of Wolves—made into a film by Neil Jordan in 1984—set in motion a new generation of Red Riding Hoods whose nascent sexuality and increasing intimacy with the wolf saw the boundaries between the two species progressively blurred. Carter borrowed from archaic versions of Little Red Riding Hood and werewolf lore to create a contemporary heroine eager to embrace the wolf. Carter’s title is particularly reminiscent of Aino Kallas’ 1928 tale, The Wolf’s Bride. A Tale from Estonia. Kallas writes:

So with a savage and joyful howl she entered into the company of wolves, like one who after a long search has found her rightful kin, and the others, howling in chorus, did welcome her as their sister.13

In one of Carter’s passages, an entire bridal party are cursed to turn into wolves, a scene popular with archaic werewolf transformations, as well as the traditional setting for a maiden’s ‘initiation’ into womanhood. Carter’s passing reference becomes a major scene in Jordan’s film version of The Company of Wolves.

For further discussion of Carter’s influence on retellings of Little Red Riding Hood see Volume II, Chapter 8. For discussion of other archaic themes within Carter’s text see Plate 21, Rima knows the curse of being born on Christmas Eve. The theme of werewolves at weddings is explored further at Plate 18, Olga was a popular drawcard at weddings.

Angela prefers the company of wolves

Exhibitions:
2011 – Woman and Wolf and Heroine Re-Imagined online galleries, curated by Sarah Gibson, Re-Enchantment, ABC online, http://www.abc.net.au/tv/re-enchantment/
2011 The Figure, Port Jackson Press, Melbourne
September Feature Artist: Jazmina Cininas, Port Jackson Press, Melbourne
2008 Pressing Matters: Contemporary Printmaking, Jenny Port Gallery, Melbourne
2007 The Girlie Werewolf Project: Heretics and Hirsiute Heroines, PJP Centre for Australian Printmaking, Melbourne
2006 The Girlie Werewolf Project: Between the Wolf and the Dog (solo), Impressions on Paper Gallery, Canberra
2005 MLC Acquisitive Art Award, Methodist Ladies’ College, Melbourne
Willoughby Art Prize, Willoughby Civic Centre, Sydney
Williams-town Festival Art Prize, Substation Art Centre, Melbourne
City of Darebin LaTrobe University Acquisitive Art Prize, Bundoora Homestead, Melbourne

Publications and Media:
“Fairy Tale Sex,” Re-Enchantment, episode 9, directed by Sarah Gibson, ABC television, aired 25 March 2011
“Re-Imaginings,” Re-Enchantment, episode 10, directed by Sarah Gibson, ABC television, aired 27 March 2011
Stephanie Scrope, “Fantasy and Female Enchantment,” The Canberra Review, 27 April 2006, p. 21
City of Darebin LaTrobe University Acquisitive Art Prize (catalogue), Bundoora Homestead, p. 9 Hutchins Works on Paper Prize (Hobart: The Hutchins School, 2005), p. 6

Public Lectures and Presentations:
2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles
March 8, “The Girlie Werewolf Hall of Fame,” Stranger With My Face Horror Film Festival: Mary Shelley Symposium (8–10 March), Peacock Theatre, Hobart
2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope” (PhD completion seminar), RMIT School of Art Practice-Led Research Symposium (18–21 October), RMIT School of Art Gallery
2011: August 20, “Jazmina Cininas: Artist Talk,” MLC Printmaking Festival, Methodist Ladies’ College
24 March, “Jazmina Cininas: Artist Talk,” Victoria University, Melbourne
March 10, “The Girlie Werewolf Hall of Fame,” Fairytales Re-Imagined Symposium, Australian Centre for the Moving Image

2010: October 20, “Wolfsbane, Fangs and Hirsute Heroines,” Research Week, RMIT School of Art Gallery. Also September 19, 8th Global Monsters and the Monstrous Conference (19–22 September) Oriel College, Oxford University, UK
September 10, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope,” She Wolf: Female Werewolves, Shapeshifters and Other Horrors in Art, Literature and Culture (9–10 September), Kanaris Lecture Theatre, Manchester Museum, UK

2007: September 28, “The Girlie Werewolf Project,” UTas Art Forum, University of Tasmania, Launceston

2006: September 13, “The Girlie Werewolf Project,” School of Art Forum, RMIT University
March 4, “Printmaking in Australia,” Tyler School of Art, Temple University, Philadelphia PA, USA

2005: December 2, “The Female Werewolf as Social Barometer,” Eyesite: Situating Theory and Practice in the Visual Arts (1–2 December), University of Sydney
June 29, “The Girlie Werewolf Project,” Curious Thing symposium (29–30 June), University of South Australia

Figure 38 City of Darebin LaTrobe University Acquisitive Art Prize catalogue, Bundoora Homestead, 2005
Figure 39  Hutchins Works on Paper Prize catalogue, The Hutchins School, Hobart, 2005

Figure 40 Invitation for The Girlie Werewolf Project: Between the Wolf and the Dog, Impressions on Paper Gallery, Canberra
Fantasy and female enchantment


Reviewed by Stephanie Scroope

The latest of the swift changesovers at Impressions on Paper (they seem to turn over a new exhibition every few weeks) is a collection of interesting and detailed woodblock and lino cut prints.

Jazmina Cininas has been using the werewolf as a subject - and in more recent work, the dingo - to construct personal mythologies, incorporating her Lithuanian cultural heritage. Tied into the imagery is her commentary on the references to, and comparisons between, the girl and wolf found in historical literature, music and even Christianity.

The decorative part-werewolf, part-female figures have a reserved and coy expression to them, setting up an illustrative and eerie mood.

Each work is a result of up to 600 hours of layer-upon-layer of the exacting print making process, and this shows in the precise detail. The time taken on each image is obvious - and is why Jazmina may only produce three or four prints a year.

The works hang well together; between installations of wolf costumes, Jazmina has chosen a unique concept, composition and subject matter and the exhibition is an entertaining mix of fantasy and female enchantment.

April 27, 2006  canberrareview.com.au  The Canberra Review  21

Figure 41 Stephanie Scroope, “Fantasy and Female Enchantment,” The Canberra Review, 27 April 2006
PRESSING MATTERS
Contemporary Printmaking
July 2 - August 2, 2008

Alexis Beckett
Jazmina Cinnas
Clare Humphries
Julia Silvester
Gary James a.k.a. Spook
Ruth Johnstone
Damon Kowarsky
Andy Tetzlaff
Deb Williams

Figure 42 (left) Ad for Pressing Matters in Art Almanac, July 2008

Figure 43 (below) Screen capture of Woman and Wolf online gallery, curated by Sarah Gibson, Re-Enchantment, ABC online, http://www.abc.net.au/tv/re-enchantment/ (accessed 9 August 2013)
Plate 10. *Lydia’s humanity is mostly prosthetic* (2009)
Reduction linocut on Arches Aquarelle hot press 300gsm
Image: 22 x 22.2 cm  Paper: 25 x 25 cm
Edition of 52

Part of the 52 exchange portfolio, curated by Rona Green
Lydia Petze
(Prussian-Canadian c. 1997)
Surgically-Augmented Hybrid

Figure 45 (left) Flag of New East Prussia 1795–1807
Figure 46 (right) Wolf rampant heraldic device

Kirsten Bakis’ best-selling novel from 1997, Lives of the Monster Dogs, captures the final days of a community of highly intelligent, surgically-altered dogs with prosthetic hands and voice boxes. The dogs, who are able to speak and perform complex actions, have been bred in the Canadian wilderness by nineteenth-century Prussian misanthrope and inventor, Augustus Rank, intended as a race of fiercely loyal soldiers. After Rank dies, the dogs—who have been taught to walk upright and wear clothes—maintain their Prussian dress and manners but abandon the wilderness for Manhattan in 2008. Here, they become

instant and much fêted celebrities, living lives of high culture and decadence until an incurable illness causes the dogs to regress to canine mentality and behaviour.

Lydia Petze, a white Samoyed, is the key canine heroine of Bakis’ novel. She is also amongst the most civilised and cultured of the Monster Dogs, escaping the regressive disease that afflicts her ‘race.’

Lydia’s humanity is mostly prosthetic

Public Collections:
Geelong Art Gallery

Exhibitions:
2011  *September Feature Artist: Jazmina Cininas*, Port Jackson Press, Melbourne
2009  *Pressing Matters: Contemporary Printmaking*, Jenny Port Gallery, Melbourne 52, curated by Rona Green, Geelong Art Gallery

Publications:
Rona Green, 52 exhibition catalogue, Geelong Art Gallery, 2009

Public Lectures and Presentations:
2013: April 24, “In Process,” *Research Strategies*, RMIT School of Fashion and Textiles
   March 8, “The Girlie Werewolf Hall of Fame.” *Stranger With My Face Horror Film Festival: Mary Shelley Symposium* (8–10 March), Peacock Theatre, Hobart
2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope” (PhD completion seminar), *RMIT School of Art Practice-Led Research Symposium* (18–21 October), RMIT School of Art Gallery
Figure 47 Rona Green, 52 – a print exchange portfolio catalogue detail, Geelong Gallery, 2009
Plate 11. *Christina sleeps on both sides of Grandma’s bed* (2010)
Reduction linocut on Arches Rives 300 gsm
Image: 52.8 x 71.8 cm  Paper: 76.5 x 91.5 cm
Edition of 22
Little Red Riding Hood
(French 11th century–)
Wolf Consort
Christina Ricci
(b. Santa Monica 1980)
Red Riding Wolf

Prior to Charles Perrault’s publication of Le Petite Chaperon Rouge in his 1697 collection of French fairy tales, the story of a little girl in red who meets a wolf on route to her grandmother’s house existed as an oral peasant tale, with possible roots in the eleventh century.16 Included in this archaic oral tradition is a cannibalistic exchange in which the wolf tricks Red into drinking the blood and eating the flesh of her grandmother.

Folklorist Paul Delarue records the scene in The Story of Grandmother:

Meanwhile, the bzou [werewolf] arrived at her grandmother’s, killed her, put some of her flesh in the pantry and a bottle of her blood on the shelf. The girl arrived and knocked at the door. . . .

“Hello, Grandmother; I’m bringing you a hot loaf and a bottle of milk.”

“Put them in the pantry. You eat the meat that’s in it and drink a bottle of wine that is on the shelf.”

As she ate there was a little cat that said: “A slut is she who eats the flesh and drinks the blood of her grandmother!”17


See Volume II, Chapter 8 for further discussion of the Red Riding Hood motif.
Christina sleeps on both sides of Grandma’s bed

Public Collections:
Maroondah City Council

Awards
XXVI ALD (Australian-Lithuanian Festival) Art Award, 2010
Highly commended, Duality: Banyule Works on Paper Prize, 2011
Highly commended, BSG Works on Paper Prize, 2010

Exhibitions:
2013 Contemporary + Collectable Australian Printmakers, Metropolis Gallery, Geelong
2012 Artist as Curator, curator: Ruth Johnstone, RMIT Project Space/Spare Room, Melbourne
Jazmina Cininas: Past to Present, Port Jackson Press Australia, Melbourne
Jazmina Cininas: Four Recent Editions, James Makin Gallery, Melbourne
Duality: Banyule Works on Paper Prize, Banyule Regional Gallery, Ivanhoe
Geelong Acquisitive Print Award, Geelong Art Gallery
September Feature Artist: Jazmina Cininas, Port Jackson Press, Melbourne
Contemporary Australian Printmaking, James Makin Gallery
Childhood, Wishart Gallery, Port Fairy
MLC Acquisitive Print Exhibition and Print Festival, Methodist Ladies’ College, Melbourne

2010 Silk Cut Award for Linocut Prints, Glen Eira City Gallery, Melbourne
BSG Gallery Works on Paper Award, BSG, Melbourne
Fremantle Print Award, Fremantle Art Centre
Swan Hill Print and Drawing Prize, Swan Hill Regional Art Gallery
Mayorart Art Show, Maroondah Art Gallery, Ringwood
XXVI ALD: The Other Side, Smith Gallery, Melbourne
Summer Salon, Jenny Port Gallery
Pressing Matters: Melbourne Printmaking, Jenny Port Gallery, Melbourne

Publications and Media:
Suzanne Boccalatte & Meredith Jones, eds., Trunk Volume Two: Blood (Sydney: Boccalatte, 2013), p. 150
Imprint 46: 3 (Spring 2011): front cover
Duality: Banyule Works on Paper Prize, Banyule Regional Gallery, 2011
Geelong Acquisitive Print Award catalogue, Geelong Art Gallery, 2011
2010 Silk Cut Award for Linocut Prints catalogue, Glen Eira City Gallery, p.8
Public Lectures and Presentations:
2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles
March 8, “The Girlie Werewolf Hall of Fame,” Stranger With My Face Horror Film Festival: Mary Shelley Symposium (8–10 March), Peacock Theatre, Hobart
2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope” (PhD completion seminar), RMIT School of Art Practice-Led Research Symposium (18–21 October), RMIT School of Art Gallery
August 20, “Jazmina Cininas: Artist Talk,” MLC Printmaking Festival, Methodist Ladies’ College
24 March, “Jazmina Cininas: Artist Talk,” Victoria University, Melbourne
March 10, “The Girlie Werewolf Hall of Fame,” Fairytales Re-Imagined Symposium, Australian Centre for the Moving Image
2010: October 20, “Wolfsbane, Fangs and Hirsutte Heroines,” Research Week, RMIT School of Art Gallery. Also September 19, 8th Global Monsters and the Monstrous Conference (19–22 September) Oriel College, Oxford University, UK
September 10, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope,” She Wolf: Female Werewolves, Shapeshifters and Other Horrors in Art, Literature and Culture (9–10 September), Kanaris Lecture Theatre, Manchester Museum, UK
Figure 50  Invitation to Pressing Matters: Melbourne Printmaking, Jenny Port Gallery, Melbourne

Figure 51  Ad in Art Almanac, August 2010
Figure 52 Suzanne Boccalatte & Meredith Jones, eds., *Trunk Volume Two: Blood* (Sydney: Boccalatte, 2013), p. 150

Figure 53 Screen capture of *Woman and Wolf* online gallery, curated by Sarah Gibson, *Re-Enchantment*, ABC online, [http://www.abc.net.au/tv/re-enchantment/](http://www.abc.net.au/tv/re-enchantment/) (accessed 13 July 2013)
Figure 54 *Duality: Banqule Works on Paper Prize* catalogue, Banyule Regional Gallery, 2011

Figure 55 *2010 Silk Cut Award for Linocut Prints* catalogue, Glen Eira City Gallery, p. 8
Figure 56 Ad appearing in The Age newspaper throughout November 2011

Figure 57 2011 Geelong Acquisitive Print Awards catalogue, Geelong Gallery, 2011
Plate 12. White Fell’s eyes turned (green) (2010)
(Green eyes, penultimate fur layer printed in white)
Reduction linocut on BFK Rives 300 gsm
Image: 15 x 20 cm  Paper: 28 x 25 cm
Edition of 13
Plate 13. (left) White Fell’s eyes turned bright and shining (2010)
(Gold eyes, penultimate fur layer printed in dark grey)
Edition of 10
Created for Australian Print Workshop Impressions 2010 fundraiser

Plate 14. (right) White Fell’s eyes turned (2010)
(Gold eyes, penultimate fur layer printed in white)
Edition of 5

Both reduction linocut on Hahnemühle 300gsm
Image: 15 x 20 cm  Paper: 28 x 25 cm
White Fell  
(Swedish regions 1876–1896)  
White Suffragette She-Wolf

Writing about gothic fiction at the turn of the nineteenth and twentieth centuries, werewolf scholar Chantal Bourgault du Coudray observes:

The emergence of the New Woman, the 'androgyne', and the woman's suffrage movement incited considerable alarm about sexuality, gender differences and reproduction. Representations of pathologized or demonic femininity proliferated in response to such developments, and the female werewolves in nineteenth-century fiction were no exception. Demonic women were usually young, beautiful, foreign and dangerous, intent upon the deception and destruction of husbands, lovers and other unsuspecting men. In the literature of female lycanthropy, such representations were recapitulated so frequently that it is possible to identify a cliché developing, in the penchant of lycanthropic femme fatales for vestments of white fur.18

One such femme fatale is White Fell, the title character in Clemence Houseman's 1896 English novella, The Werewolf. A beautiful, independent twenty year old with indeterminate accent and glittering eyes, White Fell appears in white hunter's furs at a Swedish farm in the midst of a snowstorm. Soon afterwards, family members begin disappearing and Christian, the only one to recognise White Fell’s true lupine identity, is compelled to fight her to the death.

Despite the number of literary depictions of female lycanthropy in the Victorian and Edwardian eras, Housman’s story of White Fell appears to have been the only one that was illustrated. However, the white wolf as attribute or

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manifestation of the femme fatale appears on the September 1927 and December 1930 covers of *Weird Tales*, an American pulp fiction magazine specialising in fantasy and horror, while lupine ladies adorn at least six covers between 1927 and 1938, their voluptuous, scantily clad forms leaving no doubt as to their gender, nor their predatory nature.

Figure 58 C.C. Senf (Prussia 1873 – USA 1949) Cover, *Weird Tales* 10: 3, September, 1927

Figure 59 Hugh Rankin (American 1878-1956) Cover, *Weird Tales* 16: 6, December, 1930

See Volume II, Chapter 5 for further discussion of White Fell and the suffragette werewolf.

White Fell’s eyes turned bright and shining

Exhibitions:
2010  Impressions, Australian Print Workshop

White Fell’s eyes turned (green)

Exhibitions:
2011  Contemporary and Collectable, Metropolis Gallery, Geelong
       September Feature Artist: Jazmina Cininas, Port Jackson Press, Melbourne

Publications:
“What’s On,” Geelong Times, 16 July 2011

Public Lectures and Presentations:
2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles
       March 8, “The Girlie Werewolf Hall of Fame,” Stranger With My Face Horror Film
       Festival: Mary Shelley Symposium (8–10 March), Peacock Theatre, Hobart
2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary
       figurations of the female lycanthrope” (PhD completion seminar), RMIT School of Art
       Practice-Led Research Symposium (18–21 October) RMIT School of Art Gallery
       the Wolf,” Fairy Tales Re-Imagined: Enchantment, Beastly Tales and Dark Mothers, UTS:
       Guthrie Theatre, Sydney
2011: March 24, “Jazmina Cininas: Artist Talk,” Victoria University, Melbourne
       March 10, “The Girlie Werewolf Hall of Fame,” Fairytales Re-Imagined Symposium,
       Australian Centre for the Moving Image
Figure 60 (above) Contemporary + Collectable Australian Printmakers online catalogue, Metropolis Gallery, Geelong, 2011

Figure 61 (right) “What’s On,” Geelong Times, 16 July 2011
Figure 62 Ad in Geelong Advertiser, Saturday 16 July, p. 4
Plate 15. *The asylum is no place for a werewolf* (2005)
Reduction and multi-plate linocut on BFK Rives 270gsm
Image and paper: 48.5 x 64.5 cm
Edition of 20
Anonymous
(American, born c.1945)

Lupine Lunatic

The October 1977 issue of the *American Journal of Psychiatry* carried Harvey A. Rosenstock and Kenneth R. Vincent’s case study of an anonymous 49-year-old woman who suffered delusions of being a wolf. The woman reported looking into the mirror and seeing “the head of a wolf in place of my own body—just a long-nosed wolf with teeth, groaning, snarling, growling . . . with fangs and claws.” Rosenstock and Vincent report:

Throughout her 20-year marriage she experienced compulsive urges toward bestiality, lesbianism, and adultery.

The patient chronically ruminated and dreamed about wolves. One week before her admission, . . . [a]t a family gathering, she disrobed, assumed the female sexual posture of a wolf, and offered herself to her mother. . . . The following night, after coitus with her husband, the patient suffered a 2-hour episode, during which time she growled, scratched, and gnawed at the bed.

She stated that the devil came into her body and she became an animal.

The case study resonates with Early Modern confessions at werewolf trials. It also recalls the Victorian “science of woman,” which was essentially gynaecological and psychological in nature and used to argue women’s mental and moral inferiority to men and thus deny them the vote.

The hysterical female werewolf lunatic, complete with hospital gowns and restraints, continues to form a regular motif in on-screen narratives, reinforcing the idea of periodic lycanthropy as a mentally compromising condition.

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22. Ibid.
The asylum is no place for a werewolf was produced following an artist residency at the Fremantle Art Centre. This imposing example of Australian Gothic architecture began its days as the Convict Establishment Fremantle Lunatic Asylum and Invalid Depot in 1864 before becoming a women’s poor house, known as the Women’s Home, in 1909. The building’s dark female history includes stories of madness, punitive abuse, a death at the hands of a violent inmate and adolescents suffering from venereal disease being kept under lock and key in the attic.23

The fleeing werewolf and the title, The asylum is no place for a werewolf, offer restitution and an alternative fate for various female werewolf figures who have been portrayed in straightjackets while also questioning the stereotypes of biologically-founded hysteria and mental feebleness that permeated Victorian understandings of femininity.

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The asylum is no place for a werewolf

Public Collections:
Fremantle Arts Centre, Western Australia

Exhibitions:
2011  The Artist has entered the Building, Fremantle Arts Centre, WA
      September Feature Artist: Jazmina Cininas, Port Jackson Press, Melbourne
2007  Printmaking, Jenny Port Gallery, Melbourne
      The Girlie Werewolf Project: Between the Wolf and the Dog (solo exhibition) PJP Centre
      for Australian Printmaking, Melbourne
2006  The Girlie Werewolf Project: Between the Wolf and the Dog (solo exhibition) Impressions
      on Paper Gallery, Canberra
2005  City of Perth Art Award, Perth Institute of Contemporary Arts, Perth, WA

Publications:
Jazmina Cininas, The Girlie Werewolf Project: Between the Wolf and the Dog, Impressions on
Paper Gallery, Canberra, 2006
City of Perth Art Award catalogue, Perth Institute of Contemporary Arts, WA, 2005
pp. 12–13

Public Lectures and Presentations:
2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles
      March 8, “The Girlie Werewolf Hall of Fame,” Stranger With My Face Horror Film
      Festival: Mary Shelley Symposium (8–10 March), Peacock Theatre, Hobart
2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary
      figurations of the female lycanthrope” (PhD completion seminar), RMIT School of Art
      Practice-Led Research Symposium (18–21 October), RMIT School of Art Gallery
2010: September 10, “The Girlie Werewolf Hall of Fame: Historical and contemporary
      figurations of the female lycanthrope,” She Wolf: Female Werewolves, Shapeshifters and
      Other Horrors in Art, Literature and Culture (9–10 September), Kanaris Lecture Theatre,
      Manchester Museum, UK
      Forum, Monash University
2007: September 28, “The Girlie Werewolf Project,” UTas Art Forum, University of Tasmania,
      Launceston
2005: December 2, “The Female Werewolf as Social Barometer,” Eysite: Situating Theory and
      Practice in the Visual Arts (1–2 December), University of Sydney
Figure 66 Jazmina Cininas, *The Girlie Werewolf Project: Between the Wolf and the Dog* catalogue, Impressions on Paper Gallery, Canberra, 2006
The Girly Werewolf Project: Between the Wolf and the Dog

The French saying between the wolf and the dog serves as a metaphor for decay, that time between night’s primal darkness and the civilising light of day. It fits the werewolf - a changing that endures all that exists on the parameters of acceptable society - equally well. Like the dog, werewolves co-exist in human society, but can never be fully domesticated, the periodic out of the wild compromising their manners and etiquette. The dog - a wild dog capable of domestication or, as it’s been recently argued, a domesticated dog with a feral disposition - also frets between the wolf and the dog. Debates rage as to whether the animal should be classified as Canis familiaris (dog), Canis lupus (wolf), or Canis lupus familiaris (dog/wolf), with fence sitters playing it safe with Canis lupus familiaris (dog/wolf). Over time, women have been portrayed throughout the ages, and it might even be argued that members of the ‘fishe sex’ are, in fact,開ker candidates for lycanthropy than men. The wolf’s history as a construct of the popular psyche more closely parallels the way women have been portrayed throughout the ages. Its classic identities, as either the selfless nurturing mother (as in the Jungle Book and Romulus and Remus stories), the diabolical werewolf, and as the ravishing man-eater respectively mirror the chaste wife, heretic witch and femme fatale archetypes traditionally reserved for representations of women.

As early as 1912, Ethel O’Donnell wrote: Apparently women are more desirous of becoming werewolves than men, more women than men having acquired the property of werewollery (sic) through their own act...— in fact, they are far more cruel and daring, and much more to be dreaded, than male werewolves.

The ability to transform oneself into a wolf was considered proof of witchcraft, making witches and werewolves essentially interchangeable in the medieval mind. The notorious witch-hunt manuals, Discours des Sorciers also identifies “the inability to cry” as a sure sign that a woman has sold herself to the Devil. Perhaps less has changed over the centuries than we might imagine. The media circus that hounded Linda Chapman, with its extraordinary allegations of child sacrifice, “heretical” religious beliefs, and “unwomanly” emotional restraint, bears all the hallmarks of a modern day werewolf trial. Transitional moments such as the winter solstice—when day and night begin to swap places—are popular occasions for werewolf births and transformations in classic lore. Christianity saw this transferred to Christmas Eve, supported by the argument that anyone who had the audacity to challenge Christ’s birthright had to be a werewolf. When Angela Carter re-wrote Little Red Riding Hood as The Company of Wolves, she borrowed heavily from early versions of the story, re-introducing a number of archaic elements, including a Christmas Eve setting.

Carter also drew conscious attention to the notion of the adolescent girl as liminal woman, a child on the cusp of adulthood. Her re-invented heroine eagerly embraces the wolf and her newly acquired sexual maturity, being more than happy to usurp her grandmother’s place in the bed. The film version goes one step further and has Red, herself, Ultimately change into a wolf, while a banquet scene draws on medieval urban legends of entire wedding parties turning into wolves, it is surely significant that the nuptial ceremony traditionally served to “initiate” a maiden into womanhood; to have seen the wolf is French slang for loss of virginity.

In the 2001 Canadian cult hit, Ginger Snaps, the school nurse dismisses Ginger Fitzgerald’s concerns about “hair that wasn’t there before” as being “part of the territory” of becoming sexually mature. Female body hair remains a contentious issue in contemporary society, often serving to undermine classic ideas of the “civilized” lady. While a number of younger women are no longer slaves to the razor, the persistent cultural resistance to post-adolescent female body hair is evidenced by the proliferation of hair removal products and Brazilian waxing salons. By curious coincidence, hair removal products often claim to last up to four weeks — the duration of the lunar cycle.

The full moon has not only come to be synonymous with werewolf transformations, it has

Figure 67 Jazmina Cininas, The Girly Werewolf Project: Between the Wolf and the Dog
also long been regarded as a specifically feminine entity. Kathryn Edwards observes that in early 18th century France:

"The moon... was seen as controlling women physically and psychologically; the state of mind which the moon elevated, was considered to be female, and the characteristics which its lunar exhibition were exaggerations of perceptions about women..."11

Female lycanthropes can be found among the pages of psychiatric literature,12 while Alice White, the periodically lupine heroine of Wilderness, seeks psychic help to control her transformations.13

The notable shift that has occurred in recent werewolf lore is the specific linking of lycanthropy to that other monthly phenomenon, the female menstrual cycle. Geiger is bitten by a werewolf on the night she first gets her period. Inspired by a 1980’s court case, the normally sweet Frida, becomes a werewolf whenever she experiences PMS in The Curse.14 Sadie Croddock made British tabloid headlines when her change was reduced from murder to manslaughter, pleading diminished responsibility due to severe PMS.15

Pam Keeney clearly pays tribute to Clarissa Pinkola-Etch’s eco-feminist manifesto16 in her 1999 anthology, Women who run with the wolves.17 Even more prevalent than the lesbianism is the depiction of the wolf as the preferred state, and the werewolf as superior to — certainly more environmentally responsible than — non shape-shifting humans. Indeed, in five of the stories the human state is seen to be the aberration.

Lopez wrote: “We create wolves... in the wolf we have not so much an animal that we have always known as one that we have consistently imagined.”18 A new breed of werewolf is being imagined as a fiery, sexy, loyal, handy, preeminent Canadian, at one with the wilderness, sexually adventurous and damn attractive to either sex. She is also likely to owe an increasing debt to early werewolf lore, and to lycanthropy as the embodiment of femininity rather than its aberration. For the record, I am not a werewolf.

Jasmine Cleinas
March 2006

Endnotes
2. As pederastophily we have long been convinced that dogs were introduced by people as a contrived canid... However, these domesticated dogs escaped into the wild, becoming wolves.
5. Richard Serra, "Horse in the Wolf," was rejected from "post contemporary" catalogues as a "joke." Anewe is a different story altogether. According to one tale, the difference between a dog and a fox is six bones. It certainly plays important that dogs can be hunted for sport, while the meat of dogs is at happens.
8. The Chippewas were (and quite probably still are) Seventh Day Adventists.
11. Artists such as Nerer Oppenheimer and Julie Rea use half and fur as a subversive metaphor in their practice.
12. Cosick, Edwards
13. In one American case study, a 46-year-old woman saw a wolf’s face looking back at her in the mirror, and began displaying uncharacteristic sexual behaviour offering herself to her mother-in-law at the dinner table. See Richard Bob, Vampires, Werewolves and Demons: Nineteenth century reports in the Baconstic literature, Brumley/Impress, New York, 1992.
17. Clarissa Pinkola-Etch, Women who run with the wolves, Ballantine, NY, 1992
18. See Ursula Le Guin’s The White Stag, Stephen King’s The Dark Tower, and Jerry B. Johnson’s unpublished manuscript The Wolf Woman, which was included in Pam Keeney’s, (ed.), Women Who Run With the Werewolves: Tales of Blood, Lust and Mammaphoria, Pittsburgh, Cleen Press, 1996.
19. Canada is proving to be hostess to female werewolf activity. Not only does the Ginger Snaps trilogy hail from its shores, but so does Tony Hilt’s Blood Tales: Dink Books (1995), and the original publication of Spike Hayter’s the Laidie Brunch (aka Blackland & Stewart Ltd 2002). The Canadian werewolf is a particularly interesting breed as it exhibits a hybrid of classical kench, Armenian, and Hollywood werewolf qualities.

catalogue essay, Impressions on Paper Gallery, Canberra, 2006
Jazmina Cininas

Jazmina Cininas is a Melbourne-based artist who lectures in printmaking at RMIT University where she is also currently a PhD candidate. Jazmina's work is in numerous public collections, such as the National Gallery of Australia, National Gallery of Victoria, Victorian Arts Centre, Broken Hill Regional Gallery and the Alice Springs Art Foundation.

Since completing her MA in 2002, Jazmina has exhibited her ongoing Girlie Werewolf Project both nationally and in Lithuania. Her current projects include a Girlie Werewolf Hall of Fame and a Who's Who of Girlie Werewolves.

The Asylum Is No Place For A Werewolf

reduction linocut, 69 x 48.5 cm

The Asylum Is No Place For A Werewolf forms part of my ongoing investigations into changing representations of female werewolves throughout the ages, and their role as barometers for social change. One of the places female werewolves, or more precisely, 'lupinorphs', turn up in psychiatric literature as case studies of women suffering delusions of being a wolf. The Fremantle Arts Centre, a former lunatic asylum and women's hospital, forms the backdrop of the work. The print was made in response to a residency at the Centre in 2004. It utilises a particularly elaborate reduction linocut technique, taking around 600 hours to complete.

Why are art prizes so popular?

essay by Ted Snell

Examinations of the human condition are a prevalent theme running through many of the works on show. Jazmina Cininas continues her investigation into changing representations of female werewolves in a work that relates directly to Western Australia and the Fremantle Art Centre, where she undertook a residency in 2004. In a different vein Gosia Wodarczak and Justin Trendall map their lives, relationships and cultural influences in linear explorations of their personal worlds, present and past.

Figure 68 City of Perth Art Award catalogue, Perth Institute of Contemporary Arts, WA, 2005
Melbourne based printmaker Jazmina Cininas uses the complex process of reduction linocut to create her striking anthropomorphic images, drawing upon both her Lithuanian heritage and Australian upbringing. Her Girls Werewolf Project has toured throughout Australia with great success. Here the much maligned Dingo, Eastern European werewolf mythology, and ideas about femininity combine.

Like the multiple layers of colours that comprise her technically brilliant prints, Cininas’ work contains a thematic depth and complexity that draws on centuries of myth making – including that of today. She writes of her work:

“The wolf’s history as a construct of the popular psyche more closely parallels the way women have been portrayed throughout the ages. Its classic identities as either the selfless nurturing mother (as in the Jungle Book and Romulus and Remus stories), the diabolical werewolf, and as the ravening man-eater respectively mirror the chaste wife, heretic witch and femme fatale archetypes traditionally reserved for representations of women.”


Jazmina Cininas will be having a solo exhibition at the Port Jackson Press Print Room in 2007.

**The asylum is no place for a werewolf** 2005
reduction linocut
edition: 20
48.5 x 64.5 cm

Plate 16. Olga was a popular drawcard at weddings (unmasked) (2012)
(Blue pattern, bleed print)
Reduction linocut on Hahnemühle 300gsm
Image and paper: 29.5 x 21 cm.
Edition of 25

Part of the Artist as Curator fundraising/exchange edition, curated by Ruth Johnstone for the 2012 RMIT Summer Printmaking Residency programme
Plate 17. Olga was a popular drawcard at weddings (2012)
(Red pattern, paper border)
Reduction linocut on BFK Rives 300 gsm
Image: 29.7 x 21 cm Paper: 40 x 30 cm
Edition of 12
Plate 18. Olga was a popular drawcard at weddings (masked) (2012)
(Green pattern, square bleed print, printed glassine interleaf)
Reduction linocut on Hahnemühle 300gsm and blended-roll linocut on glassine
Image and paper: 20 x 20 cm
Edition of 27

Part of the 20 x 20 x 27 RMIT PIP 2nd Year Printmaking exchange portfolio
Olga Dubeneckienė-Kalpokienė
(St. Petersburg 1891–Kaunas, Lithuania 1967)
Founding Member, Werewolf Theatre

Olga Dubeneckienė-Kalpokienė was a ballet dancer, actress and artist as well as one of the founding members of the Vilkolakio Teatras (Werewolf Theatre). The satirical, avant-garde theatre group, which operated in Kaunas Lithuania 1920–1925, took their name from local legends of weddings at which shape-shifters were employed as entertainment for the guests.24

Figure 70 Rehearsal of Vilkolakije at Lithuania’s Vilkolakio Teatras, c.192225

Folklorist Norbertas Velius collected a number of urban legends between 1949 and

1958 of Lithuanian werewolves including three featuring wedding parties or brides transformed into wolves. In one tale (recorded in 1952) a wedding party transforms after riding through a gateway. One of the wolves has a white head, back and tail, identifying her as the transformed bride in married woman’s headdress. Villagers chase the wolves back through the gate whereupon they resume their human shape and the wedding celebrations. In another tale (recorded in 1949), seven werewolves enter a barn for the warmth of the fire. On removing their fur coats they reveal themselves to be the groom, bride and bridesmaids of a cursed bridal party.

Sixteenth-century reports demonstrate that Lithuanian werewolves have a long history of attending social events, particularly if beer is available. Olaus Magnus, for example, writes that in Prussia, Livonia and Lithuania, multitudes of werewolves would transform on the “feast of the Nativity of Christ,” burst into beer cellars “and there they empty the tuns of beer or mead, and pile up the empty casks one above another in the middle of the cellar, thus showing their difference from natural and genuine wolves.”

Olga was a popular drawcard at weddings

Exhibitions:
2013  *Contemporary + Collectable Australian Printmakers*, Metropolis Gallery, Geelong

Olga was a popular drawcard at weddings (unmasked)

Public Collections:
RMIT University School of Art

Exhibitions:
2012  *Artist as Curator*, curated by Ruth Johnstone for the 2012 RMIT Summer Printmaking Residency, RMIT Project Space/Spare Room, Melbourne

Publications:

Olga was a popular drawcard at weddings (masked)

Public Collections:
RMIT University PIP Printmaking
National Art School (Sydney)
Curtin University, WA
University of Southern Queensland
University of Tasmania

Exhibitions:
2012  *Artist as Curator*, curated by Ruth Johnstone for the 2012 RMIT Summer Printmaking Residency, RMIT Project Space/Spare Room, Melbourne

Public Lectures and Presentations:
2013: April 24, “In Process,” *Research Strategies*, RMIT School of Fashion and Textiles
March 8, “The Girlie Werewolf Hall of Fame,” *Stranger With My Face Horror Film Festival: Mary Shelley Symposium* (8–10 March), Peacock Theatre, Hobart

2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope” (PhD completion seminar), *RMIT School of Art Practice-Led Research Symposium* (18–21 October), RMIT School of Art Gallery

Actress as Werewolf

In 1919, actress and ballerina Olga Dubrovačkije helped to found the Plaço Mislav (Werewolf Theatre) in Sarajevo. The circus theatre group took their name from the archaic local tradition of being werewolves to entertain guests at weddings with their tricks and shape-shifting. (Where other Lombardian wedding traditions is the wearing of cap garlands in the bride’s hair as a symbol of her virginity, to be replaced by the married woman’s rosaries (vampires).) The bride also causes to wear the wolf’sgment (zmorje) in her dress. The idea of the werewolf as anenerative wedding entertainment is well with the minogole theatre group’s predilection for the grotesque

An actress is regularly required to be an accomplished shape-shifter, to re-invent herself with the art of make-up, wigs, voice coaches, and gestures in the creation of new identities for public entertainment. The actresses who served as models in these portraits have all given us a further insight into the role of the consummate shape-shifter, the werewolf.

While she may have enjoyed less livelihood than her male counterparts, the female werewolf is far from an isolated phenomenon. Indeed, the first known films to deal with the theme (werewolves, The Minogole, was made in 1935 by Canada’s Bison Films and features a wolf, Pituco, in the title role. Based on a short story by Harry Harrison, this small, black and white feature saw Nanook woman Nee Jean (played by Marie Murphy) transform her daughter, Nadine, into a wolf in order to exact revenge upon invading white settlers.

As a response to the novel's theme, numerous books and films perpetuate the legend of female, Hungarian rednecker, Erzsiłétéo Batrany (1906 - 1914), who supposedly lived in the lost village of Dívány. It is said that Erzebet born Batrany’s story in some detail in the English language’s first in-depth examination of werewolves, in the book Werewolves, published in 1889, some thirty-two years before Stoker’s Dracula.

The more overtly psychopathic motifs of the Batrany legend include the claim that Erzebet was followed by a white-wolf, and that the “C” in the Batrany coat of arms is constructed from three wolf’s teeth. Only one portrait of the countess was known to be painted from life, however a number of copies were made from this, all of them showing Erzsebet wearing the same embroidered white and red, rich, maroon court-dress.

In an homage to Meyer’s werewolf slogan, we see a return to female werewolf’s depiction in the history of shape-shifting from that of the infectious. Unrelated to werewolf in conventional werewolves, here called Children of the Moon. In making Leonard Deacon the only known heroine shape-shifter in Quatam history, Meyer conforms to the conventions of social engineering of the werewolf as male and presents female wargames as absent. This reading is reinforced by the notion of woman’s menstrual cycle – rendering her infertile once she menstruates. A male shape-shifter in lieu of woman, she is free from lunar influences, nor is her body subject to the biannually female menstrual cycle.

Figure 72 Jazmina Cinelas, Actress as Werewolf wall panel, 84.1 x 59.4 cm, produced for the Artist as Curator exhibition, curated by Ruth Johnstone, RMIT Project Space, 2012

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Figure 73 (above) Artist as Curator catalogue, curated by Ruth Johnstone for the 2012 RMIT Summer Printmaking Residency, RMIT Project Space/Spare Room, Melbourne, 2012

Figure 74 (right) Contemporary + Collectable Australian Printmakers online catalogue, Metropolis Gallery, Geelong, 2013

Plate 19. Kee-On-Ee was a trail blazer for her kind (2012)

Reduction linocut on Arches Rives 300 gsm

Image: 61.6 x 56 cm  Paper: 80.5 x 71.5 cm
Edition of 20
Kee-On-Ee
(Navajo 1898–1924)
Shamanic Shape-Shifter
Marie Walcamp
(American 1894–1936)
First Cinematic Werewolf

In 1913, the Canadian film company Bison released the silent film *The Werewolf*, directed by Henry MacRae. Based on an 1898 short story by Henry Beaugrand, a Navajo woman, Kee-On-Ee (played by Marie Walcamp) transforms her daughter Watuma (Phyllis Gordon) into a wolf using indigenous witchcraft in order to exact revenge against invading white settlers. It is the first known example of a werewolf being portrayed on the silver screen.

Sadly, the film was lost to a warehouse fire in 1924 and a single theatre poster offers the only visual clues as to how the main character, Watuma, was portrayed, although it is known that a simple dissolve effect was used to transform Watuma from woman to wolf.\(^\text{31}\)

Chantal Bourgault du Coudray writes that Beaugrand “unashamedly constructs a hierarchy of lycanthropic degeneracy, in which Native American werewolves are positioned as the most depraved,”\(^\text{32}\) however the novel and film also follow in the tradition of Gothic literature which saw a proliferation of predatory female werewolves. (See Plate 12: *White Fell’s eyes turned bright and shining* and Volume II, Chapter 5 for further discussion). Contemporary debates surrounding the suffragette movement saw Social-Darwinist anxieties about


female morality conflated with xenophobic fears of racial degeneracy in the figure of a Native American she-wolf.

Figure 75 Promotional poster for The Werewolf, Bison, 1914
Kee-On-Ee was a trail blazer for her kind

Exhibitions:
2013  Contemporary + Collectable Australian Printmakers, Metropolis Gallery, Geelong
2012  Artist as Curator, curated by Ruth Johnstone for the 2012 RMIT Summer Printmaking Residency, RMIT Project Space/Spare Room, Melbourne
       Jazmina Cininas: Past to Present, Port Jackson Press Australia, Melbourne
       Jazmina Cininas: Four Recent Editions, James Makin Gallery, Melbourne

Publications:
2012 Silk Cut Award for Linocut Prints catalogue, Glen Eira City Gallery, p. 12

Public Lectures and Presentations:
2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles
       March 8, “The Girlie Werewolf Hall of Fame,” Stranger With My Face Horror Film Festival: Mary Shelley Symposium (8–10 March), Peacock Theatre, Hobart
2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope” (PhD completion seminar), RMIT School of Art Practice-Led Research Symposium (18–21 October), RMIT School of Art Gallery
2010: October 20, “Wolfsbane, Fangs and Hirsute Heroines,” Research Week, RMIT School of Art Gallery. Also September 19, 8th Global Monsters and the Monstrous Conference (19–22 September) Oriel College, Oxford University, UK. (working drawing)
Erzsebet was frequently mistaken for a vampire
reduction linocut

Christina sleeps on both sides of Grandma’s bed
reduction linocut

Maddalena was a True Marvel in her Day
reduction linocut

Micah is half of everything (else)
reduction linocut

Rima knows the curse of being born on Christmas Eve
reduction linocut, woodblock

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**Figure 76** Online catalogue, *Jazmina Cininas: Past and Present*, Port Jackson Press 2012,
James Makin Gallery

Jazmina Cininas

Jazmina Cininas uses the complex process of reduction linocut to create her striking anthropomorphic images. These four recent works continue her ongoing Gothic Werewolf Project, which explores the interaction between constructs of femininity and werewolf mythology, traversing various cultures and timeframes. Like the multiple layers of colours that comprise her technically brilliant prints, Cininas’ works contain a thematic depth and complexity that draws on centuries of myth making – including that of today.

Source: James Makin Gallery

www.jamesmakin-gallery.com

James Makin Gallery
67 Cambridge Street,
Collingwood VIC 3066
03 9416 3966
Tues to Fri 10am - 5.30pm, Sat 11am - 5pm

Other Exhibitions

Troy Ruffels

Figure 77 “James Makin Gallery: Jazmina Cininas,” Art Guide, July 2012, www.artguide.com/exhibition/jazmina-cininas
JAZMINA CININAS
Contemporary + Collectable Australian Printmakers
11 – 27 April

Jazmina Cininas is a Melbourne-based artist, arts writer and curator who lectures in printmaking at RMIT School of Art, where she is also currently a PhD candidate. For more than a decade now, Jazmina has been charting the various incarnations of the female werewolf as a vehicle for her printmaking practice. As part of her PhD research project, Jazmina is creating a 'Girlie Werewolf Hall of Fame' by identifying women from throughout history who may qualify as female werewolves and selecting a number of them to portray as reduction linocut portraits. Since completing her MA in 2002, Jazmina has exhibited her ongoing 'Girlie Werewolf Project' throughout Australia and in Lithuania, and has presented papers on female werewolves at international conferences in Philadelphia, Budapest, Oxford and Manchester. Jazmina’s work is in many public collections, including the National Gallery of Victoria, the Victorian Arts Centre, Broken Hill Regional Gallery and the Alice Springs Art Foundation. Her curatorial projects include 'Enchanted Forest: New Gothic Storytellers', which toured to significant regional galleries throughout Victoria and NSW between 2008-2009. Jazmina also initiated the RMIT Summer Printmaking Residency programme with the exhibition ‘Pel’t in 2004. For the record, Jazmina is not a werewolf.

Click here to view biography
Figure 79 2012 Silk Cut Award for Linocut Prints catalogue, Glen Eira City Gallery, p.12
Plate 20. Lilia embraces her family heritage (2010)
Reduction linocut on Arches Aquarelle hot press 300gsm
Image: 34 x 33.5 cm  Paper: 42 x 38.4 cm
Edition of 20
Lilia Luisa de Lira Aceves
(Mexican b. 1981)
Atavistic Wolf Girl

Lilia is recognized by the Guinness Book of World Records as a member of the world’s hairiest family, five generations of whom have been born with congenital generalized hypertrichosis (CGH), or ‘werewolf syndrome.’ In television documentaries, the family claim descent from nineteenth-century hirsute celebrity, Julia Pastrana.

Werewolf syndrome is believed by some biologists to be the residue of an earlier evolutionary stage that, like supernumerary nipples or caudal appendages, is no longer expressed in the general population but which nevertheless remain dormant in our genetic makeup. Such thinking causes especial anxiety amongst creationists who insist on humanity’s genetic independence from, and moral superiority to, all other species. For example, Thomas H. Awtry, taking pains to point out his PhD credentials and his long-standing study and teaching of creationism, rejects that CGH is a genetic atavism, summing up: “Evolution, like werewolves, is a myth.”

In 1999, Lilia performed in the circus with Veekay the Clown as Lili the Wolf Girl and appeared on “The Werewolf Boys” episode of Guinness World Records: Primetime (Season 1, Episode 17, 9 February). She has also appeared on “The Wolf People” episode of Ripley’s Believe It or Not (Season 4, aired 29 November 2003). Though not named, Lilia’s family is referred to in the “Werewolves” episode of CSI: Crime Scene Investigation (Season 6, Episode 11, 2006).

Although she no longer performs in the circus, Lilia refuses to have her hair removed. She is married with a son and currently works as a policewoman in Mexico. See Volume II, Chapter 6 for further discussion of Lilia and the history of female hirsutism in freak shows.

Lilia embraces her family heritage

Exhibitions:
2011  Contemporary and Collectable Australian Printmakers, Metropolis Gallery, Geelong
      September Feature Artist: Jazmina Cininas, Port Jackson Press, Melbourne
2009  Pressing Matters: Contemporary Printmaking, Jenny Port Gallery, Melbourne
      Jazmina Cininas: Past to Present, Port Jackson Press Australia, Melbourne
      Jazmina Cininas: Four Recent Editions, James Makin Gallery, Melbourne

Public Lectures and Presentations:
2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles
      March 8, “The Girlie Werewolf Hall of Fame,” Stranger With My Face Horror Film
      Festival: Mary Shelley Symposium (8–10 March), Peacock Theatre, Hobart
2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary
      figurations of the female lycanthrope” (PhD completion seminar), RMIT School of Art
      Practice-Led Research Symposium (18–21 October), RMIT School of Art Gallery
      the Wolf,” Fairy Tales Re-Imagined: Enchantment, Beastly Tales and Dark Mothers, UTS:
      Guthrie Theatre, Sydney
      May 11, “Jazmina Cininas: Artist Talk,” Artist in Residency Studio Program, Sacre Coeur
      Girls’ Grammar, Kew
2011: August 20, “Jazmina Cininas: Artist Talk,” MLC Printmaking Festival, Methodist
      Ladies’ College
      March 24, “Jazmina Cininas: Artist Talk,” Victoria University, Melbourne
      March 10, “The Girlie Werewolf Hall of Fame,” Fairytales Re-Imagined Symposium,
      Australian Centre for the Moving Image
2010: September 10, “The Girlie Werewolf Hall of Fame: Historical and contemporary
      figurations of the female lycanthrope,” She Wolf: Female Werewolves, Shapeshifters and
      Other Horrors in Art, Literature and Culture (9–10 September), Kanaris Lecture Theatre,
      Manchester Museum, UK
Jazmina Chinas

Lilia embraces her family heritage

EXHIBITED IN:

PRINTMAKERS

Jazmina Chinas, Lilia Embraces Her Family Heritage, 2009, lithograph, 117.5 x 87.5 cm, $650 framed

Reduction linocut and wood relief on BFK Rives 270gsm
Image and paper: 70 x 56 cm
Edition of 20
Rima Š.
(Lithuanian-Australian b. 1967)
Christmas Eve Werewolf

The winter solstice—the darkest night of the year—was a primary time for werewolf births and activity in archaic werewolf lore, transmuted to Christmas Eve with the rise of Christianity (See Plate 16: Olga was a popular drawcard at weddings). Angela Carter automatically predisposes her red-caped heroine towards lupine encounters, transformations and loss of innocence by setting her narratives on Christmas Eve. She writes in *The Company of Wolves,*

the night of the solstice, the hinge of the year when things do not fit together as well as they should . . . is the worst time in all the year for wolves . . . it is Christmas Eve. The malign door of the solstice still swings upon its hinges

As a Lithuanian-Australian, Rima has always known what it is to be a hybrid, to sit between two cultures. She has also known the curse of those born at Christmas time, robbed of their unique celebrations (and birthday presents). This is particularly the case in Lithuanian culture, which holds its primary Christmas and gift-giving celebration, Kūčios, on Christmas Eve.

In a country without wolves, the dingo also serves as the local representative of the devil’s hound. The dingo also embodies the cultural complexities and challenges faced by New Australians, its status as native animal still contested despite the canine having been part of the Australian ecosystem for at least 4000 years. The default classification of the blonde canine remains ‘feral’ and therefore fair game for hunters outside national parks, yet within these reserves the dingo is protected as ‘native.’ Debates also continue as to whether the dingo should be classified as *Canis familiaris dingo* (domestic dog dingo), *Canis lupus dingo* (wolf

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dingo), or *Canis lupus familiaris dingo* (wolf domestic dog dingo), = all three options describing a liminal creature, straddling the boundaries of civilisation and wilderness. Rima’s cultural hybridity is expressed in her predominantly dingo body with wolf paws and tail, set on the edge of a pine forest in the snowy landscape of a Lithuanian winter solstice.

The trees allude to the Werewolf Pines (Vilkaču Priede) in neighbouring Latvia, whose exposed roots reputedly serve as supernatural portals. (The Mazsalacā tourism website provides helpful instructions for effecting werewolf transformations, specifying that one must crawl “three times, unclothed, backwards through the roots during the full moon on a Thursday.”) The footprints in the snow belong to Lapsis, an escapee wolf from the Kaunas zoo, who was shot dead in the oak park next to where Jonas Lipšys and I were staying, the very night we arrived in Lithuania on our honeymoon in 2000. Archaic werewolf legends also tell of people transforming into wolves after drinking the water that settles in a paw print.

![Figure 81 Blood and footprints of Lapsis the wolf, shot at 4 Vyduno aleja, Kaunas, 6 January 2000](image)

Figure 82  (left) Greta Čizinauskaitė, “Policija Ažuolyne nušovė vilką,” *Kauno Diena*, 7 January 2000, p. 5

Figure 83  (above) Jazina Cininas crawling through the werewolf pines at Vilkaju Priede, Mazalacė, Latvia. Photo: Jonas Lipšys, April 2009
Rima knows the curse of being born on Christmas Eve

Exhibitions:
2011  September Feature Artist: Jazmina Cininas, Port Jackson Press, Melbourne
2009  The Enchanted Forest: New Gothic Storytellers, Geelong Gallery touring exhibition, guest curator: Jazmina Cininas; LaTrobe Regional Gallery, Swan Hill Regional Art Gallery, Dubbo Regional Gallery, Tweed River Regional Gallery
2008  The Enchanted Forest: New Gothic Storytellers, Geelong Gallery, Bendigo Gallery, Shepparton Art Gallery
Who Let the Dogs Out? curated by Merryn Gates, Lake Macquarie City Art Gallery, Hazelmhurst Regional Gallery
2007  The Girlie Werewolf Project: Heretics and Hirsute Heroines (solo), PPJ Centre for Australian Printmaking, Melbourne Printmaking, Jenny Port Gallery, Melbourne
Antipodean Bestiary, curated by Jazmina Cininas, RMIT Project Space/Spare Room Printmaking, Jenny Port Gallery, Melbourne
2006  The Idea of the Animal, curated by Suzanne Davies and Linda Williams for the Melbourne International Arts Festival, RMIT Gallery
Silk Cut Award for Linocut Prints, Glen Eira City Gallery, Melbourne
Fremantle Print Award, Fremantle Arts Centre, WA

Publications and Media:
“The Enchanted Forest,” Sunday Arts, ABC Television, aired 1 June 2008
NETS Victoria, Kate Barber: The Enchanted Forest: New Gothic Storytellers (online resource and education kit), netsvictoria.org.au/enchanted, 2008
“Citybeat: Culture Vulture: The very beast,” Mx, Thursday 17 May, 2007, p. 25
Jazmina Cininas, Antipodean Bestiary, RMIT Project Space/Spare Room, Melbourne, 2007
2006 Silk Cut Award for Linocut Prints, Glen Eira City Gallery, p. 7
Trouble 49 (August 2008) front cover & inside back cover
Public Lectures and Presentations:

2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles
March 8, “The Girlie Werewolf Hall of Fame,” Stranger With My Face Horror Film Festival: Mary Shelley Symposium (8-10 March), Peacock Theatre, Hobart

2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope” (PhD completion seminar), RMIT School of Art Practice-Led Research Symposium (18–21 October), RMIT School of Art Gallery

2010: October 20, “Wolfsbane, Fangs and Hirsute Heroines,” Research Week, RMIT School of Art Gallery. Also September 19, 8th Global Monsters and the Monstrous Conference (19–22 September) Oriel College, Oxford University, UK.
September 10, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope,” She Wolf: Female Werewolves, Shapeshifters and Other Horrors in Art, Literature and Culture (9–10 September), Kanaris Lecture Theatre, Manchester Museum, UK.

2009: August 19, “The Great European Werewolf Odyssey” School of Art Forum #3, RMIT University


2007: September 28, “The Girlie Werewolf Project,” UTas Art Forum, University of Tasmania, Launceston

2006: September 13, “The Girlie Werewolf Project,” School of Art Forum, RMIT University
March 4, “Printmaking in Australia,” Tyler School of Art, Temple University, Philadelphia PA, USA

2005: December 2, “The Female Werewolf as Social Barometer,” Eyesite: Situating Theory and Practice in the Visual Arts (1–2 December), University of Sydney
The Idea of the Animal
Sarah Tutton

Jamina Cieslak’s elaborate sense of reduction linocuts, Hunting Linley, 2004. Never mistake a wolf for a fox, 2003. Rima knows the curse of being born on Christmas Eve, 2006, and Rima dreams of saving the world, 2008, was similarly intriguing. Cieslak’s ongoing exploration of the werewolf figure in relation to aspects of femininity underlines how the representation of animals works to maintain certain human stereotypes and clichés. Her technically impressive and intellectually seductive prints bring together pagan mythologies and contemporary issues as well as drawing on her Lithuanian heritage, Christianity, teeming werewolf flocks and even the trial of Edgar Chamberlain.

Figure 84 Sarah Tutton, “The Idea of the Animal,” Art & Australia 44: 3 (Autumn 2007): p. 330
The very beast
Antipodean Bestiary, Project Space/Spare Room, RMIT, Building 94, 23-27 Cardigan St, Carlton, 52 Fitzroy St, St Kilda, until May 25. Visit www.projectspace.rmit.edu.au
A host of artists explore notions of Australian identity and the roles native fauna and their depiction have played in constructing it.

Figure 85 (top) Jazmina Cininas, Antipodean Bestiary catalogue, RMIT Project Space/Spare Room, Melbourne, 2007

Figure 86 (left) “Citybeat: Culture Vulture: The very beast,” Mx, Thursday 17 May, 2007, p. 25

Figure 87 (above) 2006 Silk Cut Award for Linocut Prints catalogue, Glen Eira City Gallery, p. 7
Exhibitions

The executed fantasy—new Gothic storytelling until 1 June
From installation and painting to photography and printmaking, this exhibition features over 30 new and existing works by internationally renowned artists. Encore Tunnel, Great Ocean Road and Eastern Rivers. 10am-5pm daily or by appointment. 03 5221 7228. www.encorentunnel.com.au

Print traditions—scenarios of Australian printmaking until 1 June
An exhibition of works by sixteen Australian printmakers who come from all over the country and the world, including prominent printmakers and emerging talents. Includes lookbooks by Australian notable Helen Stott, Thomas Rammik, Charles Petras and Olivia Tullberg. Presented in conjunction with the National Gallery of Victoria, Australia. The print exhibition is curated by Raffaele Crise, Studio 72 and produced by Nick Lawes, Seán Larmer and John Ryan.

Cardboard regency—Dennis Bertoli until 2 June
A new exhibition of paintings inspired by the cardboard box. The Cardboard Box is a series of works that depict the cardboard box as a symbol of the modern world. The works are created using various techniques, including collage, drawing and painting. The exhibition is curated by Raffaele Crise, Studio 72 and produced by Nick Lawes, Seán Larmer and John Ryan.

Great VESs ago International Photography Festival 2008
1 May to 6 June

First Fridays

These occasions are a fascinating blend of the old and the new. The Geelong Gallery and its adjoining coffee shop, one of the oldest in the country, will host a special event on the first Friday of each month. The events are free to attend and open to the public. The events are curated by Raffaele Crise, Studio 72 and produced by Nick Lawes, Seán Larmer and John Ryan.

Figure 88 Geelong Gallery calendar of events, 2008

Figure 89 Trouble 49 (August 2008): front cover & inside back cover
Figure 90 (above) Jazmina Cininas, *The Enchanted Forest: New Gothic Storytellers* exhibition catalogue detail, Geelong Gallery, 2008

Figure 91 (right) Bendigo Art Gallery: What’s On, http://www.bendigoartgaller y.com.au/Page/Page.asp?Pagi ne_Id=182&h=0 (accessed 8 February 2012)
Wolf, wolf

Jasmine Carne is a printmaker. Can you find her prints?

Look closely at the work called Rims. know she cursed being born on Christmas Eve.

Do you think Rims is a diingo or a human?

Which parts of her are human?

Which parts of her body are diingo?

Can you think of a story you know that includes a wolf? How are the animals in Jasmine’s pictures different to the stories you know?

Figure 92 NETS Victoria, *The Enchanted Forest: New Gothic Storytellers Children’s Trail*, 2008
New Gothics
Jazmín Cininas, one of the reduction linocuts of female werewolves derived from actual and fictional women throughout history, has assembled a group of similarly gothic storytellers — artists who invent their own flora and fauna and uncanny lands. The enchanted forest — new gothic storytellers comprises works by Cininas, Deborah Klein, Milan Miljevic, James Morrison, Louise Weaver and Louiseann Zahra-King. Above is Cininas’s linocut Rima knows the curse of being born on Christmas Eve, 2006. April 12 to June 9, Geelong Gallery, Little Malop Street, Geelong, phone 5229 3645.

Figure 93 Megan Backhouse, “Box Office: New Gothics,” theage(melbourne)magazine 42 (April 2008): p. 106
The enchanted forest: new gothic storytellers

Geslong Art Gallery
12 April - 9 June

Deborah Klein, Cheepoeky notlool, 2007, from the series Melhi masks, synthetic polymer paint on canvas. Courtesy the artist.

Mladen Mlojovic, Venudo 1 (Between two worlds), 2007, digital print, woodcut. Courtesy the artist and James Makin Gallery (Melbourne).

Figure 94 Megan Backhouse, “The Enchanted Forest: new gothic storytellers” (exhibition}

Jazmina Clininas, Roma knows the curse of being born on Christmas Eve, 2006, reduction linocut. Courtesy the artist and Port Jackson Press Australia (Melbourne).

Artists > Jazmina Clininas, Deborah Klein, Milan Milojevic, James Morrison, Louise Weaver, Louiseann Zahra-King
Curator > Jazmina Clininas

The enchanted forest, new gothic storytellers will tour across regional Victoria and New South Wales throughout 2008/09.

www.artguide.com.au

preview), Art Gallery Guide Australia 52 (March/April 2008): pp. 8–9
Figure 95  Ashley Crawford, “Gothic candour: ‘I am the coffin that will not be silent,’” *Art Monthly* 216 (December 2008–February 2009): p. 47
Jazmina Cininas

Melbourne based painter Jazmina Cininas sees the domestic space as a site of rebellion, seeking to create her striking anthropomorphic images. Her work has been exhibited in numerous Australian and international exhibitions. Cininas has been awarded a fellowship by the Woman's Studio Workshop, New York, as well as numerous prizes including the Young Artist Prize, 1966, and the Archibald Prize, 1970. She has exhibited extensively in Australia and internationally. Her work has been acquired by numerous public and private collections. Cininas has been featured in several publications, including "Jazmina Cininas: The Woman in the Mirror," published by Thames and Hudson, London (2006). Jazmina Cininas will be touring a solo exhibition at the P.T. Pippin Gallery, Melbourne, in 2007.

Reduction linocut on BFK Rives 300gsm
Image and paper: 39.5 x 49.5 cm
Edition of 20
Lindy Chamberlain  
(Australian, b. New Zealand 1948)  
Tearless Two-Legged Dingo

On the night of 17 August 1980, two-month-old Azaria Chamberlain disappeared from her tent while her family were camping at Uluru (then known as Ayers Rock). The ensuing trial, which polarised Australians and continues to prick the national conscience, witnessed the complicit demonization of Azaria’s mother, Lindy Chamberlain, for her failure to conform to expectations of a bereaved mother.

Figure 97 (left) *Sunday Telegraph*, 7 November 1982 and (right) Chamberlain case newspaper headlines, Australia, 1980s37

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The term ‘witch-hunt’ has become shorthand for any spurious or merciless persecution of the innocent, however, the number of parallels between the Chamberlain case and witch-werewolf trials from the Early Modern period is strikingly uncanny. Key to Lindy’s identification with a witch was her religious allegiance to the Seventh Day Adventist Church, casting her as a heretic in the popular imagination and opening the way for (unfounded) speculations that the name Azaria means “sacrifice in the wilderness.”

In the course of the trials, a ‘sympathiser’ wrote to Lindy affirming his belief that a dingo stole Azaria, albeit “a two-legged dingo, like you,”39 directly conflating the mother’s identity with that of Australia’s native canine. Judge Henry Boguet’s sixteenth-century conviction of Claudia Jamguillaume, Claudia Jamprost and Thievenne Paget for witchcraft and lycanthropy on the basis that “the clothes of the children which they have killed and eaten have been found . . . quite whole and without a single tear; so that there was every appearance of the children having been undressed by human hands,”40 reverberates uncannily with the prosecution’s argument that Azaria’s clothing was too neatly cut and removed to have been done by canine teeth. Most poignantly, perhaps, the media’s

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condemnation of Lindy for her ‘deficient’ emotional response to the loss of her child, echoes Boguet’s contention that witches were unable to cry before a judge.41

A two-legged dingo stole Lindy’s tears (2008) draws on the complex mythologies and rhetoric that have become embedded in the protracted Chamberlain saga. The symbols in the sky and the angel tattoo on Lindy’s neck reference the prophetic charts that were produced by the Millerites in the 1800s, precursors of the Seventh Day Adventists. The logo from The Sun newspaper, which was complicit in demonising Lindy when her case broke in the 1980s, forms the prison tattoo on her cheek, branding her as criminal yet also serving as a surrogate—if ironic—tear for

one who was damned for her inability to cry. Lindy’s monochromatic skin tones likewise allude to the media and the largely black-and-white newspaper coverage at the time.

The ‘sacrificial’ lamb exiting the frame references the unfounded speculations surrounding Azaria’s name, while the heart-shaped cushion references the cushion that Lindy placed on her daughter’s empty coffin at Azaria’s memorial service. The “two-legged dingo” may be leading the lamb astray but it might equally be assuming a protective position.

![Figure 101](left) Detail from working drawing for *A two-legged dingo stole Lindy’s tears*

![Figure 102](right) Cushion from Azaria Chamberlain’s memorial service on left, cushion used in *Evil Angels* on right. Photo by Dragi Markovic & Dean McNicoll

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A two-legged dingo stole Lindy’s tears

Public Collections:
Jingdezhen Ceramic University, China

Exhibitions:
2011 September Feature Artist: Jazmin Cininas, Port Jackson Press, Melbourne
2009 Second International Sanbao Printmaking Exhibition; curator: Minna Resnick, Jingdezhen Ceramic University, China
Stories Of Our Making; curators: Jan Davis & Travis Paterson, University Gallery, Bower Ashton Campus, University of the West of England, Bristol & Tweed River Regional Gallery
Good Things Come in Small Packages, Port Jackson Press, Melbourne
2008 Re-Visioning Australia, Curator: Ruth Johnstone, Belfast Print Workshop Gallery, Northern Ireland
Pressing Matters: Contemporary Printmaking, Jenny Port Gallery, Melbourne
Make Believe, curated by Jonathon Butt, c3 contemporary artspace
2008 Silk Cut Award for Linocut Prints, Glen Eira City Gallery, Melbourne

Publications:
Jan Davis & Travis Paterson, Stories Of Our Making (Bristol: University Gallery, 2009)
Minna Resnick, Second International Sanbao Printmaking Exhibition (China: Jingdezhen Ceramic University 2009)
Ruth Johnstone, Re-Visioning Australia (Melbourne: Ruth Johnstone, 2008)
2008 Silk Cut Award for Linocut Prints, Glen Eira City Gallery, Melbourne, p. 11

Public Lectures and Presentations:
2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles
March 8, “The Girlie Werewolf Hall of Fame,” Stranger With My Face Horror Film Festival: Mary Shelley Symposium (8–10 March), Peacock Theatre, Hobart
2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope” (PhD completion seminar), RMIT School of Art Practice-Led Research Symposium (18–21 October), RMIT School of Art Gallery
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2009: August 19, “The Great European Werewolf Odyssey” School of Art Forum #3, RMIT University

Figure 103 Page from Ruth Johnstone, Re-Visioning Australia, Belfast, 2008
Figure 105 Jan Davis & Travis Paterson, *Stories Of Our Making* catalogue, University Gallery, Bristol, 2009
In this interview - the first in an occasional series Artabase will run looking at the processes and inspiration behind the work of artists from different mediums - Rebecca Cannon speaks to Jazmina Cininas about her work with reduction linocuts.

I saw ‘A two-legged dingo stole Lindy’s tears’ at C3 Gallery recently and fell in love with it immediately. The colours are beautiful, the light is very haunting and magical, an impressive feat with print.

For international viewers not aware of the theme in this particular work; Lindy Chamberlain was at the centre of one of Australia’s most publicised murder trials, in which she was convicted of killing her baby daughter, Azaria. The conviction was later overturned, however Lindy spent three years in jail. The event left a scar on the Australian justice system. It is a strong theme to address in an artwork. I predict this print will become a bit of an Australian classic.

Your reduction prints are incredibly detailed. On average how many colours/prints do you use, and how long does a single work take you to make?

The number of colours can vary quite a bit, especially as some of the layers have multiple colours or blended rolls. Generally speaking, there are around 20 layers, with upwards of 30 colours on the larger prints. I sat down and worked out the hours one day, and I came up with around 600 hours per edition! So even printing full time, I am only able to edition 3 prints a year (4 or a really good year - and only if a couple of them are smaller)

What attracted you to printing?

I think it just really suits my analytically control freak, masochistic nature! I love the technical challenge of pushing a medium beyond expectations and getting my head around how to produce particular results and finishes that one would not normally associate with that medium. I love linocuts especially for the surface that multiple layers produce – for me it’s reminiscent of jewel-like enameling – and for the medium’s capacity to reference historical graphic traditions and contemporary pop aesthetics simultaneously. I have a pathologically long attention span and delight in undertaking absurdly laborious projects that normal human beings would be far too sensible to consider. I also love the fact that I can have my cake and eat it too, i.e. I can sell some prints and even give some away, while still keeping one for myself – especially important after I’ve devoted so much time to it!

Figure 106 Rebecca Cannon, “Jazmina Cininas” (interview), Artabase, 31 December 2008, http://artabase.net/public/blog
Jane Fincher’s Barbara Ann serves as the model for her print. The plant in the background is well done.

Figure 107 (top left), Minna Resnick, Second International Suhao Printmaking Exhibition (China: Jingdezhen Ceramic University 2009)


<table>
<thead>
<tr>
<th>Angela CAVALIERI</th>
<th>Gay CHRISTIAN</th>
<th>Jazmine GRIMAS</th>
</tr>
</thead>
</table>

**Figure 110** (above) 2009 Banky City Council Works on Paper Art Award catalogue, p. 3  
**Figure 111** (right) 2008 Silk Cut Award for Linocut Prints catalogue, Duraloid, p. 11.
Figure 112 Burnie Print Prize 2009 catalogue, Burnie Regional Gallery, Tasmania
Figure 113 (right) 2009 Geelong Acquisitive Print Awards catalogue, Geelong Gallery
Plate 23. Leah is no child of the moon (imprinted) (2010)
(Stamped cheek, paper border)
Reduction linocut on Arches 88, 350gsm
Image: 20.5x 20.5 cm Paper 28.5 x 27.5cm
Edition of 15
Plate 24. Leah is no child of the moon (2010)
(Unstamped cheek, bleed print, printed glassine interleaf)
Reduction linocut on Hahnemühle 300gsm with linocut on glassine interleaf
Image and paper: 20 x 20 cm
Edition of 20

Part of the 20x20x20 RMIT University second year exchange portfolio
Leah Clearwater
(Quileute, b.1986)
Totemic Non-Lunar Lycanthrope

Julia Jones
(Choctaw-Chickasaw-African American, b. 1981)
Shape-Shifting Actress

Leah Clearwater is the only female shape-shifter in Stephenie Meyer's *The Twilight Saga*. As a member of the fictionalised Quileute nation, Leah’s foundation myth sees her tribe descended from transformed wolves. Although referred to as werewolves throughout the text, Meyer’s Quileute prefer the term ‘shape-shifter’ for their congenitally inherited lycanthropy, differentiating themselves from infectious, lunar-cycling werewolves, or Children of the Moon.

Meyer presents lupine transformation as a properly male domain. Once Leah begins wolf-phasing she ceases menstruating, robbed of her ability to become pregnant along with her feminine monthly cycle, excluded from being a Child of the Moon in more ways than one. Leah consequently views herself (somewhat conservatively) as a deficient woman, as a “freak” or “girlie-wolf—good for nothing else.” Leah laments,

The horror—what was she now?
Had her body changed because she’d become a werewolf? Or had she become a werewolf because her body was wrong? The only female werewolf in the history of forever. Was that because she wasn’t as female as she should be?

Julia Jones, who plays Leah in the film adaptations of *The Twilight Saga*, is the latest actress to portray a Native American woman as a female werewolves, a legacy that

can be traced back to Marie Walcamp’s and Phyllis Gordon’s portrayals of Kee-On-Ee and Watuma respectively in the 1913 film, *The Werewolf*. (See Plate 19 for further discussion). Unlike her Victorian predecessors, Jones is of Native American heritage herself, however, in the *Twilight* realm, this makes her female lycanthropy more, rather than less, aberrant.

![Figure 114](image-url) *Figure 114* Julia Jones as Leah Clearwater, publicity photo for *Eclipse*, directed by David Slade, Canada/USA: Summit Entertainment, 2010

Leah is no child of the moon

Public Collections:
RMIT University PIP Printmaking
National Art School (Sydney)
Curtin University, WA
University of Southern Queensland

Leah is no child of the moon (imprinted)

Exhibitions:
2011  September Feature Artist: Jazmina Cininias, Port Jackson Press, Melbourne
       Contemporary and Collectable Australian Printmakers, Metropolis Gallery, Geelong

Public Lectures and Presentations:
2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles
       March 8, “The Girlie Werewolf Hall of Fame,” Stranger With My Face Horror Film
       Festival: Mary Shelley Symposium (8–10 March), Peacock Theatre, Hobart
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       figurations of the female lycanthrope” (PhD completion seminar), RMIT School of Art
       Practice-Led Research Symposium (18–21 October), RMIT School of Art Gallery
October 13, “Sleeping on Both Sides of Grandma’s Bed: How Red Riding Hood Became the
       Wolf,” Fairy Tales Re-Imagined: Enchantment, Beastly Tales and Dark Mothers, UTS:
       Guthrie Theatre, Sydney
Small and Unique Summer Salon

19th November 2010 - 30th January 2011
Port Jackson Press, Print House
228 South St
Fitzroy VIC 3065
Ph: (03) 9603 2366

JAZMINA CININAS

Contemporary and Collectable Australian Printmakers

16-30 July

Jazmin Cinnamon is a practicing artist, writer, arts writer and lecturer in Printmaking at RMIT University, Melbourne Australia, where she completed her Master’s Project Women and Visual Gender in Low Culture. In 2010, Printmaking is an MA and is currently undertaking her PhD, The Female Vermiform of Fiction, Historical and Contemporary Figurations of the Female Lynx. Her ongoing Other Vermiform Project has been exhibited nationally throughout Australia and has also toured to Lithuania. Her work has been collected by many major Australian collections, and has been exhibited in exhibitions throughout the world. Jazmin has also presented papers on female werewolves at conferences around the world. In the record, Jazmin is not a werewolf.

Click here to view biography.

Plate 25. Each full moon, Sandie craves a Bloody Mary (2013)
Reduction linocut on BFK Rives 300gsm
Image: 54 x 34.5 cm Paper: 68.5 x 47.5 cm
Edition of 20
Sandie Craddock-Smith  
(English, b.1952)  
PMT Werewolf  
Frida Harris  
(American, b. c1976)  
PMS Werewolf

In June 1980, the twenty-eight-year-old East London barmaid Sandie Craddock was charged with stabbing her nineteen-year-old co-worker to death. Presented in Craddock’s defence were diaries and institutional records documenting years of violent outbursts following a cyclical pattern. Her lawyers argued that the true culprit was Craddock’s pre-menstrual tension (PMT, a symptom of premenstrual syndrome, PMS), which “turned her into a raging animal each month and forced her to act out of character,” leaving her with little memory of her actions. The barmaid walked away from a manslaughter conviction with nothing more than probation and a court order to take progesterone supplements, successfully having argued diminished responsibility due to extreme PMS. The following year, having changed her name to Smith, she was before the courts again, this time for threatening a policeman with a knife in Islington. Once more she was released on probation.

Craddock-Smith and premenstrual syndrome were catapulted into the tabloid spotlight, unleashing a flurry of headlines such as “Premenstrual Frenzy,” “Dr Jekyll and Ms Hyde,” “PMS: The Return of the Raging Hormones,” and “Once a Month I’m a Woman Possessed.” Articles were peppered with phrases such as

“the monthly monster,” the “menstrual monster,” the “inner beast,” and “raging beasts.”

New York filmmaker Jacqueline Garry credits the media headlines with her inspiration for her heroine, Frida Harris, in the 1999 film, *The Curse*. The film sees normally mild-mannered “doormat” Frida transform into a homicidal, lupine femme fatale when her period is due (corresponding with the full moon), waking to find that the blood on her sheets is not always her own. (See Volume II, Chapter 7 for further discussion).

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Figure 118  Steffie Fields, “In England, Two Killers Go Free on Grounds That They Were Victims of Premenstrual Tension,” People 17:13 (5 April 1982) p. 94
Figure 119 Each full moon Sandie craves a Bloody Mary in progress.
Studio 6, Artery, Northcote. 19 August 2013. Photos: Rowena Naylor
Plate 26. Micah is half of everything (2011)
(Blue hoodie, bleed print, gold eye on left, blue eye on right)
Reduction linocut on Hahnemühle 300gsm
Image and paper: 28 x 21 cm
Edition of 49

Part of the Freak of Nature exchange portfolio, curated by Rona Green
Plate 27. *Micah is half of everything (else)* (2011)
(Red hoodie, paper border, blue eye on left, gold eye on right)
Reduction linocut on BFK Rives 270gsm
Image: 31 x 21.5 cm  Paper: 38 x28 cm
Edition of 20
Micah Wilkins
(French African?-American, b. 1982)
Horizontal Gene Transfer Werewolf

Micah Wilkins, the complex, damaged and maddening (anti) heroine of Justine Larbalestier’s 2009 novel *Liar* is decidedly undecided, stuck somewhere between black and white, girl and boy, human and wolf, mad and sane, dangerous and safe. She’s half of everything, especially everything Other.

Larbalestier’s characterisation of Micah in *Liar* conflates the tropes of the werewolf and the hirsute individual to not only exploit deep-seated anxieties of species and racial integrity, but also as a vehicle for exploring an extended range of contested boundary transgressions, including gender, sexuality, morality and the grey zone between delusion and deception. Micah, the ‘half breed’ child of a French mother and black father (himself of mixed, if uncertain, race) blames her paternal lineage for her “tainted hairy genes.” The exact nature of the taint shifts throughout the course of the novel in a series of reveals, each, in turn, exposed as a lie and replaced by a new ‘truth’.

Micah’s grandmother and great aunt offer a range of theories for the origin of the family’s werewolf gene, including a separate branch of humanity evolved from wolves, or cross-species sexual relations between a woman and a wolf. Micah herself proposes Horizontal Gene Transfer (HGT) between human and wolf DNA, although she attributes her own hereditary condition to generations of inbreeding amongst her father’s survivalist relatives. As such, Micah’s hirsutism includes transgression of sexual taboos amongst its many signifiers, serving as visible punishment for the Wilkins family’s incest.

Clues scattered throughout the novel, however, point to the Wilkins gene as actually being responsible for hereditary mental illness. Furthermore, it becomes clear that the seventeen year old prefers the alternative reality offered by her
lupine identity to the truth of her compromised sanity and homicidal tendencies. Above all else, however, she prefers the hirsute wolf to the truth of her gender.

By the end of the novel, it is revealed that the pill which Micah takes to suppress her period pain, then her hirsutism, then her lycanthropy and finally her psychotic episodes, is a contraceptive pill after all, surreptitiously taken daily by Micah to ensure that she never menstruates, that she never conforms to this exclusively feminine signifier of womanhood. All of Micah’s lies and transgressions stem from her desire to be a boy, to be the son she believes her parents preferred to her, to be the brother she killed the year her gender was confirmed beyond doubt when she began menstruating. It is Micah’s aberrant, unwanted womanhood that manifests in the fur and the wolf, and that she attempts to keep at bay with synthetic hormones.

**Figure 120** (left) Danielle Delany, cover of Justine Larbalestier, *Liar*, Bloomsbury, 2008

**Figure 121** (right) Jazmina Cininas, digital working drawing for *Micah is half of everything (else)*, 2011

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Micah is half of everything

Exhibitions:
2012  *Freak of Nature*, curated by Rona Green, King Family Exhibition Space, University of Colorado, Boulder USA
2011  *Freak of Nature*, curated by Rona Green, Switchback Gallery, Monash University, Gippsland

Micah is half of everything (else)

Public Collections:
Print Council of Australia

Exhibitions:
2012  *Familiar Unfamiliar*, curated by Rona Green for the Print Council of Australia, Tweed River Art Gallery and Swan Hill Regional Art Gallery
Pressing Matters: Contemporary Printmaking, Jenny Port Gallery, Melbourne
2011  September Feature Artist: Jazmina Cninias, Port Jackson Press, Melbourne
*Familiar Unfamiliar*, curated by Rona Green for the Print Council of Australia, c3 contemporary artsplace, Melbourne
*Where are they now?* curated by Jackie Hocking, Australian Print Workshop, Melbourne
Contemporary + Collectable Australian Printmakers, Metropolis Gallery, Geelong
Pressing Matters: Contemporary Printmaking, Jenny Port Gallery, Melbourne

Publications:
Rona Green, *Familiar Unfamiliar*, Print Council of Australia, 2011
Trouble (July 2011), cover and inside cover

Public Lectures and Presentations:
2013: April 24, “In Process,” *Research Strategies*, RMIT School of Fashion and Textiles
March 8, “The Girlie Werewolf Hall of Fame,” *Stranger With My Face Horror Film Festival: Mary Shelley Symposium* (8-10 March), Peacock Theatre, Hobart
2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope” (PhD completion seminar), RMIT School of Art Practice-Led Research Symposium (18-21 October), RMIT School of Art Gallery
Familiar Unfamiliar

A showcase exhibition of works by 45 Australian artists commemorating the 40th anniversary of the Print Council of Australia.

Jasmine Clinias

Born: Melbourne, Australia
Lives: Melbourne, Australia

Mish is half of everything

A collaborative project
30 x 21 cm

Mish (allocated, the complex and slippery (with bone) of Justin Lark's 2010 novel Let It Be... inextricably entwined, such tendernesses in between black and white, girl and boy, human and wall, heat and bone, dangerous and safe. She is half of everything. Ingenious, everything else.

jasmineclinias@gmail.com
Facebook.com/FragileLemniscateProject

Figure 122 (top left) Rona Green, Familiar Unfamiliar catalogue, Print Council of Australia, 2011, cover

Figure 123 (top right) Rona Green, Freak of Nature catalogue, Rona Green, 2011

Figure 124 (above) Screen capture of Red Riding Hood Gallery (online), curated by Sarah Gibson, Re-Enchantment, ABC online, http://www.abc.net.au/tv/re-enchantment/ (accessed 9 August 2013)
**Figure 125** Trouble (July 2011), cover and inside cover

**Figure 126** Contemporary + Collectable Australian Printmakers invitation, Metropolis Gallery, Geelong, 2011
Figure 127 Jackie Hocking, Where Are They Now? exhibition catalogue, Australian Print Workshop, 2011
Plate 28. One wolf girl battles against all mankind (2007)
Reduction linocut and wood relief on BFK Rives 270gsm
Image and paper: 44.5 x 60 cm
Edition of 22
San
(Japanese c.1550)
Raised by Wolves
Claire Danes
(American b. 1979)
Voice of Wolf Girl

Hayao Miyazaki’s 1997 feature-length animation, *Princess Mononoke* (Monster Princess) is one of Japan’s most popular films of all time. Set in the late Muromachi period, the abandoned San is raised by wolf gods and vehemently identifies herself as a wolf, going on to champion the wilderness in the forest gods’ battle against encroaching industrialisation. Claire Danes provides the voice for San in the English-dubbed version of *Princess Mononoke*. See Volume II, Chapter 9 for further discussion.

*Figure 129* *Princess Mononoke*, dir. Hayao Miyazaki, Japan: Studio Ghibli, 1997
One Wolf Girl Battles Against All Mankind

Exhibitions:
2011— Herione Re-Imagined online gallery, curated by Sarah Gibson, Re-Enchantment, ABC online, http://www.abc.net.au/tv/re-enchantment/
2011 September Feature Artist: Jazmina Cininas, Port Jackson Press, Melbourne
2009 I Saw and Heard of None Like Me, curated by Rona Green, c3 contemporary art space, Melbourne
 The Enchanted Forest: New Gothic Storytellers, Geelong Gallery touring exhibition, guest curator: Jazmina Cininas; LaTrobe Regional Gallery, Swan Hill Regional Art Gallery, Dubbo Regional Gallery, Tweed River Regional Gallery
Christmas 2009 Group Show, Port Jackson Press, Melbourne
2008 The Enchanted Forest: New Gothic Storytellers, Geelong Gallery, Bendigo Gallery, Shepparton Art Gallery
Pressing Matters, Jenny Port Gallery, Melbourne
2007 The Girlie Werewolf Project: Heretics and Hirrute Heroines (solo), PJP Centre for Australian Printmaking, Melbourne
This is Not a Print Show; curated by Karen Lunn & Milan Milojevic, Plimsoll Gallery Tasmania, Burnie Regional Art Gallery, Wagga Wagga Art Gallery, Gippsland Art Gallery, Lake Macquarie Art Gallery

Publications and Media:
“Re-Imaginnings,” Re-Enchantment, episode 10, directed by Sarah Gibson, ABC television, aired 27 March 2011
“The Enchanted Forest,” Sunday Arts, ABC Television, aired 1 June 2008

Public Lectures and Presentations:
2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles
March 8, “The Girlie Werewolf Hall of Fame,” Stranger With My Face Horror Film Festival: Mary Shelley Symposium (8–10 March), Peacock Theatre, Hobart
2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope” (PhD completion seminar), RMIT School of Art Practice-Led Research Symposium (18–21 October), RMIT School of Art Gallery
2011: March 24, “Jazmina Cininas: Artist Talk,” Victoria University, Melbourne
Other Horrors in Art, Literature and Culture (9–10 September), Kanaris Lecture Theatre, Manchester Museum, UK
2010: September 10, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope,” She Wolf: Female Werewolves, Shapeshifters and
2007: September 28, “The Girlie Werewolf Project,” UTas Art Forum, University of Tasmania, Launceston
2006: September 13, “The Girlie Werewolf Project,” School of Art Forum, RMIT University
March 4, “Printmaking in Australia,” Tyler School of Art, Temple University, Philadelphia PA, USA

Figure 130 Installation view, Artist as Curator, curated by Ruth Johnstone, RMIT Project Space/Spare Room, 2012. Photo: Andrew Barcham
Pressing matters
Wednesday, 23 July 2008

Pressing Matters: Contemporary Printmaking
Jenny Port Gallery
Level One, 7 Albert Street,
Richmond (Until August 2)

One Wolf Girl Battles Against All Mankind, Jazmina Ciriaco, Courtesy Jenny Port Gallery.

Jazmina Cininas
A woman who runs with the wolves

Jazmina Cininas’s The Girl Who Loved Project: Hermes and Melasos Helen of Troy can be seen at Port Jackson Press Australia’s Centre for Australian Printmaking, 67 Cambridge Street, Collingwood, Melbourne, from 13 October to 19 November 2007.

Wendy Garden, Curator, Banyuls Art Collection

Notes

Figure 132 Wendy Garden, “Jazmina Cininas: A Woman Who Runs With the Wolves,”
Imprint 42:3 (Spring 2007): p. 29
Figure 133 Marinda Kelly & Carly Churchill, *The Leading Edge: VCE Units 3&4, Studio Arts*, 2nd edition (Melbourne: Pearson Australia, 2012), pp. 85, 102, 106, 130
Figure 134 (left) Ad for *The Enchanted Forest* in *Trouble*, July & August 2008

Figure 135 (below) “The Enchanted Forest,” *Sunday Arts*, ABC Television, aired 1 June 2008

Figure 136 Screen capture of *The Heroine Re-Imagined* online gallery, curated by Sarah Gibson, *Re-Enchantment*, ABC online, http://www.abc.net.au/tv/re-enchantment/ (accessed 2 August 2013)
Figure 137 Installation view, *The Enchanted Forest: New Gothic Storytellers*, Geelong Gallery, 2008. Photo: Andrius Lipšys

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art gallery guide australia

**Figure 138**
Plate 29. *Mahi is not afraid of werewolves* (2008)
(Dark pink flower centres, printed glassine interleaf)
Reduction linocut on Hahnemule 300 gsm and linocut on glassine interleaf
Image and paper: 20 x 20cm
Edition of 33

Part of the 2008 RMIT Fine Art Printmaking Exchange Portfolio
Plate 30. Maki is not afraid of werewolves, either (2008)
(Light pink flower centres)
Reduction linocut on Magnani Incisioni 300gsm
Image and paper: 20 x 20cm
Edition of 11
Mahi/Maki Kaibara

(Japanese c.1982)

Werewolf Fetish

Maki (or Mahi) Kaibara is the main character in Midori Yukako’s *Ookami Nanka Kowakunai!* (I’m Not Afraid of Wolves!), serialised in six volumes in 1998 by Japan’s *Princess Comics* (also available in English). Unbeknownst to her and her family, Maki is descended from werewolves. Her lycanthropy lies largely dormant until she turns sixteen, at which time Maki’s senses suddenly become heightened and she gains physical strength and speed. Maki’s werewolf blood also causes her to sprout ears and a tail, although these are only visible to fellow werewolves.

The largest change, however, occurs in Maki’s personality, particularly during the full moon, when she transforms from a timid, awkward wallflower to confident, libidinous she-wolf. Although she looks exactly the same, the formerly invisible nobody is now attracting considerable attention—both male and female—from her classmates. The rarity of female werewolves also makes her hotly contested property amongst the two rival werewolf clans, the Yamanoue and the Kawanoshita, both of which are ruled by powerful matriarchs.
Mahi is not afraid of werewolves

Public Collections:
RMIT School of Art Print Imaging Practice
Tyler School of Art, Temple University, Philadelphia

Exhibitions:
2010  Exchange: RMIT University Printmaking International Exchange Portfolios 1990 to 2010, curated by John Domjan, Dr Ruth Johnstone, Anna Willoughby & Nicole MacDonald, RMIT School of Art Gallery, Melbourne

Maki is not afraid of werewolves, either

Exhibitions:
2011  September Feature Artist: Jazmina Cininas, Port Jackson Press, Melbourne
2009  I Saw and Heard of None Like Me, curated by Rona Green, c3 contemporary art space, Melbourne
Pressing Matters, Jenny Port Gallery
Good Things Come in Small Packages, Port Jackson Press, Melbourne

Publications:
Rona Green, I Saw and Heard of None Like Me catalogue, Melbourne, 2009

Public Lectures and Presentations:
2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope” (PhD completion seminar), RMIT School of Art Practice-Led Research Symposium (18–21 October), RMIT School of Art Gallery
ART

RIGHT now good things come in small packages at Port Jackson Press and James Makin Gallery. Their big group show has more than 100 small works, including paintings, prints, drawings, sculptures and more from their talented stable of artists such as Jazmin Chirone, here with the curiously titled insisted Maki is Not Afraid of Werewolves Either.

WHEN: Until January 30, 61 Smith Street, Fitzroy, portjacksonpress.com.au 67 Cambridge Street, Collingwood, jamesmakinartgallery.com

**Figure 144** (left) “The Weekend Starts Here: Art,” The Age: EG, Friday 17 December 2009, p. 2

Figure 146 Rona Green, I Saw and Heard of None Like Me catalogue, c3 contemporary arts space, cover
SUMMER SALON

Jazmine Cininas
Sarah Gully
Lucy Irvine
Brendan Lee
Michael Mark
Jill Orr
Simon Perry
Cat Poljski
David Pottinger
Carmel Wallace

24 November to 18 December
Drinks: Saturday 27 November 2 - 4pm

Figure 147 Invitation to Summer Salon, Jenny Port Gallery, 2009
Plate 31. Rahne dreams of saving the world (2006)  
Reduction linocut on BFK Rives 270gsm  
Image and paper: 54 x 56.5 cm  
Edition of 18
Rahne Sinclair aka Wolfsbane
(Scottish b. 1982)
Superhuman Werewolf

Rhane (pronounced “rain”) Sinclair, alias Wolfsbane, is a character created by Chris Claremont (writer) and Bob McLeod (artist) for Marvel Comics, first appearing in Marvel Graphic Novel #4: The New Mutants in 1982. She has since appeared in a number Marvel comics and television series, including New Mutants, X-Factor, Excalibur and New X-Men as a member of government sanctioned crime-fighting teams.

Figure 148 Paul Ryan (penciller), Al Milgrom (inker), Janice Chiang (letterer), Glynis Oliver (colourist), “Mutant Sacrifice,” X-Factor 1:94 (September 1993) p. 21

A Scottish orphan, Rahne discovers her ‘mutant’ lycanthropy at puberty and is chased from her village in wolf form by an angry mob believing her to be possessed by the devil. Like her famous male counterpart, Wolverine, Rahne finds refuge in Xavier’s School of Gifted Youngsters, a training ground for mutant crime-fighters. The mutations that see the graduates shunned by society
nevertheless endow them with superhuman strength and abilities, serving them in their ongoing quest to save the world.

Rahne Sinclair/Wolfbane

In the early modern era, one of the more common ways of becoming a werewolf was through the wearing of a wolf skin or enchanted grille, possibly evolving from the Berserker’s 11th century habit of donning wolf-skins prior to entering battle. Whilst the Norse warriors believed canine identities and attributes would give them a superhuman advantage over their opponents, the hybrid, metamorphosing, bestial lycanthrope has more generally been cast as sub-human throughout the ages. The recent flood of wolf-girl narratives, however, demonstrates a curious new development in the lycanthrope’s evolution. While she may have enjoyed less celebrity than her male counterparts, the female werewolf is far from an isolated phenomenon, and there are definite signs that her ‘moon’ is in the ascendant.

The Super Girlie Werewolf

Figure 149 Trial wall text panels for I Saw and Heard of None Like Me (un-exhibited), 2009
Rahne dreams of saving the world

Exhibition History:
2011  September Feature Artist: Jazmina Cininas, Port Jackson Press, Melbourne
2009  I Saw and Heard of None Like Me, curated by Rona Green, c3 contemporary art space, Melbourne
       Pressing Matters: Contemporary Printmaking, Jenny Port Gallery, Melbourne
2007  The Girlie Werewolf Project: Heretics and Hirsute Heroines (solo exhibition), PJP Centre for Australian Printmaking, Melbourne
       This is Not a Print Show; curated by Karen Lunu & Milan Milojevic, Plimsofl Gallery Tasmania, Burnie Regional Art Gallery, Wagga Wagga Art Gallery, Gippsland Art Gallery, Lake Macquarie Art Gallery
2006  The Idea of the Animal, curated by Suzanne Davies and Linda Williams for the Melbourne International Arts Festival, RMIT Gallery

Publications:
Rona Green, I Saw and Heard of None Like Me catalogue (Melbourne: Rona Green, 2009)
Sasha Grishin, “Printmaker: Jazmina Cininas,” Australian Art Collector 43 (January–March 2008)

Public Lectures and Presentations:
2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles
       March 8, “The Girlie Werewolf Hall of Fame,” Stranger With My Face Horror Film Festival: Mary Shelley Symposium (8–10 March), Peacock Theatre, Hobart
2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope” (PhD completion seminar), RMIT School of Art Practice-Led Research Symposium (18–21 October), RMIT School of Art Gallery
2011: March 24, “Jazmina Cininas: Artist Talk,” Victoria University, Melbourne
2010: September 10, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope,” She Wolf: Female Werewolves, Shapeshifters and Other Horrors in Art, Literature and Culture (9–10 September), Kanaris Lecture Theatre, Manchester Museum, UK
2009: July 16, Wolf Girls and Hirsute Heroines: fur, hair and the feminine (conference paper), *Minding Animals* conference (13–19 July), Animals and Society (Australia) Study Group, Newcastle University, NSW


2007: September 28, “The Girlie Werewolf Project,” *UTas Art Forum*, University of Tasmania, Launceston

2006: March 4, “Printmaking in Australia,” Tyler School of Art, Temple University, Philadelphia PA, USA

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**Figure 150** Rona Green, “I Saw and Heard of None Like Me,” *Art Guide Australia* (September–October 2009): pp. 22–23
Jazmina Cininas

Werewolves encompass a whole slew of Others: other nationalities, other religions, other sexualities, other moralities, other mental states, other body types, other species, and – if female – other gender. The most primary Other of them all. For more than a decade now, I have been charting the evolution of the female werewolf, and her potential to serve as a barometer of societal fears and paranoia, and how these have been linked to popular notions of the feminine throughout the ages.

The hybrid figure of the werewolf has traditionally been deemed sub-human and/or a duplicitous cultural deviant, however recent narratives are experiencing a curious new trend in lycanthropic evolution. Re-evaluations of the monster as well as the culture/nature dichotomy have seen a new breed of *homo lupens* emerge from the pages and the screen; one that embodies multiple viewpoints and multiple possibilities, and whose hybridity offers super-, rather than sub-human attributes. A werewolf alter-ego now has the potential to promise the hero/heroina a stronger, faster, sexier, more attractive, less inhibited – and more environmentally friendly – version of their mere human selves.

above: Refine dreams of saving the world 2006 linocut 54 cm x 56.5 cm
cover: Mud is not afraid of werewolf either 2008 linocut 20 cm x 29cm

*Figure 151* I Saw and Heard of None Like Me catalogue, c3 contemporary artspace, 2009
Jazmina Cininas

The Girlie Werewolf Project: Heretics and Hirute Heroines

13 October to 10 November

Please join us for the opening of this exhibition, and the launch of Port Jackson Press Australia's fantastic new exhibition space and printmaking studio, the Centre for Australian Printmaking

Centre for Australian Printmaking

Figure 152 Inside pages of Jazmina Cininas, The Girlie Werewolf Project: Heretics and Hirute Heroines catalogue, PJP Centre for Australian Printmaking, 2007

Figure 153 Ad appearing in NGV’s Gallery magazine, September 2009
Printmaker: Jazmina Chininas

Melbourne-based artist printmaker Jazmina Chininas has developed an unusual obsession, writes Sasha Grishin, in her imagery for the last 15 years there is a constant self-identification with the werewolf.

Figure 154 Sasha Grishin, "Printmaker: Jazmina Chininas," Australian Art Collector 43 (January–March 2008)
**Plate 32.** (left) Angelina enjoys her digital alter ego (turned off) (2006)
Reduction linocut on BFK Rives
Edition of 18
Part of the 2006 RMIT Fine Art Printmaking exchange portfolio

**Plate 33.** (right) Angelina enjoys her digital alter ego (turned on) (2006)
Reduction linocut on BFK Rives
Edition of 16

Both works image and paper: 20 x 20 cm
Angelina Jolie  
(American b. 1975)  
Avatar Werewolf  
Elena Michaels  
(Canadian b. c.1971)  
Syndicated Werewolf

At the time this portrait was made, Angelina Jolie had just been approached by Warner Brothers to play lone female werewolf, Elena Michaels, in a film adaptation of Kelley Armstrong’s bestselling novel from 2001, Bitten (the first in a trilogy). The film never eventuated, however the intended casting of Jolie did suggest that mainstream cinema was coming around to the idea of the female werewolf who could sustain a leading role, without being monstrous by default. (Canadian television network SPACE has committed to producing a thirteen-part series of Bitten for release in 2014, however Laurie Vandervoort, not Jolie, will be playing the lead).

Jolie’s digital incarnation, Lara Croft, embodies escapist fantasies of female empowerment, fantasies that are also expressed in the stronger, faster, sexier Elena Michaels post lycanthropic transformation. The increasing desirability of the female werewolf is evidenced in the range of lupine avatars that are appearing in virtual realities such as Second Life, an on-line parallel universe in which members can fulfil their ultimate fantasies of their idealised selves.
Angelina enjoys her digital alter ego (turned off)

Public collections:
RMIT University, Print Imaging Practice

Exhibitions:
2010  Exchange: RMIT University Printmaking International Exchange Portfolios 1990 to 2010, curated by John Domjan, Dr Ruth Johnstone, Anna Willoughby & Nicole MacDonald, RMIT School of Art Gallery, Melbourne

Angelina enjoys her digital alter ego (turned on)

Exhibitions:
2011 September Feature Artist: Jazmina Cimitas, Port Jackson Press, Melbourne
2009 I Saw and Heard of None Like Me, curated by Rona Green, c3 contemporary art space, Melbourne
2007 The Girlie Werewolf Project: Heretics and Hirsute Heroines, PJP Centre for Australian Printmaking, Melbourne

Public Lectures and Presentations:
2013: April 24, “In Process,” Research Strategies, RMIT School of Fashion and Textiles
March 8, “The Girlie Werewolf Hall of Fame,” Stranger With My Face Horror Film Festival: Mary Shelley Symposium (8–10 March), Peacock Theatre, Hobart
2012: October 20, “The Girlie Werewolf Hall of Fame: Historical and contemporary figurations of the female lycanthrope” (PhD completion seminar), RMIT School of Art Practice-Led Research Symposium (18–21 October), RMIT School of Art Gallery
2007: September 28, “The Girlie Werewolf Project,” UTas Art Forum, University of Tasmania, Launceston
The Girlie Werewolf Hall of Fame

RMIT School of Art Gallery

7–11 October 2013

Figure 156 The Girlie Werewolf Hall of Fame invitation. Graphic design by Emma Stewart
Figure 157  Installation view, The Girlie Werewolf Hall of Fame, RMIT School of Art Gallery.
Photo: Andrius Lipys
Figure 158 Installation view, The Girlie Werewolf Hall of Fame, RMIT School of Art Gallery. Photo: Andrius Lipys

Figure 159 The Girlie Werewolf Hall of Fame list of works. Graphic design by Emma Stewart
Figure 160 Installation views, *The Girlie Werewolf Hall of Fame*, RMIT School of Art Gallery.
Photos: Andrius Lipšys
Figure 161 Installation views, The Girlie Werewolf Hall of Fame, RMIT School of Art Gallery.
Photos: Andrius Lipšys
The Girlie Werewolf Hall of Fame

Historical and Contemporary Figurations of the
Female Lycanthrope

Volume II

An Exegesis

submitted in partial fulfilment of the requirements for the degree of
Doctor of Philosophy

Jazmina Cininas

BA Hons. (Fine Art), MA (Fine Art)

School of Art, College of Design and Social Context
RMIT University, Melbourne
September 2013
Acknowledgement of Prior Publication

Many of the chapters in the accompanying exegesis had their genesis as papers delivered at the following conferences or seminars: Curious Thing symposium (29–30 June 2005); University of South Australia and the Eyesite: Situating Theory and Practice in the Visual Arts conference (1–2 December 2005) at the University of Sydney; Society of Cinema and Media Studies Conference, “Werewolves and Gender” panel (2–7 March 2008), Lowes Philadelphia Hotel, Philadelphia, USA; Evil, Women and the Feminine conference (1–3 May 2009), Hotel Gellert, Budapest, Hungary; Minding Animals conference (13–19 July 2009), Animals and Society (Australia) Study Group Newcastle University, NSW; She Wolf: Female Werewolves, Shapeshifters and Other Horrors in Art, Literature and Culture (9–10 September 2010), Kanaris Lecture Theatre, Manchester Museum, UK; 8th Global Monsters and the Monstrous Conference (19–22 September 2010) Oriel College, Oxford University, UK; Fairytales Re-Imagined Symposium, Australian Centre for the Moving Image; Impact 7: Intersections & Counterpoints (26–30 September), Monash University Caulfield; Fairy Tales Re-Imagined: Enchantment, Beastly Tales and Dark Mothers, UTS: Guthrie Theatre, Sydney; and finally the Stranger With My Face Horror Film Festival: Mary Shelley Symposium (8–10 March), Peacock Theatre, Hobart. I am grateful for the financial assistance I have received from the Staff Professional Development Fund over the course of my candidature which has made it possible for me to attend a number of these conferences, enabling me to enrich my research and refine my ideas. Thank you to all the conference review panels for the opportunity to test my ideas and to the many delegates who opened up new perspectives and provided valuable feedback.

The following published essays served as foundations for chapters in the exegesis: “Wolf Girls and Hirsute Heroines,” PAN: Philosophy, Activism Nature 8
Volume II

Historical and Contemporary Figurations of the Female Lycanthrope

Summary of the Exegesis

This volume contains the exegesis—a survey of the social and mythological factors that have contributed to the shifting figurations of the female lycanthrope, serving to contextualise my final portraits. Chapters are arranged in roughly chronological order determined by the historical appearance of a particular type of female werewolf. My working drawings, discussion of my original portraits and work by other visual artists working with the confluence of lupine and the feminine are integrated throughout the exegesis as they relate to the type of female werewolf being discussed.

Volume I of The Girlie Werewolf Hall of Fame: historical and contemporary figurations of the female lycanthrope contains reproductions and documentation of the final artworks as well as biographical information about each subject.
Summary of Exegesis Chapters

The Introduction sets up the parameters of the research project. It includes a discussion of the reduction linocut technique—the chief medium used in the production of original artworks for the Hall of Fame—and its role in my visual explorations of the werewolf as a specifically feminine entity.

Chapter 1 looks at some of the earliest conflations of female and lupine identities and their role in establishing early ideas of the female werewolf. Chief among these are the Lupa Capitolina, the Ossory she-wolf and wolf-riding witches from the French-Swiss borderlands.

Chapter 2 explores the symbiotic relationship between lycanthropy and witchcraft in Early Modern Europe through examination of demonological texts and case studies of women who were tried for lycanthropy.

Chapter 3 investigates the Early Modern history of the hairy ‘wolf girl’ as a visible manifestation of the porosity of human/animal boundaries. Key figures include the hairy Mary Magdalene and the sixteenth-century Gonsalus sisters.

Chapter 4 looks at the linguistic, medical and mythological conflations of the vampire and werewolf, with a particular focus on the history and legend of Hungarian Countess Erzsébet Báthory.

Chapter 5 explores gothic literature, particularly Clemence Housman’s female werewolf novella White Fell, and its debt to changing ideas and roles of women during the Victorian and Edwardian suffragette movement.
Chapter 6 revisits the hairy wolf-woman as she appears in freak shows of the Victorian era through to contemporary popular culture, tracing the shift from simian ‘missing link’ to degenerate ‘wolf girl’ while also exploring her potential to undermine the socially constructed hierarchies that have traditionally isolated humanity from its fellow members of the animal kingdom.

Chapter 7 explores long standing cultural constructions of the moon as a specifically female entity, particularly the conflation of the monthly lunar cycle with the woman’s monthly menstrual cycle, and how such thinking has infiltrated contemporary female werewolf narratives.

Chapter 8 focuses specifically on the figure of Little Red Riding Hood and her increasing conflation with the wolf in contemporary popular culture post Angela Carter’s The Company of Wolves, as a vehicle for exploring nascent sexuality in adolescent girls.

Chapter 9 surveys shifting perceptions of the wolf itself in the face of rising ecological concerns and shifting evaluations of culture/nature hierarchies, and the opportunity this presents for the female lycanthrope to be re-invented as champion of the wilderness.

The Conclusion responds to the individual research questions, summarising the key iconographies of the female lycanthrope throughout the centuries and how my reduction linocut portraits, presented as a Girlie Werewolf Hall of Fame, may contribute to new understandings of the female werewolf as barometer of social change, particularly in regards to shifting understandings of femininity throughout the centuries. Areas for further research are also identified.
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Historical and Contemporary

Figurations of the Female Lycanthrope

_The Exegesis_
Introduction

In Search of Girlie Werewolves

While she may have enjoyed less celebrity than her male counterparts, the female werewolf is far from an isolated phenomenon, nor is she as rare as her relatively modest profile suggests, even if she has often been relegated to the shadows. In recent years, however, the spotlight’s gaze has begun to shift. In 1996, Cleis Press published Women Who Run with the Werewolves: Tales of Blood, Lust and Metamorphosis, an anthology of fifteen short stories edited by Pam Keesey. In 2003, the women’s magazine Bust advertised “Girls Gone Wild: the new crop of female werewolves” on the cover of its Fall issue, in recognition of the rising oestrogen level in recent werewolf film and literature. 2004 saw internet giant Amazon add Beauty is the Beast: Female Werewolves and Vampires (with subheadings Look at That Tail: Fem Werewolf Movies and That Time of the Month: Fem Werewolf Fiction) to their So You’d Like to . . . guides which, as of 19 July 2013, lists nineteen female werewolf films and eighteen novels.1 The same year, the Canadian film industry released its third instalment of the Ginger Snaps trilogy, a cult sensation set in the suburban

banality of Bailey Downs, redefining the female werewolf as girl next door for a contemporary horror audience.²

Since commencing my doctoral research in 2005, Stephenie Meyer’s bestselling series *The Twilight Saga* (released between 2005 and 2008) and its various film adaptations (2008–2012), as well as runaway television successes: HBO’s *True Blood* (released in 2008), BBC Three’s *Being Human* (2008–) and its North American counterpart (2011–) have witnessed the shadow world of werewolves, vampires and general supernatural phenomena move into the bright spotlight of mainstream popular culture, taking the female lycanthrope along with it. The groundswell of interest in female lycanthropy was such that in 2010, Manchester University was

able to support a two-day conference, *She-Wolf: Female Werewolves, Shapeshifters and Other Horrors in Art, Literature and Culture*, dedicated to the subject and attracting speakers from around the world, myself included. Two years later, the conference organiser Hannah Priest followed in Keesey’s footsteps, editing a second collection of short stories in the anthology *Wolf Girls: Seventeen dark tales of teeth, claws and lycogeny.*

The hirsute sisterhood’s moon appears to be in the ascendant and yet werewolf gendering stubbornly defaults to male in the contemporary Western psyche; *Twilight, True Blood* and *Being Human* may all feature female werewolves but they remain secondary characters. The image laden *The Illustrated Werewolf Movie Guide* from 1996 features over 140 images of recognisably male werewolves yet only 15 werewolves that might be identified as female. And while a Google image search for ‘female werewolf’ may yield a proliferation of amateur fantasy art examples, a very different picture reveals itself when the gender-neutral ‘werewolf’ is entered as a search term. When I conducted such a search on 12 December 2011, of the 158 images of werewolves which appeared on the first ten pages, 147 (93.3%) were male, compared with only 11 females, confirming an overwhelming bias towards imaginings of lupine shape-shifters as testosterone-fuelled.

The Bust article also presupposes that the female werewolf is a new cultural phenomenon which, as this exegesis and portraits in my Girlie Werewolf Hall of Fame set out to demonstrate, is not necessarily the case although she may be understood in a new way. As I have traced the evolving figure of the female lycanthrope I have discovered accusations of lupine shape-shifting that condemned women to be burnt as witches in the Early Modern era, as well as Victorian tales of furry femme fatales co-existing alongside ‘atavistic’ hirsute

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celebrities in freak shows. Medical literature describes delusional lycanthropes and PMS werewolves while, in more recent decades, hybrid Red Riding Wolves and environmentally sensitive women who run with the wolves have inhabited our cinemas and our paranormal romances. So why are the female werewolves of history not better known?

The modest celebrity of the female werewolf begins to make sense when one considers her comparatively low visual profile historically. One does find the female werewolf in the fine arts, historical documents, in fiction, comic books, on film and television and increasingly online, however images of male werewolves have been considerably more prolific and evidently more memorable. Historian Charles Zika, in his analysis of the visual traditions of Early Modern witchcraft (which included shape-shifting amongst its reputed practices), makes the key observation that while “visual and literary sources often overlap and intersect, they also develop separately and remain quite distinct. Visual images and literary tropes have their own independent histories and are shaped by their media and language.”5 This is certainly true for the werewolf.

While visual culture has created a popular tradition (and gendering) of the werewolf as male in the contemporary imagination, I will argue that this image is not necessarily reflective of the literature or broader thinking about werewolves throughout the ages. These offer up a rich and complex historical legacy of female lycanthropy that has largely been absent, or at the very least under-appreciated, in visual culture.

The original artworks and exegesis making up The Girlie Werewolf Hall of Fame: Historical and Contemporary Figurations of the Female Lycanthrope represent a synthesis of my literary and visual survey of the female werewolf as she has been imagined throughout the centuries. My aim in creating portraits from my findings is to offer novel possibilities for imagining the female werewolf by drawing

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attention to the often overlooked place of women within lycanthropic history and offering a counterpoint to the male gendered ‘celebrity’ of the werewolf, imagining a visual tradition for the female werewolf that is more reflective of her richer historical and literary tradition.

**Parameters of the Project**

In posing the question, “what is a female werewolf?” it has become evident that this shape-shifter *par excellence* is a nebulous entity in more ways than one, encompassing different, often simultaneous and contradictory, identities and definitions at various times in history. For the purposes of this project I loosely define the female werewolf as a woman or girl, either real or fictional, who is recognisably human but for whom identification with the wolf (or in some instances its Australian counterpart, the dingo) forms a significant part of her identity. She may include women and girls who are specifically labelled, however broadly, as female werewolf, as well as the she-wolf, wolf girl and wolf woman. I also include the female lycanthrope, shape-shifter, skinwalker and *loup-garou*—or more specifically the latter’s feminised form, the *louve-garou*.

On the whole, I exclude anthropomorphised she-wolves typified by furry fandom, role playing and virtual community members; while they may generate prolific (if largely amateur) artworks, this rapidly evolving and expanding demographic is moving too quickly for me to capture in any meaningful way and as such is beyond the scope of this present study.

Given the broad historical and cultural spectrum of my project, I have approached my subjects through the lens of visual mythographer rather than aligning myself with a specific theory or philosophy, despite the obvious (post)feminist undercurrents in the work. My focus has been on identifying intersections between cultural constructions of the feminine and the lupine from throughout history and bringing these to light in original portraits. While there is
space for feminist analysis this has not been the key driving force of my practice nor this project. I am also cautious of aligning my work with a single school of feminist thought from the myriad possibilities on offer, for fear of undermining my chief aim of demonstrating the myriad incarnations and fluctuating spectrum of female lycanthropy. Possibly the lack of theoretical underpinning is a shortcoming of this project; certainly it offers an area for future research and researchers.

**Studio and Technical Research**

In going about the creation of original portraits, my chief strategy has been to uncover the visual and literary conventions that have previously been used or currently exist for the female werewolf, revisiting archaic or lesser known lycanthropic lore and attributes. I explore how these might be utilised to locate my subjects within the pantheon of werewolf iconography while also serving as a point of departure for the expansion and novel interpretations of a feminine werewolf motif. Film and television form key resources as these are the chief modes in which contemporary Western culture constructs and receives its werewolf iconography. However, visual references are also drawn from Early Modern era woodcuts, sixteenth century portraits of celebrity hairy wolf girls, comic books, animation, advertising, the visual arts and the internet. I also incorporate motifs from literary descriptions of female werewolves in order to acknowledge figurations of the female lycanthrope that have generally been neglected in the visual arena. As such, a key point of reference is Angela Carter’s literary re-imagining of Red Riding Hood in her 1979 collection of short stories, *The Bloody Chamber*.

Carter’s practice of resurrecting archaic folkloric traditions and werewolf lore in the creation of a contemporary narrative informs my own creation of personal mythography of the female werewolf, albeit producing visual rather than
literary outcomes. My aim is to create a “synoptic panorama” of the female werewolf, a graphic or visual ‘history’ that sits outside the linear restrictions of a textual treatment of the subject and represents a broad spectrum of female lycanthropy.

In creating portraits for my Hall of Fame, I have not only uncovered hidden or forgotten narratives, but also rediscovered archaic motifs that offer a space for imagining broader possibilities and futures for the female werewolf. I avoid producing an archetypical female werewolf, drawing instead upon different eras or arenas of werewolf lore to reveal how multiple, sometimes contradictory, attributes may overlap and re-appear amongst different types of female werewolf.

Figure 162 Studio with pin board, 28 October, 2010. Artery, Northcote.

In creating my working drawings, sourced images are collaged and modified in Photoshop and augmented by original drawings, photographs and scans as necessary. This enables me to draw on various visual histories and styles as is
relevant to the female werewolf in question yet combine them into a coherent
drawing that is further unified by the reduction linocut process. Given that film is
the key visual medium for presenting female lycanthropy in contemporary visual
culture, and therefore a significant visual resource for my own project, Photoshop
has provided a particularly useful tool for processing and generating imagery.

The inherently transformative nature of the reduction linocut, in which the
plate is progressively cut into and destroyed while the print correspondingly
becomes more complete, recommends it as a particularly apt medium for
explorations of lycanthropic transformations. I explore how my chosen medium
might contribute to an understanding of feminine lycanthropy not already offered
by existing representations of the female werewolf in the visual arts.

My own particular use of the medium, with its numerous layers and shifting
states as imagery is transferred from working drawing to linoleum to print via the
transformative conduits of carving tool, roller and ink, echoes the metamorphosis
between forms inherent in werewolf lore while visually unifying the disparate
components and sources making up the preparatory Photoshop composites. The
medium is also able to reference traditional techniques such as wood engraving
and wood blocks, while simultaneously replicating a contemporary graphic
aesthetic, thereby encompassing the broad historical and social range of the
subject. The technical complexities of the medium and its demands on time and
craftsmanship assist in legitimising a subject conventionally consigned to the ‘low
brow’ arena of B-grade movies, pulp fiction, cheap graphic novels and amateur
fantasy art, by treating the female werewolf as worthy of ‘serious’ fine art.

Figure 164 (following pages) Progressive documentation of Arline of Barioux, Auvergne, 1588 (2010).
The sedentary and repetitive demands of cutting, rolling, printing and cleaning (more often than not performed in rubber gloves and apron) finds parallels in traditional women’s work, so seems apt for explorations of feminine histories.

In depicting my female lycanthropes in varying degrees of transformation, I am exploring not just the dual identities and shared cultural histories of woman and wolf, but also the full spectrum points and contradictions in the transition from one to the other. By drawing from a broad range of female werewolf types, I hope to suggest constantly shifting end points and a perpetually fluctuating web of identities and possibilities for female lycanthropy.

**Research Questions**

The original artworks and the exegesis have been framed by the following questions:

- *Who might fulfil the cultural and/or historical criteria necessary to be identified as a female werewolf?*
- *How might one visually represent the ‘attributes’ that identify an individual as a female werewolf?*
• What are some of the ways in which changing representations of female werewolves throughout history serve as barometers for cultural change?

Figure 166 Example reduction linocut registration method, Studio 6, Artery, Northcote 2012
Chapter 1

The She-Wolf from Antiquity to the Late Middle Ages

In the introduction to a recently published compendium of short stories, Wolf-Girls: Dark Tales of Teeth, Claws and Lycogyny, historian of Mediaeval literature Dr. Hannah Priest observes:

“It’s true, over the millennia since the first werewolf story, the majority of lycanthropes have been male. The first record of a female werewolf doesn’t come until the sixteenth century (in a book about witchcraft, in case you’re interested), and the first ‘golden age’ of werewolf literature—in the late Middle Ages—produced no stories about female werewolves at all.¹

The rest of Priest’s introduction makes it clear that her edited compendium is intended as an antidote to the clichés surrounding female lycanthropy that have generally seen the female werewolf cast as lascivious sex pot, “Nature Goddess” or monstrously hirsute freak, while also offering reparation for the female werewolf’s apparent historical absence.

Priest’s desire to offer new possibilities for imagining female lycanthropy finds parallels with my own project, although I use images where she uses text. I also focus on uncovering forgotten histories rather than inventing new female werewolf identities, as the female werewolf is not quite as absent historically as Priest claims. Male werewolves have certainly dominated the genre, whether in literature, in images or in history, but the female lycanthrope has almost always been present as well, certainly well before the sixteenth century.

This chapter identifies some of the earliest references to lupine femininity, and traces the ways in which these early templates for imagining female lycanthropy led to the conflation of the female werewolf with the witch in Early Modern Europe. The various source images, plus my own visual interpretation of an early lupine femme, are intended to literally give some visibility to the overlooked narratives and histories of these early female lycanthropes, as well as their largely unappreciated role in the development of werewolf lore.

*The Lupa Capitolina as the Mother of All Girlie Werewolves*

In classical times, human metamorphosis into wolves was largely the subject of anthropological curiosity. Lycanthropy was generally associated with the anachronistic, shamanistic beliefs of distant or past races, safely removed from what was regarded as the civilised world. In *The Histories*, written between 420 and 450 BC, Greek historian Herodotus describes the Neuri (possibly proto-Baltic or proto-Finnic peoples) as a tribe at the northernmost reaches of inhabited lands, sharing their borders—and possibly diet—with the Anthropophagi (people-eaters/man-eaters). The Neurians’ positioning at the fringes of civilisation coupled

2. Latvian ethnographer, Pēteris Šmits made the claim that the Neuri are linguistically Baltic in the 1930s, although his hypothesis is discredited as “audacious” and “not altogether free from nationalist bias” by W. K. Matthews, “Baltic origins,” *Revue des études slaves* 24, nos. 1–4 (1948): pp. 51–53.
with allusions to cannibalism suggest the tribe’s tenuous hold on humanity, born out by their supposed susceptibility to lupine transformation. Herodutus writes:

It seems that these people . . . are wizards, for the Scythians and the Greeks living in Scythia say that every Neurian once a year becomes a wolf for a few days, at the end of which he again changes into his former shape.\(^2\)

Lycanthropy served as shorthand for distant, radical Otherness, a measure used to highlight the novelty of presumably more primitive cultures.

There is no mention of the Neuri being an exclusively male race. As such, “every Neurian” might reasonably be interpreted to mean both men and women. Too little information is available about the Neuri to draw a conclusion either way, and there are no visual references of the tribe to consult. Nevertheless, an Etruscan black-figure plate demonstrates that a visual culture of lycanthropy existed around the time Herodutus wrote his *Histories*.

![Figure 167](image) Etruscan black-figure plate, 5th–4th century BCE. Etruscan National Museum, Rome.\(^3\)

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The figure on the plate has a womanly fullness and roundness in what can only be described as the werewolf’s breasts, complete with prominent nipples. It is almost as if the artist viewed lupine transformation as a feminising condition, resulting in the corrosion not only of species boundaries, but also of gender.

The Roman foundation myth of Romulus and Remus suckled by a she-wolf would also have provided a potent example of the lupine imagined as feminine. If traditional scholarship is correct in dating Rome’s iconic Lupa Capitolina as fifth century BCE Etruscan, the artist who decorated the black figure plate would have had a visual reference for a full-breasted wolf. Controversy surrounds this dating, however.† Recent carbon testing suggests that the Middle Ages might have been the period of production yet even so, the myth predates the sculpture by several centuries and would have been in circulation when the plate was made.

![Figure 168](left) Roman coin 264–265 BCE
![Figure 169](right) Detail of engraved Praenestine mirror, 4th century BCE, Rome.

The suckling she-wolf was certainly an established emblem of the Roman Empire in the third century BCE, as evidenced by Roman coins. Furthermore, an engraved

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4. The Wikipedia entry for “Capitoline Wolf” still lists the dates of the sculpture as “13th and late 15th century AD or c. 500–480 BC” (original emphasis), http://en.wikipedia.org/wiki/Capitoline_Wolf, last modified on 22 February 2013. It is generally agreed that Antonio Pollaiuolo added the Romulus and Remus figures in the 15th century.
bronze mirror believed to be from the fourth century BCE indicates that the motif of a nursing she-wolf enjoyed visual currency very early on.\(^5\)

In visualisations of the Romulus and Remus legend, the full, conspicuous teats of the she-wolf serve not only as a code for maternal nourishment and succour, they also form the physical conduits through which lupine qualities are transmitted, specifically the ferocity that enabled the twins to transcend their humble shepherd beginnings to become warriors and rulers of Rome. As such, the legend not only provides an enduring motif of the suckling she-wolf, it also provides an example of the lupine as subject to female agency; wolfishness is transmitted to the twins via a maternal, feminine source, not a masculine, source.

The figure of the Lupa Capitoline embodies a range of ambiguities and contradictions that are also evident in subsequent imaginings of the female werewolf, not least in her very name, \textit{lupa}. As early as the first century CE the Latin term for ‘she-wolf’ was a common colloquialism for ‘prostitute’ amongst the Roman population, resulting in speculation as to the twins’ foster mother’s true species.\(^6\) Nor was this ambivalent blurring of the boundaries between woman and wolf, embodying as it did diametrically-opposed female stereotypes of benign nurturing mother and malevolent man-eating whore, constricted to classical times.

Sinuous, feminine curves introduce a sexualised, anthropomorphic quality to Giovanni Cessarini’s early nineteenth century sculpture of the she-wolf while present-day visualisations of the Lupa Capitoline deliberately exploit these centuries-old ambiguities and anxieties surrounding feminine-lupine identity.

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5. Roman historian Timothy Peter Wiseman argues for a 4th Century BCE dating of the mirror in his book \textit{Remus: A Roman Myth}, Cambridge University Press, 1995, pp. 65–67, although he believes the family portrait represents the earlier Lares Praestites narrative rather than the Romulus and Remus myth. The motif of the feral family appears on the mirror at least two centuries prior to the minting of early Roman coins.

6. Jan Riepke Veenstra writes of the emperor Augustus’ wish to resuscitate the myth of Romulus and Remus “in the context of he festival of the Lupercalia (so named after the cave Lupercus where the she-wolf first rescued the twin), but cynical Romans did not take the myth too seriously and suggested the twin was raised by a \textit{lupa} (whore, she-wolf).” See Veenstra, “The Ever-changing Nature of the Beast: Cultural Change, Lycanthropy and the Question of Substantial Transformation”, in Jan N. Bremmer, Jan Riepke Veenstra, \textit{The Metamorphosis of Magic: From Late Antiquity to the Early Modern Period} (Leuven: Peeters Publishers, 2002), p. 144.
In Jouineau Bourduge’s poster for Federico Fellini’s 1972 movie *Roma*, the wolf has disappeared altogether, as have the infants. In the she-wolf’s place is a woman on her hands and knees—a sexually submissive pose—the woman’s obscured face objectifying her further still. Without the nursing infants, the woman’s supernumerary breasts are robbed of their nurturing function, serving instead as gratuitous titillation.

Annie Liebovitz’s 2008 re-imagining of the Capitoline she-wolf sees the infants return but their foster mother’s milk is unavailable to them, her modest bosom bound and rendered inaccessible by a bra decidedly not of the maternity variety.
The Lupa’s vampish make-up, slighted parted legs and returned gaze likewise speak less of maternal protection than sexual predation. Ironically (or perhaps tellingly) the benevolent figuration of the Lupa Capitolina is dependent upon her being identified primarily as wolf, not as woman.

Peripheral Pagans and the She-Wolf of Ossory

As the reputed werewolf races moved closer to the dominant culture, or rather the dominant culture expanded to meet the werewolves at its fringes, it became possible to identify individual werewolves, including their gender. Twelfth-century travel writer Giraldu.s Cambrensis (Gerald of Wales) records an encounter between an Irish werewolf couple and a priest in his Topographia Hiberniae (Topography of Ireland), an influential account of the Emerald Isle and its peoples. Giraldu.s’ written account is the earliest I have found to specifically identify a werewolf as female, describing her as an old woman on her deathbed, whose wolf-husband goes in search of the priest so that his wife may be administered the last rites. The wolf-husband explains:

“There are two of us, a man and a woman, natives of Ossory [Ireland], who, through the curse of one Natalis, saint and abbot, are compelled every seven years to put off the human form, and depart from the dwellings of men. Quitting entirely the human form, we assume that of wolves. At the end of the seven years, if they chance to survive, two others being substituted in their places, they return to their country and their former shape.”

Sensing the priest’s hesitation, the wolf-husband uses his claw to tear off “the skin of the she-wolf, from the head down to the navel, folding it back. Thus she

7. Identified by Veenstra as Natal of Kilmanagh, ibid., p. 149.
immediately presented the form of an old woman.” The she-wolf’s grave health makes her lupine transformation one way and absolute; the old woman experiences not only life as a wolf, but is also destined to experience death as a wolf.

While the Ossory werewolves share similarities with the Neuri in being citizens of a non-dominant culture, transformation into lupine form is not via personal agency or self-determined magic but rather the result of divine retribution. The he-wolf explains to the priest that he and his wife are effectively scapegoats for the “sins of our nation” whose “depraved habits” justify the xenophobic and religious conceits of the colonising nation.

A striking feature of the tale is the sympathy with which the individual werewolves are treated, notwithstanding the general xenophobic framework. Possibly the lupine couple’s safe distance from the dominant culture allowed them to be viewed as essentially non-threatening, however the theological thinking of the times would also have played a part. Posing fundamental questions such as whether the lupine couple should be considered brute (animal) or human, or whether slaying such creatures would constitute homicide, Giraldus ultimately supports Augustine’s conclusion that “Whatever answers to the definition of a man, as a rational and mortal animal, whatever be its form, is to be considered a man.” Giraldus also concurs with Augustine that neither humankind nor devils are able to create or change their essential humanity (“natures”) and that any changes to outward appearances can only be produced by divine will. As such, St Natalis was acting as an agent for God in creating the “divine miracle” of the werewolf couple. Giraldus views the Ossory werewolves in the same order as any extreme variations in the human form, citing “monstrous births” and accounts of

9. Ibid., pp. 44–47.
10. Ibid. The Arcadian king Lycaon is similarly depicted as divinely afflicted, being condemned to transform into a wolf in punishment for offending Zeus by attempting to feed human entrails to the god.
11. Augustine, Book XVI, Chapter 8 of De Civitate Dei, Roman, early 400s, quoted by Giraldus in ibid., p. 45.
dog-headed races of the East.\textsuperscript{11} Lycanthropy, even if it was no more than the illusion of lycanthropy, was only possible with God’s permission.

Veenstra describes the Ossory werewolves as appearing at a “cultural turning point,” occupying an intermediate position between a new Christian civilisation and the embarrassments of a pagan past that “rears its head with a final howl.”\textsuperscript{13} Veenstra observes further that the werewolves’ “pagan beliefs are represented as a hide that can be stripped off to reveal the true person reborn in the true faith.”\textsuperscript{14} The she-wolf’s advanced years and imminent death are emblematic of her pagan beliefs and their imminent redundancy.

The removable wolf pelt also resonates with shamanic rituals of other pagan nations. The Nordic Beserkers, for example, donned wolf pelts to effect a trance-like battle fury, a practice that can be traced back to the ninth century,\textsuperscript{15} serving as the foundation for the anonymous Icelandic \textit{Völsungasaga} written in

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{beserker-like-female-warrior}
\caption{Beserker-like female warrior. Moulded plastic, c. 2002.\textsuperscript{12}}
\end{figure}

\textsuperscript{12} Ibid., p. 46.
\textsuperscript{14} Ibid., p. 149.
the thirteenth century from earlier sources. 16

The Völsungasaga features both male and female werewolf characters, however they are treated differently, including their methods of transformation. While the tale’s heroes, Sigmund and Sinjötli, put on wolf skins as part of a warrior initiation,17 the she-wolf “who had turned herself into this likeness by troll’s lore and witchcraft”18 is clearly intended to represent a less noble form of lycanthropy, as born out by her actions.19 Such legends would lay the foundations for werewolf lore of the Middle Ages and Early Modern Europe, in which an enchanted wolf-skin or girdle regularly served as a means for werewolf transformations.

**Malevolent Maidens of the Middle Ages**

Vanstra writes that the end of the twelfth and beginning of the thirteenth centuries witnessed “an upsurge of literary werewolf narratives in which elements of folklore and the belief in metamorphosis somehow titillated the intellect.”20 During this golden age of lycanthropy, the werewolves moved from the remote, pagan fringes of civilisation to the very hearts of Europe’s royal courts.

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19. Believed to be the mother of Sigmund’s mortal enemy, King Siggeir, the she-wolf eats each of Sigmund’s nine brothers one by one, as they lay trapped beneath a beam. Sigmund’s sister covers his face and mouth with honey, setting a trap for the she-wolf. As the latter thrusts her tongue into his mouth to lick the last of the honey, Sigmund bites down and rips the she-wolf’s tongue out by the roots, causing her to die. It is difficult not to attach a sexual reading to the she-wolf’s licking of Sigmund’s face and thrusting of her tongue into his mouth while he lies prone. By inverting the ‘natural’ orientation of the sexual act, the she-wolf’s death becomes a form of castration, retribution for violating the designated position for her gender.

The heroes of Marie de France’s twelfth century narrative poem Bisclavret, the anonymous Breton lay Melion (circa 1190–1204) and the French Romance poem Guillaume de Palerme (circa 1200) may be male, nevertheless their lycanthropy is brought about or exacerbated by female agency and serves as a moralising warning against the inconstancy of women. The baron Bisclavret and knight Melion are trapped in their wolf guises after being betrayed by their (unnamed) wives, while the Spanish prince Alphonsus falls victim to his step-mother Queen Braunde and her evil enchantments in Guillaume de Palerme.

Paul Creamer goes so far as to suggest that the lycanthropic theme in Bisclavret is “merely a catalyst for launching a scalding indictment of women who do not respect their husbands.” In this narrative, the baron’s wife cajoles her husband into revealing the secrets of his lycanthropy, only to use this information to trap him in his wolf form, leaving her free to marry another. Creamer points out that the male werewolf Bisclavret poses no threat to human life “and in fact there will be only two acts of evil in the whole work, one committed by the text’s only woman, and one committed on her.”

Bisclavret’s unfaithful wife eventually gets her comeuppance when the avenging werewolf bites off her nose, inscribing her internal corruption upon her face for all to see, a physical trait that is inherited by all her daughters. The message of these tales is clear: the female sex is by nature prone to deception.

21. Also known as William of Palerne.
25. Ibid., p. 2.
and betrayal. Women are not only the source of lupine corruptions of ‘noble’ manhood, they are revealed to be the true monsters in these stories.  

Melion considers using the same stone that reduced him to a beastly state on his wife as retribution, and she is only spared from being transformed into a wolf herself by the interceding pleas of the king and court. This suggests that women were considered equally susceptible to lycanthropic sorcery, even if they were not actually depicted in wolf form. The nameless wife’s identity as an Irish princess furthermore suggests familiarity with the tradition of the Ossory she-wolf.

Both Bisclavret and Melion serve as early versions of Beauty and the Beast in that the heroes’ true natures and appearances are hidden beneath an animal guise through a curse. Only once their inherent nobility is recognised (in these cases, by their respective kings) that the curse can be lifted. The beast is the mask in these tales about the deceptiveness of appearances. For the wives, however, beauty and feminine charms are the masks that hide their inherently treacherous natures.

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26. This is spelt out explicitly in the closing lines of Melion: She would never again be loved by him, because she had reduced him to such a state as you have heard in the story . . . he would rather let her be burnt or hanged. Melion said, “It will always happen that whoever believes his wife in everything will be ruined in the end. Anonymous, Melion, France, c.1200, translated by Helen Nicholson (1999), from Les Lais anonymes des XIIe et XIIIe siècles, Prudence M. O’Hara Tobin (ed.), Geneva, 1976.

27. Guillaume de Palerne also contains echoes of the earlier legend of the Capitoline she-wolf. Guillaume’s rescue from the hands of two would-be murderers by the werewolf Alphones who thereafter cares for him in a forest on Rome’s outskirts recalls the rescue of Romulus and Remus, albeit with the male Alphones usurping the she-wolf in the traditional nurturing role. Unlike the warrior king Romulus, for whom wolfish ferocity is an admirable and desirable quality, the wolf in the tales from the Middle Ages represents a fall from grace and loss of social standing, however even this debasement is
Despite lycanthropy’s link to sorcery in the romances of the Middle Ages, shape-shifting was largely discredited as a heretical superstition by the learned authorities at the time and did not come to be incorporated into formal charges against witches until the Early Modern era. Lycanthropes are largely absent from Richard Kieckhefer’s “Calendar of Witch Trials, 1300–1500” and only hit their stride, so to speak, in the sixteenth and seventeenth centuries once changes in theological thinking saw wolf transformation cease to be an act of God and become instead the unholy fruit of a pact with the devil. 29 However, a related phenomenon, riding on wolves, did appear in court transcripts as an associated charge in some early Swiss trials. Wolf riding was not in itself considered witchcraft or diabolism per se, nor was there any suggestion that the wolves were really werewolves in such cases, however given the wolf’s diabolical reputation, the charge engendered suspicion of more subversive activities. 29

Kieckhefer views the wolf-riding phenomenon as a precursor to the werewolf-craze proper and illustrative of an early Swiss association between wolves and witches, by which, we are given to understand, he means specifically female witches. Kieckhefer’s (admittedly perfunctory) Calendar records not a single incidence of male witches connected to wolves in any way; where wolves or werewolves do rate mention they are always in relation to female witches, suggesting that women played a more significant role in Early Modern imaginings of the werewolf than is generally acknowledged.

28. This is, of course, an over-simplification of centuries of rigorous debate, however given that previous scholars have comprehensively explored the subject, it seems redundant to repeat it here. See ibid., Veenstra for an in-depth exploration of the theological debate surrounding lycanthropy and substantial transformation.

Writing about a woodcut of a female witch astride a wolf in Johann Zainer (Ulm, c. 1490) edition of Ulrich Molitor’s *De lamiis et pythonicic mutieribus*, Charles Zika explains that “where the riding witch is depicted as female, it would appear that the artist was illustrating the subject of the chapter as a whole,” suggesting an understanding of the wolf-riding phenomenon as a largely female activity. This is certainly born out by the exclusively female examples provided by Kieckhefer.\(^{31}\)

**Else of Meersburg c.1450**

Amongst the ranks of wolf riders was Else of Meersburg, who was brought to trial sometime around 1450 charged with weather magic, diabolism,

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31. Kieckhefer lists a number of examples of Lucerne women for whom mere proximity to wolves was enough to cast suspicion of witchcraft. See op. cit., *European Witch Trials* p.32, p.71 and p.99. Kieckhefer also relates the history of a Nieder-Hauenstein (near Basel) woman who, in 1433, was accused of charging at a man whilst astride a wolf amongst a litany of other outrages including weather magic, poisoning and illness to men. He also records that a child witness “accused a woman of riding over meadows, hedges, and graves on a wolf, and staying dry even during a storm.” See op. cit. Kieckhefer, p. 71 and p. 147. Henry Charles Lea also writes of a woman from Nieder-Hauenstein who was condemned to death in 1423 for witchcraft, on the testimony of a peasant who swore he saw her riding a wolf. See Henry Charles Lea, *Materials Towards a History of Witchcraft*, Volume 1 (New York: Thomas Yoseloff, 1957), p. 247.
invocation and riding on wolves and dogs. Elmar Lorey includes a brief notation that Else’s wolf (or dog) was burnt alongside her in his list of werewolf trials from the Early Modern period. Half a century after Else, in 1499, another Lucerne witch was forced to deny the charge of wolf riding in court, insisting that she was just taking her dog for a walk.

**Figure 176** Jazmina Cininas, working drawing for *Else of Meersburg c. 1450* (2007), digital collage

In offering a visual interpretation of Else of Meersburg (see Volume I, Plate 1) I hope to draw attention not only to her individual history, but also acknowledge the female wolf-rider’s place in the early development of modern werewolf lore. By integrating features of both human and wolf species in the rider and her mount, my homage to Else acknowledges the early association of the feminine with the

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32. ibid., (Kieckhefer), p. 72 and p. 129.  
lupine, and the importance of the wolf-riding motif to later developments in theology and witch/werewolf trials. The displaced tail in Else of Meersburg c.1450 references archaic descriptions of werewolves as tailless in their wolf-form\textsuperscript{35} and conversely as identifiable by their tails in human form.\textsuperscript{36} The twin hanging and twin stakes respond to Lorey’s brief reference to Else having been burnt alongside her wolf and the implication that the mount shared in the moral responsibility of the rider.

As Zika explains, the female rider motif served as an allegory for moral and sexual disorder even before it became part of the visual code for the witchcraft. He writes:

Riding was an act of male power . . . and the sight of an unaccompanied riding woman was almost always a sign that the event was outside the social norm and, more often than not, a sign of disorder.\textsuperscript{37}

The image of a woman, particularly a naked or scantily clad woman, with an animal between her legs and loosened hair streaming behind her was not onlyemasculating but also decidedly carnal, suggesting an unconventional, socially disturbing intimacy between rider and mount.\textsuperscript{38} My intention in my portrait of Else is not to imply a sexual relationship between woman and wolf, but rather to

\textsuperscript{35} Sabine Baring-Gould, for example, writes “An evidence that beasts are transformed witches is to be found in their having no tails.” in his nineteenth century treatise on lycanthropy, The Book of Werewolves, London: Senate, 1995 (originally published in 1865), p. 67.

\textsuperscript{36} Lithuanian ethnographer Norbertus Velius, for example, relates two tales, “The Werewolves and the Girls” and “The Deadly Gathering”, in which young men are revealed as werewolves by the wolf tails that peek out from beneath their coats. See Norbertus Velius, Lithuanian Mythological Tales, trans. Birutė Kūikytė (Vilnius: Vaga, 2002), pp. 236–238.


\textsuperscript{38} H. Peter Steeves provides another example of a London woman being executed alongside her canine ‘mount’ in 1679, although the charge was not wolf-riding or witchcraft, but rather bestiality. Remarkably, the canine in this instance was also given a trial and found guilty, publicly hanged alongside his mistress at Tyburn. Steeves writes of the canine’s fate that it assumes “that an animal is a moral agent, capable of choosing its sexual behaviour and capable of knowing that some choices are wrong.” Steeves expands further that, while we may accept that bestiality violates a cultural taboo, the dual trial and sentencing is remarkable in that it assumes an equality—albeit equal culpability—between human and animal, and that the canine was a free agent in this act. H. Peter Steeves, “They Say Animals Can Small Fear” in Animal Others: On Ethics, Ontology, and Animal Life, ed. Steeves (New York: State University of New York Press, 1999), p. 152.
explore visual codes for defying social conventions, including culturally constructed hierarchies between human and animal, while also drawing attention to the shared histories of women and wolves in the Western imagination.

The various implements that are situated within the landscape draw from an early woodblock illustration of torture devices, serving to highlight the treacherous landscape of ecclesiastical and secular misogyny that numerous women had to navigate during the witch-hunts of Early Modern Europe as well as the horrific brutality to which the suspected werewolf-witch was subjected. The burning stakes in the background reference the preferred method of execution of witches on the European continent while the gallows are drawn from illustrations of the more ‘humane’ English execution methods, showing the range of execution methods employed on werewolf-witches in the Early Modern era.

The hanging wolf itself is based on a small detail from an illustrated edition of Virgil’s Aeneid, published in Strasbourg in 1502. The original woodcut by Hans
Wechtlin depicts a werewolf-like figure boiling up a human stew in a cauldron as part of a larger image of the underworld. Despite the unidentified figure’s resemblance to a female werewolf, and hence my use of it as a template for my own hanging she-wolf, I have since found similar contemporaneous figures which depict the devil or demons, so it is likely that the devil is the intended subject in Wechtlin’s image too.

Figure 179 (left) Detail from “Angels defending the Citadel of Heaven against the hordes of the Devil,” coloured woodcut in Supplementum Celsofina, by Johannes von Paltz, (Erphordie: Schenck, 1504)³
Figure 180 (middle) Detail from “Angry Devils before the Lord,” woodcut in Das Buch Belial by Jacobus de Teramo, Augsburg, 1473³

The female breasts and the lack of male genitalia reflect Early Modern European visual convention for depicting demons, with moral corruption indicated by hybrid genders and bestial forms. Nevertheless the lupine figure tending the cauldron predicts popular female witchcraft iconography that was established in the sixteenth century³⁹ and offers visual correspondences between the witch, the

³⁹. Zika identifies 1516 as the year the cauldron motif entered witch iconography, discussing the motif at length in his chapter “Witches’ Cauldrons and Women’s Bodies.” See op. cit., Zika, The Appearance of Witchcraft, pp. 70–98.
devil and the werewolf, reflecting their intimate relationship in Early Modern European theological thinking.

The hanging woman is based on a woodcut of a hanging witch used to illustrate an English pamphlet while the hirsute legs that hint at a hybrid identity are borrowed from the 1493 woodcut, *Maria Magdalena borne aloft by four angels* by Michael Wolgemut (German 1434–1519) and Wilhelm Pleydenwurff (German c.1460–1494) for Hartmann Schedel’s *Liber chronicarum* (Nuremberg Chronicles). (Illustrated in Chapter 4).

I have exploited the reduction linocut’s capacity to reference Early Modern woodcuts to locate Else within her timeframe, while offering clues to the print’s contemporary production through the juxtaposition of various graphic styles, including a range of graphic interpretations of the wolf and the use of a twentieth-century font in the accompanying text. Early Modern woodcuts have been mediated through contemporary print technologies such as scans, downloads, digital collages and ink jet printing to produce working drawings which are then returned to the hand-carved and hand-printed medium.

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My portrait of Else of Meersburg acknowledges the mid fifteenth-century accusations of wolf riding that appeared in witchcraft trials on the French-Swiss border, a largely feminine phenomenon that served as a precursor to Early Modern accusations of werewolfism. The image draws on the woodblock aesthetic conventions of the day to locate my subject within her historical timeframe while also paying tribute to printmaking’s role in establishing and disseminating early visual conventions of lycanthropy.

The cultural conflation of the feminine with the lupine goes back much further, however. The Roman foundation story of the Lupa Capitolina provides an

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40. See *The Apprehension and confession of three notorious Witches*, English pamphlet, woodcut, 1589.
example of the lupine woman as nurturer, a motif that has a strong visual history although its direct relationship to present day understandings of female lycanthropy remains largely unexplored. Even earlier narratives speak of lycanthropic races at the edges of known civilisations, with tales of regular, ethnically specific transformations into wolves offering a space for critiquing the xenophobic and religious conceits of colonising nations. The Ossory she-wolf, in particular, offers rich possibilities for examining the transitional period between pagan pasts and Christian futures, through the motif of the peeled back wolf skin that reveals a dying, older woman.

While my Hall of Fame includes a relatively early example of the lupine femme in the figure of the wolf rider, scope remains for future researchers to explore more distant feminine-lupine histories in greater depth.

Image Sources: Chapter 1


Chapter 2

Hirsute Heretics, Severed Paws and Enchanted Girdles

*Imagining the Female Werewolf as Witch*

As Christianity spread its influence over Europe, lycanthropy’s link to a pagan past, combined with the encroaching proximity of a once safely-distant “Other,” caused the werewolf to become an increasing source of anxiety. In “The Ever-changing Nature of the Beast,” Jan Riepke Veenstra writes:

> The history of lycanthropy can be read as an index of cultural change and intellectual development; the literature recording this mythology, is always marked by a ‘change of heart’ and by the ensuing tension between old loyalties and new obligations, former beliefs and current doubts, past prospects and current despair, or earlier superstitions and current convictions.\(^1\)

As the werewolf was revised, so too was the witch.

Like Veenstra, Leslie A. Sconduto begins in Antiquity and charts the changes in theological thinking that saw the werewolf shift from anthropological

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novelty to divine punishment to archaic superstition and finally, in Early Modern Europe, to diabolical heresy, in his 2008 text *Metamorphoses of the Werewolf.* Sconduto observes that, as the werewolf became inextricably linked to the crimes of witchcraft and cannibalism, its echoes of a pagan past that allowed for fluid boundaries between human and animal bodies and minds posed a threat to “Christian notions of divinity, creation, and salvation.” At the same time, forms of witchcraft that had previously been dismissed as ineffectual and generally harmless residues of cultish practices and superstitions, were re-evaluated by clerics as serious threats. As a result, broader sections of the population, particularly women, found themselves in danger of appearing before the courts on charges of witchcraft.

This chapter focuses on the symbiotic relationship between lycanthropy and witchcraft in the literature and imagery of Early Modern Europe and explores methods of adapting the visual language of Early Modern woodcuts for contemporary interpretations of historical female werewolves.

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Pliny the Elder (23–79 C.E.) dismissed outright the possibility of werewolves. Writing towards the end of his life, he pronounced “with confidence that the story of men being turned into wolves and restored to themselves again is false—or else we must believe all the tales that the experience of so many centuries has taught us to be fabulous.” This same scepticism persists in the writings of Christian scholars and theologians of late Antiquity and the Middle Ages, seeing

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3. Ibid., p. 2.
belief in werewolves condemned as heretical. Early Modern revisions in theological thinking, however, saw clerics reverse this position, largely influenced by novel interpretations of Augustine’s fifth century writings. Despite declaring as “false, or so extraordinary as to be with good reason disbelieved” the possibility of physical transformation of humans into beasts, Augustine nevertheless allows that demons, working with God’s permission, may deceive human senses so that not only might one believe that one had truly transformed into a beast, but others might be equally deceived into seeing the bestial form. Augustine’s provisional acceptance of lycanthropy paved the way for future theologians to argue for the reality of werewolfism or, at the very least, to legitimise persecution of suspected werewolves as witches.

Nicholas Remy, an influential Lorraine magistrate and author of the 1595 witch-hunting handbook *Demonolatry*, explains:

> It is not only the external physical shape that appears to be changed; the witch is also endowed with all the natural qualities and powers of the animal into which she is seemingly changed. For she acquires fleetness of foot; bodily strength; ravenous ferocity; the lust of howling; the faculty of breaking into places, and of silent movement; and other such animal characteristics, which are far beyond human strength or ability. For it is a matter of daily experience that Satan does actually so empower them. Thus they can easily kill even the

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6. Bailey draws attention to the tenth century treatise on sorcery, the Canon Episcopi (c. 906) in particular the question: “Who would be so stupid and foolish to think that all these things that are done only in spirit occur in the body?” as well as the conclusion: “Whoever therefore believes that anything can be made, or that any creature can be changed or transformed to better or worse, or be transformed into another species or likeness, except by the creator himself, who made all things and through whom all things were made, is beyond doubt an infidel.” Hansen, Quellen, p. 39, quoted in op. cit., Bailey, “Feminization of Magic,” p. 124. He goes on to discuss the eleventh century *Decretum* by Burchard of Worms, which similarly dismisses common witchcraft practices as the residue of superstitious or pagan beliefs rather than sorcery *per se*, as such requiring no harsher penalty than penance. See op. cit. Baily, “Feminization of Magic,” pp. 124–125.


biggest cattle in the fields, and even devour their raw flesh, when they
descend upon them as swiftly as any wolf or other ferocious beast . . . and in
every way imitate the nature and habits of the animals whose shape and
appearance they assume.9

The use of the feminine pronoun is surely significant at a time when deference was
given to male pronouns, and ‘he’ was the default for non-gender specificity. Either
Remy wished to draw attention to the female proclivity for animal transformations, or the phenomenon was already accepted as possessing a female bias.

For example, Catherine Simon of Andermatt, confessed to being able to
transform into a wolf with the aid of a salve and causing an avalanche in 1459, a
century and a half before Remy’s text was published. Catherine’s confessions were
clearly taken seriously and she was condemned to death for her crimes. Her
executioner was charged to “divide her into two pieces, of which one shall be her
head and the other her body, which shall be so completely severed that a cartwheel
can be rolled between them.”10 Her remains were then burned, and the ashes cast
into the Reuss River to prevent them from causing further harm.

This is the earliest witch trial to include lycanthropy (male or female),
amongst the charges that I have found and is the only case of werewolfism
mentioned in Richard Kieckefer’s study of early witch trials (1300–1500).11
Catherine proves an early casualty of what Michael Bailey describes as the
“feminization of magic,” arguing that the high number of women to be brought to
court for witchcraft were not persecuted for their gender per se, but rather because
notions of witchcraft itself had shifted to include practices that were more likely to
be performed by women.

Bailey summarises:

(originally published in France, 1595), p. 112.
10. Richard Kieckefer, European Witch Trials: Their Foundations in Popular and Learned Culture,
11. Ibid.,
[I]nsofar as the performance of harmful sorcery by witches was seen to rest wholly on submission to evil rather than on training or preparation, and on susceptibility to temptation rather than on intellectual striving, the magical operations of witchcraft could be seen as being particularly suited to women.12

The trial and execution of Catherine Simon demonstrates that the Early Modern European mind—particularly the educated male mind—had no difficulty imagining, or punishing, a female werewolf.

*The Inconstant Woman*

Remy reflects the entrenched misogyny of the day when he writes of witches: “it is not unreasonable that this scum of humanity should be drawn chiefly from the feminine sex”13 in “Chapter XV: That all kinds of Persons attend the Nocturnal Assemblies of Demons in Large Numbers; but the Majority of these are Women, since that Sex is the more susceptible to Evil Counsels” in his *Demonolatry*. Women, being the supposedly weaker sex not just physically, but also intellectually and morally, were believed to be more susceptible to demonic suggestion, including imagining “such ludicrous humiliation as to be transferred into the carcase and entrails of the baser animals.”14 Furthermore, and in contrast to the supposedly more fixed male body, the childbearing, lactating, menstruating female body has traditionally been considered a body in flux—permeable, corruptible, unstable15—and therefore more predisposed to animal transformation.

Over a century earlier, Kramer condemned women as spiritually weak and naturally predisposed to witchcraft in his “Question VI: Concerning Witches who

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13. Ibid., p. 56.
copulate with Devils. Why is it that Women are chiefly addicted to Evil superstitions?” Twice he quotes Ecclesiasticus: “All wickedness is but little to the wickedness of a woman” amongst a litany of misogynist gems from various other ecclesiastical texts. Kramer describes women as “feeble in both mind and body” than men and his summation of women’s evil dispositions would seems to support a belief that the female sex were more prone to lupine transformation:

But the natural reason is that she is more carnal than a man, as is clear from her many carnal abominations. . . . she is an imperfect animal, she always deceives.16

Historian of the occult, Peter Maxwell-Stuart draws attention to the very title of Kramer’s treatise and his deliberate use of the feminine Malificarum in preference to the conventional masculine or gender neutral Malificorum “thus emphasising right from the start his perception, which he wishes to be absorbed and adopted by his readers, that witches were actually women rather than men.”17 Maxwell-Stuart calls for any translation of the title to bring out this feminine emphasis so that it reads “The Hammer of Females Who Work Harmful Magic.”18 The feminine emphasis is supported by Kramer’s gendering of “Question XIV: Of the Method of Sentencing the Accused to be Questioned: and How she must be Questioned on the First Day; and Whether she may be Promised her Life,” and subsequent discussion of judicial process, in which Kramer consistently assumes a female gender for the witch.19

18. Ibid.
19. Bailey traces Kramer’s default female gendering of witches back further still. Fellow Dominican, Johannes Nider, was the first clerical authority to specifically align witchcraft to women; his influential text, Formicarius (circulated at the Council of Basel in 1437 although not published until 1475) provides passages on the feminine proclivity for evil that are lifted almost verbatim by Kramer. Op. cit., Bailey, “The Feminization of Magic,” p. 120.
Bailey argues convincingly that changes in theological thinking opened the way for the feminisation of witchcraft although no one appears to have given serious consideration to the question of whether, at the same time, it may also have resulted in the feminisation of the werewolf. A woodblock print offers one of the most compelling pieces of evidence that this proposition is worthy of further investigation.

**The 300 She-Wolves of Jülich vs Peeter Stubbe**

A sensational broadsheet produced by woodblock artist Georg Kress (active 1591–1632) in Augsburg Germany in 1591 reports an astonishing incidence of mass female lycanthropy. Currently known by the title *Of 300 Witches and Their Pact with the Devil to Turn Themselves into She-Wolves at Jülich, 6 May 1591*, the broadsheet depicts the destruction of men, boys and cattle by a horde of ravening she-wolves and comes complete with graphic rhyming descriptions of brains being sucked and hearts being eaten.

Kress paints the women as mindless servants of the Devil, describing them as “The poor herd” who “without thinking committed to him,” passively paying the price of external damnation in exchange for the strength and ferociousness of wolves, with no apparent gain other than the ability to inflict wanton destruction and carnage. According to Kress, twenty-four women from Ostmillich confessed to tearing apart ninety-four men while eighty-five of the women are ultimately “punished with fire.”

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21. As translated from the original German by Vera Möller, 26 November 2011, at my request. Möller’s full translation is supplied in Appendix.
22. Ibid. We do not find out what became of the remaining two hundred and fifteen women; accounting tends to be fluid throughout the text.
Figure 181 Georg Kress, Of 300 Witches and Their Pact with the Devil to Turn Themselves into She-Wolves at Jülich, 6 May 1591, woodcut broadsheet, Augsburg
This woodblock is rare in that it actually depicts the transformations in progress, and it is unambiguously women, described in the text as “three hundred young and old maidens and women,”23 who progressively take on more wolfish form.

![Figure 182](image)

**Figure 182** Georg Kress, Of 300 Witches and Their Pact with the Devil to Turn Themselves into She-Wolves at Jüllich, 6 May 1591 (detail)

Kress’ introductory proclamation that his broadsheet is “[p]ublished in print for all pious women and maidens as a warning and example” makes it clear that women are in greatest need of the lessons in the text; that women are perceived as most likely to undergo demonic transformation into wolves; and that even pious women need to acknowledge and be mindful of their inherently bestial natures and susceptibility to demonic suggestion.

As far as I can ascertain, there are no records anywhere else that might confirm the veracity of this spectacular turn of events however, even given the likelihood that the story is a complete fabrication, it nevertheless suggests that broader anxiety about demonic werewolf transformation was directed chiefly towards the female sex.

The scarcity of werewolf images from the time reflects the rare incidence of lycanthropy in witchcraft accusations overall,24 nonetheless it seems that women

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23. Ibid.
were perceived to be at least as capable of lupine transformation as men, despite
counter claims by historians. Caroline Oates, in her dissertation on Early Modern
werewolves in the Franche-Comté, states “throughout Europe, the werewolf was
usually male,” yet her own tables, which draw on original trial transcripts,
identify twenty-two women out of the forty-six citizens suspected of werewolf
related activities along the French-Swiss border between 1521 and 1664. This
constitutes forty-eight per cent of the total number, and is a single werewolf away
from an even split between the genders. Oates also provides details of a number of
court cases against female werewolves, amongst them Renoberte Simon, convicted
in 1660 of sorcery, including transformation into a wolf with the assistance of
salves. Oates does qualify “the gender specificity broke down in the Early
Modern witch trials, when female werewolves were recorded as of 1580 in
Switzerland” but this observation is relegated to the footnotes and also overlooks
the above-mentioned trial of Catherine Simon a century earlier.

Admittedly, the best-known werewolves from the time are male. The court
trials of serial killers Gilles Garnier (executed in the Parlement of Dole, France, in
1574) and especially Stubbe Peeter (executed in the German town of Bedbur in
1589) remain the most cited historical examples of lycanthropy, possibly due to
the sensational nature of their very real crimes involving murder and cannibalism,

24. Caroline Oates, for example, estimates the proportion of witchcraft trials that include
charges of lycanthropy to be as little as three to four percent, in Trials Of Werewolves In The Franche-
Comté In The Early Modern Period (PhD dissertation, University of London: The Warburg Institute, 1993),
p. 13.
25. Ibid., p. 74.
26. My figures have been tallied from “Appendix 16: Chronological list of trials and reports of
werewolves and witches accused of similar activities in Franche-Comté, 1521–1664,” supplied by Oates.
Ibid., pp. 342–345.
27. Ibid., Appendix 16. p. 342.
28. Ibid., Footnote 291, p. 75.
29. Also known by various alternative spellings including Peter Stumpp, Peter Stube, Pe(e)ter
Stubbe, Peter Stübbe or Peter Stumpf. I have used the Stubbe Peeter spelling as it conforms with the
spelling on the English pamphlet.
30. Using the most common spellings in each case, a Google search on 10 February 2013 for
“peter stumpf” werewolf” garnered 14,000 hits, while “gilles garnier” werewolf” scored 6,690 hits.
This compares with 1,840 hits for “claude gaillard” werewolf” the best result I could get for a female
werewolf from the early modern Europe, well above the 492 hits for “thievenne paget” werewolf”, the
second highest ranking female werewolf from the time.
largely of children. This may also have led to the specific identification of Garnier and Stubbe as werewolves, at a time when transformation into wolves or other animals was viewed as a subsidiary activity of witchcraft, rather than a stand-alone phenomenon. Yet when Henri Boguet (1550–1619), an eminent judge in Early Modern France known for his zeal for witch hunting, wrote his chapter “Of the Metamorphosis of Men into Beasts, and Especially of Lycanthropes or Loups-garou,x” Garnier is relegated to a single sentence deep within the chapter almost as if in passing, and Stubbe receives no mention at all. Instead, of the six individuals Boguet singles out for discussion at the beginning of his chapter, five are women: Françoise Secretain, Claudia Gaillard, Claudia Jamprost, Claudia Jamguillaume and Thivenne Paget, all of whom Boguet sentenced to be burnt alive for witchcraft and lycanthropy in Saint-Claude sometime in 1660, and all of whom he discusses in some detail.

Key to Stubbe’s ongoing infamy in the face of so many examples of female lycanthropy must surely be the multiple woodblock pamphlets and broadsheets that serve to immortalise his cannibalistic serial killings and the particularly brutal circumstances of his judicial torture and execution. Lucas Mayer (active Nuremberg 1566–1605), for example, produced the broadsheet Of a Peasant Who Turned Himself into a Wolf near Cologne and His Punishment (published in Augsburg, 1589) in which a bipedal wolf with a dismembered paw is later identified as the human Stubbe by virtue of his correspondingly, or “sympathetically,” amputated hand.

31. The latter three women confessed to rubbing ointment on themselves in order to become wolves so they may kill and eat several children, crimes just as sensational as those of Stubbe and Garnier, yet their histories are much less well known. Françoise Secretain always denied the lycanthropy charge. See Henry Bouget, “Chapter XLVII: Of the Metamorphosis of Men Into Beasts, and Especially of Lycanthropes or Loups-Garou,x”, in Henry Boguet and Montague Summers, Examen of Witches (original title Discours exérable de sorciers), (USA: Kessinger Publishing, undated reprint of John Rodker 1929 edition), pp. 136–155. In the same chapter, Bouget also discusses Pernette Gandillon at length, describing her as a peasant woman who was lynched by Naizan villagers in 1588 after they supposedly recognised her as the tailless wolf with human hands and toes (attributes I incorporate into my Else of Meersburg portrait, discussed in the previous chapter) who had attacked two children.
Popular interest in the story saw a more-or-less identical broadsheet with the same title produced later that year by Johann Negele (active Augsburg c1589). In June of the following year, an English pamphlet describing itself as “Trulye translated out of the High Dutch,” makes no mention of the dismembered paw, but instead depicts the lupine Stubbe wearing an enchanted girdle—a belt made of either wolf or human hide with the power to turn the wearer into a wolf—spreading Stubbe’s infamy across the English Channel and into the English language, while introducing another werewolf motif into his story.

Where the female werewolves of Early Modern Europe have faded into largely anonymous obscurity, Stubbe’s prominent visual presence would certainly have contributed to keeping his name, and his infamy, in the public consciousness well beyond his own era. It is not unreasonable to suggest that such a strong visual

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33. See the frontispiece of A true Discourse. Declaring the damnable life and death of one Stubbe Peeter, a most wicked Sorcerer, who in the likenes of a Wooffe, committed many murders. Printed in London for Edward Venge, on 11 June 1590.
legacy would also have contributed to establishing a popular template of the Early Modern werewolf as a largely male phenomenon.  

*The Sympathetic Wound in Print*

Zika identifies the crucial role that the visual image, and in particular the “relatively new technologies of print and print-making” played in creating and disseminating witchcraft iconography in Early Modern Europe. In his book *The Appearance of Witchcraft: Print and Visual Culture in Sixteenth-Century Europe*, Zika writes:

> It was the print—whether woodcut, metal engraving, or less often etching, produced either as a single leaf woodcut or illustrated broadsheet, as title page, frontispiece or other form of book illustration—which became by far the most popular medium for the representation of witchcraft until the last decade of the sixteenth century.  

Zika credits the early printmakers with extending the understanding of witchcraft through drawing on broader visual culture, thereby providing social and cultural contexts that went beyond the textual descriptions, helping to give witchcraft “widespread currency” which “underpinned belief in its potency.” The inconsistency of the German and English motifs supports Zika’s contention that the various artists of the day did “not simply mediate a literary tradition” but rather drew on a broader pool of iconography in giving visual form to their witch,  

34. Even in Stubbe’s and Garnier’s cases, female werewolves are present however they appear to be relegated to the shadows. Garnier’s wife, Apolline, for example, was also arraigned on charges of homicide and cannibalism of children while in wolf shape however her notoriety does not come close to that of her husband and she disappears from the records, indicating that she may have been released during her trial. See op. cit., Oates, *Trials Of Werewolves*, p. 155.  
37. Ibid., p. 2.  
and by extension werewolf, protagonists. Zika expands that one of the ways the printed image was able to disseminate the archetype of the witch as a transgressor “of natural feminine and maternal tendencies”39 was by grafting gender specific examples of devil worship, cannibalism and moral disorder onto existing folklore and visual culture surrounding werewolves and mythical man-eating races such as the anthropophagi. It is natural to expect that these, in turn, would have experienced a reciprocal absorption of witch iconography, helping to locate the werewolf under the umbrella of witchcraft.

I am personally interested in exploring ways in which printmaking—through which paranoid stereotypes of witches and femininity were initially disseminated—might be reclaimed as a medium for the ‘redemption’ of the female werewolf through redressing the forgotten histories of female lycanthropy. To that end, I too am drawing on elements of broader visual culture from broader time frames, however I also return to textual sources to search for motifs that have been under-represented in the visualisation of female werewolves.

One of the motifs that regularly turns up in Early Modern reports of werewolves is the sympathetic wound, that is, an injury inflicted on a wolf that corresponds with an injury later discovered on a human, used as evidence that wolf and human are in fact one. We see this in the iconography of Stubbe’s dismembered paw.

The same motif also appears in Boguet’s most detailed account of lycanthropy, about an unnamed noblewoman from the Auvergne region. 40 The key elements of her story may be summarised thus: A hunter is out in the woods when he is attacked by a wolf, whereupon he chops off the wolf’s forepaw, dropping the trophy into his sack. On his way home he passes a nobleman who

39. Zika writes “in the early sixteenth century allusions to the cannibalism of witches seem closely linked to fears of moral disorder, based on female sexuality which is perceived as essentially aggressive.” Ibid., pp. 78–79.

40. Despite the remarkable similarities between the chopped off paw motif in Arline of Barioux, Auvergne 1588 and the German Stubbe broadsheets, I had not noticed the motif in the latter until it was pointed out by Willem De Blecourt at the She Wolf conference in Manchester in 2010, two years after I had completed my print!
asks the hunter to share his spoils, upon which the latter opens up his sack, only to be horrified to find that the wolf’s paw has transformed into a woman’s hand. Worse still, the nobleman recognises the ring on the hand as belonging to his wife. He immediately confronts his spouse, finding her nursing her bleeding stump beneath her apron. The noblewoman was subsequently handed over to the authorities and burnt as a witch.41

Bougé places the noblewoman’s execution at Riom (Ryon) in 1588, the year before the Stubbe Peeter trial. Given that Discours des Sorcières was not published until 1602, and that no corroborating records have been found to support Bougé’s story of the Auvergne werewolf, it’s difficult to know whether the story really was in circulation in 1588, or whether the motif of the amputated paw suggested itself to the judge through the Stubbe broadsheets or some other pre-existing werewolf imagery, literature or lore.42

The fact that Bougé’s tale was circulated as true in the late sixteenth century suggests that the events resonated with contemporary understandings of witches and werewolves, despite the apparent lack at the time of a unique visual tradition for the Auvergne werewolf. It is this lack that I attempt to redress in my print Arline of Barioux, Auvergne 1588 (2008). (See Volume I, Plate 2).

Arline of Barioux, Auvergne 1588

For my interpretation of Bougé’s story, I have used the visual convention of the broadsheet layout that allows multiple points of the narrative to be shown simultaneously, along with a traditional woodblock aesthetic, in order to locate my subject within her relevant time frame, thereby creating a ‘retrospective’ visual tradition for the tale. The Auvergne crest floats in the top right hand corner of the image, a castle from the region features in the distance, and the various

41. See op. cit., Bougé, Examen of Witches, pp. 140–141.
playing card motifs on Arline’s robe allude to the Auvergne deck, an Early Modern playing card design. In acknowledging Auvergne, I am also acknowledging the unusual prevalence of the loup garou in central France. The region, along with the neighbouring Franche-Comté in the French-Swiss borderlands reported one of the highest incidence of lycanthropy in Western Europe.

The severed hand, which Zika identifies as typifying scenes of witchcraft and part of the “visual codes for the savage butchery and dismemberment by witches,” in this instance signifies violence done to, rather than by, the lupine sorceress.

While Boguet clearly viewed the severed hand as undeniable evidence of the noblewoman’s guilt, I have chosen to read it as an emblem of her empathy with the wolf, the visible manifestation of their shared persecution and injury. For me, there is also an undeniable poignancy in the tell-tale ring—the symbol of Arline’s fidelity


44. Oates writes: “The preponderance of werewolves in Franche-Comté is no mere optical illusion . . . The only areas where similar, or larger, numbers of werewolves may have been prosecuted were Livonia and neighbouring Baltic countries, and possibly the Valais, where werewolves long remained part of local traditions and were associated with group activities of a rather different order to the solitary pursuits of their French and Franc-Comtois counterparts.” Oates, Trials Of Werewolves, p. 12.

to her husband—being the very evidence that results in him damning her to be burnt at the stake. The classic Inquisitor’s instruments of torture and execution in the background allude to further cruelties intended for the louve garou, rather than those perpetrated by her, as she makes her journey to the stake.

![Figure 186](above) Detail of frontispiece, A true Discourse. Declaring the damnable life and death of one Stubbe Peeter . . . 1590.

**Figure 187** (right) Detail of Jazmina Cininas Arline of Barioux, Auvergne 1588 (2008).

Along with the tell tale amputated human hand/wolf paw, I have also incorporated and feminised another popular motif of Early Modern werewolf trials appearing in the English Stubbe broadsheet, the enchanted girdle. Once again, I incorporate playing card decorative motifs. Hallucinogenic plants, specifically hemlock, mandrake and henbane, make up Arline’s garden, referencing some of the key ingredients that later werewolf scholars attributed to shape-shifting potions and salves.46

46. While accused werewolves of Early Modern Europe confessed to the use of potions and salves to effect transformations, specific ingredients are not recorded. Subsequent writers, however, have had less difficulty supplying recipes. Richard Rudley, for example, writes:
Figure 188 Detail of Jazmina Cininas Arline of Bariouz, Auvergne 1588 (2008)

The most important [plants in witchcraft] were the ‘infernal trinity’ of saturnian herbs (Herbane, Belladonna, Mandrake and Saturnian/Satumine herbs). Other hallucinogenic and narcotic plants that made up the ointments include thorn-apple (Datura), black hellebore, sweet flag (Acorus calamus), opium and cannabis.

Wolfs bane or aconite is almost invariably included in the recipe of the ointments and this plant is supposed to make the user feel that they have fur or feathers. This may go towards explaining . . . the legend of the werewolf.

Like *Else of Meersburg c.1450* (see Volume I, Plate 1) the juxtaposition of bolder, primitive graphics with more sophisticated visual renderings acknowledges in the history of iconography developed from corrupted copies (particularly in herbals and playing card designs) in which printmaking played a significant role, while also hinting at the reconfigurations of the female werewolf over the centuries.

Arline’s name and provenance (Barioux) were fortuitously discovered in my research just before I had begun printing so I was able to replace my original text, “Sympathetic wounds are best kept hidden beneath one’s skirts,” with new text that included a name. The name and provenance are in all likelihood a recent invention constructed to add credence to the story of the noblewoman.

My motivations for including the name are not altogether dissimilar: the specific name, Arline of Barioux, traces the various imaginings of the tale’s (anti)heroine, while also serving to validate her inclusion in a Girlie Werewolf Hall of Fame. In effect, she becomes a visual eulogy to the many female werewolves of Early Modern Europe who exist in text but have remained largely invisible, offering a counterpart to the Stubbe archetype of male lycanthropy.

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Early Modern Europe witnessed changes in theological thinking that led to the feminisation of witchcraft, simultaneously opening the door for increased reports of female lycanthropy. Indeed, ecclesiastical texts from the time and Kress’ broadsheet suggest that, at the time, the werewolf was more likely to be

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47. I cannot resist quoting A. Hyatt Major’s colourful condemnation of sloppy copying in his study of printmaking in society, *Prints & People: A Social History of Printed Pictures*, New York: Metropolitan Museum of Art, 1971. He writes: “copyists copied copies, shirking the hard analysis of drawing from the idiosyncrasies of nature. Their game of visual gossip evolved bunches [of flowers] as useless as wallpaper posies in a manuscript preserved near Rome. In the 1480s a Roman printer, as lazy as the scriveners, copied these abridged symmetries in 132 cuts for the first herbal printed with illustrations, which thus did not start a new trend but concluded an inheritance of apathy. The metal-cutter must have been the same bungler who had recently mangled the cuts of prophets and sibyls printed at the same press.” See p. 100.

viewed as a feminine phenomenon than a masculine phenomenon. Over time, however, the well-documented and well-illustrated case of an individual werewolf, Stubbe Peeter, may have contributed to the shift in the werewolf’s gender emphasis.

Given lycanthropy’s ecclesiastical positioning under the aegis of the largely feminine crime of witchcraft in Early Modern Europe, it is curious that the role of women in early imaginings of the werewolf has not been given greater consideration. Through my portrait of Arline of Barioux, I seek to employ the linocut to return attention to the early female histories of lycanthropy that have largely been eclipsed by Early Modern Stubbe broadsheets and pamphlets, using the affective motif of the severed hand to allude to broader female histories and time-frames. I also reconfigure the aesthetic language of Early Modern woodcuts to reinvigorate archaic folkloric motifs and offer broader understandings of the werewolf figure and the full complexities of werewolf lore, particularly as it pertains to cultural understandings of femininity.49

The number of female histories of lycanthropy that remain in the shadow of Stubbe, for example Catherine Simon of Andermatt, suggest that space remains for further exploration of Early Modern female werewolf iconography through a contemporary lens.

49 See also Volume I, Plate 3: Ann of Meremoisa, 1623 and following discussion for an exploration of Baltic manifestations of the werewolf witch. The discussion following Plate 22: A two-legged dingo stole Lindy’s tears considers how the trial of Lindy Chamberlain serves as a contemporary manifestation of the werewolf-witch hunt.
Image Sources: Chapter 2


* Ibid. p. 793.

** Ibid., p. 795.

Chapter 3

Wild Wolf Women, Hairy Magdalenes and Virtuous Vellus

While in Early Modern Europe lupine transformation may have been understood as the representation of heretical femininity, instances of non-supernatural hairiness could also be inferred as a transgression of human-animal boundaries. The perception that hirsute individuals undermined the integrity of human boundaries was underscored by beliefs that extreme hairiness may be the result of cross-species coupling between humans (more specifically women) and animals, a belief that persisted until relatively recently.

Interpretations of the figure of the hairy woman in Western society have not been universally negative, however. In the sixteenth century, the figure of the wild or hairy woman could signify the rejection of worldly conceits and was a familiar and sympathetically treated motif for visual artists. The hairy Mary Magdalene, for example, was understood as symbolising a New Eve, a return to Eden before the Fall and a standardised formula for employing hirsutism to epitomise the saint’s piety began to appear in a number of devotional works from Early Modern Europe and the Renaissance. A series of sympathetic portraits of sixteenth-century hirsute celebrities, the Gonsalus sisters, likewise suggest a layered understanding of hirsutism. The hairy woman might have regularly been understood as a violator of
social and biological boundaries, straddling the borders of human and animal, civilisation and wilderness, but she might also stand on the side of innocence in the face of artifice.

Focussing primarily on representations of the hairy Mary Magdalene and the Gonsalus sisters, this chapter explores the complex relationship between society and the hirsute woman in sixteenth-century Europe and its ongoing influence on present-day representations of lupine femininity in the visual arts.

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Sixteenth-century physiognomist Giovanni Battista della Porta (c. 1535–1615) believed that wantonness corresponded with thickness of hair.\(^1\) Perceptions of hirsutism as indicative of primitive, “unbridled, perverse, and pathological sexuality”\(^2\) have proven especially stubborn in Western society. Merran Toerien and Sue Wilkinson, in their exploration of body hair and constructions of the feminine, list various examples of hairiness in women being associated with lasciviousness, prostitution and sexual deviancy from throughout the ages.\(^3\) It is tempting to attribute hirsute representations of reformed prostitute Mary Magdalene to such readings, however the sympathetic manner in which this motif is treated suggests that the female body-hair served a much more complex purpose.

German sculptor Tilman Riemenschneider’s (c. 1460–1531) woodcarving of Mary Magdalene (1490–92) conforms to Renaissance ideals of beauty (notwithstanding her hairy pelt) in her serene countenance, sloping shoulders, elegant limbs and long flowing hair—a template that was followed closely by a number of artists in the fifteenth and sixteenth centuries. Unlike the female

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werewolf’s fur that points to transgressive and aggressive sexuality, the Magdalene’s body suit of tight curls serves not as a reference to her former prostitution, but rather her renunciation of worldly vanities and desires of the flesh. The Magdalene’s hirsutism manifests after she is stripped naked and banished from civilisation, protecting her modesty by rendering her less sexually attractive to men and returning her to a state of innocence in the wilderness (despite retaining her bare breasts and recognisably naked female form).⁴

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Figures 190 (right) Unknown artist (possibly Polish), Mary Magdalene and the Angels, late 1400s bas relief, St John’s Church, Toruń, Poland.

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4. In her MA dissertation on the motif, Bess Bradfield argues that the hirsute Magdalene’s “voluntary embrace of a life like an animal in the wild” becomes the very attribute “which elevates her out of her true bestiality . . . into the company of heavenly angels.” Magdalene’s hairy nakedness, or nuditas naturalis, redeems her “from her earlier nudity (or nuditas criminalis) which was meant to be a sign of vice in the sinner.” Bess Bradfield, “The Hair of the Desert Magdalen: Its Use and Meaning in Donatello’s Mary Magdalen and Tuscan Art of the Late Fifteenth Century,” masters essay, p. 11. York Medieval Yearbook: MA Essays from the Centre for Medieval Studies I (2002), http://www.york.ac.uk/teaching/history/pjmg/Magdalen.pdf (accessed on 7 June 2009).
Art historian Amy M. Morris specifically credits the availability of prints and broadsheets for the wide distribution and popularity of the Elevation of Mary Magdalene motif throughout Germany and its neighbouring regions at the time. Riemenschneider’s contemporaries and compatriots, woodblock artists

5. Amy M. Morris, *Lucas Moser’s "St. Magdalene Altarpiece": Solving the Riddle of the Sphinx*, (Ann Arbor: ProQuest, 2006), pp. 165–166. Apart from the examples illustrated in this exegesis, I have located the motif of the hairy Magdalene being carried to heaven by angels in a number of contemporaneous
Michael Wohlgemut (1434–1519) and Wilhelm Pleydenwurf (c.1460–1494), employ similar iconography for their woodblock illustration of Magdalene in Hartmann Schedel’s celebrated Liber Chronicarum (Nuremberg Chronicles) of 1493, including the flowing blonde hair, figure-hugging pelt apart from bare breasts, hand and feet, and a supporting retinue of angels. The popularity of Schedel’s early printed masterpiece saw the blossoming of a print culture that would enable the dissemination and popularisation of iconography, such as that of the hairy Magdalene, throughout northern Europe into the sixteenth century.

The reading of the Magdalene’s hirsutism as a manifestation of a more, rather than less, virtuous state links her to existing iconographies of wild folk who lived supposedly innocent lives free from the vices of civilisation, such as the Gorgades. Pliny the Elder describes this race of wild, hairy women in his Natural History of the first century CE. This is one of the first ancient texts to be printed (in 1469) and still served as an important scholarly reference source throughout the Middle Ages into the Renaissance. Pliny’s description of the Gorgades, said to have lived near the blissful islands of the Hesperides, draws on travelogues by the fifth century BCE Carthaginian navigator, Hanno, and his stories of North African islands populated by hairy women.7

For their illustration of a Gorgad in the *Liber Chronicarum*, Wohlgemut and Pleydenwurf employ the same idealised template of hirsute womanhood as used for the Mary Magdalene. In both instances, proximity to the wilderness is presented as virtuous—visibly manifested in, rather than despite, the hairy pelt.

According to historian Merry Weisner-Hanks, these legendary hairy women were most likely mistaken apes; while chimpanzees, orang-utans, gorillas and baboons may have appeared in art and stories as early as the twelfth century, they could still be confused with exotic human races told of in ancient texts. The misidentification of simian species as members of the human race is evident not only in their naming and descriptions but also in the illustrations that were being circulated through print media. Viewing Jacobus Bontius’ woodcut illustration of a female orang-utan

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that visual iconography of a peaceful, hairy race of women was already in circulation. A number of translations of Hanno’s narrative were subsequently published, at times contradicting each other. Monique Mund-Dopchie provides a summary and analysis of these variations in her chapter, “Different Readings of Hanno’s Voyage from the Renaissance to the Seventeenth Century,” in Zwender Von Martels (ed.), *Travel Fact and Travel Fiction: Studies on Fiction, Literary Tradition*, (Leiden: E.J. Brill, 1994), pp. 111–119. See especially pp. 112–113.


9. ‘Orang-utan’ means ‘person of the woods’ while chimpanzees were originally thought to be the legendary Troglydotes, a race of hairy, cave-dwelling humans mentioned in a number of ancient histories, including those by Herodotus and Pliny (their scientific name remains Pan troglodytes). ‘Gorilla’ is taken directly from Hanno’s description of the Gorgades. See the entry “Γόριλλαι, αῖ, name of a tribe of hairy women (but prob. A.gorilla), Hanno Peripl.18,” Henry George Liddell, Robert Scott, *A Greek-English Lexicon*, (Oxford: Clarendon Press, 1940) Also viewable online at http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.04.0057%3Aentry%3DΓοριλλαι (accessed 20 May 2013).
(Orang Outang), it is tempting to speculate as to whether early descriptions of the orang-utan’s red pelt and confusion with ancient races of hairy women had any influence in re-imagining Mary Magdalene as a redhead, however such investigations are tangential to this research. It is clear, nevertheless, that the hirsute woman functioned as an intermediary between the human and animal world in the Early Modern and Renaissance imaginations.\(^{10}\)

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St Genevieve Watches Over Kiki

My own work, *St Genevieve watches over Kiki* (2006) (see Volume I, Plate 5) appropriates the Gothic iconography of the hairy Magdalene and human-animal intermediaries, the Gorgades, however replaces the sixteenth-century simian alliance with a contemporary lupine alliance in an attempt to graft an alternative morality onto the female werewolf.

*Figure 198* (left) Jazmina Cminas, working drawing, pencil on paper, 50.5 x 37.3 cm and (top right) detail of *St Genevieve watches over Kiki* (2006), reduction linocut, 38 x 28 cm

*Figure 199* (bottom right) Kiki Smith, detail of *Mary Magdalene* (1994), cast silicon bronze and forged steel, life size.
My female saint has been integrated with the angels that bear Magdalene to heaven so that Genevieve has her own wings, while the golden hair is a return to Mary Magdalene’s blondeness in the early Germanic and Polish imaginings of the penitent saint. In constructing my Genevieve I have augmented Magdalene’s demure countenance with lupine snout and ears, nevertheless her femininity and sanctity remain unambiguous. My Genevieve shares the elongated neck, sloping shoulders and bare breasts of her early Renaissance Magdalenian predecessors: an image of naked femininity that remains sacred in its subversion and innocent in its knowing, lupine womanhood.

As the title suggests, the work is a tribute to the Nuremberg-born artist Kiki Smith (born 1954), making the Wohlgemut and Pleydenwurf illustration a particularly apt reference for my own portrait. Smith includes the hairy Magdalene amongst her own oeuvre and is also known for her series of lupine etchings and bronzes devoted to the patron saint of Paris, Saint Genevieve. Although traditionally portrayed as a shepherdess, Smith’s interest in the saint stems from Genevieve’s reputed ability to restore wolves and sheep to the state of innocence they enjoyed before the Fall, enabling them to co-exist in harmony in her presence. Smith literally removes the sheep form the picture, however, and it is the girl who instead lies down with the wolves.

The relationship between Genevieve and her wolves transcends empathy to become one of intimacy—a relationship Smith herself describes as akin to witches and their familiars or consorts11—however the image of Genevieve with a gentle wolf might also be read as a return to Eve in the Garden before the Fall. This reading is reinforced by artworks depicting the saint emerging from the belly of the wolf, an image of rebirth bestowing renewal and redemption through the shedding of an externalized hirsute pelt.

Figure 200 Works from the *Sainte Geneviève* series by Kiki Smith:

*(top left)* *Sainte Geneviève* (1999), etching on multiple sheets of Nepalese paper

*(top right)* *Rapture* (2001), bronze, 171 x 157.5 x 67.3 cm

*(bottom left)* *Genevieve and the May Wolf* (2000), bronze, life size

*(bottom right)* *Wearing the Skin*, ink, pencil on Nepalese paper, 183.3 x 223.5 cm

My work essentially combines Smith’s Genevieve with Mary Magdalene, going one step further than Smith in showing Genevieve as the wolf. The hirsute pelt is
Genevieve’s own, reinforcing her position as an intermediary between human and animal realms, while locating her more emphatically within the iconography of sainthood. The work also acknowledges Smith’s fascination with feminine hirsutism in general.

_Cynocephalic Celebrities from the Canary Islands_

![Image](image-url)

**Figure 201** (left) Lavinia Fontana (Italian 1552–1614) *Portrait of Hairy-Faced Girl* (c.1583), pencil, 94 x 76 cm

**Figure 202** (right) Kiki Smith, *Wolf Girl* (1999), etching, 50.8 x 40.7 cm

While looking through an unnamed French book, Smith found a portrait of a hairy girl and was taken with the unexpected sweetness of the image. In response, Smith created her papier-mâché sculpture featuring a furry-faced girl in long red cape, *Daughter* (1999), and the etching from the same year, *Wolf Girl*. Although Smith identifies neither the book nor the portrait, *Daughter* and *Wolf Girl*...

share the pervading aura of innocence seen in a series of sixteenth-century portraits of celebrity ‘wolf girls’ Antonietta, Maddalena and Francesca Gonsalus, who found favour as ‘marvels’ in various European royal courts.

Life-size portraits of the Gonsalus family in courtly attire were commissioned in 1582 for Archduke Ferdinand II’s wunderkammer at Ambras Castle in Innsbruck (where they are still on display) and the family themselves formed part of the royal retinue in the court of Henry II of France and Margaret of Parma in the Netherlands.

On account of their being housed at Ambras Castle, the family portraits give their name to Ambras syndrome, a form of congenital hypertrichosis (abnormal hair growth). Although Ambras syndrome has come to be known informally as ‘werewolf syndrome’ and despite the werewolf trials that were taking place throughout Europe at the time, it is clear that the artists of the sixteenth century viewed the Gonsalus sisters’ hairiness as belonging within the sympathetic

13. There are a number of alternative spellings of the surname including Gonzales, Gonzalez and Gonsalvus, probably because the sisters travelled throughout Europe. Likewise their first names are subject to national variations. Antonietta, for example, is sometimes called ‘Tognina’, while ‘Madchen’ and ‘Madeleine’ sometimes replace ‘Maddalena’.
15. Two of the best-known werewolf trials of the late sixteenth century include those of Gilles Garnier, who was executed in the Parlement of Dôle, France, in 1574, and Stubbe Peeter, who was
iconography of the hairy female saints or the Gorgades, rather than the demonised iconography of the lycanthropic witch.

While it is easy to transpose contemporary political correctness onto the employment of hirsute individuals for ‘diversion,’ the Gonsalus’ position in the courts needs to be understood in the context of the sixteenth century, during which time a resident hirsute family could be rationalised as demonstrating erudition (even if the practice were no less exploitative than the freak shows of subsequent centuries). A key feature of the century was the encyclopaedic cabinet of curiosities or wunderkammer. Housing the spoils of early European exploration and colonisation, wunderkammers featured eclectic displays of biological and geological specimens alongside examples of the monstrous or the novel as well as religious and cultural artefacts, their relative categories, boundaries and hierarchies still to be determined. Inclusion in such a collection was not determined by freakishness or deviation from the norm per se, but rather by the object’s (or person’s) potential to generate new knowledge while also evoking wonder and curiosity.

Where twenty-first-century popular sensibilities relegate the display of hirsute individuals to the ‘lowest common denominator’ realm of the freak show and tabloid exploitation, the sixteenth-century Gonsalus family was seen as properly belonging among the privileged and educated audience of Europe’s courts. Influential scholars such as Ulisse Aldrovandi (Italian 1522–1605) were drawn to the hirsute family, producing several works on paper and woodblock illustrations of the sisters intended to demonstrate highbrow erudition.

The regal dress in the various portraits suggest that the Gonsalus sisters came to enjoy a measure of privilege and regard; Duke Ranuccio Farnese, for example, is believed by Weisner-Hanks (author of the sisters’ biography, The Marvelous Hairy Girls) to have bought a house in Parma for Maddalena’s dowry executed in the German town of Bedbur in 1589. Georg Kress’ broadsheet, Of 300 Witches and Their Pact with the Devil to Turn Themselves into She-Wolves at Jülich, 6 May 1591 (discussed and reproduced in Chapter 2) was also in circulation at this time.
when she married in 1593. However, the sisters’ exact situation remains uncertain.

![Figure 204 Ulisse Aldrovandi, (left) watercolour and (right) woodcut portraits of the Gonsalus sisters, appearing in *Monstrorum historia*, Bologna, 1642](image)

Despite her courtly finery, the letter that Antonietta displays in Lavinia Fontana’s 1590s portrait of her reads more as a history of ‘provenance’ rather than personal biography, tracing her ‘ownership’ from King Henry II of France to the Duke of Parma to Lady Isabella Pallavicino, for whom she “seems to have been kept as

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17. Weisner-Hanks offers the following translation of the letter: “Don Pietro, a wild man discovered in the Canary Islands, was conveyed to his most serene highness Henry the king of France, and from there came to his excellency the Duke of Parma. From whom [came] I, Antoniette, and now I
some sort of pet.”18 It is also unlikely that the Gonsalus family ever owned or commissioned their own portraits.

Figure 205 (left) Anonymous (Southern German), Maddalena Gonsalus (c. 1580), oil on canvas, 123 x 86 cm, Ambras Castle, Innsbruck

Figure 206 (right) Lavinia Fontana, Antonietta Gonsalus (c. 1594), oil on canvas, 57 x 46 cm, Blois, Musée du Château

Christiane Hertel argues that while the “formal, courtly, full-length portrait”19 of Maddalena conforms to “a format usually reserved for members of the nobility,”20 this in incongruous with the cave setting and sitter’s hirsute condition. It is particularly difficult to overlook the strong resonances with legends of the cave-dwelling Troglodytes. According to Hertel, Maddalena’s composure in the portrait implies that the cave is a natural and “proper attribute” for the characterisation of

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18. Ibid., p. 29.
20. Ibid.
a hirsute individual; as a consequence Maddalena appears “polarized, belonging at once to court culture and to primitive nature, to the space of utmost public importance and to the most hidden place in nature.”21

The family also appear in two zoological compendiums produced at the end of the sixteenth century, one by Dutch artist Joris Hoefnagel (Flemish 1542–1600) (folios 1 and 2 of his Animalia Rationalia et Insecta (Ignis))22 and the second probably by

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21. Ibid., pp 4–5. Hertel also offers an alternative explanation: that caves are particularly significant to Canary Island culture and as such might operate as a reference to the Gonsalus’ ethnicity. See ibid., p. 12.

22. One of the four-volume set on animals that Hoefnagel painted c. 1575–82 currently in the National Gallery of Art, Washington.
Hapsburg court painter Dirck (de Quade) van Ravesteyn (c. 1565—1650). In both instances, members of the Gonsalus family are dressed in their courtly finery and afforded the ‘privileged’ position at the very beginning of their respective volumes, albeit as members of the animal kingdom. The inscriptions accompanying Hoefnagel’s folios present the Gonsalus family’s hirsutism as both a blessing and a curse, describing the condition as “at once a natural marvel and as a divine trial, thus as a visible sign of the invisible God’s providence.” The fact that the Gonsalus family are the only examples of homo sapiens represented in these bestiaries suggests that the authors nevertheless considered mankind as properly separate from their fellow animals, with hirsute individuals raising fundamental anxieties as to what it was to be human and at what point one stopped being so.

Such anxieties were reinforced by the belief that hirsute individuals may be the result of cross-species copulation. For example, William Salmon (English 1644–1713) states that “some monsters are begotten by a woman’s unnatural lying with beasts” in his midwifery handbook, Aristotle’s Masterpiece, first published in 1684 and still popular into the nineteenth century. The author cites the example of a child born in 1603 with canine features from the navel down, the apparent offspring of a woman “generating with a dog.”

Mary E. Fissell provides an analysis of the frontispiece featuring a hirsute woman with a black child, variations of which adorned multiple editions of Aristotle’s Masterpiece. She remarks:

A woman’s animal nature and insatiable appetite could lead her to engage in sexual relations with animals. Worse, the treachery of the maternal imagination is such that a woman might only imagine such relations in order to produce such a [hirsute] being. Animality is thus invoked by the story or

23. There is some confusion as to the miniature’s authorship: Weisner-Hanks lists both van Ravesteyn and Joris’ son, Jacob Hoefnagel, as possible contenders. See op. cit., Weisner-Hanks, Marvelous Hairy Girls, p. 112.
26. Ibid.
image of the hairy woman in at least three ways: women are like animals, women might have sex with animals, and women might imagine sex with animals.27

Figure 209 (left) Ulisse Aldrovandi, watercolour in Monstrorum historia, Bologna, 1642

Figure 210 (right) Engraving from 1829 edition of Aristotle’s Masterpiece attributed to William Salmon (English 1644 – 1713). Centre for the History of Medicine Collection, Boston Library

While Weisner-Hanks might be overstating the case when she proclaims: “When people looked at the Gonzales [sic] sisters . . . they saw beasts or monsters as well as young women, but this was also true when they looked at most women,”28 her more moderate assessment that the hirsute sisters’ lives “highlight this complex relationship between beastliness, monstrosity, and sex”29 comes closer to the mark.

29 Ibid.
**Maddalena was a True Marvel in her Day**

When creating my own visualisation of the Gonsalus sisters (see Volume I, Plate 6) I took the engravings by Italian artists Giacomo Franco (1550–1620) and Giovanni Orlandi (1590–1640) as a point of departure rather than the better known paintings, drawing attention back to the printed image’s role in circulating knowledge and iconography of the Gonsalus sisters beyond the royal courts.

![Figure 211 (left) Giacomo Franco, Imaginary Portrait of Tognina, engravings (c.1602–04)](image1)
![Figure 212 (right) Giovanni Orlandi, Imaginary Portrait of Tognina, engravings (c.1602–04)](image2)

I follow the sixteenth-century tradition of depicting the hirsute sisters in courtly dress. However, I replace sixteenth century conflations of the hirsute woman with the simian, with contemporary lupine associations of hirsutism, capitalising on current popular references to Ambras Syndrome as ‘werewolf syndrome.’ As such, *Maddalena was a True Marvel in her Day* (2011) is not intended to represent a
transitional species between human and ape, however she still serves as a point of reconciliation between human and animal worlds.

In choosing Maddalena over her sisters, I was taking advantage of her name, being a variation of Magdalene, which locates her within the sympathetic, devotional figurations of the hairy woman. I also saw her portrait firsthand during my 2009 visit to Ambras Castle.30

The lupine references within my work include the purple wolf apple flowers in Maddalena’s hair and the tomato, specifically the latter’s sixteenth century incarnation as *lycopersicon lycopersicum* or “wolf peach.” Newly arrived in Europe by courtesy of the conquistadors, the fruit was initially considered toxic and inedible, attributed with aphrodisiac and hallucinogenic properties that supposedly found it favour amongst witches and would-be werewolves.31

The canary represents an acknowledgement of Maddalena’s ancestral home, the Canary Islands, from whence Maddalena’s equally hirsute father was first captured as a boy and taken to the French court in 1547. In a synchronicitous etymological twist, the name “Canary Islands” began as the Latin *Insula Canaria*, or “Island of the Dogs.”32 The birds get their name from the islands, not the other

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30. I did also travel to Blois, France in 2010 to see Lavinia Fontana’s portrait of Antonietta, only to discover that the work was on loan to an exhibition in Dresden!


way around, conveniently locating the Gonsalus family within narratives of the mythical dog-headed races, the cynocephali.

**Figure 214** Detail of Jazmina Cininas, *Maddalena was a True Marvel in her Day* (2011)

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**Figure 215** (left) A wild cycocephalus. Manuel Philes, *De animalium proprietate*, (1566), Paris, Bibl. Sainte-Genevieve, ms. 3401, f. 31r


The strategically extended hair that hints at wolf ears references another of Giacomo Franco’s engravings while also following in the footsteps of present day American painter, Margo Selski (b.1960), and in particular her lupine persona, Fauna. Fauna, who is similarly aesthetically located in the courts of Renaissance Europe, appears in a number of Selski’s works, taking on a variety of animal personas (in contrast to her more classically feminine ‘alter ego’ Flora), although usually identifiable by her wolf paws and twin-cone hairdo.

*Fauna as Girl Wolf* (2004) sports the red cape that has become ubiquitous in portraits of wolf girls, as well as lupine limbs and a tail, while her hair is done up in twin cones that hint at wolf ears. Emerging through the diaphanous wallpaper behind her are three other inverted Faunas at various stages along the path from girl to wolf, directly alluding to lycanthropic transformation.

![Figure 217](left) Margo Selski, *Wolf and Little Red II* (2004) oil and beeswax on canvas, 61 x 76 cm

![Figure 218](right) Detail of Giacomo Franco, *Habiti delle Donne Venetiane Intaglate in Rame*, c.1591–1610, engraving and woodcut, 28 x 21 cm

Selski presents a symbolic and layered reading of the Wolf Girl, grounded in the seductions and restrictions of high femininity and self-indulgent melancholia, occupying various stages along a ‘bipolar’ scale between girl and wolf. However,
while Fauna may possess furry wolf body parts, she does not directly engage with the idea or symbolism of the hirsute woman.

Figure 219 Margo Selski, *Fauna as Wolf Girl* (2004), oil and beeswax on linen, 61 x 91.5 cm

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The figures of the hairy Magdalene and the Gonsalus sisters continue to supply a complex iconography for explorations of ‘monstrous’ femininity for visual artists Kiki Smith, Margo Selski and myself. In the Early Modern examples as well as contemporary interpretations of the hairy woman motif, the conflation of feminine and bestial identities can simultaneously represent violation of human-animal boundaries as well as reconciliation of the human and animal worlds, acknowledging the spaces that we both share. Like Smith and Selski, my work moves away from the earlier simian associations of the hairy woman, drawing instead on the lupine associations of excess body hair in contemporary popular culture (discussed in more detail in Chapter 6). Unlike Smith and Selski, however, my work directly addresses the figure of the female werewolf and explores ways in which lycanthropic iconography can expand understandings of hirsute femininity and bring attention to individual female histories.
The following chapter leaves the Early Modern era and moves into the seventeenth century, during which time the witch-werewolf began to give way to a new breed of predatory lupine femininity from Eastern Europe.

Image Sources: Chapter 3

10 (original background removed), corinalucia, “Mary Magdalene”, flickr, modified 5 September 2010, www.flickr.com/photos/20988546@N07/4966011164/in/photostream/lightbox


Scan of postcard, “Madchen Gonzalez” purchased at Ambras Castle, April 2009.


Ibid.


Chapter 4

What big teeth you have! The Vampiric Female Werewolf

As the era of the witch-hunts concluded with the age of reason, the lupine femme was less likely to be an old woman of little social standing, becoming instead increasingly better born, better off and better looking. Potions, salves and enchanted wolf skins remain integral to werewolf transformations into the early twentieth century. However, increased criticism of the perceived excesses and decay of the nobility saw werewolves swept up in the vampire wave which peaked in 1730s Hungary, Czechoslovakia and Poland, sustained by established concepts of witchcraft, animal familiars and cannibalistic devil worship.

This chapter charts the female werewolf’s blood-ties with the Eastern European vampire in mythology, language and medicine. I focus on the

1. Henri Bouget, for example, describes werewolf-witch Claudia Jamprost as “old and lame,” and she was in all probability penniless as well. Henri Bouget, Examen of Witches, trans. Montague Summers (USA: Kessinger Publishing, 2003), reprint of John Rodker 1929 edition, original title and date Discours de Sorciers, 1590, p. 150.
mythologies constructed around Bohemian princess Eleonore von Schwarzenberg and Hungarian Countess Erzsebet Bathory, and how these served to provide a template for an aristocratic, vampiric female werewolf.

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Writing in 1912, werewolf anthologist Elliot O’Donnell differentiated vampires from werewolves on the basis that the former was a transmissible disease while the latter was not, declaring: “Vampirism is infectious . . . Lycanthropy is not infectious.”4 The statement indicates not only that the infected bite is a relatively recent development in werewolf lore, but also that there was sufficient overlap or confusion between vampirism and lycanthropy to necessitate the articulation of a clear distinction between the two.

An etymological approach to the nomenclature of the werewolf and vampire reveals a special intimacy between the two supernatural entities, particularly in Eastern Europe. The Russian volk-odlak, from volk meaning “wolf” and dlak meaning “hair,” originally designated the werewolf, however has come to refer exclusively to vampires. We see a similar shift in supernatural allegiances in the Serbian vukolak/vukodlak, the Bulgarian vrikolak the Czech vlkodlak and the Greek vrykolakos.5 In Romania, Greece and East Prussia it was furthermore believed that a werewolf could return as a vampire after death or vice versa.6 Among the other

5. Senn, Were-Wolf, 19 and 64. Senn’s spellings differ slightly from one page to the other. Sabine Baring-Gould also mentions the Serbian werewolf-vampire connection, however records their shared name as vikoslak. The vikoslak are much more in keeping with pagan notions of the werewolf, engaging in annual gatherings in the depth of winter (as with the Neuri or Livonian werewolves) and employ wolf-skins to effect transformations, as we see in the legends of the Beserkers and the Estonian she-wolves. Should the wolf-skin be burnt, “the vikoslak is thenceforth disenchanted.” Op. cit., Baring-Gould, Book of Werewolves, p. 114.
elements of werewolf lore absorbed into the later vampire tradition are the tell tale omens of paranormal inheritance such as having been born with teeth or a tail.  

Bram Stoker’s Count Dracula, who is popularly regarded as the archetypal sanguinarian, counts the ability to shape-shift into a wolf amongst his superhuman powers. The fifteenth-century Wallachian prince, Vlad Tepes, is generally accepted as the inspiration for Stoker’s Dracula, however The Austrian documentary team of Klaus Steindl and Andreas Sulzer are convinced that a woman, eighteenth-century Bohemian princess Eleonore von Schwarzenberg, served as the true model for the coffin-dwelling noble with lupine affinities. In their 2007 documentary, *Vampire Princess*, Steindl and Sulzer report that Eleonore expressly forbade the hunting of wolves on her lands and, indeed, kept she-wolves at Krumlov Castle in the belief that drinking their milk would increase her chances of becoming pregnant with a male heir. The filmmakers attribute this belief to the Romulus and Remus legend, further embedding Eleonore within tropes of lupine femininity, in this case the Lupa Capitolina.

While the links to Stoker are speculative at best, the legends surrounding Eleonore nevertheless reflect the transition from the Early Modern lycanthropic witch archetype to the lycanthropic vampire archetype during the Enlightenment era. The documentary makers locate Eleonore within another point of confluence between werewolves and vampires, by proposing that Eleonore’s reported manic-depressive psychoses and delirium were nervous manifestations of porphyria, a rare medical condition which has been used to argue a medical genesis for

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7. Op. cit., Senn, *Were-Wolf*, p. 65. Senn also provides an example of the synthesis of werewolf and vampire lore in Romania through a villager’s account of a young woman who rises from the dead and visits her former sweetheart in the form of a wolf. The terrified man beats her with a stick, only later realising the wolf’s true identity on hearing that the (no longer dead) woman is in hospital with broken ribs. Recorded on a field trip in 1977. The fact that a dead woman might require, or benefit from, hospital treatment goes unremarked. Op. cit., Senn, “Appendix C,” *Were-Wolf*, p. 108.

8. The wolf milk may have been effective after all; Eleonore finally gave birth to a son at the age of forty-one, a remarkable feat in the eighteenth-century and one which Steindl and Sulzer claim increased popular speculation of witchcraft.
werewolfism and vampirism in equal measure. Biochemist David Dolphin helped to popularise the notion of porphyric origins of the vampire myth through suggesting that the largely hereditary blood disease, which may cause severe anaemia, might be treated with injections of blood products. He also claimed that the high sulphur content in garlic might aggravate the disease causing allergic reactions in the sufferer.\(^\text{10}\)

While the text-based reports of symptoms appear to suggest vampiric behaviours and dispositions, the visible effects of cutaneous versions of the disease offer the most seductive arguments for werewolf aetiology, made startlingly apparent in photographs of the sufferers. Severe phototoxicity demands that sufferers avoid sunlight or risk skin lesions and progressively ‘beastly’ disfiguration, especially on the face and hands. Reddish teeth and urine and hypertrichosis, that is, extreme hairiness (notably on the forehead) add to the litany of porphyria’s physical correspondences to lycanthropy, providing a medical confluence of werewolfism and vampirism that reinforces linguistic and mythological conflations of the two occult entities.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure220.png}
\caption{Visible symptoms of congenital porphyria. W. Hausmann, \textit{Strahlentherapie}, Suppl. 8, 1923}
\end{figure}


The She-Wolf and the Countess of Blood

Eleonore is not the only noblewoman with claims to a werewolf-vampire legacy, nor is she alone in being credited with inspiring the Dracula myth. One writer, Raymond McNally, has argued that seventeenth-century Hungarian noblewoman and infamous serial killer Erzsébet (Elizabeth) Báthory is at least partly responsible for inspiring the Dracula legend in his book, Dracula was a Woman: In Search of the Blood Countess of Transylvania, published in 1983.11 Earlier still, Hungarian director Peter Sadsy christened Báthory “Countess Dracula” in his 1970 horror film of the same title, a moniker that has persisted not only in popular culture but also amongst Báthory scholars, such as Tony Thorne. The title of his 1997 biography: Countess Dracula: The Life and Times of Elisabeth [sic] Báthory, The Countess of Blood demonstrates just how entrenched vampire lore has become in the Báthory persona, however her earliest supernatural incarnation in Western popular culture was as a werewolf.

Sabine Baring-Gould first brought Erzsébet’s story to the popular imagination in the English language’s first in-depth examination of werewolfism, The Book of Werewolves. Published in 1865, some thirty-two years before Dracula and certainly known to Stoker,12 Baring-Gould’s text suggests that, in the late nineteenth century, the Countess was more properly considered a werewolf than a vampire. Baring-Gould simply refers to the Countess as “Elizabeth ___” which may go some way towards explaining why her association with lycanthropy never


took hold in the same way that her specific identification with vampirism did, and the subsequent rarity of lupine representations of the Countess in visual culture. Despite this, a present day search of The Columbia Encyclopaedia sees Erzsébet “celebrated in legend as a female werewolf,”¹³ and she also rates an entry in Brad Steiger’s 1999 encyclopaedia of all things shape-shifting, The Werewolf Book.¹⁴

Erzsébet Báthory remains a contested figure, even amongst historians. Erzsébet was arrested and imprisoned in her own castle tower at Čachtický in the final days of 1610 for the reputed torture and murder of anywhere between 36 and 650¹⁵ young women from her local village and the lesser gentry. She finally died in her tower prison in 1614¹⁶ although she was never formally convicted of any crime, unlike four of her servants, believed to be her accomplices.

In his chapter, “Posthumous Verdicts,”¹⁷ Thorne points to a number of writers who question the motives of those who brought the accusations against Erzsébet and the legitimacy of the court proceedings against her. In an age and

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17. See ibid., (Thorne) pp. 207–222, especially his discussion of Szádeczy-Kardoss’ radical theory that many of the reputed tortures in fact conformed to healing practices of the day on pages 210–211. While endeavouring to present a balanced view, it is clear that Thorne favours more recent evaluations of the trial as legally flawed and politically motivated.
society that saw mistreatment of servants as the nobility’s prerogative, violence as commonplace, and medical practices that were often akin to torture, Thorne argues that the shaming and incarceration of the powerful and wealthy widow was suspiciously convenient for a number of her political rivals, especially those who owed her money.

Numerous books, films and visual representations perpetuate the myth that Erzsébet bathed in the girls’ blood in the belief that it would preserve her youth and beauty, and this salacious detail has become the default visualisation of the Countess,18 yet this latter motif did not appear in the Báthory legend until 130 years after her death.19

Although there are numerous representations of Erzsébet in visual culture, only one portrait of her is known to have been painted from life, however it has either disappeared or is of contested authenticity. Painted in 1585, the portrait inspired a number of copies soon after, leading to speculation and contradictory claims as to which is the original painting.20 The portraits in question all follow the same template: standing pose in regal dress with laced, deep-red bodice, pearl choker/chain and distinctive white lace collar.

This formula has served various visualisations of the Countess, most strikingly in the 2008 film Báthory: Countess of Blood by Juraj Jakubisko, which sees the lead actress, Anna Friel dressed in a faithful copy of the Countess’ painted dress. Even so, in the same way that standardised motifs in playing card designs

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18. The first one hundred images appearing in a Google image search for Elizabeth Bathory on 1 March 2013 revealed 28 bathtub scenes, compared with 15 images of Erzsébet’s portrait or one of its copies. This was also the form chosen by the McFarlane toy company for their Elizabeth Bathory action figure, released in 2004 as part of their Monsters Series 3: Six Faces of Madness collection.

19. It first appeared in László Türöcsí’s 1744 travelogue of the Hungarian nation, A Short Description of Hungary together with its Kings Published in Latin as Ungaria Suis cum Regibus Compendio Data. See, Thorne, Countess Dracula, p. 204, for English translation of passages referring to Erzsébet.

20. According to Dennis Báthory-Kitsz, the original painting has been stolen. “Erzsébet: The Original Portrait”, bathory.org, accessed 26 February 2013, http://bathory.org/erzssorig.html. Nevertheless Báthory-Kitsz presents a selection of debated copies elsewhere on the site at “Who is the Real Erzsébet?” I had hoped to see a copy of the 1585 original the portrait of Erzsébet, which hangs in the Múzeum Čachtice, but unfortunately missed their ‘open season’ by two weeks on my visit to Slovakia in 2009.
evolved from generations of corrupt copies in print,21 each new visualisation presents a slightly different version of Erzsébet.

The question “Who is the Real Erzsébet?” posed on the bathory.org website is pertinent not only to the five portraits on display, but also to the myriad personifications of the Countess in literature and film,22 very few of which, however, acknowledge her early ‘career’ as a werewolf.

Figure 222 (left) Anonymous, 17th century copy of the lost 1585 original portrait of Erzsébet Báthory

Figure 223 (right) Anna Friel as Erzsébet Báthory in Báthory: Countess of Blood, Slovakia/Hungary/Austria: Eurofilm Stúdió, 2008

Melbourne-based artist Alexia Sinclair (b. 1976 Newcastle) is one of the few to engage with the lycanthropic aspects of the Báthory legend. Her digitally modified photographic work from 2007, Elizabeth Báthory—“The Countess of Blood” (1560–


1614) features an impossibly slim figure in fur stole running through the fog beneath a full moon with an elaborately coiffed wolf at her heels. Both woman and wolf appear to have emerged fresh from the beauty salon.

The portrait is one of Sinclair’s The Regal Twelve series, her own mini Hall of Fame, if you will. In her artist’s statement, Sinclair describes The Regal Twelve as celebrating “historical realities within the guise of contemporary fantasy, a kind of conversation between the past and present”23 which is not altogether dissimilar to what I am doing in my own work.

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Sinclair seeks to celebrate unconventional female power while also professing to tap into contemporary notions of beauty, drawing on the more infamous or flamboyant women rulers from the past. Although she doesn’t specifically address her Båthory portrait, Sinclair describes the subjects of her portraits as having been recast with “warrior woman-like and goddess-like qualities, each character is transformed through the incorporation of weaponry and armour into a sea of motifs and symbols designed to signify strength.”24

By focussing on the lupine, the image resists the more gratuitous elements of the Båthory legend however is ultimately less satisfying than others in the Regal Twelve series. Rather than signifying strength, the wolf’s flamboyantly decorative fur reduces it from top predator to designer pet with blue rinse, diminishing Erzsébet’s potency as well by association. The historical figure of Erzsébet Båthory is replaced by a gothic fantasy in corset and fishnets, airbrushed to a polished artifice and tightly controlled fetishism that speaks less of feminine strength and more of contemporary commercial aesthetics. Sinclair’s use of lupine motifs in her Båthory portrait serves to tame rather than empower the Countess.

At the other end of the fantasy spectrum, Yevgenia Domashova uses the wolf to amplify the horror of the legend in her 2010 oil on canvas, Erzsébet Båthory: Prime. The wolf’s tail becomes a river of torment carrying naked, writhing women to their doom while another is caged beneath her manicured talons. The she-wolf’s teats are no longer the source of maternal nurture that they are in the Romulus and Remus myth, transmuted instead into morbid gallows, expressing a hangman’s noose in place of milk.

The antithesis of Sinclair’s portrait, Domashova’s she-wolf serves to demonise Erzsébet utterly, creating a merciless, histrionic caricature which is as removed from the historical figure as Sinclair’s airbrushed mannequin.

24. Ibid.
Strong echoes of the Báthory legend are also evident in Philippe Mora’s under-appreciated pastiche of werewolf kitsch, *Stirba: Werewolf Bitch* aka *Your Sister is a Werewolf*. Mora’s title character, Stirba, is presented as a sadistic and sexually depraved (albeit high-camp) Transylvanian aristocrat residing in a castle in the Czech Republic. Stirba counts satanic orgies, incest, bestiality and torture amongst her ‘abominations,’ assisted by the beautiful but merciless Mariana, much as Erzsébet’s servant, Anna Darvulia was believed to have been the agent of her mistress’ cruelty.

Although she doesn’t bathe in blood, Stirba nevertheless sacrifices virgins in order to maintain her youth and beauty, visibly transforming herself from the

25. *Howling II* opens with Christopher Lee narrating: “And I saw her sit upon a hairy beast, and she held forth a golden chalice filled with the filthiness of her fornications. And upon her forehead was written, ‘Behold! I am the great mother of harlots and all abominations on earth.’”
Early Modern cliché of the werewolf-witch hag into the Victorian gothic cliché of the depraved, aristocratic femme fatale.

**Figure 226** Sybil Danning as Stirba, Judd Omen as Vlad and Marsha A. Hunt as Mariana in *Howling II: Stirba: Werewolf Bitch aka Your Sister is a Werewolf*, dir. Philipe Mora, Czech Republic/USA: Hemdale Film, 1985

*Erzsébet was Frequently Mistaken for a Vampire*

In my own interpretation of the Báthory legend (see Volume I: Plates 7 and 8), I wanted to draw particular attention to the lycanthropic motifs that have generally been overlooked in visual representations of the Countess without overly romanticising or demonising my subject or neutralising the wolf. My intention is to imbue my female subjects with additional agency through the wolf, part of which requires acknowledgment of the wild canine as top predator. In Erzsébet’s case I was keen to explore whether it was possible to address the complexities of the historical person and her subsequent mythic persona, without casting her as either victim or monster.
The extravagant Hungarian lace collar and the muted maroon and ochre tones, along with the placement of the crest in the top right hand corner, nod towards the historical portraits of the countess, thereby locating my Erzsébet within her ‘legitimate’ visual tradition. In their chapter “The Social Biology of Werewolves” W.M.S. Russell and Claire Russell claim that the ‘E’ in the Báthory coat of arms is constructed from a vertical jawbone intersected by three wolf’s teeth, and also mention a legend in which Erzsébet was followed about by a she-wolf, reinforcing lycanthropic allusions. The hand resting on the wolf’s head, a motif shared with Stirba, alludes to the latter aspect of the myth and the legends of female-lupine intimacy that re-appear in figurations of both Erzsébet and Eleonore. Merging the facial features of woman and wolf further integrates the two species and their shared mythologies.

I have resisted the blood bath and fangs, however the ruby-red perfume vial offered up by the extended, bloodied hand acknowledges popular myths surrounding the Countess and her belief in the cosmetic virtues of blood, as well as the medical explanations for the werewolf and vampire myths. Erzsébet’s furry forehead is another subtle allusion to the porphyria and its most striking visible manifestation. The title, Erzsébet was frequently mistaken for a vampire, acknowledges the intimacy between werewolf and vampire lore as exemplified in the Báthory legend, while also alluding to the contested details of the countess’ history.

![Figure 228](left) Julie Delpy as Erzsébet Báthory in The Countess, dir. Delpy, Germany: Mirabelle Pictures, 2009.

![Figure 229](above) Delpy as the werewolf Serafine Pigot in An American Werewolf in Paris, dir. Anthony Waller, Luxembourg: Metropolitan Film Export, 1997.

From amongst the multiple versions of the Erzsébet Báthory portrait and multiple interpretations of the countess in film, I have chosen Julie Delpy to be the face of my Erzsébet. The French-born actress directs herself as the youth-obsessed lead in her 2009 film of the Báthory legend, The Countess, and also played the female werewolf Serafine Pigot in the 1997 film, An American Werewolf in Paris, thereby serving to further reinforce the lycanthropic references of my portrait. Delpy’s eye has also been merged with the wolf’s profile, offering a less monstrous imagining.
of the confluence of the lupine with the feminine than that seen in *An American Werewolf in Paris*.

Printmaking’s inherent facility for generating multiple states through shifts in ink colour, for example, or the inclusion or extraction of multiple plates or reworking of individual plates, offers possibilities for exploring multiple incarnations of a single portrait as well as multiple cultural constructions of a person or persona. Just as multiple copies were made of the original portrait, I have also made an alternative version of my print by cropping down the image so that just the wolf, the hand, and a section of the lace are visible (see Volume I, Plate 8). The cropping brings the lycanthropic aspects of the legend front and centre, a form of restitution for the vampiric focus the legend has attained in popular culture. The title, *Báthory She-Wolf*, reinforces the lupine allusions, while also referencing the practice of labelling powerful women who behaved outside expectations of their gender “She-Wolves,” stripped of the nurturing associations of the Capitoline She-Wolf.  

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D ominant visualisations of Erzsébet Báthory and Eleonore von Schwarzenberg have seen the noblewomen largely aligned with the vampiric tradition and its inherent stereotypes, albeit with strong residues of vampirism’s lupine legacy. Returning the focus to lycanthropic elements of Erzsébet’s legend not only redresses this largely under-represented aspect of her iconography, but also locates Erzsébet at a significant crossroad of evolving traditions of lupine femininity, particularly the shift from witch-werewolf ‘hag’ to vain aristocrat, a position she shares with Eleonore. Incorporating other points of

conflation between the two occult identities, such as the furry porphyric forehead, assist in capturing the complex levels of interconnectedness between werewolf and vampire while circumventing clichés of either. Similarly, combining historical iconography with contemporary cinematic references acknowledges the ongoing re-evaluations of Erzsébet herself as well as the female werewolf.

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**Image Sources: Chapter 4**


Chapter 5

Wicked Wolf-Women and Shaggy Suffragettes

At the end of the nineteenth and beginning of the twentieth centuries, blue-blooded lupine ladies with a thirst for red-blooded victims were being conflated with another privileged white woman who refused to conform to the expectations of her gender—the Suffragette. Fuelled by paranoia surrounding the Suffragette movement, the new female werewolf absorbed misogynist anxieties of the New Woman, viewed as independent, free-thinking and unfettered by maternal obligations, a supposed destroyer of families and cold-blooded threat to manhood and the status quo.

This chapter focuses on the flowering of the female werewolf during the Victorian and Edwardian eras, in the broader context of the Suffragette movement’s challenges to established Western social and gender hierarchies.

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Historian of Spanish gothic literature, Janet Pérez, identifies the “original flowering of the gothic” in the late nineteenth century as coinciding with a time of “massive social reorganization” and “profound disruptions of gender relationships.” This is supported by the visual imagery of the time, which Bram Dijkstra argues formed part of a misogynist artistic tradition of demonic femininity. Dijkstra proposes that certain images not only exploited the clichés of witchcraft and vampirism to argue woman’s moral degeneracy but also forged derogatory links between women and the animal world in order to argue the former’s physical, mental and moral inferiority to men.

Quoting writers such as Carl Vogt, who declared: “whenever we perceive an approach to the animal type, the female is nearer to it than the male,” Dijkstra identifies the hybrid sphinxes, chimeras, harpies and other bestial female bodies in the fine arts as symptomatic of the “war on woman,” fuelled by burgeoning male anxieties in the face of the Suffrage movement and bolstered by chauvinist

2. Ibid.
3. Ibid.
6. Ibid., (Dijkstra) p. vii.
elements within early Darwinian theory that saw women as lower on the evolutionary ladder than men. Even when Darwin conceded feminine advantage, such as in the areas of “powers of intuition, of rapid perception, and perhaps of imitation,” he immediately countered with “some, at least, of these faculties are characteristic of the lower races, and therefore of a past and lower state of civilisation.” Darwin’s summations served to bolster nineteenth-century discourses that associated the female body with ‘retrograde’ nature and matter “which can assume any shape,” while aligning masculinity with the ‘evolved’ realms of culture, the mind and transcendence.

Australian werewolf scholar, Chantal Bourgault du Coudray, observes that chauvinist hierarchies within Darwinist theory were also transcribed onto literary figurations of the werewolf itself, noting that the psychologically-anguished werewolf was most likely to be portrayed as male, whereas the corporeally transforming werewolf was usually female. The male werewolf also enjoyed a correspondingly superior morality to his female counterparts.

Although the male werewolf may have been depicted as more evolved than females of the species, it did not follow that lycanthropy was regarded as a more properly male condition. Sabine Baring-Gould, werewolf authority of the late nineteenth century, does not treat female lycanthropy as anything out of the

7. Darwin writes, for example, “The chief distinction in the intellectual powers of the two sexes is shown by man’s attaining to a higher eminence, in whatever he takes up, than can woman—whether requiring deep thought, reason, or imagination, or merely the use of the senses and hands.” Charles Darwin, “Chapter XIX. Secondary Sexual Characters of Man,” The Descent of Man, and Selection in Relation to Sex, Second Edition, (UK,1874).
8. Ibid.
9. Ibid.
11. Ibid., pp. 54–55.
12. Bourgault writes: “The unrepentant hedonism and physicality of such female werewolves can be contrasted with the psychological torment experienced by their male counterparts. The psychologized werewolf was far more likely to be male, reflecting the widespread association of masculinity with the mind. Indeed, the male werewolf’s psychic suffering frequently guaranteed his eventual salvation, whereas the demonic female werewolf was always destroyed.” Ibid., pp. 55–56. I first became aware of the proliferation of female werewolf literature during the Women’s Suffrage movement in Bourgault du Coudray’s earlier paper “Upright Citizens on All Fours: Nineteenth-Century Identity and the Image of the Werewolf,” Nineteenth Century Contexts 24:1 (2002): pp. 1–16.
ordinary and specifically identifies a number of female werewolves in his key text on lycanthropy, *The Book of Werewolves*. Apart from the aforementioned “Elizabeth ___” (a.k.a. Erzsébet Báthory; see previous chapter), these include King Siggier’s mother and another Nordic she-wolf, Ingibjorg; the elderly Ossyrian she-wolf (discussed in Chapter 1); a Swiss *louve-garou* from Lucerne; Perrenette and Antionette Gandillon along with five other furry French femmes—Thievenne Paget, Claudia Isan Prost, Claudia Isan Guillaume and Isan Roquet—as well as the Italian Loba of Carcassone. On no occasion does Baring-Gould remark on the female gender as being unusual for a werewolf and, in fact, offers examples of exclusively feminine causes and manifestations of lycanthropy.13

In his chapter, “Natural Causes of Lycanthropy,” Baring-Gould provides examples of cannibalism by pregnant women whose “abnormal condition of body”14 allegedly caused them to temporarily take leave of their senses and develop a desire for blood—mostly their husbands’. Baring-Gould relates the tale of a pregnant Greek woman who, in the summer of 1845, murdered her husband in order to eat his liver, and also identifies a deranged woman of Unterelass who killed her fifteen-month-old son and stewed his legs with cabbage in 1844.15

Emphasising pregnant women as compulsively carnal and with greater susceptibility to atavistic impulses, helped to bolster chauvinistic conceits that women were lower on the evolutionary ladder than men, while simultaneously recommending them as more likely candidates for lycanthropy.16 Baring-Gould concludes: “The cases in which bloodthirstiness and cannibalism are united with insanity are those which properly fall under the head of Lycanthropy,”17 effectively

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13. Baring-Gould defines lycanthropy as: “The change of a man or woman into the form of a wolf, either through magical means so as to enable him or her to gratify the taste for human flesh, or through judgment of the gods in punishment for some offence. This is the popular definition.” The use of the word ‘popular’ indicates that, in the late nineteenth century at least, there was no general consensus that the werewolf was more properly gendered male. Sabine Baring-Gould, *The Book of Werewolves* (London, Senate, 1995) p. 8. First published in 1865 by Smith, Elder & Co. in London.
15. Ibid., pp. 143–144.
pronouncing women as more susceptible to the forms of lycanthropy that result from mental feebleness. In the examples he provides, the woman’s pregnancy or recent childbirth were believed to have induced a state of temporary insanity, her mind falling victim to her biology and her hormones. (This theme is taken up in more detail in Chapter 8). Ironically, being in the ‘family way’ was perceived to be the very condition that triggered a woman’s murderous impulses and which made her a threat to family. Such anxieties sat alongside broader paranoia surrounding the Suffragette movement in Victorian and Edwardian England and America, particularly fears that women entering the public sphere constituted a threat to the domestic or private sphere, and also threatened to erode gender distinctions—socially, politically and physically.

Writing forty-seven years after Baring-Gould, Elliot O’Donnell likewise had no difficulty imagining the werewolf as feminine in his 1912 anthology of lycanthropic lore, Werewolves [sic]. While he acknowledges that in some countries the werewolf “is restricted to the male sex,”18 he counters immediately afterwards that “in others it is confined to the female.”19 He also notes that in Russia and Siberia, female werewolves slightly outnumber males.20 O’Donnell relates various tales of female lycanthropy, specifically naming Mère Maxim, Beatrice Cellini, Marguerite Gavestein, Countess Hilda Von Breber, Olga Kloska, Isabelle de Nurrez, Mad Valerie and Breda amongst the hirsute sisterhood.21

19. Ibid.
21. While O’Donnell proclaims the veracity of his ‘case studies,’ they are in likelihood his own literary inventions, however Baring-Gould’s examples can be traced to external sources.
The Golden Age of the Beastly Suffragette

Fears surrounding the New Woman are reflected in the large number of anti-suffragette images that were in circulation at the time, coinciding with the “Golden Age of Postcards” which saw the sending and collecting of postcards reach fever pitch in Europe and the United States. Fred Bassett, the senior librarian of Manuscripts and Special Collections at the New York State Library writes:

The decade between 1905–1915— the Golden Age of Postcards—saw postcard collecting reach a zenith of staggering proportion. . . . Official U.S. Post Office figures for the year ending June 30, 1908 revealed that approximately seven hundred million postcards had been mailed in this country. By 1913 the total number mailed had increased to over nine hundred million, and, by this date, the craze was reportedly on the decline!23

The social impact of postcards has been compared to the current influence of the Internet,24 becoming a key form of visual entertainment and idea exchange that extended beyond holiday souvenirs to include comics, advertising and politics, with both sides of the suffrage debate availing themselves of the postcard’s ubiquity and popular influence. Continuing the legacy established in Early Modern Europe with woodblock broadsheets, printmaking studios and print workshops came to play a key role in the construction and dissemination of a

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22. Exact timeframes of the Golden Age vary from writer to writer, although most put it at around two decades at the beginning of the 20th century. Jack Davis, for example, puts it at 1898–1915 in his chapter “Unpublished Sets by the Detroit Publishing Company” in Samuel L. Schmucker: The Discovery of His Lost Art, co-authored with Dorothy Ryan, (Montana: Olde America Antiques, 2001), 67. Fred Bassett (see note below) puts The Golden Age of Postcards at a much smaller timeframe, i.e. the decade between 1905–1915, however he is dealing primarily with the phenomenon in the United States.


public visual vocabulary of women at a time when notions of femininity and
gender roles were hotly contested.

In her analysis of the Suffragette series of postcards produced by New York’s
Dunston-Weiler Lithographic Company in 1909, Catherine H. Palczewski argues
that prevailing ideology saw postcard manufacturers create a public image of the
Suffragette as a figure of ridicule or threat, consequently lending their support to
anti-suffrage forces by default.25 Husbands and families were presented as most
vulnerable to the woman’s quest for voting rights, suffering abandonment and
neglect as a result of the mother’s ‘selfish’ determination to engage in a life outside
the domestic sphere.

Figure 231 (left) Unknown artist, English anti-suffrage postcard, c. 1910.©
Figure 232 (right) Martin Anderson (Scottish 1854—1932) trading as Cynicus Publishing
Company, “We Want the Vote,” English anti-suffrage postcard, 1909©

25. Ibid., p. 366.
English postcards were at times breathtakingly savage, depicting the Suffragette as a hideous abomination who was not only devoid of femininity but also, at least in one notable example produced by the Cynicus Publishing Company, of humanity as well. Social Darwinism may have already placed women as lower on the evolutionary ladder than men, but women who refused to accept their ‘natural’ place in the home risked forfeiting their claim to membership of the human race altogether. In another postcard, a sequence of images reminiscent of lycanthropic transformations sees a pretty young woman with biologically instilled maternal instincts forsake marriage and motherhood only to transform into a grotesque, claw-handed, hatchet-wielding harridan.

The postcards also depicted women’s suffrage as commensurate with the emasculation of men. If the husband wasn’t depicted as exhausted from the relentless, ‘demeaning’ drudgery of housekeeping and childrearing while the wife ‘outrageously’ engaged in public life and smoking cigars26(without any apparent irony or consciousness of double standards), he was the victim of physical abuse and subjugation from his newly liberated spouse. One postcard produced by Bamforth & Co. Publishers shows a man on his knees cleaning the carpet while his wife stands over him, twisting his ear, above the caption “My wife’s joined the Suffrage Movement (and I’ve suffered ever since)”27 while other images in circulation were even more overt in their depiction of Suffragettes as sadistic oppressors of men.

It is worth mentioning another model of sadistic femininity that was in circulation in the Victorian era, one that infamously linked cruelty with a woman in animal pelt—the Venus in Furs. Written by Austrian Leopold von Sacher-Masoch in 1870, the novella Venus im Pelz chronicles the increasingly depraved

26. This is a common theme of the anti-suffragette postcards. An extensive collection of examples is viewable on Palczewski’s Suffrage Postcard Archive. See especially the “Feminine Men” archive at http://www.uni.edu/palczews/N/NEW%20postcard%20webpage/Feminine%20Men.html Catherine H. Palczewski, Suffrage Postcard Archive, University of Northern Iowa, Cedar Falls, IA., http://www.uni.edu/palczews/N/NEW%20postcard%20webpage/Dunston%20Weiler.html (accessed 27 April 2013)

27. This postcard, along with others from the series, may be viewed at ibid., “Bamforth.”
relationship between Severin von Kusiemska and Wanda von Dunajew. Severin pleads with the initially reluctant Wanda to make a slave of him, subjecting himself to increasing humiliation and physical abuse as she gains enthusiasm for her role, all the while dressed in furs at Severin’s request.

The novella is modelled on Sacher-Masoch’s relationship with Fanny Pistor and his own psychosexual fascination with cruel, domineering women in furs, resulting in the author giving his name to the term “masochism,” while serving as a misogynist
warning to all men that women are the enemy and that men indulge women and ignore the fairer sex’s inherent cruelty at their own peril.  

_The Wicked White Werewolf Bride_

It was within this visual and political climate that Victorian and Edwardian literature was replete with degenerate, rapacious female werewolves whose primary victims were families, the she-wolves literally preying upon innocent children and unsuspecting husbands.

Captain Frederick Marryat provides an early prototype for this particular model of female lycanthropy in his 1839 tale, _The White Wolf of the Hartz Mountains_, a chapter within the larger tale _The Phantom Ship_. The title protagonist—the Hungarian-Transylvanian Christina—is described as a twenty-year-old beauty with glossy, flaxen hair and brilliant teeth, “dressed in a traveling dress, deeply bordered with white fur, and a cap of white ermine on her head.” The latter indicates a degree of privilege, being a fur previously reserved for royalty, locating Christina within the vampiric tradition of the decadent, aristocratic female werewolf. The position of privilege, however, also provides a bridge to the Suffragettes, the overwhelming majority of whom were middle or upper class (and white). Christina ultimately kills her husband and two of her stepchildren,

28. Despite the overt misogyny in his writings, Sacher-Masoch was, in fact, a pro-active supporter of women’s suffrage. Given his sexual predilections, however, it is difficult to ascertain whether this was driven by genuine desire for equality of the sexes, or fantasies of a society governed by dominatrices. _Venus in Furs_ itself capitulates in its depiction of Wanda and women; despite Severin declaring on page 128 “All of a sudden I saw with horrible clarity whither blind passion and lust have led man, ever since Holofernes and Agamemnon—into a blind alley, into the net of woman’s treachery, into misery, slavery, and death” two pages later he argues that woman can only become a companion to man “when she has the same rights as he, and is his equal in education and work.” To be honest, the latter statement feels incongruous in the face of an otherwise overtly misogynist narrative. There is no space here for that discussion, however. Leopold von Sacher-Masoch, _Venus in Furs_, trans. Fernanda Savage (London: Bookkake, 2007).


drawing on a further template of the infanticidal, cannibalistic werewolf-witch and feeding into fears of the ‘bad’ mother as reflected in later anti-suffrage imagery.

What is particularly interesting about Christina is that she commits her atrocities as a woman, despite the wolf guise being available to her. When her husband discovers Christina devouring the corpse of her daughter, Christina is described as “not a wolf, but his wife, in her night-dress, on her hands and knees, crouching by the body of my sister, and tearing off large pieces of the flesh, and devouring them with all the avidity of a wolf.”31 Christina does not become truly wolf until after she is dead, reversing the usual order of the post-mortem lycanthropic ‘reveal.’ This Victorian tradition of the female werewolf reinforces the notion of domestically defiant women as fundamentally wolves, traitors to their sex and their species, further cementing their position as inherently lower on the evolutionary ladder than men.

Ravina, the title anti-heroine in Sir Gilbert Campbell’s 1886 The White Wolf Of Kostopchin, 32 follows the template set by Christina in many respects. The “exquisitely fair” Ravina is likewise discovered in the forest during a hunt for a white wolf, emerging from the foliage “wrapped in a mantle of soft white fur, with a fantastically shaped traveling cap,” and speaking “with a certain tinge of aristocratic hauteur in her voice.”33 Also like Christina, Ravina commands the obsessive adoration of the widowed father, culminating in a marriage that costs him his children’s lives and his own, performing her homicidal deeds as a woman, not a wolf. She is exposed as the murderess the moment that the “creature sprang to its feet, and the white fur cloak falling from its head and shoulders disclosed the pallid features of Ravina, a short, broad knife in her hand, and her lips discoloured

31. The tale is being narrated by Krantz’s son. Ibid., p. 18.
33. Ibid. p. 6074.
with blood.” 34 It is not until she is killed that Ravina reverts to “a huge white wolf, lying stark and dead, with a half-devoured human heart clasped between its fore paws.” 35

Campbell locates the fictional Kostochin in Lithuania, a land of “wild and fanciful narratives of wolves, witches, and white ladies,” 36 suggesting that notions of Baltic races being especially susceptible to werewolfism had not been entirely superseded by the Hungarian-Transylvanian vampiric werewolf at this time. Ravina’s admission, “Yes, I have had the imprudence to speak my mind too freely” 37 combined with her ‘bad’ mothering simultaneously locate her within the trope of the Suffragette-era werewolf-archetype.

Another aspect of anti-suffrage rhetoric that finds its way into werewolf literature of the time is the fear that women’s suffrage will result in the erosion of gender. 38 The Southern Woman’s League for Rejection of the Susan B. Anthony Amendment (prohibiting United States citizens from being denied the vote on the basis of sex) explicitly states these concerns in their anti-suffrage pamphlet. Beneath an image of a henpecked rooster and the subtitle: “A Vote for Federal Suffrage is a Vote for Organized Female Nagging Forever,” the league warns: “WOMAN SUFFRAGE denatures both men and women; it masculinizes women and feminizes men” 39 (original emphasis).

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34. Ibid., p. 6088. While lupine aspects do present themselves as Ravina commences murdering her new husband, her face “undergoing some fearful change, and the features . . . losing their semblance of humanity,” it is nevertheless with her “delicate hands” that Ravina wounds his chest and tears out his heart. p. 6092.
35. Ibid., p. 6093.
36. Ibid., p. 6087.
37. Ibid., p. 6066.
38. For further discussion, see Bourgault du Coudray who writes, “Especially in the latter part of the century, the emergence of the New Woman, the "androgyne," and the women’s suffrage movement incited considerable alarm about sexuality, gender differences, and reproduction.” Op. cit., “Upright Citizens,” p. 6.
Such paranoia is visibly manifest in the plethora of anti-suffrage postcards depicting masculine women wearing trousers.40 This motif also appears in the unconventional illustrations by Laurence Housman (English 1865–1959) for The Were-Wolf, written by Laurence’s sister, Clemence Annie Housman, in 1896.41

The title heroine, White Fell, is described in the text as:

a maiden, tall and very fair. The fashion of her dress was strange, half masculine, yet not unwomanly. A fine fur tunic, reaching but little below the knee, was all the skirt she wore; below were the cross-bound shoes and leggings that a hunter wears. A white fur cap was set low upon the brows, . . . [leaving] unhidden long plaits of fair hair that lay forward on shoulder and breast, down to the ivory-studded girdle where the axe gleamed.42

Laurence amplifies the subtle allusions to androgyny in his sister’s text, entirely eliminating any clues as to White Fell’s gender. Her blonde plaits are hidden altogether and her token skirt has been replaced by a furry bodysuit with tail and furry leggings that is more extension of her own body than garment, and a radical departure from the restrictive corsets, petticoats and skirts that were the dress convention for women of the day. Clemence may describe White Fell as possessing “a frame so firm and capable that only bulk was lacking for equal strength”43 with the men, yet the illustrations show White Fell as matching the men in height as well as in the breadth of her shoulders and the narrowness of her hips. Her lean, flat-chested, muscular figure mirrors that of the male protagonists, Christian and Sweyn.

41. Given that they share the surname Housman, I shall refer to brother and sister by their given names, in order to minimise confusion.
43. Ibid., p. 33.
Indeed, in two of the illustrations, White Fell stands above the kneeling or prone male, assuming the visually dominant position. Yet unlike the anti-suffrage postcards, there is no violence or intimidation in these images; even the image showing White Fell besting Christian is devoid of any obvious malice, and she might just as likely be helping him to his feet as knocking him down.

It is no doubt significant that both Laurence and Clemence were prominent in the women’s suffrage movement, most notably through co-founding the Suffrage Atelier.⁴⁴ The Suffrage Atelier’s regular printmaking workshops, which focussed on reproducing and circulating images quickly, enabled the publication collective to gain political agency, exploiting reproductive printmaking to influence popular thought through the dissemination of idea-based imagery to a

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wide audience. As such it was impossible for Laurence not to be aware of the political implications of his own radical representations of female lycanthropy in which the she-wolf is depicted as neither temptress nor hag, achieving heightened physical agency without recourse to feminine wiles, allusions to witchcraft, or indeed monstrosity.

These portraits of White Fell do, however, depend on the masculinisation of White Fell as well as the loss of her sexual potency. Within Clemence’s text, the exotic, independent woman from the north captures the rapt fascination of Christian’s brother, Sweyn, and even their infant cousin, Rol, is unusually smitten, however the body language between White Fell and her male protagonists in the illustrations is decidedly aloof. In both illustrations featuring Sweyn, he has his back completely turned on White Fell, ignoring the woman with whom he is utterly besotted in the text. The de-sexing, and de-sexualisation, of White Fell highlight the complexities facing the visual artist in depicting models of femininity that sit outside conventions of the time.

Laurence’s final image for The Were-Wolf deserves further attention for its depiction of White Fell in death (reverted to wolf, in keeping with the Victorian tradition). Clemence describes White Fell’s lupine form as that of “a great white wolf” and her “great grim jaws” as having a “savage grin.” 45 Once again, Laurence diverges from the text, depicting instead a diminished wolf with flattened, impotent muzzle—a depleted shadow of White Fell the

woman. It is as though the wolf gained its potency from the woman, not the other way around.

By 1912, the Suffragette movement in England had escalated to include more militant actions including arson, smashing windows and hunger strikes by imprisoned Suffragettes, and the heightened tensions and animosity are reflected in the misogynist rhetoric in O’Donnell’s Werewolves. Not content to simply acknowledge that female lycanthropy is as likely as male lycanthropy, O’Donnell goes so far as to declare that:

    women are more desirous of becoming werwolves[sic] than men, more women having acquired the property of werwolfery through their own act ... and when once women metamorphose thus, their craving for human flesh is simply insatiable—in fact, they are far more cruel and daring, and much more to be dreaded, than male werwolves.46

The author’s “decidedly chic”47 Mère Maxim is an amalgam of Victorian era clichés of the predatory louve-garou, that is, an aristocratic beauty with disturbing eyes who inhabits the forest dressed in furs, practices pagan witchcraft, and takes especial delight in torturing and devouring love-struck men. The final scene in which the hapless Henri Sansfeu is bound hand and foot while Mère, “dressed with wonderful effect all in white,” bares her teeth and digs “her cruel nails deep into his flesh”48 reveals O’Donnell’s debt to earlier tales of female lycanthropy as well as to Sacher-Masoch’s Venus in Furs.

47. Ibid., p. 119
48. Ibid., p. 127
White Fell’s Eyes Turned Bright and Shining

My own interpretation of the white she-wolf employs the modest dimensions of the postcard to focus on the eyes. (See Volume I, Plates 12–14) Like many of her lupine sisterhood, White Fell’s eyes offer the first visual clue in Clemence’s story of her future cruelty, as well as her true identity. The titles of the three editioned states—White Fell’s eyes turned, White Fell’s eyes turned bright and shining and White Fell’s eyes turned (green)—are taken from a line in the story: “White Fell’s eyes passed over Christian without apparent notice, and turned bright and shining upon Sweyn,” marking him as her intended victim.

Tell-tale brightness is a recurring motif in a number of Victorian female werewolf narratives. Christina of the Hartz Mountains, for example, is described as having

something about her eyes, bright as they were, which made us children afraid; . . . I felt as if there was cruelty in her eye; and when she beckoned us to come to her, we approached her with fear and trembling.  

Ravina of Kostophchin’s “steel-blue eyes” are likewise recognised as inhuman, prompting the manservant to warn his master that “the strange lady is the image of the white wolf.”

The motif of the tell-tale eyes endures in contemporary cinema whereby a change in eye-colour (usually to gold) signals the heroine’s imminent change, often presenting even earlier than the fangs. The altered eyes have also come to signal a moment of self-realisation for the female werewolf herself, the point at which she recognises herself as potentially dangerous.

52. Ibid., p. 6078.
Although only a portion of the face is visible, my portrait of White Fell nevertheless implies a predominantly lupine form, alluding to the reversed death-sequence that sees White Fell and other female werewolves of the Victorian era reveal themselves as fundamentally wolf. The eyes offer the only clue that my White Fell is, in fact human within.

I have straddled the centuries by employing the cinematic she-wolf’s golden eyes for my portrait of the Victorian White Fell, and have inverted the motif so that the eyes reveal the hidden woman rather than the hidden wolf. The averted gaze is a play on White Fell’s ‘turning’ eyes. The variations between the three editions exploit printmaking’s capacity to produce alternative states, further exploring the idea of ‘turning’ as the eyes move from gold to green, and the fur through different shades of white, from one edition to the next.
While masculinisation offered a degree of liberation to Victorian women constrained by corsets, for this portrait I was interested in exploring ways in which the werewolf might be represented as unambiguously feminine without diminishing either woman or wolf. Despite only the eyes being recognisably human, my White Fell remains resolutely female, offering an alternative to her masculinised form in Laurence’s illustrations.
The Suffragette movement in Victorian and Edwardian Europe and America saw the very foundations of Western society’s understanding of gender shaken to the core, generating a flood of visual imagery and literature debating the idea of ‘woman’. Adding to the anxieties surrounding gender erosion, Darwinist theory challenged the very notion of what it meant to be human and was used to fuel anti-suffrage propaganda that saw women as lower on the evolutionary ladder than men. Led by upper- and middle-class white women, the Suffragette movement also fuelled a literary archetype of the northern European, aristocratic female werewolf in white fur who incorporated clichés surrounding Erzsébet Báthory and Sacher-Masoch’s *Venus in Furs* and was of particular threat to children and husbands.

As in Early Modern Europe, print workshops continued to be instrumental in shaping the debates surrounding women and gender through the production of countless postcards—the chief visual currency of the day—that directly addressed the Suffragette cause and how women were, and should, be imagined. Yet despite the number of female werewolf narratives produced during the Suffragette era on both sides of the Atlantic and the high visual literacy of the general population in the Golden Age of postcards, very few images—with the notable exception of Laurence Housman’s illustrations of White Fell—directly address female lycanthropy leaving this a rich area for future research, particularly given the contested notions of ‘woman’ at the time.

**Image Sources: Chapter 5**


Ibid., http://www.gutenberg.org/files/13131/13131-h/images/finding-tn.png
Atavistic Wolf Girls and Missing Links

At the end of the nineteenth century, anxieties over the integrity of *homo sapiens* as an exclusive species were reignited, if not amplified, in the wake of Darwin’s *The Descent of Man* (first published in 1871). Gothic literature’s interest in the transgression of normalised human boundaries, manifest in figures such as the female werewolf, reflected not just misogynist fears of female suffrage, but also broader anxieties triggered by Degenerationist discourse. Following the logic of Darwin’s theory of emotions—whereby primal human responses such as the bristling of hair in terror or baring of teeth in moments of rage were presented as evidence of an earlier existence further down the evolutionary ladder—degeneration theory warned that human evolution could also potentially regress back to its bestial origins.¹

Freak shows were also at the height of their popularity at this time, marketed as pseudo-intellectual forums in which those who conformed to statistically verifiable norms could observe, discuss and feel superior to, quantifiably ‘deviant’ bodies—in effect operating as “a stage upon which all sorts

of cultural anxieties are played out and managed.” 2 Social hierarchies, including those pertaining to race and gender, were sanctioned by arguments of a “natural” order, “one which can be discerned through careful observation of ‘facts’”3—simultaneously confirmed, and disrupted by, celebrity hirsute women.

Whether she was among the only human representatives in a zoological compendium in the sixteenth century or whether she was promoted as the missing link between human and simian ancestors in the Victorian era, the hirsute woman as intermediary between the human and animal worlds continues to shape twenty-first century imaginings of the wolf-girl and female werewolf hybrid. This chapter focuses on the legacy of nineteenth-century representations of the hirsute woman on present-day representations of female lycanthropy.

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While the hairy woman’s subversive sexual behaviour might be viewed as an assault upon conventional Western gender divisions by confusing “in several ways a number of the orthodox categories of being upon which the social structure was hung,”4 greater anxieties surround her apparent transgression of species borders. Rosemarie Garland-Thomson explains:

As the narrative of the natural world shifted from one of divine determination to secular explanations, early science viewed exceptional bodies as indices to the order of things.5

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3. Ibid.
5. Ibid., p. 86.
New and widespread interest in taxonomy saw a concurrent fascination with hirsute individuals and their perceived role in defining the parameters (and hierarchies) of humanity.

Hirsute celebrities such as Mexican-born Julia Pastrana (1834–1860), whose exhibition circuit included Europe and North America in the mid-nineteenth century, simultaneously reinforced and disrupted such hierarchies, her alternative monikers “non descript” (meaning ‘unclassifiable’) and “Bear Woman” fuelling uncertainty as to whether Pastrana was properly—or fully—human. Mercilessly promoted as “The Ugliest Woman on Earth,” the bearded and hairy Pastrana presented “a walking metaphor for disorder: standing at the crossroads of male and female, animal and human, savage and civilized, Pastrana’s body refused to keep this separate from that.”  

7. Ibid., p. 206. The currency and popularity of debates surrounding hirsute women as manifesting boundary violation and species deviance was such that after Pastrana’s premature death in 1860, her manager-husband, Theodore Lent, had her embalmed and continued to exhibit her profitably for a further twenty years. In fact, Pastrana’s ‘career’ continued for over a century, concluding only in 1972 when her body was toured throughout the United States with the Million Dollar Midways amusement park, prior to being ‘retired’ to the Oslo Forensic Institute. After having been moved to the Anatomy department of Oslo University c. 2010, Pastrana’s embalmed remains were finally returned to Mexico for burial in February 2013.
Two decades after Pastrana’s death, Krao Farini⁸ (1876–1926), whose body was “also overgrown with a . . . coating of soft, black hair”⁹ attracted similar press to, and provoked similar anxieties as, Pastrana throughout her career as a “Missing Link.” During her London exhibition in 1883, American showman Guillermo Antonio Farini promoted the seven-year-old Krao as a “perfect specimen of the step between man and monkey”—living proof of Darwin’s theory of evolution. A decade later the Zoological Gardens in Frankfurt continued to promote Krao as “The Missing Link” in advertising for their 1894 exhibition of the hirsute celebrity.

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8. Showman and freak show manager Guillermo Antonio Farini (birth name William Leonard Hunt) gave his stage name to the young Krao when he launched her career as a ‘missing link’.

Late nineteenth-century pseudo-scientific evaluations of Krao as a throwback to an earlier step on the evolutionary ladder were contingent upon her coming from a hirsute family. A.H. Keane, who was granted an audience with the seven-year-old Krao, wrote at the time that the “exceptional scientific importance” of this otherwise “distinctly human child” was due to her family history (which, as it turns out, was fabricated). This not only reportedly contained other hirsute members, whose invented woodcut portraits appear in pamphlets circulated by Farini, but also supposedly hailed from central Laos. As the known birthplace of a second celebrity hirsute family—the Sacred Hairy Family of Burma—the promotion of a Laos heritage for Krao served as further “living proof of the presence of a hairy race in Further India.” Such advertising material demonstrates the importance of the printed image in the promotion of Krao and other ‘missing links’ as “a regular production in the regular order of Nature.”

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10. Keane, “Krao, the ‘Human Monkey’”. Both claims were later proven to be fabrications.
Yet even while Pastrana and Krao were being promoted as representatives of an inferior human species, promotional material and newspaper reports might also take pains to emphasise their ladylike manners and accomplishments. Pastrana was reportedly a polished dancer, singer and linguist who “possessed a womanly figure and disposition . . . [and] took particular delight in elaborate decorated coiffures,” 12 attributes which are promoted in a lithograph by Vinzenz Katzler (Austrian 1823–1882). Similarly, as Krao entered her teens, her publicity material saw jungle settings replaced by feminine dresses and a shift in emphasis on her being a “cultured, intelligent lady who spoke five languages” 13 and took “truly feminine delight” 14 in the fashions of the day.

The feminine dresses, accomplishments and manners may well have been a strategy to heighten (rather than compensate for) the ‘brutishness’ of the hirsute women’s appearance, however (as with the Early Modern representations of the

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hairy Magdalene and Gonsalus sisters) the inverse might also be true. Superficial ‘beastliness’ can serve to exaggerate inherent virtue, a theme that re-appears in present day representations of hairy women.

**Present-Day Pastranas and Persistent Werewolf Syndrome**

Over a century after Pastrana and Krao occupied the Darwinian limelight, hairy individuals continue to be a feature of evolutionary debates. Some biologists propose that werewolf syndrome, or congenital generalised hypertrichosis (CGH), “is a manifestation of a genetic atavism,”\(^\text{15}\) the residue of an earlier evolutionary stage which, like supernumerary nipples or caudal appendages, is no longer expressed in the general population, but nevertheless remains dormant in our genetic makeup.

![Figure 245 (left) Werewolf Olga Gorki’s supernumerary nipples in *Howling III: The Marsupials*, dir. Philippe Mora, Australia/USA: Bancannia Holdings, 1987](image1)

![Figure 247 (right) Werewolf Ginger Fitzgerald’s caudal appendage in *Ginger Snaps*, dir. John Fawcett, Canada: Copperheart Entertainment, 2000](image2)

Those born to excessive body hair, especially those for whom hirsutism is a genetic inheritance, generate ongoing fears about the corruption, pollution and regression of the human gene pool. However, unlike previous centuries, hirsute individuals

are being viewed less as simian “missing links” and increasingly as lupine werewolf, particularly on screen.

In Thom Fitzgerald’s 2001 film, *Wolf Girl* (aka *Blood Moon*), the star of Harley Dune’s Travelling Freak Show is a young woman covered from head to toe with a thick pelt of hair—the signature manifestation of werewolf syndrome. The Romanian-born Tara is promoted on carnival banners as “The Terrifying Wolf Woman” while her surname, Talbot, makes her the cinematic descendant of the iconic 1941 Hollywood werewolf Larry Talbot, aka The Wolf Man. Both Tara’s name and her birthplace reinforce the allusions to a lycanthropic inheritance, while her condition links her back to the sixteenth-century Gonsalus sisters.16

In the beginning of *Wolf Girl*, the fully hirsute Tara conforms to Victorian representations of hairy women who, despite transgressing countless social and biological boundaries, were nevertheless promoted as paragons of femininity and civility. Away from the spotlight, Tara is compassionate and considerate towards the fellow members of the freak show, traits for which Krao was also celebrated. This is in stark contrast to the wild wolf-woman persona she is compelled to adopt for her performances.

Lipstick and pretty hair clips are removed and substituted with false fangs and claws—Tara’s stage make up—as the young hirsute woman relinquishes her fantasy of social acceptance and desirability and resigns herself to her culturally prescribed roles as ‘savage’ and sexual non-entity. Tara dutifully acts out the howling brute in a cage, pandering to stereotypes of the furred primitive for the sake of her troupe, despite her private longings. In effect, Tara is depicted as having fewer options available in terms of her public presentation and reception than her predecessors in the nineteenth and sixteenth centuries who were, at least, permitted to promote their feminine, cultural and social virtues.

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16. By curious coincidence (one assumes), Victoria Sanchez, the actress who plays Tara, was born in the Canary Islands, thereby sharing an ethnic cultural legacy with the Gonsalus sisters as well.
Ringmaster and freak-show owner, Harley Dune, introduces Tara as “one of nature’s cruellest mistakes: a savage combination of woman and animal”, employing the same trans-species violation rhetoric that we see in Pastrana’s and Krao’s publicity. The audience exhibits the exaggerated forms of staring that Garland-Thomson describes as being engendered by freak shows and sustained by “the very entanglements and contradictions of the identities it works at creating,” simultaneously enforcing and challenging “the lines between self and the other, the human and nonhuman, the ordinary and the extraordinary.” 17 When Harley

goes on to ask the audience to “take pity” on Tara, and to empathetically identify with the hirsute teen by imagining “what it must be like to be so deformed . . . so revolting and disgusting to others,” he underlines the permeability and vulnerability of the audience’s own biology.

Tara grows up yearning for acceptance beyond the cloistered environment of the freak show despite the cruel discrimination she must endure by ‘normal’ teenagers, prepared to risk the unknown side-effects of an experimental depilatory serum in order to rid herself of her offending follicles. Ironically, the serum that increasingly delivers Tara from her bestial pelt also causes an inverse deterioration in the self-control and the ‘humanity’ that were such marked features of her persona while she was hirsute. Her increasingly antisocial behaviour and impulses descend ultimately into violent cannibalism of a former female tormentor—with lesbian overtones thrown in for good measure. Tara finally achieves her idealised external human form, but only at the cost of her humanity.

A real wolf appears in the woods at this time and, significantly, is depicted as being less dangerous than the depilated Tara, driving home the young woman’s ‘fall from grace.’ While taking the reverse route, Tara’s ‘fur’ nevertheless operates in much the same way as Mary Magdalene’s penitential pelt, symbolising the hirsute teen at her most humane, most innocent and, ironically, most obedient to social ideals for feminine behaviour, if not appearance. The ‘beastly’ hirsutism that identifies Tara as less than human to the freak-show audience nevertheless
encapsulates Tara at her most human; the depilated Tara becomes an inverse werewolf, in effect.

Allison Bradford’s desire to avoid a freak-show fate is the driving narrative device in the “Werewolves” episode of the US television show CSI: Crime Scene Investigation (Season 6, Episode 11, 2006). In this episode, a man murders his best friend, Hayden Bradford (Allison’s brother), with a purpose-made silver bullet to prevent him from marrying his sister, unable to bear the thought of his own familial DNA being degenerated by the “human werewolf gene.” Unbeknown to the murderer, the painfully self-conscious Allison witnesses the crime from a secret room in her brother’s house, where she maintains a self-imposed exile from society.

Like Tara, Allison also endured public torment as she was growing up, so cruel that her mother kept her indoors out of sight, ultimately faking her own death to escape further prejudice and condemnation for bearing such an abnormally hirsute daughter. Maternal abandonment appears as a theme in both Wolf Girl and CSI: Werewolves, almost as though the fundamental maternal instincts of these mothers are over-ridden by a ‘higher’ biological allegiance to their species, driving them to abandon their daughters rather than violate societal norms and expectations. Allison’s isolation from society and its vanities is so complete that
she maintains her childhood innocence to the point of still playing with dolls despite being in her early twenties: a stark contrast to the brutal intolerance that saw her brother murdered.

Although he does not name them, CSI lead Gil Grissom clearly makes reference to a real family from Mexico, the Aceves family, five generations of whom have been born with werewolf syndrome. The family’s credentials as the world’s hairiest people have attracted Fox Television’s Guinness World Records¹⁸ and Ripley’s Believe It Or Not (“The Wolf People” episode, aired 29 November 2003) among other sensationalist documentary makers, and have earned Luisa Lilia de Lira (Lilia) Aceves and her family careers in the circus as “The Wolf Girl” and “Wolf Children.” Described as a modern day Julia Pastrana (with whom she shares a Mexican heritage) Lilia and her family have sought refuge in the circus at various stages of their lives to escape discrimination by their local community.

Grissom’s reference to the Aceves family in CSI is intended to highlight the limited opportunities available to hirsute individuals for a public life free from discrimination or exploitation, and it is clear that Allison’s self-exile is largely driven by her belief that there is no place for her in society other than the freak show. The silver bullet and other werewolf motifs reinforce societal attitudes that continue to locate hirsute individuals amongst monsters and the monstrous in the

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Western popular imagination. Nor does the “Werewolves” episode offer any real alternative, despite the writer’s clearly sympathetic intentions.

Yet even while the extreme hirsutism of CSI’s Allison Bradford and Wolf Girl’s Tara Talbot marks them as outside the parameters of the norm, it is not necessarily emblematic of their own monstrosity. Rather, the young women’s hirsutism points to their selfless virtue and innocence, serving to highlight the vanities and prejudices of contemporary western society. It is not until Tara conforms to social expectations for female appearance that she, too, becomes a monster, capable of murder and cannibalism. The true monsters in these narratives are social intolerance, exploitation and vanity. Even so, victim or figure of pity are the only roles available to the hirsute female in these narratives.

_I can’t have a hairy chest, B. That’s fucked._

Notwithstanding three waves of feminism, the glut of depilatory products on the market and the proliferation of Brazilian waxing salons show little evidence that anxieties surrounding female body hair have diminished in Western culture in the four centuries since John Bulwer declared “woman is by nature smooth and delicate; and if she have many hairs she is a monster.” 19 In the early 2000s, an ad for the depilatory cream _Hair No More_ appeared in women’s magazines throughout Australia and Europe, featuring a female werewolf on the left—the ‘before’ position—and a svelte, depilated model on the right—the ‘after’ position. The advertising slogan promises “From werewolf to goddess overnight” encouraging women to view their body hair, in any degree, as literally monstrous.

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The *Hair No More* ad is also reflective of recent narratives that have seen the archetypal hirsute femme shift from the simian ‘missing link’ to lupine werewolf, finding uncanny synchronicity with frequent claims by manufacturers of feminine hair removal products that their depilatory methods last “up to four weeks,” creating a default lunar cycle for those women who include regular depilation as part of their personal grooming.

Scenes featuring clogged up razors and frantic leg shaving or waxing appear in at least three cinematic female werewolf narratives (serving as the promotional image in one of the instances), reinforcing readings of female body hair as monstrous and lycanthropic, as well as ridiculous. Leslie Shaber’s futile de-furring

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20. This claim is made by *Vet Ready-to-Use Wax Strips, Nair Brazilian Spa Clay Body Wax Strips, Shisei Waxing Strips*, as well as the *Phillips Satinelle* and *Braun Silk-épil* epilators, amongst numerous comparable products.
in Michael Fischa’s *My Mom’s a Werewolf* (USA: Crown International Pictures, 1989), Jordan Sands’ equally futile attempts at waxing in Eris Bross’ *The Boy Who Cried Werewolf* (USA: Nickelodeon, 2010) and Ginger Fitzgerald’s coming of age bathroom battles in John Fawcett’s *Ginger Snaps* (Canada: Copperheart Entertainment, 2000) are used for comedic effect, all three seeing body hair shunned and ridiculed as an anathema to femininity, if not humanity. Ginger’s lament “I can’t have a hairy chest B. That’s fucked” to her sister Brigitte, confirms both her lycanthropy and her unwitting transgression of social ideals.

*Figure 253* Lesley Shaber (Susan Blakely) in *My Mom’s a Werewolf*, dir. Michael Fischa, (USA: Crown International Pictures, 1989).
Lilia Embraces the New Pretty

In choosing to make a visual homage to Lilia Aceves, I was mindful of avoiding presenting the hirsute woman as monster, victim or joke. While Lilia has worked in the circus from time to time like others in her family, she has also been able to integrate herself into her local community—working as a police officer, finding a husband and having a family of her own—all the while refusing to resort to depilation, making no apologies for who she is or how she looks.

Lilia’s fan page speak of her “beautiful smile, her sweet laughter and gentle voice,” recalling descriptions of Pastrana and Krao, as well as the on-screen depictions of Tara Talbot and Allison Bradford. When sourcing an image of a Mexican girl for my homage to Lilia I specifically searched for the qualities of sweetness, confidence and pride in heritage, reflecting the various positive attributes ascribed to the real Lilia. My title, *Lilia embraces her family heritage*, (see Volume I, Plate 20) is deliberately ambiguous, offering the possibility of celebrating cultural as well as genetic heritage.

Despite her ‘Wolf Girl’ moniker, I deliberately avoided presenting Lilia as a female version of Larry Talbot’s Wolf Man. Instead, I merged Lilia’s features with

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those of a wolf cub, overlaying Lilia’s face with fur, aiming for ‘marvel’ over ‘monster.’ I have also replaced Lilia’s eyes with wolf eyes. The linear cutting marks of the linocut medium are particularly well suited to rendering fur however I was careful to ensure that Lilia’s humanity and girliness were still clearly evident. Other lupine references include the flowers in Lilia’s hair, which are lupins (from the Latin lupinus meaning ‘wolf’) and rue: a reputed werewolf prophylactic. Lilia’s jewellery also features wolf heads, wolf claws, pentagrams and sickle moons. The text behind her head alludes to carnival posters and reads “La Loba Lilia” (Lilia the She Wolf), enabling me to exploit the linocut medium’s capacity for flat, bold graphics.

Figure 255 Jazmina Cininas, details of Lilia embraces her family heritage (2010), reduction linocut on Arches Aquarelle 300gsm, image: 34 x 33.5 cm, paper: 42 x 38.4 cm, edition: 20

Lilia embraces her family heritage (2010) tests the idea of reclaiming former symbols of victimisation—the exploitative freak show, the rue ‘kryptonite’, the monster ‘werewolf’ label—for the hirsute female, visually imagining these elements to be under Lilia’s control, neutralising their capacity for hurt or insult and, indeed,

turning them into emblems of celebration. My portrait reimagines the sixteenth-century idea of hirsute individuals as empowered marvels, whereby monstrosity offers opportunities and agency, rather than shame, ridicule, pity or victimisation.

**Figure 256** Four works by Erik Mark Sandberg (American b. 1975)

*(top left)* Girl With Lip Gloss and Yellow Hair (2008), oil, glitter, resin, silkscreen on panel, 40×40 cm
*(top right)* Girl with Wonder Woman Tee (2009), oil, glitter, silkscreen on panel, 50×40.5 cm
*(bottom left)* Girl with Magenta Sweater (2008), oil, glitter, resin, silkscreen on panel, 50×40.5 cm
*(bottom right)* Girl with Star Spangled Shirt (2011), oil, silkscreen, enamel on panel, 61×48 cm
Los Angeles artist, Erik Mark Sandberg, also offers an alternative perspective of hirsutism. Like Andy Warhol, Sandberg exploits the capacity of screenprinting to reference popular consumer culture. Rather than rapidly generating multiples, however, Sandberg’s screens provide the final element of his complex, layered works. His deliberately gauche portraits of hairy children speak of the ostentation and exploitation inherent in contemporary consumer culture (and for which his hometown is particularly famous) employing paint, resin, screen print and glitter to capture the gloss of “Tinseltown” and its promise of celebrity.

Sandberg captures the hairy “underbelly of glamour”24 in a culture of materialism, idolatry and entertainment coupled with the paranoia surrounding promiscuity, addiction and genetic modification. Inverting the notion of hirsutism as a rejection of worldly vanities, Sandberg’s portraits and busts visibly manifest the wholesale absorption of rampant consumer culture by those most susceptible to the relentless bombardment of mass marketing—the young. Sandberg consciously exploits the post-Warhol language of screenprinting by using a garish palette and visually-flattening misregistrations as shorthand for rapid, cultural consumption. The rampant hair follicles signify contamination not only of individuals, but also the society in which the young teens find themselves.

In an age of social networking, YouTube and reality television, the promise of instant celebrity comes with the fine print of equally instant—and merciless—scrutiny and criticism, as well as the pressure to conform to superficial ideals of appearance. Sandberg’s hairy girls carry the poignancy and self-consciousness of lives lived in the public domain by those most vulnerable to exploitation, yet they manage to avoid being exploitative themselves. The forthright, unpretentious grotesqueness of Sandberg’s subjects allows them to transcend conventional notions of attractiveness to exude a self-possessed, defiant beauty, a reading

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Sandberg reinforces in the titles of his solo exhibitions, such as *The New Pretty* (RMIT Project Space, 2011) and *Get Pretty Now* (Jonathon LeVine Gallery, New York, 2011).

Emerging from a culture that preaches tolerance of difference yet sets impossible ideals of youth and beauty and routinely witnesses anorexics starve themselves in the midst of an obesity epidemic, while addictions to steroids and cosmetic surgery give rise to grotesque parodies of former selves, Sandberg’s contemporary Pastranas offer a perversely appealing and liberating alternative.

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The fluid boundaries that are exemplified by figurations of hirsute individuals are matched by the shifting, often contradictory, perceptions of the hairy woman herself. In an age of Darwinist revelations, visual promotional material for Victorian hirsute celebrities Julia Pastrana and Krao Farini helped to promote colonial Western male conceits of gender and racial supremacy, by presenting hirsute women as either human-ape hybrids or ‘missing links’: members of supposedly retrograde, and conspicuously dark-complexioned, human races.

Recent visual representations of female hirsutism, particularly on screen, have witnessed a shift from a simian to lupine alliance along with the popular naming of generalised hypertrichosis as ‘werewolf syndrome.’ Lupine body hair may continue to be perceived as a curse, although it need not necessarily condemn the hirsute heroine to sub-human status. The new breed of hairy ‘wolf girl’ continues to signify aberration and corruption of species, gender and moral boundaries however, like her sixteenth-century counterpart, she is equally likely to draw attention to the vanities and prejudices of the society in which she lives, her manifold, contradictory manifestations ultimately challenging us to reconsider where true monstrosity lies. Contemporary visual culture has begun to reimagine ways in which the hairy ‘wolf girl’ might be portrayed, yet further scope remains for explorations of hirsute individuals who are not objects of pity or ridicule, but
rather serve as models for adaptability and tolerance, multiple viewpoints and multiple possibilities.

Image sources: Chapter 6


7 Jpeg supplied to the author by Erik Mark Sandberg, 2011.

8 Ibid.

Chapter 7

Beware the Full Moon

Lunacy, Lycanthropy and ‘That Time of the Month’

While the full moon is an integral motif in current werewolf lore, this was not always the case. It was not until cinema favoured the full moon as a lycanthropic trigger that the werewolf was subjected to a regular, monthly cycle, a development which film and werewolf scholar Chantal Bourgault du Coudray describes as the “most important innovation of the werewolf film subgenre.” This, in turn, has given rise to one of the most significant developments in recent werewolf lore, situating the lycanthrope firmly within the feminine domain by linking it to that other notorious—and uniquely feminine—monthly cycle.

This chapter touches on the longstanding association of women with the moon in Western society before focussing on recent developments in werewolf lore which have seen women’s menstrual cycles linked to the lycanthrope’s lunar cycle, particularly on screen.

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1. When nineteenth-century writer Elliot O’Donnell lists various causes of lycanthropy in his book *Werevovels*, among them enchanted flowers, wolf skins, girdles, salves and enchanted water, the full moon only serves as the optimum time to perform an incantation or ritual. O’Donnell never suggests that the full moon is sufficient, of itself, to produce a transformation.

Bleeding Moons and Shape-Shifting Dianas: The Female Werewolf’s Lunar Legacy

In their 1970’s celebration of womankind, *The Wise Wound*, Peter Redgrove and Penelope Shuttle trace confluences between feminine bleeding and the moon to the beginnings of human society. The writers contend that “the moon has always been associated with women’s menstruation, and has often been thought to be the cause of it,”³ citing euphemisms that link women’s menses to the moon from around the world as evidence of the universality of such thinking.

Etymologists support this argument by attributing the same root word, *menes*, to “menstruation,” “month” and ‘moon,”⁴ while mythographer Robert Graves identifies twenty-eight as

> a true lunar month not only in the astronomical sense of the moon’s revolutions in relation to the sun, but in the mystic sense that the Moon, being a woman, has a woman’s normal menstrual period.⁵

From classical antiquity through Early Modern Europe, an elaborate psycho-physical system saw women categorised as wet and cold, subject to leaking fluids and bodily transformations. This tradition continued into later centuries, seemingly supported by the essentially feminine processes of childbirth, lactation and menstruation.⁶ Kathryn Edwards, in describing a seventeenth-century case of female sociability in the Franche-Comté, writes that the waxing and waning moon

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⁶. Based on the Hippocratic theory that bodies were made up of ‘humours.’ See Kathryn Anne Edwards, “Female Sociability, Physicality, and Authority in an Early Modern Haunting,” *Journal of Social History* 3, no. 3 (Spring 2000): p. 611.
was also designated wet and cold, as well as being credited with exerting especial power over women. 7

Such thinking reinforced cultural constrictions of the moon as a distinctly feminine entity, an idea that has been in place since at least Ancient Greece. The tripartite moon deity—Selene to the Greeks, and to the Romans, Luna or Diana—was herself a goddess in flux, shifting between Lucifera/Mene (Selene/Luna) of the sky, Artemis (Diana) of the earth and Hecate of the underworld.

Edwards observes further that the corporeal fluidity of women was believed “directly connected to mental fluidity and imbalance.” 8 She writes:

the state of mind which the moon enhanced, lunacy, was gendered female, and the characteristics which the lunatic exhibited were exaggerations of perceptions about women 9

The supposed bodily and moral fluidity that saw women linked to the moon also saw them cast as inherently more susceptible to demonic suggestion and other forms of corruption in the Early Modern demonological treatises. It is no doubt

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7. Ibid., p. 611.
8. Ibid.
9. Ibid.
significant that allegations of Dianic worship also attended charges of witchcraft, further reinforcing a lunar connection with the practice.¹⁰

![Figure 258](image-url) Wenceslaus Holler (Bohemia 1607– England 1677), Diana and Hecate from the series of sixteen scenes, The Greek Gods (c. 1620–1670), etching, 6.4 x 9.2 cm

The Diana Lucifera’s crescent moon would have provided a visual template for a ‘horned’ woman polluted by shape-shifting witchcraft, particularly given the goddess’ convergence with Selene and Hecate. Indeed, visual representations of Hecate include the goddess with three animal heads, among them a wolf or dog.

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¹⁰ The Canon Episcopi from 900AD, for example, warns: “some unconstrained women, perverted by Satan, seduced by illusions and phantasms of demons, believe and openly profess that, in the dead of night, they ride upon certain beasts with the pagan goddess Diana, with a countless horde of women.” Cited in Firat Karadas, *Imagination, Metaphor and Mythopoeia in Wordsworth, Shelley and Keats* (Frankfurt: Peter Lang, 2008), p. 120. Dianic worship in relation to witchcraft is again mentioned in Heinrich Kramer’s and James Sprenger’s 1486 treatise, *Malleus Maleficarum*. See 1948 edition republished by USA: Kessinger Publishing, p. 3. Dianic worship continues to feature in certain Wiccan sects although Hecate is more widely associated with contemporary pagan practice.
contributing to the complex web of iconography that bound together witchcraft, animal transformation, demonology, lunar influence and the feminine.

\textit{A PMS Werewolf? Of Course!}\textsuperscript{11}

While Bourgault du Coudray traces the origins of the “inexorable cycle of monthly metamorphosis”\textsuperscript{12} in werewolf narratives to George William MacArthur Reynolds’ 1847 novel, 	extit{Wagner the Wehr-Wolf} (London: John Dicks), she notes that the motif remained largely undeveloped until the early 1940s with the release of Universal Studio’s 	extit{Frankenstein Meets the Wolf Man} (directed by Roy William Neil in 1943). For the first time, “the werewolf’s transformation was stressed as being subject to the rising of a full moon.”\textsuperscript{13}

While the timing may be purely coincidental, the cinematic werewolf’s lunar susceptibility began appearing in narratives within a decade of Robert Frank’s formal identification of cyclic, oestrogen-influenced symptoms in women as “premenstrual tension” in 1931,\textsuperscript{14} legitimising the template of a normally rational and ‘civilised’ woman who, each month, was prone to anti-social behaviour. It was the 1980s, however, before the terms premenstrual tension (PMT) and premenstrual syndrome (PMS) gained mainstream usage, opening the door to a new cinematic understanding and portrayal of lycanthropy as a distinctly feminine phenomenon.

\textsuperscript{11} Line spoken by Frida Harris’ best friend, Jennifer, on hearing of the former’s lycanthropy in \textit{The Curse}, dir. Jaqueline Garry, USA: Not Another Hollywood Film, 1999.
\textsuperscript{13} Ibid., p. 76.
The idea of the werewolf as a “slightly more extreme manifestation of every woman’s ‘condition’”\textsuperscript{15} is the driving narrative device in Jacqueline Garry’s deliberately ambiguously titled film from 1999, \textit{The Curse}. The film’s heroine, Frida Harris (played by Amy Loughlin), is bitten on the arm at a lingerie sale and thereafter becomes a man-killing werewolf whenever she experiences PMS, which just happens to synchronise with the full moon.

Frida’s symptoms expand from the conventional bloating, irritability, depression, emotional instability and increased bust size, to include nails turning into claws, sharper teeth, increased facial and body hair, nightmares and blackouts, all of which her male doctor dismisses as “just part of being a woman.”\textsuperscript{16}

Garry is amongst the most extreme in her feminisation of the lycanthrope, suggesting not only that the first werewolves were females who owed their lunar servitude to their menstrual cycles, but indeed that only women could properly count themselves as werewolves. Garry creates a fictional text in which a French werewolf scientist, Madame Sconce, declares: “The original werewolves were females. They became werewolves on the lunar cycle because it corresponded to

\textbf{Figure 259} Promotional image for \textit{The Curse}, directed by Jacqueline Garry, USA: Not Another Hollywood Film, 1999\textsuperscript{11}


\textsuperscript{16} A similar scene takes place in the Canadian cult hit from the following year, \textit{Ginger Snaps} (directed by John Fawcett). The Fitzgerald sisters, Brigitte and Ginger, are told by their school nurse that the heavy bleeding, cramping and sudden hirsutism experienced by the freshly bitten Ginger are all perfectly normal and come “with the territory” of female sexual maturity, cheerfully predicting similar monthly visitations for the next thirty years.
the woman’s cycle.” Also, when the besotted policeman Peter (wearing a red hoodie at the time) asks, “Can’t you bite me and then I’ll be like you?” his lycanthropic lover Frida replies, “It doesn’t work that way. Men don’t get PMS.”

In interview, Garry identifies Frida as being directly inspired by the events of the previous decade that catapulted PMS into the social vernacular. In the 1980s, barmaid Sandie Craddock Smith inspired a flood of headlines such as “Premenstrual Frenzy,” “Dr. Jekyll and Ms Hyde” and “Once a Month I’m a Woman Possessed” in the British popular press when she walked away from a manslaughter conviction with nothing more than probation, arguing diminished responsibility due to severe premenstrual tension. In an uncanny correspondence with common lycanthropic symptoms, the indicators of extreme PMS identified in an Australian Institute of Criminology report include:

- Absence of symptoms outside the pre-menstrual stage
- Intense Irritability; Hysteria; Sudden mood swings; Paranoia
- Aggressiveness; Psychosis, Physical Violence
- Social isolation
- Cravings
- Libido changes; Lack of self-control
- Hallucinations
- Amnesia.

Presented in Craddock’s defence were “years of diaries and institutional records indicat[ing] a cyclical pattern to her violent behaviour,” supporting the argument

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that PMS “turned her into a raging animal each month and forced her to act out of character.”21 The same year, compatriot Christine English used the same defence with equal success after running down her philandering boyfriend with a car. In both cases, PMS pioneer Katharina Dalton22 presented expert testimony, bringing media attention to the condition, while ringing alarm bells amongst feminists. For Garry, however, the correspondences between Sandie’s monthly PMS symptoms and the werewolf’s lunar cycles offered an empowering framework through which her heroine, Frida, could undergo transformation from frumpy doormat to libidinous force of reckoning.

April Miller, in her analysis of the Canadian cult werewolf film, Ginger Snaps (John Fawcett, Canada: Copperheart Films, 2000), recognises the significance of adolescence in werewolf narratives in general, and biological cycles in female werewolf cinema specifically, identifying parallel motifs in the “uncontrollable, confusing physical urges,” as well as the rapid “bodily transformations that blur the boundaries between animal and human, inside and outside,” both signalled by “unprecedented hair growth.”23 Erin Flaherty takes this theme further, identifying the werewolf myth as fitting “more naturally”24 within narratives of menstruating girls, echoing Bourgault du Coudray, who sees the conflation of werewolfism and menstruation as “an obvious theme for stories about female lycanthropy.”25 All

21. Ibid.
22. Dalton established the first PMS clinic in London in the 1950s, while her book, Once a Month, promotes itself as “The Original Premenstrual Syndrome Handbook” and Dalton as “The Foremost Authority on PMS” on the cover.
these authors allude to a defining moment in werewolf lore and iconography that challenges the default gendering of the werewolf as male.

**Each Full Moon, Sandie Craves a Bloody Mary**

In creating a visual representation of a “PMS werewolf,” my primary challenge was to maintain the potency of the menstrual motif without resorting to either uncritical celebration of essential womanhood or monstrous abjection. Sandie Craddock Smith and her fictional incarnation, Frida Harris, offered a subject who operates at the boundary of contemporary history and fiction, allowing access to a broad range of iconography and possible figurations.

The knife in my image of the PMS werewolf directly references the specifics of Craddock Smith’s homicide charge (she was convicted of stabbing a fellow barmaid) while the Bloody Mary cocktail operates on a number of levels, including as a reference to Craddock Smith’s occupation. The Union Jack tattoo references not only Craddock Smith’s nationality, but also conveys a reference to her compatriot sister in PMS notoriety, Christine English.

The lycanthropic tomato (discussed in Chapter 3) references the key ingredient in a Bloody Mary, making this the would-be werewolf’s drink of choice. Visually, the

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**Figure 260** Jazmina Cininas, digital working drawing for *Each full moon, Sandie craves a Bloody Mary*, 2012

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tomatoes also serve to create a bridge from the blood moons radiating from Sandie/Frida’s head to her abdomen. I have avoided showing any actual blood in my portrait, opting for visual codes rather than literal illustration. The diced tomatoes on the hands and knife mimic blood, simultaneously reinforcing and subverting the allusion to Sandie’s crime.

The pink motif on Sandie/Frida’s abdomen is the only visual element with a direct link to menstrual imagery, being lifted from the cover of Kotex’s 1968 educational booklet for girls entering puberty. The circular motif provides a visual link with the moons and, when combined with the ‘uterine’ Bloody Mary glass, reinforces the cyclical nature of the Sandie’s bloody ‘cravings.’ A further circular motif is provided by the bite mark on the arm, the source of Frida’s lycanthropy in The Curse. The supernumerary nipples play on the idea of Frida’s “increased bust” while the wolf ears are strategically positioned to mimic Diana’s crescent moon ‘horns.’ The flowers in Sandie-Frida’s hair are from the wolf apple.

Exploiting visual correspondences between moons, tomatoes, blood and other elements has enabled me to find a coded solution to visualising menstrual lycanthropy without shying away from the abject subject matter or compromising the potency of the menstrual werewolf motif. The wolf-apple flowers and tomatoes also provide a visual link to Maddalena was a True Marvel in her Day, demonstrating how werewolf motifs might be recycled to convey different readings of female lycanthropy in different contexts.

Men at the Mercy of Menstrual Lycanthropy

Barbara Creed argues in The Monstrous Feminine that the function of the monstrous in contemporary horror film is “to bring about an encounter

between the symbolic order,” 27 (which operates in the abstract, rational, ‘masculine’ mind), “and that which threatens its stability.”28 In contrast to the apparently more fixed male (or “clean and proper body”) the childbearing, lactating, menstruating female body has been considered abject, a body in flux—permeable, corruptible, unstable—possessing neither form nor integrity.29

When Frida laments: “I’m like an animal; I’m totally out of control. And my arms keep getting hairy” she conforms to centuries-old notions of women as inherently less disposed to the ‘civilising’ influences of culture than men, while inversely more susceptible to baser imperatives and appetites.

![Figure 261 Frida Harris’ sudden hirsutism and tell-tale ‘animal’ eyes in The Curse](image)

The stubbornness of such repressive gender stereotyping is particularly evident in contemporary werewolf narratives starring male lycanthropes who have no issue with being a werewolf per se, but who do take umbrage with the cyclical (and by extension, feminine) nature of their condition. In Anthony Hickox’s 1993 telemovie, Full Eclipse, the alpha male of the Los Angeles police department’s lycanthropic crime fighters, Adam Garou, revels in the increased strength and licence to commit violence afforded him by his werewolfism but complains: “I

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28. Ibid., Creed, The Monstrous Feminine, p. 11.

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hated being at the mercy of the lunar cycle. So primitive. Pathetic.” Garou employs narcotics (i.e. science/masculinity’) to overcome lycanthropy’s inherent cycling (nature/femininity’) so that he may control the timing of his transformations, rather than be controlled by them.

Flaherty argues that the true cause of the classic male werewolf’s agony is not his descent into beastliness but rather his “bodily alignment with the female Other.”30 Akin to premature ejaculations and incontinence, fits, spasms and other involuntary bodily outbursts and discharges, menstruation and the werewolf’s ‘feminine’ lunar transformation are seen to externalise the inherent monstrosity of those who deviate morally, intellectually, sexually, physically or culturally from the “normalized human subject.”31

Ginger Fitzgerald, the title character in Ginger Snaps, breaks the mould in that her lycanthropy is not cyclical but rather progressive and irreversible,32 however menstruation is still the driving narrative device in the film. Director John Fawcett stresses the importance of feminine bleeding to his narrative:

Werewolves are linked to the cycles of the moon. We [screen writer Karen Walton and Fawcett] compared that with the menstrual cycle, and as soon as that clicked we realised it was deadly important the film be about women.33

A werewolf attacks Ginger on the night she gets her first period, supposedly drawn to the smell of her menstrual blood, and a number of scenes in the film directly engage with menstrual motifs, including blood-soaked underpants and supermarket shelves lined with tampons.

Freud’s contention that “man is afraid of being weakened by the woman, infected with her femininity” is borne out by the character Jason McCartney in Ginger Snaps, whose boastful swaggering following sex with the virgin Ginger rapidly turns to mortification and panic when he notices his urine turn to blood. The tell-tale bloodstains on his crotch mimics menstrual ‘spotting,’ causing Jason’s friends to taunt him with having contracted Ginger’s “rag.” The scene implies that Jason has been infected with Ginger’s inherent, biological femininity along with her lycanthropy, a reading that is visually reinforced when he passes a female version of himself in the school corridor.

Freud also argues that the menstruating woman’s bloodied genitalia causes young males to fear woman as castrated man, however Creed argues persuasively that menstruating woman as castrator of men is the more likely, and more fearful, prospect. Sexually assertive menstrual werewolves who, in their most reduced form as furry-mouthed lovers with prominent teeth and bloodied lips personify the vagina dentata, legitimise anxieties surrounding menstruating women as castratrices, as well as toxic carriers of sexually transmitted diseases (in this instance, lycanthropy). Such a reading might also be applied to Jason’s anxiety over his bloodied crotch and his demands to Ginger’s sister Brigitte to explain the nature of his infection.

Delaney, Lupton & Toth declare menstrual taboos to be “among the most inviolate in many societies” due to the perceived threat to those coming into contact with the menstruating woman. Throughout the centuries, menstrual blood and menstruating women have been attributed a comprehensive spectrum

34. Sigmund Freud, quoted in op. cit., Creed, The Monstrous Feminine, p. 119.
35. See ibid., Creed, p. 112 and 119.
37. Miller expands: “Prohibitions surrounding first menstruation and menstruating women exist in many cultures and are grounded in fears that during menses a woman is polluted or possessed by dangerous spirits. Hovering on the edge of the supernatural, such women are deemed especially treacherous.” Op. cit., Miller, “The Hair that Wasn’t There Before,” p. 4.
of poisonous influences, affecting food, crops, animals and especially manhood. Menstrual blood’s reputedly poisonous agents were labelled *menotoxins* in the 1920s, triggering an “almost hysterical concern over absorption by the penis” and giving credence to centuries-old taboos surrounding intercourse at menstruation. In some cultures a man’s contact with menstrual blood or a menstruating woman was believed to “corrupt vital juices, permanently dull his wits and eventually lead to slow death.” More recent concerns over toxic shock syndrome will have done little to alleviate such fears.

Lloyd, the misogynist cop in *The Curse*, manifests the long standing suspicion of menstrual blood, demanding Frida’s bloodied sheets for testing, yet unable to bring himself to take them from her, despite his protective gloves. Even Ginger’s mother, who celebrates the coming of age heralded by her daughter’s bloodied underpants in *Ginger Snaps*, nevertheless acknowledges broader social protocols surrounding menstrual blood by liberally dousing the offending garment with stain remover prior to adding it to the laundry.

*The Curse of the Werewolf Versus the Curse of Eve*

Undoubtedly, “essentializing constructions of monstrosity” such as the cyclical female werewolf embody and perpetuate deep-seated paranoia about women and the menstruous as monstrous. Ginger Fitzgerald’s euphoric declaration “I’m a goddamn force of nature” following her bloodied dispatching of the male janitor and the patriarchal school principal, as well as her aphrodisiac

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likening of homicide to expert masturbation culminating in "fireworks" and "supernovas," would appear to cast her in the guise of *vagina dentata*, a sexualised emasculator of men. Yet even this quintessentially misogynist motif is being translated from a "myth of male fear into a story of female fearlessness" in some contemporary narratives. There is no doubt that many of the female directors, writers and actors generating female werewolf narratives, as well as their female audiences, consider their stories to be empowering for women.

Miller sees the werewolves within the *Ginger Snaps* films as metaphors "not just for the horrors of puberty, but also for the limits placed on female sexual subjectivity." She argues that by demystifying adolescent female biology and collapsing lycanthropy with menarche to present "radical models for menstruation education," the werewolf persona offers the films' teenage protagonists "radical forms of sexual consciousness."

Frida’s lupine ‘makeover’ certainly comes with fringe benefits, transforming her from a short-sighted, vegetarian, "coyote ugly" doormat suffering debilitating PMS to an empowered, blood-lusting carnivore with superior vision—and cleavage—once she is a werewolf. Indeed, Frida’s lycanthropy may be the very quality that allows her to find ‘true love’ with Peter. The smitten policeman professes a preference for naturally hairy women and it is also hinted that his mother was a werewolf. Not that this guarantees his safety; Frida’s tell-tale golden eyes in the final shower scene make it clear that Peter’s survival (and thus the relationship’s) is on her terms.

Ginger Fitzgerald likewise enjoys greater visibility amongst the opposite sex yet has no intention of letting Jason McCartney submit her to the missionary

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44. Ibid.
45. This is made explicit in the ‘before’ and ‘after’ scenes filmed at the Coyote Ugly bar, the pre-lycanthropy scene showing a bespectacled Frida being ignored by the male dates, who barely recognise her as the buxom ‘fox’ in red post lycanthropy.
position; her loss of virginity is also on her terms. Further, her whispered “We’re almost not even related anymore” in Brigitte’s ear, followed by an invitation to “share some juice” hint that neither lesbianism, nor incest for that matter, are out of the question either.

In the stultifying banality of life in suburban Bailey Downs, where female roles are limited to “slut . . . bitch . . . tease, or the virgin girl next door” it is hardly surprising that Ginger finds lycanthropy’s flexible morality and diminished accountability an intoxicating alternative. Susan Sellers argues that the best weapon against the “manipulations and suppressions” of myth is to “counter with our own mythopoeia,”46 a strategy employed by Garry in The Curse and female scriptwriter Karen Walton in Ginger Snaps. It is something I also attempt to do in my own re-imaginings of the menstrual werewolf motif.

Brigitte is the Black to Ginger’s Red

When considering how to tackle representing the Fitzgerald sisters in my own work, I was mindful of acknowledging the multiple layers of visual representation and mythology that had been developed around the sisters over the course of the Ginger Snaps trilogy while also contributing my own visual mythopoeia. I sought for visual solutions to interweaving the historical elements from the third film, Ginger Snaps Back: The Beginning, with the more contemporary themes of menstruation and narcotic addiction that are the key narrative devices of the first two films, Ginger Snaps and Ginger Snaps 2: Unleashed.

The unusually strong bond between Brigitte and Ginger, a driving force in all three films that fortifies their resistance to expectations for their gender, is a primary consideration in any reimagining of the two sisters. The 1843 portrait by Théodore Chassériau (French 1819—1856) of his siblings Adèle and Aline offered a visual template for depicting intimacy between two sisters, not just in their physical proximity to each other but also in their remarkable physical likeness, further exaggerated by their identical outfits. The latter also serves to suggest that the sisters are two parts of a single entity.

Figure 263 Théodore Chassériau, Les Deux Soeurs (Adèle et Aline Chassériau) 1843, oil on canvas, 180 x 135 cm, Louvre Museum.
Figure 264 Jazmina Cininas, *Brigitte is the Black to Ginger’s Red*, digital working drawing for future work, 2012

The Chassériaus’ red cloaks have been trimmed with wolf fur for my digital working drawing of the Fitzgerald sisters (intended for a future linocut print), while steam punk corsets with simultaneously historical and contemporary resonances replace the gold bodices. The purple of Ginger’s corset matches the top
she was wearing the moment she first became aware of her new sexual potency in *Ginger Snaps*, as well as the wolfsbane flowers and wolfsbane-derived narcotic solution in the hypodermic needle.

In lieu of Adèle’s pink rose, Ginger holds a pink ladies’ shaver similar to the one she used to keep her lycanthropic leg hair at bay in *Ginger Snaps* while the Chassériau sisters’ elegant gold rings have been replaced by contemporary gothic counterparts similar to those the Fitzgerald sisters wear throughout the films. Instead of a bracelet, Brigitte’s wrist is marked with the scars of self-harm, a motif that appears in *Ginger Snaps 2: Unleashed*. In the film, the repeated razor cuts provide a mechanism by which Brigitte gauges her healing times and therefore the progress of her lycanthropy. The cuts also serve to maintain a morbid connection between Brigitte and her sister by creating a visible record of the days since Ginger died at her hand.

A Warner’s le Gant women’s undergarment here serves a dual purpose: as a ladies’ sanitary belt and also resurrects the Early Modern lycanthropic girdle (discussed in Chapter 2), once again demonstrating how an archaic motif might be reconsidered for contemporary werewolf narratives. The strategically placed maple leaf not only suggests menstrual leakage and loss of virginity, but also serves as a reference to the girl’s Canadian origins, as does the hockey stick. The latter also references the physical education class scene in *Ginger Snaps*, in which a fanged and furious Ginger attacks a fellow student with her hockey stick in retribution for bullying Brigitte.

The house in the background is a reference to the banal suburbia of Bailey Downs that sets the scene for the trilogy, while Brigitte’s face paint integrates her into the mythologies and politics of Canada’s first peoples, as portrayed in the final instalment, *Ginger Snaps Back: The Beginning*.47

47. Even though the nineteenth-century setting of *Ginger Snaps Back: The Beginning* predates the suburbia of Bailey Downs depicted in the first film, the suburb’s lineage is nevertheless implied in the European settlement’s name: Fort Bailey. The significance of the North American Indians to the narrative is discussed in Chapter 9.
The title, *Brigitte is the black to Ginger’s red*, is a reference to the film’s fabricated Native American legend of two sisters—one black, one red—who bring the curse of lycanthropy to the land, while also reinforcing the integral part the sisters play in each other’s identity. Ginger’s lupine body hair, supernumerary nipples and a pentagram tattoo serve as marks of her lycanthropy.

*Figure 265* Brigitte (Emily Perkins) in *Ginger Snaps Back: The Beginning*, directed by Grant Harvey (Canada: 49 Films, 2004)

By drawing on references from the three films, my digital working drawing consolidates layers of iconography and mythologies surrounding lycanthropy, menstruation and the moon as they converge in the figures of the Fitzgerald sisters.

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In the face of centuries-old prejudices about menstruation that have seen women reduced to their biology, there is always the danger that any conflation
of menstrual cycles with lycanthropic lunar cycles will ultimately reinforce essentialising notions of the menstrual woman as monstrous. This is certainly one of the concerns surrounding Sandie Craddock Smith’s use of PMS as a mitigating factor in her criminal trial. Nevertheless, a new generation of cinematic narratives recognises the liberating possibilities for women of howling rather than bleeding at the moon, asking contemporary audiences to entertain the possibility of lycanthropy as a specifically feminine phenomenon, potentially redefining the werewolf genre itself.

The key challenge remains to acknowledge the feminine legacy of lunar and monthly cycles while opening up, rather than reducing, the possibilities for representing the menstrual werewolf. The interrelated themes of lunar cycles, lycanthropy, lunacy and menstruation provide a complex web of iconography for exploring and depicting the lunar-cycling werewolf as a specifically feminine phenomenon, particularly when combined with archaic motifs that speak of earlier histories of lunar, feminine and lupine conflation. Re-contextualising these motifs in a contemporary portrait of female lycanthropy opens up a broader palette of coded symbolism with which to create complex, layered images that have the potential to convey agency and potency for the lunar-cycling werewolf rather than simply reinforcing the menstrual werewolf’s monstrosity or abjection.

Image Sources: Chapter 7

Chapter 8

Sleeping on Both Sides of Grandma’s Bed

*How Red Riding Hood became the Wolf*

While the female werewolf is largely absent from the canon of contemporary visual art,¹ the Red Riding Hood motif has enjoyed much greater currency in the years since Angela Carter reinvented the classic tale for her collection of short stories, *The Bloody Chamber* (London: Gollancz, 1979). By drawing attention to the adolescent girl as liminal woman—a child on the cusp of sexual maturity—and linking the adolescent girl to the werewolf myth through conflating menarche with the lunar cycle, Carter laid the foundations for the menstrual-cycling werewolf, as well as the notion of latent lycanthropy as a metaphor for female coming of age.

Ironically, Carter draws on early, archaic versions of the Red Riding Hood story to create a contemporary heroine who is more than happy to usurp her grandmother’s place in the bed. A film adaptation of *The Company of Wolves*² (one of the stories in *The Bloody Chamber*) goes one step further and has Rosaleen, the Red Riding Hood character, change into a wolf herself (recognisable by her crucifix) following the loss of her virginity. The timing of Rosaleen’s

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¹ It does however enjoy considerable popularity amongst fan and fantasy artists, as a Google image search for “female werewolf” will attest.
transformation suggests that the wolf was always a part of her, awaiting the trigger of sexual maturity to express itself. This increased intimacy between the two traditional protagonists, in text and on screen, has indelibly changed the relationship between girl and wolf, setting in motion an increasing conflation of the two identities.

A number of visual artists have exploited the increased intimacy between these two forms of identity to produce coded explorations of loss of innocence and awakening sexuality, witnessing a new generation of Red Riding Hoods who are increasingly eager to embrace the wolf, along with their newly acquired sexual maturity. Also on the rise is the number of Red Riding Hoods who are portrayed as the wolf: in film, in advertising and the visual arts.

This chapter explores recent figurations of Red Riding Hood as a conflation of girl and wolf in the wake of Carter’s The Bloody Chamber and the new level of complexity this has opened up for imagining female lycanthropy.

Werewolf Weddings

The French saying avoir vu le loup (to have seen the wolf) is a euphemism for loss of virginity, furnishing the loaded cultural reading of the wolf that
saturates Carter’s heady re-writing of the Red Riding Hood story. The film adaptation of *The Company of Wolves* is redolent with coded references to sexual awakening: childhood toys and dolls are knocked aside, red blood forms stains on white snow that mimics crumpled sheets while a white rose bleeds red into its petals, symbolising menarche or loss of virginity.

Elsewhere in the film, Rosaleen’s older sister Alice runs through the forest in a virginal white dress, in a futile bid to flee the wolves that are hunting her down. Along the way she passes a wedding dress hanging from the trees, a whirring ‘biological’ grandfather clock and oversized childhood toys that turn on Alice as she runs past. The terrified Alice is ultimately trapped and consumed by the wolves, symbolising the inevitability of her loss of innocence.

A sub-plot in Carter’s original short story, and also Neil Jordan’s cinematic adaptation of *The Company of Wolves*, centres on a wedding banquet, an archaic site for werewolf transformations as well as the traditional precursor to the virgin bride’s initiation into sexually-active womanhood. The wedding scene sees a jilted and heavily-pregnant witch curse an entire bridal party to transform into wolves in retribution for the groom’s indifferent abandonment not only of her, but also their unborn child. The bridal party’s ‘fall from grace’ into bestial form is made even more pronounced by the lofty social privilege of their former human selves. Hair sprouts forth from corseted chests, claws burst from patent-leather dress shoes and table manners are abandoned with the onset of fangs. Following the trope of nineteenth-century gothic tales, the aristocratic wedding guests are presented as corrupted by human vanities and conceits, more noble as ‘beastly’ wolves than they were as ‘civilised’ nobility.

3. In a twist on the white she-wolf motif of gothic literature, the young woman in bridal or virginal white fleeing from her fears—and desires—has become almost a cliche of contemporary cinematic female werewolves, appearing in *Wilderness* (dir. Ben Bolt, UK, 1996), *My Mom’s a Werewolf* (dir. Michael Fischa, USA: Hairy Productions, 1989), *Howling III: The Marsupials* (dir. Philippe Mora, Australia/USA: Bancannia Holdings, 1987) and *Howling IV: The Original Nightmare* (dir. John Hough, USA: Allied Entertainments, 1988). In each case, the fleeing ‘bride’ also happens to be the wolf.

4. Lithuanian tales of brides and wedding parties transforming into wolves are discussed in Volume I. See discussion following Plate 18, *Olga was a popular drawcard at weddings (masked)* pp. 101–102.
The wedding banquet scene serves as a point of departure for one of the earliest works I created during my PhD candidature, Angela prefers the company of wolves (2005) (see Volume I Plate 9). The wolf snout emerging from beneath the powdery wig is not a violation but rather a seamless extension of the woman's face, encouraging a reading of 'culture' and 'nature' as co-existent rather than diametrically opposed to each other. The hint of foliage also alludes to encroaching nature. While the title of my print is obviously a play on Carter's text (which in turn may be borrowed from Aino Kallas’ 1928 tale, The Wolf’s Bride; see discussion following Volume I, Plate 9, p. 63) it also serves to offer up the possibility of the
wolf as preferable state, rather than a fall from grace.

Figure 268 Jazmina Cininas: left, digital working drawing; right, detail of finished artwork, *Angela prefers the company of wolves* (2005), reduction linocut on BFK Rives 270gsm, 49.5 x 47 cm

**Red Reveals the Wolf Beneath the Hood**

The striptease is another arcane motif from the Red Riding Hood tale that is resurrected by Carter. In the 1950s, French folklorist Paul Delarue published *Conte de la Mère Grande* (The Story of Grandmother) based on an oral tradition recorded in an 1885 Nièvre manuscript, although likely indebted to much earlier traditions.³ In this version of the tale, clothing items are removed one by one before being thrown onto the fire in response to set questions and answers, suggesting a ritualistic loss of innocence, an initiation into sexual maturity:

“Undress yourself, my child,” the werewolf said, “and come lie down beside me.”

“Where should I put my apron?”

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³. The storyteller’s reference to werewolf (*bezou*) rather than wolf suggests that the tale originated amongst the paranoid witch-hunting climate of the Early Modern era.
“Throw it into the fire, my child, you won’t be needing it anymore.”

And each time she asked where she should put all her other clothes, the bodice, the dress, the petticoat, and the long stockings, the wolf responded:

“Throw them into the fire, my child, you won’t be needing them anymore.”

When the werewolf reveals that his oversized mouth is “The better to eat you with, my child,” the young heroine pleads the call of nature, tricking the werewolf into letting her outside and thereby eluding violence and/or violation. Significantly, the granddaughter escapes by her own wits, requiring neither huntsman nor other external saviour.

Where the classic bedroom exchange traditionally charts Red’s mounting realisation of her mortal (and moral) danger, Carter instead transforms it into a flirtatious disrobing as Red gains awareness of her own sexual potency. Carter writes:

she took off her scarlet shawl, . . . the colour of sacrifices, the colour of her menses, and, since her fear did her no good, she ceased to be afraid. . . . now off came her skirt, her woollen stockings, her shoes, and on to the fire they went, too, and were gone for good. . . . now she was clothed only in her untouched integument of skin . . .

What big teeth you have! . . .

All the better to eat you with.

The girl burst out laughing; she knew she was nobody’s meat. . . . she ripped off his shirt for him and flung it into the fire.

It is significant that Carter’s Red Riding Hood chooses to stay with the werewolf and even more significant that Jordan’s Rosaleen becomes a wolf herself. Red/Rosaleen recognises that the wolf is neither her antithesis nor her antagonist,
but rather a core element of herself, establishing a template for depicting Red Riding Hood as increasingly intimate with the Big Bad Wolf if not, indeed, as the Big Bad Wolf herself.8

The transformation scene in Michael Doherty’s 2007 film Trick ‘r Treat takes the arcane Red Riding Hood striptease to another level in that the young women rip off their very skins to expose their furry, wolfish interiors. Instead of the woodsman splitting open the wolf’s belly with an axe to reveal Grandma and Red within, the young women tear open each other to reveal the wolves at their very core. Loss of innocence remains a key motif in the film, however it takes the form of Red Riding Hood’s virgin kill, rather than her virgin sexual encounter.

8. The filmmaker’s aesthetic influence is clearly visible in the characterisation of Ruby in the current American television series Once Upon a Time (created by Adam Horowitz & Edward Kitsis, USA: ABC Studios, 2011–), as well as Michael Dougherty’s 2007 Halloween flick, Trick ‘r Treat (Canada: Warner Bros.), both of which feature Red Riding Hood characters apparently modelled on Jordan’s Rosaleen, albeit older versions. Both also share the ‘twist’ of Red’s alternative lupine self.
Red Riding Hood and the Wolf in the Visual Arts

Kiki Smith returns to the motif of the split wolf’s belly in a number of her artworks. In the lithograph Born (2002), the bronze Rapture (2001) (see Figure 200) and the earlier etching, Sainte Geneviève (1999), woman or girl emerge from the belly of the wolf. Smith borrows the scene from Red Riding Hood yet once again adjusts the existing myth to suit her intentions, isolating and transmuting the motif into an emblem of re-birth, renewal and resurrection.

Figure 270 (left) Kiki Smith, Sainte Geneviève (1999), etching on Nepalese paper, 188.3 x 130.8 cm, unique. Printer: Columbia University, New York. Collection of Susanne Preissler and Independent Media, Inc.

Figure 271 (right) Kiki Smith, Born (2002), lithograph, image: 173 x 142.5 cm, paper: 173 x 142.5 cm), edition: 28. Published and printed by Universal Limited Art Editions, New York. The Museum of Modern Art, New York.

Carsten Ahrens writes that Smith “gets under the skin of things” in an effort to bring “to light the wounds of the physical as cracks in our consciousness.”

makes a mother of the wolf to all women, the she-wolf martyred in Caesarean childbirth in order to pass on her cultural and physical DNA to her human ‘daughter’. Despite the isolation of many of her figures from a ground, the anthropomorphism in Smith’s work nevertheless integrates her subjects into a “complex system,” embodying “religious and mythological notions of the human being”\(^\text{10}\) that are properly located within, rather than separate from, broader understandings of the world.

Smith deploys a deliberately naïve drawing style that emulates nineteenth-century children’s book illustrations, exploiting conventional representations of innocent girlhood, however the wolf is a far cry from the ‘Big Bad’ variety. The relaxed meeting between girl and wolf in the large-scale lithographic diptych *Companions* (2001) is one of familiarity and mutual ease. While the wolf’s claws are evident, there is no sense of threat emanating from the canine, nor does Red show any signs

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10. Ibid., p. 38.
of fear. Indeed, there are the beginnings of a greeting in her outstretched hand. As Wendy Weitman observes in her analysis of the image, Smith deliberately integrates the browns and yellows across both figures, giving girl and wolf the same eye colour, in order to “present them as allies.”

Nascent sexuality occupies a much more prominent position in the artworks by Swedish-born, Melbourne-based artist Cecilia Fogelberg. Fogelberg also reworks storybook conventions of the Red Riding Hood motif, however her naïve aesthetic serves to subvert traditional stereotypes of feminine innocence. Gender roles are reversed in Fogelberg’s *Once Upon a Time…(1)(2006)*, in which the full frontal she-wolf offers her vagina in invitation to the male Red Riding Hoods. The adolescent boys appear vulnerable despite, or perhaps because of, their prominently erect penises, the latter also betraying the gender of these otherwise androgynous figures. The she-wolf is sexually available, decidedly un-virginal in her stance, though less aggressive than the predatory Red Riding Wolf in another work from the same series, *Once Upon a Time…(3)(2006)*. Despite the storybook dress, there is no illusion of girlhood innocence in this Red’s prominent fangs and voracious grin, and even the decorative floral wallpaper subverts its domestic references by exploding in a luscious orgasmic cascade.

While the wolf makes regular appearances in the Fogelberg’s repertoire of drawings, paintings and sculptures, *Once Upon a Time…(3)* is the only work—at least to date—to depict what might be described as a female werewolf, possessing equal parts girl and wolf. And while Fogelberg draws on the rich iconography offered up by her Swedish folkloric heritage combined with popular Australian and Western cultural references, the wolf is essentially reduced to the embodiment of uninhibited sexuality in Fogelberg’s Red Riding Hood narratives. On the whole, the wolf is anthropomorphised rather than lycanthropic per se. The wolf also

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fluctuates between genders from one of Fogelberg’s work to the next and is just as likely to signal masculine virility as liberated female sexuality and as such opens up a narrow range of possibilities for new figurations of the female werewolf.

![Image](image1.jpg)  
**Figure 273** Cecilia Fogelberg (b. Sweden 1976): (left) *Once Upon a Time...*(1) and (right) *Once Upon a Time...*(3). Both 2006, watercolour on paper, 75 x 55 cm.

An artist who has regularly returned to the wolf-girl hybrid motif since at least 2001 is Cynthia Consentino (b. America 1962). Her drawn and sculpted *Wolf Girls* follow a similar model to Fogelberg’s ‘Red Riding Wolf,’ likewise displaying a snarling lupine head incongruously grafted onto a young female body in nostalgic girly dress, located within a storybook aesthetic. Also like Fogelberg, Consentino’s Red Riding Wolves reverse traditional gender roles: men are shrunken down to small puppet-playthings or vulnerable adolescent rabbits, while the innocent girl-child gains sexual and physical dominance by virtue of her snarling fangs. In *Wolf Girl Helps Rabbit Boy* (2006), for example, Rabbit Boy’s nudity only serves to
emphasise his sexual immaturity in contrast to Wolf Girl’s aggressive maw, making a happy ending seem unlikely (at least for him).

![Figure 274](left) Cynthia Consentino
Wolf Girl Helps Rabbit Boy (2006) 17.8 x 11.4 cm, pencil

![Figure 275](right) Cynthia Consentino,
Wolf Girl II (2003), earthenware clay, oil paint, 113 x 58.4 x 48.3 cm²

Consentino employs the wolf-girl hybrid to create a personal mythology that explores gender roles and social constructions of femininity, yet while she revisits the motif multiple times, it is essentially to create varying incarnations of the same Wolf Girl. Each follows the same formula of snarling wolf head atop quintessentially girlish body. Consentino works with a range of animal species and it is through these that different female roles are explored rather than through different degrees of integration with, or alternative cultural readings of, the wolf. Consentino’s hybrid Wolf Girl is fixed in her duality, her lupine persona in

12 See artist statement http://www.cynthiaconsentino.com/ viewed 13 May 2010
perpetual contrast to her ‘innocent’ girlhood. Men are also always at their mercy, and a distinct, if darkly humorous, aura of female vengeance envelopes the work.¹³

_Christina Sleeps on Both Sides of Grandma’s Bed_

![Figure 276](image-url) Adolphe François Pannemaker (Belgian 1822–1900) for Gustave Doré. “Oh, Granny, your teeth are tremendous in size!”, wood engraving illustration, 23.5 x 26.5 cm in Tom Hood, _Fairy Realm: A collection of the favourite old tales_ (New York: Cassell, Petter, and Galpin 1865)²⁶

¹³ A second, more recent, series of works sees Consentino attach wolf heads to found ceramic figurines in order to subvert stereotypes and clichés of femininity. These works open up a broader range of “dualities and apparent incongruities”¹³ however the wolf’s head remains distinctly ‘stuck on’ and separate, more suggestive of a full-headed mask that is worn as a disguise than an integral aspect of feminine identity.
My exploration of the Red Riding Hood motif, *Christina sleeps on both sides of Grandma’s bed* (see Volume I, Plate. 11) also borrows from an earlier era of printmaking and storybook illustration, specifically the sexually-charged illustrations by Gustave Doré (French, 1832–1883), or more accurately the engraved versions of Doré’s painted originals. Belgian wood-graver Adolphe François Pannemaker (1822–1900) reinterpreted Doré’s original images for Charles Perrault’s 1867 publication of collected fairy tales, *Le Conte de Perrault*—a pioneering work that helped to establish a new literary genre. Through their wider distribution in various book editions, Pannemaker’s prints have come to eclipse Doré’s painted originals (the most famous of which, featuring Red in bed with the wolf, is in the National Gallery of Victoria collection) to become the iconic Victorian representations of the tale.14

I manipulate Pannemaker’s engraving of Red in bed with the wolf, consciously replicating conventional engraving aesthetics as a way of paying homage to the Belgian printmaker. Pannemaker’s work as a storybook illustrator has indelibly inscribed an iconography for Red Riding Hood onto the popular consciousness that is not only better known, but also arguably more subversive and sexually charged than Doré’s painted originals. It is Pannemaker’s image of lupine potency rather than Doré’s comical, oversized teddy bear that drives my visualisation of the bedroom scene, although I erode the

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14. The wood engravings are still generally credited to Doré, and it is Doré’s signature that appears on them
border between the two species, and replace the coy, recoiling maiden with a self-aware young woman who confidently returns the gaze of the viewer.

![Figure 278](image)

Both ‘Christinas’ share the face, hands and cleavage of Christina Ricci, an actress who has ‘slept’ on both sides of Grandma’s bed. Ricci plays the lead not only in David Kaplan’s 1997 short film Little Red Riding Hood (USA: Little Red Movie Productions)—which owes a clear visual debt to Pannemaker/Doré (see Volume I, Figure 48, p. 76)—but also a werewolf character in Wes Craven’s 2005 film Cursed (USA: Dimension Films).

Although better known as a brunette, I have chosen instead the blonde version of Ricci from the 1999 Tim Burton film Sleepy Hollow, not only because her hair is a better fit with the Pannemaker engraving, but also because it aligns her more closely with Carter’s description of Red Riding Hood as “flaxen-haired . . . so
fair it hardly makes a shadow on her pale forehead.”¹⁵ In a sense the blonde Christina is a return to Carter’s literary image of Red Riding Hood before Sarah Patterson set the template for the heroine as a brunette through the film adaptation of The Company of Wolves.¹⁶

![Figure 279](left) Red takes up the wolf’s invitation to eat some meat and drink some wine in Little Red Riding Hood, dir. David Kaplan, USA: Little Red Movie Productions, 1997

![Figure 280](right) Jazmina Cininas, detail of cannibalistic motifs in Christina sleeps on both sides of Grandma’s bed (2010)

The meat shank and blood-red wine glass in my work acknowledge another arcane motif from the French oral tradition of the tale, in which the wolf tricks Red into drinking the blood and eating the flesh of her butchered grandmother,¹⁷ a scene which Ricci also enacts in Kaplan’s Little Red Riding Hood.

Red’s unwitting cannibalism in the early versions of the story identifies her as an usurper of her grandmother’s place in the bed, her newly acquired sexual

¹⁶. Coincidentally, the 2011 cinematic incarnation of Red Riding Hood, directed by Catherine Hardwicke, also sees a return to a flaxen-haired heroine along with elements of archaic werewolf lore. The Red Riding Hood character, Valerie (Amanda Seyfried), is accused of being a witch and a number of visual motifs including the severed hand (illustrated in Chapter 2) locate the film within Early Modern lycanthropic lore and beliefs. This framework serves to expose the dangers of prejudice and intolerance, forming the key theme of the film rather than sexual awakening. It is the town of Daggerhorn that looses its innocence when it gives in to fear and paranoia, sanctioned and exacerbated by religious bigotry—themes which are just as relevant today as they were five hundred years ago.
¹⁷. After Red innocently accepts the wolf’s invitation to eat some meat and drink some wine, not knowing its origins, a cat reprimands her with “A slut is she who eats the flesh and drinks the blood of her grandmother!” further reinforcing the sexual implications of the cannibalism. See op. cit., Delarue, The Story of Grandmother, p. 15.
maturity, and therefore fertility, taking the place of her post-menopausal grandmother’s sexual ‘redundancy.’

It also inverts traditional witch iconography featuring infanticidal cannibalism by having the child consume the ‘crone.’ The allusion to cannibalism in my image acknowledges the tale’s genesis, while giving Christina’s features to both wolf and girl creates a cyclic reading, implicating Red’s future in her present while acknowledging the debt she owes to previous generations of women for her present sexual freedom.

‘Thresholds’ are another major theme within my work, the bed itself symbolising the cusp of Red’s passage from virgin girl to sexually-mature woman. The dark woodland setting nods to a second Pannemaker-Doré illustration from Le Contes de Perrault, this one depicting the first meeting between Red and the wolf on the path, the visible conduit between ‘civilisation’ and ‘wilderness,’ as well as the metaphorical threshold between sexual ‘innocence’ and carnal ‘knowledge.’

As a critic of Perrault’s bourgeois versions of relatively vulgar (and relatively liberal) traditional folk tales, Jack Zipes reads the Pannemaker-Doré illustrations as more evocative of a “tête-à-tête than a dangerous encounter,” serving to implicate the girl in her own undoing through her inherent moral weakness. In portraying Red Riding Hood as both the girl and the wolf, I attempt to avoid such a reading, instead focusing on particular attributes of each species to amplify the potency of the other, neither one inherently ‘good’ nor ‘bad,’ both complex and capable of multiple, sometimes simultaneously contradictory readings, identities and motives.

The linocut medium allows me to acknowledge Pannemaker’s contribution to visual representations of Red Riding Hood while my final print itself consolidates the various transformations that the image and the fairy tale have


undergone, from French oral tradition, to Victorian morality tale to Carter’s celebration of sexual awakening to film.

**Figure 281** (left) Pannemaker (for Doré) *Das Rotkäppchen*, wood engraving, 26 x 20 cm. in Moritz Hartmann (ed.), *Märchen: nach Perrault*. (Stuttgart: Eduard Hallberger, [n.d., pre 1872])

**Figure 282** (right) Jazmina Ciminas, detail of bedpost in woodland setting in *Christina sleeps on both sides of Grandma’s bed* (2010)

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While the female werewolf is still largely absent from the visual arts, the wolf-girl hybrid is a more popular motif, owing much to printed storybook traditions of *Red Riding Hood*. Earlier visual conventions for depicting the encounter between girl and wolf have been revisited, adjusted and collapsed,
on screen and in the visual arts. The wood engravings by Pannemaker, in particular, are being newly appreciated for their adult undercurrents and their offer of a visual space in which to re-imagine female sexuality on the edge of childhood innocence. Printmaking continues to be a tool for the re-imagine encounters between and conflations of the feminine and lupine, in my own work as well as in Kiki Smith’s etchings and lithographs.

Carter’s creative folkloric ‘archaeology,’ that returns to the traditions of past narratives, has reintroduced a number of archaic motifs such as the striptease and the severed hand into contemporary imaginings Little Red Riding Hood, contributing to new understandings of the girl on the cusp of womanhood as possessing her own potency and agency. Other arcane motifs, such as Red’s unwitting cannibalism, have also opened up the possibility of exploring the female fecundity from both ends of the spectrum, at its dawn with menarche and in its twilight with menopause. The cinematic visualisation of Carter’s text in The Company of Wolves produced a new template for depicting the basket-carrying heroine as unapologetically feminine yet defiantly self-reliant, the red cloak still signifying a loss of innocence, only now on the young woman’s terms. In imagining Red Riding Hood as equal to the wolf, the possibility of imagining her as the wolf has also emerged, opening up a new dawn of Red Riding Wolves unafraid to stray from the path of socially prescribed female behaviour.

My own response to the Red Riding Hood motif not only shares in Carter’s resurrection of archaic werewolf lore, but also recognises the aesthetic possibilities of Pannemaker’s sexually-loaded wood engravings. Both Carter’s text and Pannemaker’s image possess exquisite craftsmanship, subversive femininity, glorious darkesses and luminous twilights, poignancy and razor sharp teeth. By overlaying the two references with contemporary cinematic references, I hope to reveal how multiple, sometimes contradictory, attributes may overlap and reappear amongst the rich symbolic history of Red Riding Hood, while acknowledging a new generation of heroines who not only embrace the wolf, but also recognize the wolf at the core of their being.
Images Sources: Chapter 8

2 Ibid. Plate 128, p. 133.
3 Ibid. Plate 125, p. 130.
Chapter 9

One Wolf Girl Battles Against All Mankind

*The New Breed of Female Werewolf as Eco-Warrior*

Barry Lopez writes in *Of Wolves and Men*: “We create wolves . . . in the wolf we have not so much an animal that we have always known as one that we have consistently imagined.”¹ How we have imagined the wolf, however, has changed radically throughout time. From totemic ancestor and foster mother through to satanic Hound of Hell and predatory man-eater, to victim of human arrogance and environmental destruction, the wolf has always been a complex figure in human thought and society. The wolf’s history as a cultural construct has also shared more parallels with social constructions of women than is generally acknowledged. As such, any evaluation of the shifting female werewolf would be incomplete without considering the shifting perceptions of the wolf itself.

In her pop-Jungian bestseller, *Women Who Run With the Wolves*, Clarissa Pinkola Estés argues that the connection between women and wolves was especially intimate, due not only for their shared “psychic characteristics”² but also

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2. These are listed as: “keen sensing, playful spirit, and a heightened capacity for devotion. Wolves and women are relational by nature, inquiring, possessed of great endurance and strength.”
their confluent histories of persecution:

both have been hounded, harassed, and falsely imputed to be devouring and
devious, overly aggressive, of less value than those who are their detractors.
They have been the targets of those who would clean up the wilds as well as
the wildish environs of the psyche, extincting [sic] the instinctual, and leaving
no trace of it behind. The predation of wolves and women by those who
misunderstand them is strikingly similar.³

As greater environmental concerns enter the popular consciousness and
human/nature and human/animal dichotomies are re-evaluated, more sympathetic
depictions of the female werewolf are beginning to appear. This chapter surveys
the changing face of the wolf in a culture of rising ecological concerns and shifting
evaluations of the culture/nature hierarchy, and the opportunity this presents for
reconsidering the female lycanthrope as champion of the wilderness.

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Caroline Oates, in her study of werewolves from the Franche-Comté in Early
Modern France, points out the correlation between the wolf’s high visibility
and genuine threat to local inhabitants and the unusual prevalence of werewolf
trials from the region.⁴ Fundamental structural changes to society, such as greater
emphasis on silviculture, hunting and pastoralism in the Middle Ages, increased
the opportunities for contact between humans and wolves, bringing the two
species into direct competition for prey and livestock.⁵

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³ They are deeply intuitive, intensely concerned with their young, their mate and their pack.” Clarissa
⁴ Ibid.
⁵ The first chapter of Oate’s PhD dissertation is dedicated to a study of natural wolves and
their place in Franche-Comté life. See Caroline Oates, “Chapter 1: Wolves and werewolves in the
Franche-Comté, Trials Of Werewolves In The Franche-Comté In The Early Modern Period, (unpublished PhD
39.
⁶ Ibid., p. 27.
Figure 283 St Severin aux Associés, *Representation de la bête*, Paris, c. 1767, documenting the exploits of la Bête du Géraudan, a rogue wolf (or wolves) and suspected werewolf responsible for attacks on women and children in the Auvergne countryside, 1764–1767. (Reproduced as oversized postcard for Musée fantastique de la Bête du Géraudan, Saugue, France)

Oates suggests that attacks by rabid wolves in and around Montbéliard in 1590, along with a number of incidences of children being seized by wolves, contributed to fears of werewolves, exacerbated further by Christian condemnation of the wolf as demonic threat to the Good Shepherd Christ and his flock.6 Wars and plagues took their toll on rural populations, providing a steady supply of human corpses to hungry wolves that may, as a consequence, have developed a taste for human

6. Ibid., p. 22.
flesh. The combination of increased wolf populations in the first half of the
fifteenth century with unusually high numbers of wolf attacks “may have had some
bearing on the emergence of werewolves in court records in the same period in
Switzerland, the Valais and Dauphiné,”7 the persecution of witches offering a
“legal avenue for retribution”8 against natural wolves. The wolves’ demonic
reputation in turn legitimised the persecution of those suspected of having a
lupine connection, such as alleged wolf-riders and lycanthropes.

Oates is careful to point out that, even in this period, wolf attacks on
humans were acknowledged as unusual behaviour and that this very deviation
from the norm led to speculations that the aberrant wolves were really
werewolves.9 Nevertheless, the latter demonic assignation contributed in large
part to the disproportionate venom directed against wolves and the “almost
pathological vengeance with which they have been exterminated in many areas.”10
Oates writes:

The wolf is almost uniformly characterised in medieval literature and
bestiaries as a demonic beast with no redeeming features whatsoever, and it is
the only animal to be viewed with such animosity.11

This marks a departure from previous centuries and societies in which the wolf
was still feared as dangerous to humans, but might also have been a respected
predator—admired for its hunting abilities, emulated for its loyalty and esteemed
for its fierceness in battle. Such figurations of the wolf are evident in the Old Norse
Völsungasaga (discussed in Chapter 1) and still persist in certain Native American
legends. The Quileute from Washington State, for example, have a creation story in

7. Ibid., p. 28. Oates also draws on reports of numerous wolf attacks on humans in the vicinity
of Paris in 1439 (see p. 30) as well as the Parlement of Dole and neighbouring regions from the 1570s
into the early seventeenth century (see pp. 31–34).
8. Ibid., p. 30.
9. Ibid., p. 31.
10. Ibid., p.24.
11. Ibid., p. 18.
12. Ibid., p. 25. Oates makes particular note of Gherardo Ortalli’s arguments in defence of the
wolf.
which their earliest members were transformed from wolves into men.\textsuperscript{13} (See also Volume I, Plate 24, \textit{Leah is no child of the moon}.)

The mediaeval alliance of the wolf with demonic forces set the wild canine on a collision course with human prejudice and animosity, sustained by Western cultural conceits that saw culture privileged over nature coupled with a determination to conquer the wilderness. As Western society re-evaluates its relationship with the natural world, the wilderness, the wolf and the werewolf are also being reconsidered.

\textit{Are Men to Culture as Women are to Wolves?}

Of all the beasts, the wolf most embodies our changing attitude to the wilderness. As Lopez observes:

What men said about one, they generally meant about the other. To celebrate the wilderness was to celebrate the wolf; to want an end to wilderness and all it stood for was to want the wolf’s head.\textsuperscript{14}

In 1980, Carolyn Merchant located a “dramatic shift” in Western thinking about nature with the advent of the Scientific Revolution in the seventeenth century, during which time the “new scientific man was urged to exploit or conquer nature, while women were associated with what was to be exploited or conquered.”\textsuperscript{15} The

\begin{footnotesize}
\begin{enumerate}
\item The full creation story can be found on the Quileute Nation’s official website. See “History,” \textit{Quileute Nation}, http://www.quileutenation.org/history (accessed 25 July 2013). The Quileute have been thrust into the spotlight recently courtesy of Stephenie Meyer’s fictionalised version of the tribe in The Twilight Saga. The tribe serves as the raw, hot-blooded, down to earth antithesis of the obscenely privileged, marble-skinned vampires.
\end{enumerate}
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shared demonisation of women and wolves that marked the Early Modern werewolf trials shifted to shared subjugation as colonialism and expansionism fuelled conceits of white, male, European supremacy.

Six years before Merchant, anthropologist Sherry Ortner asked the seminal question, "Is female to male as nature is to culture?" Ortner identified woman’s reproductive biology as intrinsic to her “being seen as intermediate between nature and culture” and therefore “lower than man in the order of things,” identifying cultural constructions of women as closer to the natural world than men as instrumental to the collective and systematic oppression of women, wilderness and otherness in Western patriarchal societies. The werewolf also operates as an intermediary between nature and culture while the wolf’s embodiment of the wilderness has made it a primary target and victim of mankind’s attempt to conquer the latter.17

The extermination of wolves in the American West has been directly linked to “a cascade of ecological effects on everything from elk populations to beaver, birds, fish, and even stream systems”18 with subsequent alterations to herbivore foraging patterns resulting in the "collapsing health of aspen and some other tree species and vegetation."19 The Japanese Wolf Association cites similar evidence that the removal of top-line wild carnivores “has resulted in a fractured ecosystem,”20 while a number of authors are beginning to argue for wolf re-introductions on ethical as well as ecological grounds. Ecologist Andrew Isenberg writes that the

17. Wolves have been hunted to extinction in the UK in the eighteenth century and to near extinction throughout Europe and the lower 48 states of the U.S.A. There are now programs to re-introduce wolves into a number of these areas. See National Geographic Society, “Wolf,” National Geographic, http://animals.nationalgeographic.com.au/animals/mammals/wolf/ (accessed 26 July 2013).
19. Ibid.
scientific effort to reconstruct functioning ecosystems by restoring an important predator to its place in the food chain . . . also represented an assertion of a moral order, a belief in an inherent integrity of an ecosystem managed not by people but by wildlife.21

Regardless of ethics, rising awareness of the negative, if not apocalyptic, repercussions for human populations of unchecked exploitation of natural resources has resulted in radical re-evaluations of long-held hierarchical thinking about humanity’s place in the world at large.

The near extinction of Canis lupus across the globe at the hands of hunters and pastoralists has seen the once-demonised predator recast as noble victim of mankind’s rapacious desire to conquer and exploit the natural world; loss of the wolf is now lamented as loss of ‘true’ wilderness.22 The Japan Wolf Association (JWA) have been rallying to have the Japanese wolf reintroduced to native forests since 1993, arguing:

The extinction of the wolf came about because . . . humanity invaded the territory of nature and did not consider the possibility of co-existing with the wild environment. Now, we human beings, as a result of the environmental destruction we have caused ourselves, fear for our own existence . . . And so, in recent years, there has a flourished a movement to protect the nature that remains and to restore that which has been lost. Shouldn’t we call the wolf back to the Japanese forest?23

The JWA’s plea echoes ecofeminism’s calls for the recognition of the interdependency of human and nonhuman worlds, and acknowledgement of the self-destructive vanity of privileging culture over nature, demanding a re-

22. The JWA, for example, states: “A forest where the wolf cannot be seen is not real nature.” JWA newsletter, quoted in op. cit., Knight, “Wolf Reintroduction in Japan?” p. 241.
23. Ibid.
evaluation of this position as a matter of dire urgency. This is evident in Judith Plant’s blunt warning:

The basis of power-over, of domination of one over the other, comes from a philosophical belief that has rationalised exploitation on such a massive scale that we now not only have extinguished other species but have also placed our own species on a trajectory toward self-destruction.24


Humanity’s heedless self-destruction is powerfully visualised by Cai Guo-Qiang (Chinese b. 1957) in his confronting work from 2006, *Head On*, consisting of 99 life-sized replica wolves (made from painted sheepskin, straw and wire) on a collision course with a plate-glass wall. Guo-Qiang’s installation uses wolves to create a graphic allegory for humanity’s blinkered pack mentality and the inability to see

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beyond a moment of euphoric flight to the brutal consequences of its actions, not just for itself but for other species as well.

In a lecture first broadcast on BBC Radio 4 in 1994, Marina Warner charts a “pronounced change of sympathy” in the symbolic value of wild animals in texts spanning medieval romances to the 1990s video game, *Altered Beast*, the goal of which is to progress through multiple animal guises until one reaches the ultimate incarnation, the Golden Werewolf. Warner states,

The threat of entropy in nature, brought about by human achievements . . . has never been so seriously nor perhaps . . . so acutely felt. Nature, newly understood to be somehow uncontaminated, innocent, nurturing and spontaneous, beckons as a remedy to the distortions and excesses of progress.26

Environmental feminist Val Plumwood understands the empathetic voice of women in current ecological and antivivisection debates as coming from shared experiences of prejudicial, patriarchal oppression. Plumwood offers an explanation for women’s prominent voice in concurrent liberation movements throughout the centuries, whether it took the form of suffragette opposition to slavery a century ago, or parallel support for civil rights by second-wave feminists in the mid-twentieth century. She writes:

[T]aking the part of others when they are prevented from speaking for themselves—or, on a closer analogy to the case of nature, when they do speak but are not heard . . . has always been an essential part of effective liberation politics, and is the kind of speech in defense of the other it is not only

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26. Ibid.
permissible but often necessary for those aware of the other’s plight to make.27

We see this in the flow-on effect from Estés’ Women Who Run With the Wolves, which has inspired women to become actively involved with the conservation of wild wolves. Estés’ influence is most evident in spin-off internet communities such as Wild Wolf Women of the Web28 and The Howling Wolf Sisters which stipulate that their members actively support the celebration of women in conjunction with the protection of wolves, supporting the notion that such an ‘alliance’ is mutually empowering.29 Though no longer operating, the latter specified in 1999:

If you would like to join the Howling Wolf Sisters web ring, your site must meet ALL of these requirements:

- Your mailing list is geared primarily towards women and women’s issues.
- Your site and list also has a wolf-based theme, concerning (but not limited to) any of the following:
  - Wolf conservation or rescue . . .
  - Clarissa Pinkola Estés’ Women Who Run With the Wolves or other works
  - No pornographic material, promotion of illegal activity, racial or religious discrimination permitted on the site.
  - Absolutely no material encouraging the harm of wolves, including hunting.30

The various criteria makes it clear that the site viewed support of women’s issues

29. Plumwood, for example, observes: “This relationship is sometimes assumed to be such that empowering women will also empower nature.” Op. cit., “Androcentrism and Anthropocentrism,” p. 349.
as commensurate with respect for other species (specifically wolves), as well as other races and other religions. Such re-evaluations of the wilderness and the wolf have opened up the possibility of imagining the female werewolf as a sympathetic figure with the moral upper hand, rather than as degenerate monster.

The Girl Who Cried as Wolf

Increasingly evident in female werewolf film and fiction is the portrayal of werewolves as victims of human society and dominant patriarchies, as threatened rather than threat. For example, Vivian Gandillon, the heroine of Annette Curtis Klause’s 1997 teen romance novel Blood and Chocolate, traces her ancestors to the exodus fleeing seventeenth-century werewolf hysteria in France for a clean slate in the New World.31 Katja Von Garnier’s 2007 film ‘adaptation’ of Blood and Chocolate (which owes little to the book apart from the title and character names) identifies a long history of persecution of “Homo lupus” and the nonhuman world by Homo sapiens. Von Garnier’s alpha villain Gabriel fumes:

We have survived for five thousand years, by hiding from who we are. We have been chased from everywhere—England, France, America . . . The race of man is corrupt at its core. The only thing it’s good at is destruction.32

The promotional tag on the front cover of Tanya Huff’s 1992 novel Blood Trail (New York: Daw Books) specifically identifies the werewolf as Canada’s most endangered species while Philippe Mora’s 1987 cinematic spoof Howling III: The Marsupials conflates clichéd European werewolf mythology with the shameful environmental legacy embodied by the Tasmanian tiger (marsupial wolf) in order to grant the lead lycanthrope, were-thylacine Jerboa, the higher moral ground.33

33. David Owen highlights humanity’s moral debt to the thylacine when he observes, “it is no coincidence that Tasmania, the island that killed its tiger and has regretted it ever since [has become]
Jerboa’s Russian counterpart, Olga, explains: “We kill to protect ourselves. You’ve been killing us for thousands of years. What choice do we have?”34

Joss Whedon, creator of cult television series Buffy the Vampire Slayer (1997–2003) and Angel (1999–2004), encapsulates this striking turnaround from hunter to hunted in the radically different portrayals of his two female werewolf characters from one series to the next. The first, Veruca (from “Wild at Heart,” Season 4 Episode 6 of Buffy the Vampire Slayer, 1999) believes her animal status places her outside human laws and moralities, giving her licence to indulge her bloodlust and other appetites at will.35 Veruca conforms to the classic template of the morally degenerate femme fatale who must be destroyed, as she predictably is at the end of her second episode.

one of the world’s most protected places” in Thylacine: The Tragic Tale of the Tasmanian Tiger (Crows Nest: Allen & Unwin, 2003), p. 31.

34. Further to the examples mentioned here, Ben Bolt’s 1996 UK tele-drama adaptation of Dennis Danvers’ Wilderness features a dream sequence in which the lead lycanthrope Alice White is cut open on an operating table to reveal that she is furry on the inside while her wolf self frets within an inhumanely small laboratory cage. Sympathetic were-thylacine Jerboa and werewolf Olga are similarly strapped to hospital beds and subjected to white-coated prodding and testing in Philippe Mora’s 1987 Howling III: The Marsupials, demonstrating that anti-vivisection sentiments have also entered mainstream lycanthropic lore.

35. The songstress’ raw, ‘animal’ sexuality also proves irresistible to the otherwise faithful Oz (Sunnydale’s resident werewolf), ultimately leading to the collapse of his ‘wholesome’ relationship with Willow (Sunnydale’s resident witch).
Her successor Nina Ash ("Unleashed," Season 5 Episode 3 of Angel, 2003) is fundamentally differentiated from Veruca’s quadruped lupine form in the very beginning when she is identified as different breed of werewolf altogether, the upright, bipedal Lycanthropus exterus. This physical difference not only suggests that Nina is higher on the evolutionary ladder than Veruca, it also translates to moral superiority. Nina takes responsible measures to ensure she does not harm others; indeed she is the one most at risk.

Figure 286 (left) Quadruped werewolf Veruca (Paige Moss) in Buffy the Vampire Slayer, Season 4 Episode 6, 1999
Figure 287 (right) Bipedal werewolf Nina Ash (Jenny Mollen) becomes dinner in Angel, Season 5 Episode 3, 2003

The inversion from predator to victim is made explicit when Nina is served up as a “very rare and special treat” at Crane’s Bistro of the Bizarre, a clandestine and highly exclusive eatery specialising in the paranormal. This thinly veiled allusion to restaurants that trade in endangered species highlights the conceits of ‘civilised’ peoples who treat the nonhuman world purely as a resource for human consumption.36 The moral degeneracy of such ‘cultured’ consumerism is amplified further when it is revealed that Nina must be eaten alive if the patrons are to

36. Displaying both his privilege and his decadence, one of the Bistro’s cosmopolitan guests rhapsodises, “When I dines [sic] on werewolf in Seville... the cusinera used an understated bouilaise sauce to bring out the meat’s tanginess. I’ve never forgotten that exquisite first taste. But Chef Renault swears serving it Agüs, with a light drizzle of white truffle oil will be quietly surprising.”
experience genuine werewolf haute cuisine. Nina’s resigned preparedness to end up in a doggy bag rather than risk hurting others raises questions as to who the real monsters are in this scenario.

**Will the Monster Princess Save the World?**

The threatened environment is a recurring theme in Hayao Miyazaki’s films, and it is no accident that he sets his feature-length animation *Princess Mononoke* (Monster Princess) at a time in Japanese history of burgeoning industrialisation, militarisation, and deforestation, corresponding with the wolf’s demotion from benign guardian to evil spirit in the popular consciousness. The title character, San, is raised by wolf gods after being abandoned by her human parents, immediately casting the ‘savage’ beasts of the forests as morally superior to their human counterparts. San strongly identifies herself as wolf, willingly putting her life on the line in order to protect her beloved forest from wholesale destruction by Iron Town’s industrialist monarch, Lady Eboshi.

San’s friendship with Ashitaka, one of the last surviving members of the

37. Peter Watson explores the environment as recurring themes in Miyazaki’s films in his thesis *Japanese Culture and the Environment: A Discussion of the Kojiki, the Nihongi, and the works of Hayao Miyazaki*, University of Chicago, Environmental Studies Program, 2006.

38. Miyazaki sets his story in the Muromachi Era (1392–1573 or 1333–1467) during which time the relationship between the Japanese and nature changed dramatically. Iron production jumped, requiring forests to be felled for charcoal, and people came to think of nature as something to be tamed. Women enjoyed greater freedom, and rigid class structures were yet to be established. Miyazaki sees parallels between the Muromachi era and the turmoil evident in contemporary society. See Team Ghiblink, “Mononoke Hime (Princess Mononoke) synopsis,” The Hayao Miyazaki Web, 2002, http://www.nausicaa.net/miyazaki/mh/synopsis.html (accessed 28 November 2008).


40. Although Lady Eboshi is disastrous to the environment, Miyazaki resists casting her as outright villain, in keeping with his preference for complex characterisations. Eboshi is benevolent and generous to the residents of Iron Town, who respect and adore her in return.
environmentally-sympathetic Emishi people, 41 allows her to see beyond her ingrained hatred to ultimately serve as an intermediary between the human and nonhuman worlds. This, ultimately, enables both sides to put aside their prejudices and personal interests for the common good, understanding that individual survival depends on mutual respect and co-operation.

![Figure 288](image)

San’s face-paint and tribal mask visually link her to indigenous cultures (such as Native American tribes), understood as traditional custodians of the land with a legitimate entitlement to speak for the land. (It is no coincidence that Jerboa also enjoys a totemic kinship with an indigenous shaman, Kendy, in Howling III: The Marsupials). The mask, in combination with a wolf-skin hood, functions like a Beserker warrior pelt, channelling lupine ferocity as San enters battle mode. Her white pelt provides a visual bridge to the white she-wolves of Victorian literature as well as her wolf-god foster mother, Moro. Here, the pelt colour indicates nobility of character as much as nobility (or divinity) of blood.

My portrait of San, One Wolf Girl Battles Against All Mankind (see Volume I

41. The “barbarian” Emishi lived in Japan’s northeast, and kept their independence from the Japanese Emperor’s government until the late 700s, when they were finally defeated by the first Shogun. Nothing remains of their culture. Miyazaki uses artistic license to create a surviving clan of Emishi half a century later, in hiding from the Emperor’s regime and living in harmony with their environment. See op. cit., Team Ghiblink, “Mononoke Hime.”
Plate 28) modifies Miyazaki’s heroine so that she is situated not only between the human and non-human realms, but also between anime and photo-realism. San’s graphic face has been replaced by the profile of Claire Danes, who provided the voice for San in the English-language version of Miyazaki’s film. Real wolf-claws adorn San’s necklace and a real sword adds its texture to the cartoon sword. The ceramic mask has been replaced with a recognisably lupine head and wolfberries have been introduced into the forest undergrowth.

\[\text{Figure 289} \text{ Jazmina Cininas, digital working drawing of } \textit{One Wolf Girl Battles Against All Mankind} (2007)\]

San is shown riding into battle, spear at the ready. The title \textit{One Wolf Girl Battles Against All Mankind} is taken from a promotional website for \textit{Princess Mononoke} and succinctly encompasses the heroic enormity of San’s mission, while the cartoon graphics help to locate my subject within the visual lexicon of comic-book superheroes. (See also \textit{Rahne dreams of saving the world}, Volume I, Plate 31). I had
originally planned to make the portrait larger than life however decided it made
San appear too powerful and too assured of victory. Hers is a small voice for the
wilderness against the roar of industrialisation and commerce, ultimately better
represented by more childlike dimensions. I stop short, however, of presenting San
as a victim. Victory may not be guaranteed, but neither is defeat.

The work acknowledges not only Miyazaki’s contemporary graphic anime
aesthetic that has been absorbed by the West but also Japan’s longstanding and
equally influential printmaking tradition. The original flat white of San’s pelt has
been filled in with marks that suggest fur while self-consciously employing the
signature carving marks of relief printmaking. Wood grain has been printed over the flat skin tones, alluding to Japan’s particular history of wood block printmaking. (See also Volume I, Plates 29 and 30 for a second Japanese werewolf, Mahi/Maki Kaibara, whose story has also been translated into English).

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Warner writes: “In modern myth, it’s not that the boundary has been eroded between human and animal—rather, the value given to each side in the contrast has changed” concluding that the “new myth of the wild calls into question the privilege of being human at all.”

Throughout much of history, loss of humanity through metamorphosis into animal form has signalled a fall from grace, however the pedestal that once supported culture has been seriously undermined by accusations of arrogance, wastefulness, artifice, vanity and “intrinsic sinfulness.” Conversely, nature—(along with those closest to the natural world)—is being elevated to the higher moral ground, and its defenders speak through their embodiment of the latest lauded virtue, sustainability. The wilderness is perceived less as a boundless resource for exploitation and conquest by mankind and understood more as inherently valuable in and of itself, a diminishing domain in desperate need of protection from the ravages of humanity.

As the wilderness is reimagined, so too is the wolf. ’True’ wilderness is increasingly understood as a place where humanity may not touch, may not pick, may not modify, or upon which we may not leave any trace, the intermediate figure of the werewolf offers an increasingly attractive option for imagining legitimate access to the wilderness. Rather than signalling her moral and intellectual debasement, the cultural construction of women as closer to the natural

43. Ibid., p. 75.
44. Ibid., pp. 65–66.
world than men offers the fairer sex a rare position of empathetic privilege in the re-imagined nature/culture dichotomy, opening the way for the lupine femme to be imagined as a point of reconciliation between human and non-human worlds.

Figure 291 Jazmina Cininas says hello to Šerkšnė (Frost), a lone wolf rescued as a cub by Petras Dabišius, a Lithuanian shaman and animal biologist. Žverinčius wildlife reserve, Lithuania, September 2010. Photo: Vidmandas Miliunas

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Image Sources: Chapter 9

Conclusion

The Girlie Werewolf Hall of Fame

Who might fulfil the cultural and/or historical criteria necessary to be identified as a female werewolf?

The nebulous figure of the female werewolf has encompassed many different and sometimes contradictory identities at different times throughout history. From nurturing foster parent in the ancient world to satanic heretic and virtuous nature child in the Early Modern era, through to the vampiric aristocrat of the Enlightenment and the domestically dangerous femme fatale of the Victorian era, the ever-shifting shape-shifter has absorbed changing perceptions of women, wolves, morality and the monstrous throughout the centuries. Female werewolves have been witches and lunatics, bad mothers and girls raised by wolf gods, freak-show celebrities and wedding guests, trouser-wearing suffragettes and women who don’t cry when they should. The advent of menstrual lycanthropes, Red Riding Wolves and environmentally sensitive wolf girls is part of an ongoing evolution and revolution of female lycanthropy that has been known to borrow
from the past in order to go forward. There have also been many, many more female werewolves than is generally acknowledged, and certainly many, many more than I ever imagined or could hope to create portraits for, with new histories surfacing and new narratives being written, filmed or televised every day.

For every female werewolf whose portrait has been created for the Hall of Fame, any number of alternative subjects might have been equally, and in some instances more, worthy inductees. Ann of Meremoisa’s memorialised compatriot Kongla Ann, for example, may have a more valid claim to be Estonia’s representative in the Hall of Fame. Catherine Simon of Andermatt, the first woman to be brought before the Early Modern courts on charges of lycanthropy, is certainly worthy of inclusion, as is Randi Wallace, the title character in the UK/USA *She Wolf of London* television series that ran for two seasons in the early 1990s. Antonietta and Francesca Gonsalus are equally significant as their hirsute sister Maddalena, while Annette Curtis Klause’s 1997 teen romance heroine, Vivian Gandillon (the literary descendent of Perrenette Gandillon, who was lynched for lycanthropy by Naizan villagers in 1588, and reimagined as Magyar nobility in Katja von Garnier’s 2007 film adaptation of Klause’s *Blood and Chocolate*) offers an unusually complex range of history, iconography and celebrity in a single figure.

Certainly, if I were to begin work on the Hall of Fame now, it would consist of a very different configuration of portraits and identities. I acknowledge that some of my earlier subjects have a tenuous entitlement to be included in a Girlie Werewolf Hall of Fame simply because, in the earlier stages of my doctoral research, I could not have anticipated uncovering so many more-entitled alternatives. While later selections became more considered, there are still many histories I would have chosen to memorialise over existing portraits, had I been aware of them earlier. For example, *She Wolf of London*’s Randi Wallace, Daniela Neseri from *Werewolf Woman* (directed by Rino di Silvestro in 1976) or Olga Gorki from *Howling III: The Marsupials* (Philippe Mora, 1987) are amongst the female werewolves who have been portrayed strapped down in hospital beds, and who
might have provided a model for the anonymous escapee in *The asylum is no place for a werewolf* (Volume I, Plate 15).

Some personal favourites are also missing; I regret running out of time to develop my working drawing of were-thylacine Jerboa more fully, or to translate my digital collage of the Fitzgerald sisters into a linocut portrait. I would also have liked to acknowledge new favourites, the seasonal werewolf Grace Brisbane—exquisitely and sensitively imagined by American author Maggie Stiefvater in *The Wolves of Mercy Falls* trilogy (2009–2011)—and the delightfully socially awkward Mirabella, heroine of Karen Russell’s 2006 short story, *St Lucy’s Home For Girls Raised by Wolves*. At the end of the day, a balance needed to be struck between the range of female werewolf types that were represented, individually significant werewolves
and the timeframe applied to a PhD candidature. Like the werewolf, however, Halls of Fame are also constantly evolving through amendments, updates and new inductees, so perhaps it is fitting after all that the Girlie Werewolf Hall of Fame is not a definitive body of work, but rather a portrait gallery in flux that will continue to be built upon over the coming years.

The fact that some of the potential inductees were not more immediately apparent is telling in itself. The history of the female werewolf still remains largely hidden, cast in shadow by the potent imagery of Stubbe Peter, two generations of Wolf Men,¹ three generations of Teen Wolves,² an American werewolf in London and countless other visually prominent male lycanthropes. While there remains scope to adjust or expand the inductees, the Girlie Werewolf Hall of Fame nevertheless offers a visual presence, augmented by biographical labels that help to decipher coded iconography and contextualised by an exegesis, to individual female lycanthropes whose histories may otherwise remain in relative obscurity. The diverse range of portraits spanning such a broad time frame also offers a visual snapshot of the breadth and depth of female lycanthropy, as well as an insight into the wealth of histories still to be explored.

*How might one visually represent the attributes that identify an individual as a female werewolf?*

The challenge in creating a series of portraits of female lycanthropy is to find visual solutions for pre-existing werewolf traditions, while offering novel interpretations of, and insights into, this ever-fluctuating mythological figure. Angela Carter’s ‘archaeological’ approach to rewriting fairy tales, using archaic

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¹ Lon Chaney Jnr. starred in the original *Wolf Man*, directed by George Waggner in 1941, a role that was revived by Benicio del Toro for Joe Johnston’s 2010 remake, *The Wolfman*.

² Michael Landy lead the way in 1957, starring in *I Was a Teenage Werewolf*, directed by Gene Fowler Jnr (USA: Sunset Productions). Michael J. Fox took up the mantle in 1985 in *Teen Wolf*, directed by Rod Daniel for Wolfkill. Tyler Posey plays the most recent *Teen Wolf* in the MGM television series of the same name, first aired in 2011.
motifs to imbue contemporary heroines with agency and potency, has offered a primary model for the development of my own iconography. I have similarly targeted lycanthropic motifs that predate contemporary Hollywood clichés of silver bullets, full moons and infected bites in order to grant agency to my Hall of Fame inductees.

The Early Modern enchanted girdle is resurrected from archane folklore to locate Arline of Barioux within her particular timeframe, while also reinvented as a sanitary garment that identifies Ginger Fitzgerald as a menstrual werewolf, visually spanning centuries, conflating genres and casting the lycanthropic girdle as a specifically feminine motif. The severed hand serves simultaneously as Early Modern sympathetic wound and twentieth-century feminist art reference. Tomatoes are revisited in their sixteenth-century incarnation as lycanthropic wolf peaches, making the Bloody Mary the contemporary PMS she-wolf’s drink of choice. Wolfsbane, a poisonous plant with the reputed homeopathic ability to both induce and control lycanthropy, is shown in lupine gardens and operates as the namesake for comic-book heroine Wolfsbane (see Rahne dreams of saving the world, Volume I, Plate 31), exploiting and subverting the cliché of flowers as quintessentially feminine motifs. A number of the portraits feature white fur (see Volume I: Plate 10, Lydia’s humanity is mostly prosthetic; Plate 14, White Fell’s eyes turned green; Plate 19, Kee-On-Ee was a trailblazer for her kind; and Plate 28, One Wolf Girl Battles Against All Mankind) creating a web of figurations that inherit a legacy left by White Fell and her sisterhood of privileged yet disenfranchised werewolves. Unique features of individual narratives have also opened up new iconographic possibilities for depicting female lycanthropy. More recent lycanthropic motifs, such as menstruation and the moon, are included as part of the evolving mythology of the female werewolf.

By creating original reduction linocut portraits for my inductees, including those with a pre-existing visual legacy, I am attempting to create a visual cohesion for my Hall of Fame that goes some way towards overcoming stylistic differences in representation, while also circumventing the cultural hierarchies that are
applied to different mediums. The labour intensiveness of the reduction linocut medium and the demands on technique and craftsmanship means that the comic-book werewolf carries the same 'cachet' as the sixteenth-century member of the nobility as a paranormal romance heroine as a B-grade movie monster as a freak show celebrity, once she has been translated into a portrait for my Hall of Fame.

The medium of reduction linocut (with the occasional extra block or woodgrain layer) also allows me to consolidate a range of graphic styles within single works, creating stylistic hybrids within hybrids and adding to the idea of the female werewolf as an ongoing, evolving, recycled construct. Female lycanthropy is presented not a new phenomenon, but part of a rich long-standing legacy with culturally and generationally specific iconography. The different graphic styles also acknowledging the historical role played by printmaking in constructing and disseminating images and ideas of female lycanthropy, from the Early Modern woodcut through Victorian penny dreadfuls to the manga comic, and the ongoing importance of print and graphic media in current figurations of the female werewolf. My particular use of the reduction linocut medium, utilising Photoshop working drawings and approaching photo-realism, also allows me to acknowledge the dominant role that cinema and television play in contemporary Western imaginings of the female werewolf.

The different stages of the print process, combined with multiple final print states and glassine interleaves, help to portray notions of transformation and fluctuating identity—from the masked to the unmasked, introverted blue to extroverted red, constrained within a border or bleeding out the edges. Blended rolls allow a seamless transition from one colour to another, assisting in the creation of a seamless transition from skin to fur in my final print, Once a month, Sandie craves a Bloody Mary. I have also been careful to portray varying degrees and forms of transformation across the different portraits as a strategy for overcoming the limitations of a single, static image. Where a single portrait may be fixed in its hybridity, as a body of work the Hall of Fame is better able to capture the flux and fluidity of feminine-lupine boundaries, moving from larger degrees of the lupine.
in one to greater degrees of woman in the other, each portrait in a unique state of hybridity that, as a body of work, subverts the idea of a linear transformation. Unlike conventional representations of female werewolves, I have been careful to ensure that the woman does not cancel out the wolf or vice versa, working with the idea of the female werewolf as simultaneously woman and wolf, consisting of a web of feminine and lupine identities rather than existing as a point on a ‘bipolar’ scale. Together in a Hall of Fame, the portraits avoid a definitive idea of female lycanthropy, instead enabling the breadth of histories and iconographies surrounding the female werewolf to be visibly accessible, including the differences, cross-references and contradictions. This idea of the female werewolf remains under-represented and under-explored in visual culture.

Even so, these are not objective portraits. Although informed by research and individual iconographies, the portraits are unavoidably shaped by my own sensibilities and personal sympathies for the female werewolf. Autobiographical reference such as the Australian dingo and Baltic blondes are very likely over-represented. While there is a melancholy irony in the work I have consciously avoided the comical or ridiculous, aiming instead for a measure of dignity and self-possession. The age-frame of my female werewolves is admittedly narrow, with scope for the incorporation of more mature facial features, symptomatic of my compulsion to present the female werewolf as beautiful and possibly even desirable.

The latter is largely in response to the overwhelmingly negative or reductive representations of female lycanthropy that continue to dominate visual popular culture as a Google image search for “female werewolf” or a scan of the Illustrated Filmography will attest. Through this project I have consistently striven to present

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3. This idea corresponds with the Deleuzian notion of the rhizome and ‘becoming.’ In their seminal, non-linear philosophical treatise, *A Thousand Plateaus: Capitalism and Schizophrenia* (London: Continuum, 2007). Gilles Deleuze and Félix Guattari propose: “A becoming is not a correspondence between relations. But neither is it a resemblance, an imitation, or, at the limit, an identification. . . . To become is not to progress or regress along a series.” See p. 262.
the possibility of a female werewolf who is not an abomination, nor overtly sexualised nor vengeful man-hater, yet maintains her potency.

I capitalise on current sympathy towards wolves (or dingoes), keeping the lupine and canine elements of the portraits as natural as possible in order to avoid the
stylised grotesques of Hollywood, stopping short of sentimentalising the wolf as the embodiment of benevolent nature, even if I am guilty of a degree of romanticism.

*Figure 294* Screen capture, Google image search for “wolf woman” 18 August 2013
Again, Carter’s re-writing of Red Riding Hood serves as a useful model in this undertaking; her writing is simultaneously dangerous and subversive, yet remains lush and poetic and undeniably romantic. It draws heavily on past narratives yet opens the door to new ways of thinking about the girl on the edge of womanhood. Wolves remain dangerous yet granddaughters refuse to become victims. Wolf and girls are equal to each other without cancelling each other out, able to find a common ground without either being compromised.

My portraits are an attempt to pick up where Carter’s text and Neil Jordan’s cinematic visualisation of The Company of Wolves left off, expanding the parameters to include women beyond menarche and the broader history of female lycanthropy before and since.

*What are some of the ways in which changing representations of female werewolves throughout history serve as barometers for cultural change?*

Donna Haraway writes, “Monsters have always defined the limits of community in Western imaginations.” What has become clear in the course of my doctoral research is that the female werewolf is far from a recent trend in popular culture but rather has been present at all stages of the werewolf’s paranormal and supernatural evolution, existing on the fringes of polite society. She has embodied the “Other” at each turn, whether it be other religion, other morality, other mental state, other body type, other nationality or other species, but always other gender. Turning the spotlight on feminine manifestations of the werewolf not only helps to redress overlooked histories of lycanthropy, but also offers a unique perspective on the role played by shifting cultural perceptions of women—particularly in relation to morality, gender politics, civilisation, and the natural world—in shaping the mythology of the werewolf.

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The demonization of the wolf in the Middle Ages opened the way for lycanthropy to enter the lexicon of punishable witchcraft at a time when magic itself became feminised. Womankind came under attack for her supposed susceptibility to carnal and Satanic corruption in a climate of religious paranoia and misogyny, captured in Georg Kress’ broadsheet Of 300 Witches and Their Pact with the Devil to Turn Themselves into She-Wolves at Jülich, 6 May 1591. The female werewolves of the day were believed to attend Sabbats and transform themselves through sorcery and demonic submission—the hallmarks of the non-conforming heretic and punishable by fire or noose.

As the witch craze subsided and society’s critical gaze turned instead towards the excesses of aristocratic depravity, so too did the female werewolf turn from the old witch next door to the vampiric noblewoman in her castle on the hill, with Hungarian Countess Erzsébet Báthory setting the template for the Eastern European lycanthrope. This, in turn, paved the way for the rarefied white she-wolf, a haughty destroyer of families who absorbed the paranoia surrounding the socially privileged (if personally disenfranchised) Suffragettes.

Social Darwinism created the atavistic wolf girl whose excessive hairiness threatened to violate the integrity of human and species boundaries where once it spoke of exotic innocence and colonial discovery. As the new science of mankind turned its spotlight on womankind, or rather inside her and her quintessentially feminine cycles, the werewolf took on its own monthly cycle, both reputedly governed by the moon. A second wave of feminism and Angela Carter’s subversive heroines saw more open discussion of formerly taboo topics such as menstruation and nascent female sexuality. A new generation of Red Riding Hoods embraced the wolf as a new generation of women embraced the sexual revolution, while PMS was spectacularly catapulted into the tabloid spotlight in the 1980s, opening the door for the menstrual cycling werewolf.

The loss of the wolf from the wilderness has seen the once demonised predator reinvented as the embodiment of lost wilderness at our own hands, an incriminatingly endangered species that turns the critical spotlight back on
civilisation and culture itself. With nostalgia for the wilderness comes a cultural
nostalgia for earlier mythologies of the wolf and reimagined connectedness to, and
reverence for, the lupine. It also brings new ways of imagining the female
werewolf as champion of the forests.

Although ultimately suspicious of oppositional frameworks, Chantal
Bourgault du Coudray nevertheless recognises that new configurations of
lycanthropy offer the possibility of an enriched “conscious experience of reasoning
subjectivity,” in which access to nature becomes a “powerful resource for self-
development,” particularly for women. Bourgault du Coudray goes on to write:

Keeping apace with the development of both popular and critical feminisms.
.. narratives of female lycanthyropy have thus experimented with the positive
revaluation of those ‘negative’ qualities traditionally associated with women
(such as nature, embodiment, and intuition).  

Pam Keeseey’s 1996 collection of short stories, Women who run with the werewolves, offers a case in point. What is striking about the anthology is that virtually all of
the fifteen stories depict the wolf as the preferred state. Indeed, in Ursula le
Guin’s The Wife’s Story, Steve Eller’s The Final Truth, Judy Brewer’s Moon Running,
Marie Hersh-Tudor’s The Wilder Truth and Jeremy E. Johnson’s Euphorbia
Helioscopia the human state is seen as the aberration.

Haraway’s contention that we have entered a “mythic time” in which “we
are all chimeras” and her argument for “pleasure in the confusion of boundaries

5. Chantal Bourgault du Coudray, The Curse of the Werewolf: Fantasy, Horror and the Beast Within
6. Ibid., p. 128.
7. Pam Keeseey ed., Women Who Run With the Werewolves: Tales of Blood, Lust and Metamorphosis
8. The following passage from Judy Brewer serves as an example: “Now that she was herself
again, she could remember it all. Her memory was rain-clear and the horror of it stalked her through
the night. She could not outrun it. She had been human. . . . The sickness had plagued her pack for
generations, infecting individuals at random. . . . Humans were lawless, immoral, unclean creatures.”
and for responsibility in their construction” [original emphasis] heralds the possibility of a female werewolf who exceeds the single categories of nature or culture, woman or wolf, and is able to capitalise on shared potential to overcome individual limitations.

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Throughout the centuries, the female werewolf has served as a barometer of prevailing cultural morés and paranoia, more often than not shining the light back on the true monsters within the dominant paradigm. The reduction linocut portraits that make up the Girlie Werewolf Hall of Fame are located within the recent, more sympathetic understanding of female lycanthropy in which hybrid identities signify adaptability and tolerance, multiple viewpoints and multiple possibilities.

While other contemporary artists, such as Kiki Smith, Cecilia Fogelberg, Cynthia Consentino and Margo Selskie may include a lupine femme amongst their motifs, or revisit one or two favourite wolf girls throughout their practice, my Hall of Fame offers a rare visual exploration of the multiple incarnations of the hirsute shape-shifter and multiple mythologies of lupine femininity, presenting the female werewolf as an ever-shifting phenomenon rather than a single persona.

In the course of this doctoral research I have become acutely aware that, in setting such broad historical and cultural parameters, and given the limitations of maximum completion dates and word limits, my survey of female lycanthropy can only be just that—a survey, more broad than it is deep. Nevertheless, I believe that in producing a spectrum of possibilities for visualising the female werewolf, I have created novel possibilities for interpreting, imagining and understanding female lycanthropy, exposing an unexpectedly rich and complex history that has spent too long in the shadow of the male werewolf and that has played a larger role in shaping werewolf lore than is generally acknowledged.

Appendix

Georg Kress (active Augsburg 1591–1632) Of 300 Witches and Their Pact with the Devil to Turn Themselves into She-Wolves at Jülich, 6 May 1591, woodcut broadsheet.

[Translation from the original German by Vera Möller, 26 November 2011. All comments, asides, parenthesis, punctuation, spelling, etc. are exactly as provided by the translator.]

*Frightening and never before heard news* /where

in the land of Jülich over three hundred female persons had a relationship with the devil/and were able to shapeshift into the figure of a wolf/and how many men/boys and cattle they did kill/and of whom then on the 6th day of May/in the year 1591 in Ostmillich/two miles from Jülich/85 were punished with the fire/Published in print for all pious women and maidens as a warning and example.

*’new newspaper’ or ‘new broadsheet’*

Please note: The account is written in rhymes
Many weird and scandalous things have been announced for a long time but never has anything been told like what has just recently happened in the principality of Gülich (= Jülich). Famous now for many miles, (is that) the devil has made an undertaking and come up with a quick trick many women he spoke to, and if they agreed to be subservient, committed and obedient to him, and have a relationship with him alone he would teach them an art that would allow them to transform (themselves) frequently into the figure of a wolf/ with its strength and ‘natural characteristics’* and as fierce as real wolves are.

In this way (he) assembles soon more then three hundred young and old maidens and women on a wide green meadow he makes happen that at the same hour they promise and bind themselves to him and swear to cause sorrow, fright and distress, and even death amongst the people. On this promise and commitment the evil fiend gave to each one especially a ‘nature skin’ with this miracle: † as soon as they gurt themselves with it wolfishness and wolf-gestalt (appearance) they chain to it.

When they put it down they became humans again.

* ‘art’ in German means species, kind, etc, here therefore it seems to denote ‘wolfishness’

†‘Naturbalg’ or ‘Nanerbalg’ = I cannot read this properly, old word, no longer in use, balg = skin, presumably here a deer hide or a goatskin
He then talked to them apparently that each of them promised and devoted herself to him for twenty years. Their lives belonged to him, with body and soul, and after their death they will damned for all eternity. The poor ‘herd’ without thinking committed to him in this way. The devil disappeared. Each then changed into a Wolf’s figure so that they would all appeal to him. On one occasion driving along came The........ The twenty-eight horses and two handlers Were torn apart altogether near Jülich six tradesmen were also attacked Violently by the wolves and torn apart, And their brains sucked out from them. The heart also eaten, no lie. One and a half miles from Jülich the is a small village called Ostmillich, in the same village the wolves also have torn apart fifteen boys and similarly thirty-four men parts of their flesh they also ate. In ... near Kaiserschwert One had also heard of wolves.
Two butchers quite well known there who had in the Westphalian land bought thirty and seven oxen which they had herded towards Jülich the wolves attacked them horribly tore apart five of the men, all of the oxen as well.

One also senses after the same event wolves around the town Düren a lot.

They damage ......without aim Fifteen men they ....at night And six boys...killed And sucked there blood out Eaten also the brain. Finally it came to light The wolves’ betrayal and devil’s trick Four children in a ...... together seeking amusement on a farm the oldest runs behind looks for a belt, finds on the wall the ‘red deer skin’, ties it around his waist*

soon he changes into a wolf... the children cry out..... the neighbours soon come running and want to beat the animal So the wolf starts to talk And says/do not get angry with me My mother turns into a wolf everyday when she belts up the skin, and runs out into the woods where she soon finds a lot of wolves.

* again, am not sure what this is:  Natierhaut is what I read, but that does not exist, so perhaps it is Rotierhaut, which could possibly be ‘Rot Tier Haut’, meaning Red Deer Skin.
The mother is soon captured and tied up
and faces embarrassing questions
confessing soon that
in the village there were twentyfour
all of them through the devil’s favour
had learnt such an art
That is why one had caught all the women
And they admitted
They had torn apart ninety four men—
oh horror.
(In response) to this rightfully the judgment was given
that one should—according to their admission—
burn them alive.
The henchman bound them together,
in that moment a strong wind came up
and made that two of the women
suddenly disappeared
the devil had taken them
and torn them apart on the spot
and guided with him forth the soul
into the eternal hell......
The other women through the fire friendship..... monstrously.
This is............
Of the Wolves’ devilish story.

PS I cannot find the indication that there where 300 witches.
In the final capture scene there is only mention of one plus the twenty four in the village.
However, the mother of the child apparently met many wolves in the forest.

Some words I simply can’t read and indicated that with ‘............’
Illustrated Filmography

(Arranged Chronologically)

Figure 295 Personal girlie werewolf DVD library.
Transylvanian sisters in lycanthropy. Troiga gypsy princess Celeste de Latour (Nina Foch) and Elsa Chauvet (Osa Massen)


Family curse werewolf, Phyllis Allenby (June Lockhart)


Pioneer Mexican werewolf, Clarisa Fernandez (Kitty de Hoyos)

“Authentical mutant” Erika Daninsky (Pilar Zorrilla)


Satanic biker Helen (Donna J. Anderson)


Silver intolerant beast, Caroline Newcliffe (Marlene Clark)


Lord Zevon’s post apocalyptic wolf-girl in the woods


Alternative lifestyle werewolf Marsha Quist (Elisabeth Brooks) and martyr Karen White (Dee Wallace)


Satanic Iron Maiden Werewolf (uncredited dancer)

Wedding werewolf, dowager (Ruby Buchanan) and Wolfgirl (Danielle Dax)


Demonic churchgoing werewolf (uncredited extra)

*Silver Bullet*. Directed by Daniel Attias. USA: Dino de Laurentiis Company, 1985

Aristocratic werewolf Stirba (Sybil Danning), henchwoman Mariana (Marsha A. Hunt) and orgiastic minion


Infected Grandma-Wolf (Fran Lopate)

Were-thylacine Jerboa (Imogen Annesley), her three cynacephalic sisters, Yara, Goolah, Bahloo (Carole Skinner, Jenny Vuletic, Glenda Linscott) and Russian defector Olga Gorki (Dagmar Bláhová)


Sexually infectious predator Eleanor (Lamya Derval)


Trans-Atlantic serial she-wolf, Randi Wallace (Kate Hodge)


Polyoxymorphine 29 she-devil Kirsten McCord (Natalie Forbes)


Renee Hallow (Darlanne Fleugel) returns as the zombified Zowie

Narcotic vigilante werewolves: brunette Helen (Jennifer Rubin) and blonde Casey Spenser (Patsy Kensit)


Romantic lycanthrope Laura Alden (Michelle Pfeiffer)


Cursed guardian werewolf

Border Town werewolf Cheryl (Cheryl Allen)


Furry on the inside Alice White (Amanda Ooms)


Hereditary French loupé garou, Serafina Pigot (Julie Delpy)

Unlucky in love shape-shifter, Fluffy


Environmentally friendly Monster Princess, San


Animal chanteuse, Veruca (Paige Moss)

Infectious biter (Karina Erdelyi) and PMS werewolf Frida Harris (Amy Loughlin)


Coming of age werewolf Ginger Fitzgerald (Katharine Isabelle)


The “Terrifying Wolf Woman,” Tara Talbot (Victoria Sanchez)

Too-close-to-nature zoologist, Megan (Emma Cleasby)


Lycanthropus exerus, Nina Ash (Jenny Mollen)


Pre-destined Dark Wolf mate, Josie (Samaire Armstrong)

*Dark Wolf.* DVD. Directed by Richard Friedman. USA: Twentieth Century Fox Film Corporation, 2003.
“Ghost Comics” she-wolf minions


Archival werewolf, shamanic elder (Edna Rain) and windigo sister Brigitte Fitzgerald (Emily Perkins)

Blue Moon witch-werewolves, Phoebe, Piper & Paige Halliwell


Reluctant werewolf Ellie Myers (Christina Ricci) and bad girl Joanie (Judy Greer)


Genetic werewolf, Allison Bradford (Leisha Hailey)

Noble Magyar Homo lupus, Vivian (Agnes Bruckner)


Ancient monster warrior, Anju (Miki Tanaja)


Cheerleader (Amy Esterle), Cleopatra (Wanda Ayala), Cinderella/Danielle (Lauren Lee Smith) and Red Riding Wolf/Laurie (Anna Paquin)

Red Moon Skinwalkers: Katherine (Sarah Carter), Sonja (Natassia Malthe) and Nana (Barbara Gordon)


Amnesiac lunar werewolf Madison (Emmanuelle Vaugier)


Nazi eugenic werewolves (uncredited extras)

War Wolves Casey (Siri Baruc), Justine (Kristi Clainos) and Erika Moore (Natasha Alam)


Shreveport alpha she-wolf Rikki Naylor (Kelly Overton). 15 episodes (2012-2013)


*True Blood*. TV series. Created by Alan Ball. USA: HBO. 2008– (Female werewolves appearing from Season 3, 2010 onwards)
Transylvanian cliché werewolf Jordan Sands (Victoria Justice)


Nina Pickering (Sinead Keenan)


Hairless werewolf Sarah Tyler (Isabella Calthorpe) and her misunderstood mother (right) Mrs Moore (Sue Scadding)

Red Riding Wolf-Witch, Valerie (Amanda Seyfried)


Avenging werewolf Nora Sergeant (Kristen Hager). 27 episodes (2011–2014)

Purebred werewolf, Brynn McLean (Tracy Spiridakos). 4 episodes (2012)

Teen she-wolf Erin Shepherd (Lydia Doesburg). 5 episodes (2013)

*Being Human.* TV series. Canada: Muse Entertainment. 2011–
Cursed Arga villager (uncredited extra)


Surly girlie-wolf Leah Clearwater


Antisocial teen werewolf, Carolyn Stoddard (Chloë Grace Moretz)

Breeder werewolf Wanda and her heightened-senses daughter Winnie


Wardrobe re-invention werewolf, Lady Gaga.

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Figure 296 Personal werewolf library, studio, 17 August 2013
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