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Abstract

This paper surveys visual representations of the 'she wolf' – from early modern era wood blocks, through sixteenth-century portraits of 'celebrity' hairy wolf girls, to contemporary works on paper and the broader visual arts – as a broader context for positioning my own printmaking practice. Artists under discussion include Kiki Smith, Cecilia Fogelberg, Cynthia Consentino, Margo Selski and Meret Oppenheim. I acknowledge my debt to the visual conventions that have been used by previous generations of printmakers, as well as identifying points of departure for novel interpretations of a feminine werewolf motif. I also briefly discuss how my chosen medium, the reduction linocut, might contribute to an understanding of feminine lycanthropy not already offered by existing representations of the female werewolf in the visual arts.

Girlie Shape-Shifters with Five O’Clock Shadows: Surveying Representations of She Wolves, Wolf Girls and Female Werewolves in Printmaking and the Visual Arts

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For over a decade now I have been tracing the evolving figurations of the female werewolf as a vehicle for my printmaking practice and in 2005 commenced my PhD project, 'The Girlie Werewolf Hall of Fame: Historical and Contemporary Figurations of the Female Lycanthrope'. This paper surveys visual representations of the 'she-wolf' – from early modern era wood blocks, through sixteenth-century portraits of 'celebrity' hairy wolf girls, to contemporary representations in the visual arts – as a broader context for positioning my own printmaking practice. I am undertaking to create a series of portraits for a Girlie Werewolf Hall of Fame, the challenge is not just in identifying who may qualify as a female werewolf, but rather in determining how female werewolves may be visually represented in a way that acknowledges pre-existing werewolf traditions, while offering novel interpretations of, and insights into, this ever-fluctuating mythological figure.

Charles Zika specifically identifies the 'relatively new technologies of print and print-making' as significant players in disseminating the archetype of the witch as a transgressor of natural feminine and maternal tendencies by grafting gender-specific examples of devil worship, cannibalism and moral disorder onto existing folklore surrounding werewolves and mythical man-eating races (1997, 75-76). While very few images depict the female werewolf per se, a handful of woodcuts produced concurrently with the early modern witch-hunts offer visual clues as to werewolf conventions of the day, revealing a creature that, unlike contemporary incarnations of the monster, was free from the influence of silver bullets, full moons or infected bites. Rather, the early modern werewolf was much more aligned to black magic and cannibalism, particularly where the latter included infanticide. A sensational broadsheet published in Augsburg, Germany, in 1591, for example, records no less than 300 female witches making a pact with Satan before transforming into she-wolves and wreaking havoc on the Jülich inhabitants on May of the same year. This woodblock is unusual in that it actually depicts her transformations in progress, with lupine-headed women progressively taking on more wolfish form and challenging the commonly held belief that the European werewolf has historically been an essentially male phenomenon.

Figure 19.1: Arline of Barioux, Auvergne 1588 (2008), reduction linocut, 65 x 48 cm.

Figure 19.2: St Genevieve Watches Over Kiki (2006), reduction linocut, 38 x 28 cm.

Figure 19.3: Christina Sleeps on Both Sides of Grandma’s Bed (2010), reduction linocut, 52.8 x 71.8 cm.
Her sympathetic wound proved Arline's undoing.
Granted, the best-known werewolves of the day were male, the most famous of all being Stubbé Peeter, whose cannibalistic serial killings and subsequent capture and execution in the town of Bedburg, Germany, in 1589 were immortalised in multiple woodblock pamphlets and broadsheets. These not only illustrated some of the key lycanthropic motifs of the time, but would also have helped to ensure Stubbé’s ongoing infamy and quite possibly the subsequent gendering of the werewolf as predominantly male. 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 Stubbé by virtue of his correspondingly – or ‘sympathetically’ – amputated hand. Popular interest in the story saw a virtually identical broadsheet with the same title produced later that year by Johann Negele (active Augsburg c. 1589). In June of the following year, an English pamphlet describing itself as ‘truly translated out of the High Dutch’, makes no mention of the dismembered paw, but instead depicts the lupine Stubbé wearing an enchanted girdle – a belt made of either wolf or human hide with the power to turn the wearer into a wolf, spreading Stubbé’s infamy across the English Channel and introducing another werewolf motif into his story. 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 broader lycanthropic traditions and iconography in giving visual form to their werewolf protagonists (Zika 1997, 78).

While images of female werewolves may not have enjoyed wide circulation at the time, another hirsute femme – the wild or hairy woman – was a more familiar motif in the early modern era. Unlike the female werewolf’s fur that pointed to the witch’s transgressive – and aggressive – sexuality, the wild woman’s shaggy coat signified an ‘innocent’ life lived free from the vices of civilisation. German sculptor Tilman Riemenschneider (c. 1460–1531), for example, employs the serene countenance, sloping shoulders, elegant limbs and long flowing hair that conform to Renaissance ideals of beauty for his Maria Magdalena (1490–92), while the body suit of tight curls visibly manifest her penitential renunciation of worldly vanities and desires of the flesh. Compatriot woodblock artists Michael Wohlgemut (1434–1519) and Wilhelm Pleydenwurf (c. 1460–1494) followed a strikingly similar formula for their woodblock illustration of Magdalena for Hartmann Schedel’s celebrated Liber Chronicarum (The Nuremberg Chronicles), suggesting that the hairy wild woman was generally sympathetically understood by visual artists of the day (Schedel 1493, folio 108).

Un-canonical hairy women of the time might also enjoy sympathetic treatment by visual artists. Maddalena Gonzales, along with her two sisters, Antonietta and Francesca, were unusually well-documented on account of their extreme hairiness and their subsequent careers as ‘marvels’ in the courts of Europe. A series of dignified portraits in courtly attire suggest that the hirsute family came to enjoy a measure of privilege and regard, although their exact situation remains uncertain. The letter that Antonietta displays in a 1590 oil painting by Lavinia Fontana (1552–1614) reads more as a history of ‘provenance’ rather than personal biography, tracing her ‘ownership’ from King Henry to the Duke of Parma to Lady Isabella Pallavicina, for whom she ‘seems to have been kept as some sort of pet’ (Hertel 2001, 29). Similar conclusions have been drawn from the Gonzales family portraits that hang in Schloss Ambras, Innsbruck, among a wunderkammer of curiosities collected by Ferdinand II of Tyrol. Christiane Hertel points out that the ‘formal, courtly, full-length portrait’ of Maddalena, conforming to ‘a format usually reserved for members of the nobility’, sits incongruously with the cave setting and sitter’s hirsute condition (Hertel 2001, 5). Maddalena’s composure in the portrait implies that the cave is a natural and ‘proper attribute for [her] characterization… Thus [she] appear[s] polarised, belonging at once to court culture and to primitive nature, to the space of utmost public importance and to the most hidden place in [the natural world]’ (Hertel 2001, 4–5). Influential scholars such as Ulisse Aldrovandi (1522–1605) produced several works on paper and woodblock illustrations of the sisters for his compendium of monstrousities, Monstrorum Historia (published posthumously in Bologna in 1632). The girls also appear in two zoological compendiums, the first being Animalia Rationalia et Insecta (Ignis) (c.1575–1582) by Dutch artist Joris Hoefnagel (1542–1601), and the second possibly by Hapsburg court painter Dirk (de Quade) van Revestyn (c.1570 – c.1650). In both instances, the Gonzaleses 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 Gonzaleses’ hirsutism as ‘at once a natural marvel and as a divine trial, thus as a visible sign of the invisible God’s providence’ (Hertel 2001, 8). Nevertheless, and despite the werewolf persecutions that surrounded them at the time, the artists clearly viewed the hairiness of the Gonzales sisters as the result of divine rather than Satanic influence, and as such located the sisters within the sympathetic iconographic canon of wild women and hairy female saints, rather than that of werewolves.

While a Google image search for female werewolves may uncover countless examples of fantasy art depicting bipedal lupines with highly sexualised, feminine curves or the occasional female werewolf from films, the louve garou is conspicuously absent from the visual arts of any era. Meret Oppenheim’s Fur Gloves with Wooden Fingers (1936) does resonate with Bouquet’s female werewolf story and its severed paw-hand motif and similar lycanthropic allusions can also be found in the artist’s sketch Projekt für Sandalen (1938), as well as the later work Ring (1978). Oppenheim does not specify the identity of the woman or the breed of animal; however, so it is not possible to determine whether Bouquet’s story of the female werewolf informed these works. Given the anonymity of Oppenheim’s disembodied female body parts and unspecified species, fur is most likely intended as a generic signifier of unruly femininity and/or female repress. Oppenheim’s integration of woman with animal predicts Sherry Ortner’s enormously influential essay ‘Is Female to Male as Nature Is to Culture?’ (Ortner 1974) and the cultural anthropologist’s contention that traditional Western constructions of the female sex as being closer to the natural world than the male sex have been used to justify the domination and exploitation of women and nature by (white, middle class) men.

Contributing to the debates surrounding male/female and culture/nature dichotomies are a handful of visual artists who have explored the culturally constructed intersections between women and wolves. Curator Carsten Ahrens writes that New
York artist Kiki Smith (b. Germany 1954) ‘studies the ways in which our identity is bound to the phenomena of our natural environment and how our imagination is formed’, identifying fables, myths and common sayings as key examples of animal infiltration of, or rather anthropomorphism by, human culture (Ahrens 1998, 13). Smith seeks reconciliation between the human and non-human worlds, constantly returning to the motif of the woman with wolf companion to create personal mythologies that draw attention to the pivotal role the natural world has played in constructing human — and especially feminine — understandings of self. In Smith’s depictions of Saint Genevieve, the patron saint of Paris abandons her traditional persona as shepherdess in favour of the company of wolves, forging an intimacy with the species that Smith describes as akin to that of witches and their familiars or consorts (CCSM 2001). Genevieve presses her naked body against a wolf’s flank in Lying with the Wolf (2001), and cloaks herself in lupine fur in Wearing the Skin (2001), literally getting beneath the skin of the animal, merging her identity with that of the traditionally maligned canine. Timeless blank backgrounds suggest that Genevieve and the wolf share not just a moment but also a cultural history despite the two remaining distinct species.12

Smith most approaches the female werewolf in Daughter (1999), which was made in response to a portrait of a hairy girl Smith found in a French book (Posner and Smith 2001, 9). Like Smith’s etching, Wolf Girl (1999), Daughter shares some of the sweetness and melancholy of the Gonzales portraits that enables them to transcend the ‘monstrosity’ of their hirsute countenances. The papier mâché figure in long velvet cape and startled expression is the imagined offspring of Red Riding Hood and the wolf, and as such is one of the few figures in Smith’s repertoire that embodies physical attributes of both species.

Red Riding Hood herself is a dominant presence in Smith’s oeuvre, the artist once again adjusting the story to suit her personal mythology. While the naïve drawing style may emulate nineteenth-century children’s book illustrations, the wolf is a far cry from the ‘Big Bad’ variety. The meeting between girl and wolf in the large-scale lithographic diptych Companions (2001) is one of casual familiarity; while the wolf’s claws are evident, they pose no threat to the young Red Riding Hood. Indeed, Red’s slightly extended hand hints at a relaxed greeting. Smith deliberately integrates browns and yellows into both figures, giving girl and wolf the same eye colour in order to ‘present them as allies’ (Weitman 2003, 38). Gang of Girls and Pack of Wolves (1999) likewise shows the two species on an outing rather than in a confrontation, the girls no more afraid of the wolves than they would be of the family German Shepherd; if anything, the wolves appear to serve as protective guards. The final scene from Red Riding Hood, in which Red and her grandmother emerge from the belly of the wolf, informs the lithograph Born (2002), which recycles its imagery from the bronze Rapture (2001), itself an echo of the earlier etching. Sainte Geneviève (1999). Once isolated, however, it becomes transmuted into an emblem of rebirth, renewal and resurrection. Smith makes the wolf the sacrificial mother of all women, the she-wolf martyred in childbirth in order to pass on her cultural and physical DNA to her human ‘daughter’.

Red Riding Hood has regularly been interpreted as a sexual coming-of-age narrative. Melbourne-based artist Cecilia Fogelberg (b. Sweden 1976), for example, emphasises sexuality in her works on paper. Like Smith, Fogelberg borrows storybook aesthetic conventions; however, her drawings serve to subvert stereotypes of girlish innocence and feminine sexuality. Traditional gender roles are reversed in Fogelberg’s drawing Once Upon a Time… (1) (2008), 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 and decidedly un-virginal in her stance, though less aggressive than the Red Riding wolf with predatory grin in another of Fogelberg’s works, Once Upon a Time… (3) (2006), in which the she-wolf’s sexual indulgences are reinforced by the orgasmic cascade of floral decorations behind her.

American ceramist Cynthia Consentino (b.1962) likewise employs the wolf-girl hybrid to create a personal mythology that explores gender roles and social constructions of femininity following a similar model to Fogelberg’s ‘Red Riding Wolf’ whereby a snarling lupine head is incongruously grafted onto a young girl’s body wearing a storybook dress (Consentino 2011). Both artists are part of a generation of women who run with the wolves13 for whom feminine alignment with the lupine offers the possibility of empowerment and liberation from gendered conventions. Consentino’s Wolf Girls also reverse traditional gender roles; men are shrunked down to small puppet playthings or vulnerable adolescent rabbits, while the ‘innocent’ girl child gains sexual and physical independence/ dominance by virtue of her snarling fangs. In Wolf Girl Helps Rabbit Boy (2006), for example, Rabbit Boy’s nudity — rather than casting him as a sexual aggressor — serves instead to emphasise his vulnerability as well as his sexual immaturity, and one wonders what sort of ‘help’ Wolf Girl’s fangs might offer. Consentino’s multiple Wolf Girls essentially operate as various incarnations of the same Wolf Girl, following the same formula and remaining ‘fixed’ in their duality.14

American painter Margo Seltski (b.1960) also limits herself to a single lupine persona. Fauna appears in a number of works, usually identifiable by her wolf paws and double-pointed hairdo and often alongside her more classically feminine ‘alter ego’ Flora. Aesthetically, she is fixed in the courts of Renaissance Europe; however, Flora occupies a fluid position between girl and wolf. Fauna as Girl Wolf (2004) sports the compulsory red cape along with canine 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. Fauna is barely visible in the most enigmatic portraits of the twins, Flora and Fauna (Girl Wolf) (2004), emerging like a stain through Flora’s diaphanous skirts like the ghost of a dead or unborn child, or a hidden persona at the core of her being but constrained deep within her psyche. Seltski 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.

My female lycanthropes also undergo varying degrees of transformation in my exploration of the dual identities and shared cultural histories of woman and wolf, and the full spectrum of convergences in between. In drawing from different
categories of female werewolf, I further hope to create multiple scales with constantly shifting end points, aiming for a web or 'rhizome'\textsuperscript{10} of identities and possibilities for female lycanthropy. I particularly enjoy the idea of using printmaking – initially used to disseminate paranoid stereotypes of witches in the early modern era – as a medium for the 'redemption' of the female werewolf. The inherently transformative reduction linocut, in which the plate is progressively cut into and destroyed while the print correspondingly becomes more complete via the transformative conduits of carving tool, roller and ink, recommends it as a particularly apt medium for explorations of metamorphosis so intrinsic to werewolf lore. I also enjoy the reduction linocut's capacity to incorporate traditional techniques while maintaining a contemporary aesthetic, and thus encompass broad historical and social references. The labour-intensive, repetitive nature of the reduction linocut also aligns it to classic examples of 'women's work' such as needlepoint and embroidery, further lending the medium to explorations of feminine histories. While the current and future 'inductees' for my \textit{Girlie Werewolf Hall of Fame} are drawn from a wide range of sources, including film, fiction, psychiatric literature and history, the portraits I discuss here owe a debt to earlier printmakers.\textsuperscript{11}

Visual traditions of the early modern werewolf, ie the dismembered paw, the enchanted girdle, and the broadsheet convention of presenting multiple points of the narrative simultaneously, inform \textit{Arline of Barioux}, \textit{Auvergne 1588} (2006) (Figure 19.1). Arline is based on a werewolf story in circulation at the time the Stubbe broadsheets were published, the key elements of which may be summarised thus: A hunter is attacked by a werewolf in the Auvergne countryside. In defending himself, the hunter chops off the wolf's forepaw, dropping the trophy into his sack. On his way home he passes a nobleman who asks the hunter to share his spoils. The latter opens up his sack and is horrified to find the wolf's paw transformed into a woman's hand. Worse still, the nobleman recognises the ring on the hand as belonging to his wife. He immediately confronts the noblewoman to find her nursing her bleeding stump beneath her apron. The nobleman subsequently hands his wife over to the authorities to be burnt as a witch. Henri Bouget (1550–1619), eminent witch-hunter and judge in his lifetime, relates these as true events having taken place in 1588, the year before Stubbe's trial, in his 1603 treatise, \textit{Discours Éxécrable des Sorciers} (Bouget and Summers 2003, 140–141).\textsuperscript{17} My image of the lupine noblewoman also incorporates the hallucinogenic plants hemlock, mandrake and henbane, reputed to be key ingredients in shape-shifting potions and salves,\textsuperscript{19} while the playing card motifs allude to the Auvergne deck, an early playing card design.\textsuperscript{19}

The severed hand, which Zika identifies as typifying scenes of witchcraft, and serving as a 'visual code for the savage butchery and dismemberment by witches' in this instance signifies violence done to, rather than by, the lupine sorceress (Zika 1997, 97). While Bouget viewed the severed hand as conclusive 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. Poignantly, the telltale ring – the symbol of Arline's fidelity to her husband – is the very evidence that results in him damming her to be burnt at the stake. The classic inquisitor's instruments of torture and execution in the background of my print allude to further potential cruelties intended for the \textit{louve garou}, rather than perpetrated by her.

As a visual artist who is highly dependent upon hand-carving and printing in the production of my work, the image of the severed hand resonates especially deeply with me, and has appeared in two earlier works; the first time in \textit{Survival Hint No. 7 (Watch Out for Sympathetic Wounds)} (2001) and the second time in \textit{Waving to Merit II} (2005), which acknowledges my debt to the surrealist trailblazer, Oppenheim. In both instances my hands and my wedding ring emerge from the wolf fur. St Genevieve Watches Over Kiki (2006) (Figure 19.2) pays homage to Smith's significant re-workings of feminine–lupine narratives; however, I merge the cultural histories of the two species more explicitly by depicting St Genevieve as the wolf. In grafting a wolf snout and ears onto the classic iconography of the hairy female saint seen in \textit{Liber Chronicarum}, I am further attempting to forge an alternative morality for a figure that has traditionally been viewed as the product of heretical devil worship.

Red Riding Hood also makes it into my lupine repertoire, and I likewise borrow from Victorian printmaking in my reworking of the tale. \textit{Christina Sleeps on Both Sides of Grandma's Bed} (2010) (Figure 19.3) quotes from the sexually charged illustrations by Gustave Doré (1832–1883), which were created for Charles Perrault's 1867 publication of fairytales. I manipulate Doré's iconic image of Red in bed with the wolf, or more accurately the engraved version of Doré's painted original by Adolphe François Pannemaker (1822–1900),\textsuperscript{20} so that the border between the two species is eroded, and replace the coy maiden with a self-aware young woman who confidently returns the gaze of the viewer. 'Thresholds' are a major theme of this 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 Doré illustration from \textit{Le Contes de Perrault}, this one depicting the first meeting between Red and the wolf on the path, likewise positioning my protagonists on the threshold between 'civilisation' and 'wilderness'. Both 'Christinas' share the face, hands and cleavage of Christina Ricci, who not only played the lead in David Kaplan's 1997 short film \textit{Little Red Riding Hood} (based on an early, archaic version of the story, in which the wolf tricks Red into drinking the blood and eating the flesh of her grandmother), but also played a werewolf in Wes Craven's 2005 film \textit{Cursed}. Red's unwitting cannibalism in the early versions of the story identifies her as a usurper of her grandmother's place in the bed, her newly acquired sexual maturity, and therefore fertility, taking the place of her menopausal grandmother's sexual 'redundancy'. It also reverses the motif's classic position in witch iconography of infantilistic cannibal 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 reinforces the cyclic reading, implicating Red's future in her present.

\textit{Maddalena is Descended from the Dog-Headed Race} (2011) takes engravings of the sixteenth century Gonzales sister by Giacomo Franco (1550–1620) and Giovanni Orlandi (1590–1640) as a point of departure, juxtaposing Maddalena's hirsute visage with courtly dress, but including subtle allusions to werewolf lore. Like Selski's Fauna, the hair has been strategically extended to hint at wolf ears, while the background
plant, the tomato, takes on its early modern identity as lyco-
persicon lycopersicum, or wolf peach. Newly arrived in Europe,
courtesy of the conquistadors, the fruit was initially con-
sidered toxic and inedible and attributed with aphrodisiac and
hallucinogenic properties, supposedly finding its favour among
witches and werewolves (Sanders 2006). The canary alludes
to the Canary Islands, from whence Maddalena’s equally
hirsute father was first captured as a boy and taken to the
French court. In a curious etymological twist the original Latin
*Insula Canaria*, ‘Island of the Dogs’, morphed into the Canary
Islands (the birds got their name from the islands, not the other
way around) (Harper 2010).

While the wolf girl does appear within the visual arts, she
remains a relatively rare phenomenon, restricted to one or two
favourite personae among the few artists who do explore the
confluence of the feminine with the lupine. While I acknowledge
my debt to earlier printed and visual representations of the
mythical figure, I am fascinated by the multiple incarnations of
this hirsute shape-shifter, and the various possibilities
these offer for interpretations of mythologies surrounding both
women and the werewolf. I also attempt to offer a counterpoint
to the male gendered ‘celebrity’ of the werewolf by drawing
attention to the overlooked place of women within lycanthropic
history. In undertaking to create a *Girlie Werewolf Hall of Fame*
in my own art practice, I hope to redress the female werewolf’s
absence from visual art debates on otherness in its various
female and lupine incarnations.

**Endnotes**

1 Zika writes that ‘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

2 The broadsheet, with the translated title ‘Of 300 Witches and Their
Pact with the Devil to Turn Themselves into She-Wolves at Jülich,
8 May 1591’, was produced by Georg Kress (1484–?), active
Augsburg, Germany 1561–1632 (Strauss 1976).

3 See the frontispiece of *A True Discourse. Declaring the damnable
life and death of one Stubbe Peeter, a most wicked Sorcerer, who
in the likeness [sic] of a Woofle, committed many murders ...* Printed
in London for Edward Venge, on 11 June 1590.

4 An example appears earlier in the *Chronicle* by way of an illustration
of a member of the Gorgades tribe. This race of wild, hairy women,
were described as living near the blissful islands of the Hesperides
by Pliny the Elder in his *Natural History of first century CE* (Atsma
2010).

5 Merry 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 can be found nearby at the
court of the Lady Isabella Pallavicina, the honourable marchese of
Soragna’ (Weisner-Hanks 2009, 4–5). The portrait usually hangs in the
Chateau de Blois, France; however, it was on loan to a gallery
in Dresden in September 2010 when I travelled to Blois especially
to see it.

6 Hertel also offers an alternative explanation: that caves are
particularly significant to Canary Island Guanches culture and
as such might operate as a reference to the Gonzales’ ethnicity
(Hertel 2001, 12).

7 One of the four-volume set on animals by Hoefnagel, currently in the
National Gallery of Art, Washington DC.

8 Hertel credits van Ravesteyn as having painted a miniature portrait
of the Gonzales for a compendium of animals produced between
1600 and 1602 by a number of artists for Emperor Rudolph II
(10). There is some confusion as to the miniature’s authorship;
however, Weisner-Hanks lists both van Ravesteyn and Jong’s
son, Jacob Hoefnagel, as possible contenders (Weisner-Hanks 2009,
112).

9 For further discussion on female hirsutism, lycanthropy and the
contested boundaries between human and animal, see my paper
‘Wolf Girls and Hirsute Heroines: Fur, Hair and the Feminine’
(Cininas 2011).

10 Loup garou is the French term for the male or non-gendered
werewolf. I use the alternative louve (she-wolf) in this instance to
specify female gender.

11 Otter’s essay has been particularly influential among environ-
mental feminists and the eco-feminist movement, filtering down
into recent representations of female werewolves in film and
fiction. These themes are explored more fully in my paper ‘One
Wolf Girl Battles Against All Mankind: The New Breed of Female
Werewolf as Eco-warrior in Contemporary Film and Fiction’
(Cininas 2010).
For further discussion of intersecting cultural perceptions of women and wolves see Women Who Run with the Wolves (Estés 1992).

Estés’s 1992 pop-Jungian bestseller, Women Who Run with the Wolves, has inspired a generation of women to identify themselves with the wolf as a strategy for self-development and empowerment. For example, the online communities ‘Wild Wolf Women of the Web’ and ‘The Howling Wolf Sisters’ both stipulate that their members actively support the celebration of women in conjunction with the protection of wolves, implying that such an ‘alliance’ is mutually empowering. The essentialist implications of Estés’s thesis have proved problematic for a number of feminists. Among them is Donna Haraway who famously declared she’d rather be a cyborg than a goddess, and argues against essentialist feminine self-aggrandisement. Haraway does, however, argue for the dissolution of culturally imposed boundaries between humans and animals and, like her fellow environmental feminists, warns that humanity maintains its delusion of separation from — and supremacy over — nature at its peril (Haraway 1991).

With the exception of Wolf Woman (2009), whose lupine head is precariously perched atop a naked female body toting guns.

French philosophers Gilles Deleuze and Félix Guattari propose the rhizome as a philosophical model, arguing: ‘The rhizome is reducible neither to the One nor the multiple... It is composed not of units but of dimensions, or rather directions in motion... when a multiplicity of this kind changes dimension, it necessarily changes in nature as well, undergoes a metamorphosis’ (Deleuze and Guattari 2007: 23). Deleuze and Guattari argue against ideals and hierarchies in favour of ‘becomings’, i.e. acknowledging and embracing the fluidity of biological, social and cultural borders and identities, with women, animals and wolves occupying key roles in their arguments. Deleuze and Guattari’s philosophical rhizome closely approximates my intended model for the female werewolf.

A full selection of my female werewolf portraits with individual artist’s statements can be found on my Facebook page ‘The Girlie Werewolf Project’ (Cininis 2010–11). See especially the Gallery album in Photos.

Boguet may have disseminated the story as fact; however, the absence of extant trial documents or broadsheets suggest the story is fictional.

While accused werewolves of the early modern era 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: ‘The most important [plants in witchcraft] were the “infernal trinity” of satumian herbs (Henbane, Belladonna, Mandrake and Saturnian/Saturnine herbs)... Wolfs bare 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’ (Rudley 1998).

Auvergne was one of nine regions in France licensed to produce playing cards at the beginning of the eighteenth century. Each region had its own distinct style (White Knuckle Cards undated).

The engraving by Pannemaker is nevertheless commonly attributed to Dore, and has come to eclipse Dore’s painted original (in the National Gallery of Victoria collection) as the iconic image of the scene.

References


