BODE MUSEUM
MUSEUMSINSEL BERLIN

THE
SECOND
GLANCE

Women

The Second Glance – Women
Table of Contents

Survey of Labelled Objects

Women Who Made History

The first path deals with depictions of women in the collections who actively influenced European history

Women in Biblical and Christian Narratives

The contextualisation of Biblical female figures as well as their historical perception is dealt with in the second path

Women in Greco-Roman Mythology

The third path presents the roles of women in antique mythology and sheds light on their artistic depictions

Men and Gender Equality

The fourth path is devoted to taking a critical look at the contributions to gender equality that were made by men who are represented in the collections

The (Missing) Female Artists

Neither in the Sculpture Collection nor in the collection of Byzantine art in the Bode Museum can any work of art be attributed to a specific female artist

The View From the 21st Century

In the sixth path, Berlin women rediscover the works of art in the Bode Museum
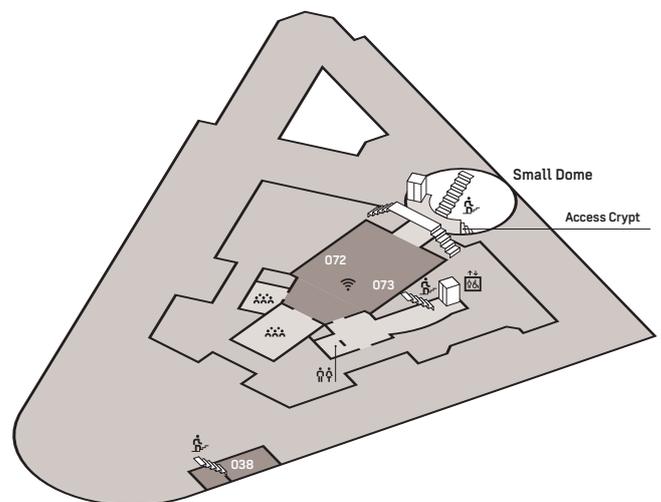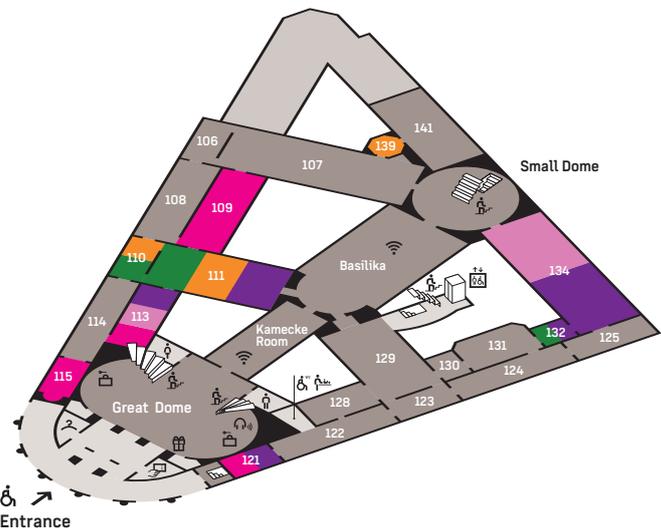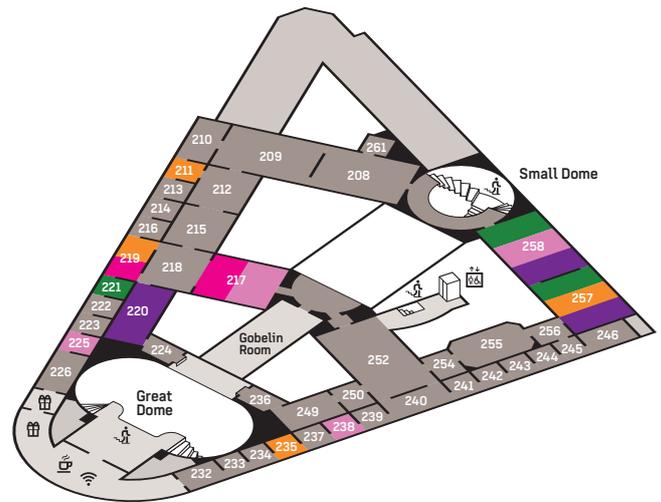
Frauentreff Olga's temporary exhibition »Photovoice« can be seen in room 220. Frauentreff Olga is a drop-in and counselling centre for drug-using women, trans women, and sex workers, located on Kurfürstenstraße in Berlin

Introduction

On February 10, 1910, the art historian Frida Schottmüller (1872–1936) applied for a permanent position at the Berlin Royal Museums (the forerunner institution of today's Staatliche Museen zu Berlin). She emphasised in her application that up to now, »no one had drawn a distinction with me due to my womanhood«. Already in 1902 she had been the first woman to publish a research article in the renowned *Jahrbuch der Königlich Preußischen Kunstsammlungen* (Yearbook of the Royal Prussian Art Collections). Two years later, Schottmüller had been awarded a doctorate in art history at the University of Zurich (in her hometown of Berlin, women were first officially allowed to earn a doctorate in 1908).

Starting in 1905, Frida Schottmüller worked under temporary contracts as a research assistant for the Paintings Gallery (today Gemäldegalerie) and the Department of Christian Sculpture (today part of the Bode Museum). She acted as the right-hand woman of the director general, Wilhelm Bode (1845–1929), published, researched, taught, curated exhibitions, and on behalf of the museums made many trips to buy works of art. Despite Bode's support, however, the administration refused her a permanent position several times – sometimes with the argument that potentially »as a woman, she might not be able to cope with the difficult dealings with art dealers«, or also, that as a woman, she was inherently not suited to a leadership position. It was not until 1920 that she finally obtained a position as curator in the Department of Christian Sculpture, but then in 1934 was dismissed under the National Socialists. Even today, her numerous publications on sculpture, painting, and decorative arts form the cornerstone of much of the research of our collections. Despite that, the name Dr. Schottmüller seldom if ever pops up in the lists of (male) founders and important (male) researchers of our collection. Frida Schottmüller remains invisible to this day.

In general, the stories of women remain mostly invisible in the Bode Museum and its collections of sculpture and Byzantine art. And not because women played and play no role in the collections, but because as persons they go unnoticed there. Whether they were groundbreaking historians, artists, or patrons, whether they are real or fictional personalities – the invisibility of women can be viewed as a unifying feature of practically all museums for works by artists termed »Old Masters«. It is known that these women exist, occasionally they are mentioned, and in especially fortunate cases, a special exhibition is even devoted to them. But their stories are also quickly forgotten again, once such a project is completed.

The goal of the exhibition series »The Second Glance« is to permanently incorporate into the museum discourse narratives that to date have been overlooked or deliberately suppressed. The series opened in 2019 with the project »All Forms of Love«, which dealt with the theme of sexual identities. In 2021 the Bode Museum devotes itself to the women in its collections – their stories are spotlighted so that their contributions to the development of Europe become visible. Certainly you will recognise the names of some of the women that you will encounter in this publication – their stories, however, may not be familiar to you.

Since the 1970s, not least stimulated by Linda Rochlin's article published in 1971, »Why have there been no great women artists«, a feminist view of Western art has been established and systematised. Until now,

O-1
Guerrilla Girls
Do women have to be naked to get into the Met. Museum? 1989
© Guerrilla Girls, courtesy guerrillagirls.com

however, the use of this approach has generally been limited to women's studies or gender studies. In other words, academic disciplines whose perspectives only with great effort find their way into a (male) canon that, by and large, still dominates secondary school and university curricula for the history of Western art as well as how this art is exhibited in museums. This canon is based primarily on the concepts of innovation and progress giving rise to a succession of famous (male) artist personalities in whose works women – and their naked bodies in particular – were central themes. Already in 1989, the feminist group of female artists and activists Guerrilla Girls brought attention to this fact with a now legendary poster whose title provocatively asked: »Do women have to be naked to get into the Met. Museum?« (fig. 0-1). An accompanying subtitle pointed out that in the museum's Department of Modern Art, fewer than 5% of the works were by women, while at the same time 85% of the nudes showed female bodies. At the time, this imbalance was probably characteristic of almost all Western museums for modern art. However, to what extent the problems that had been raised also affected collections from previous epochs was not a theme then.

The scope and breadth of the holdings of sculpture and Byzantine art in the Bode Museum allow us to also direct the Guerilla Girls' polemic question to Western art from the time between the 4ᵗʰ and 18ᵗʰ centuries. In doing so, the cultural context of the works should be explored and their presentation, as well as their interpretation, in the museum should be examined more closely – from the level of large research and exhibition projects down to the interpretation communicated in the texts accompanying individual works. These texts, known as object labels, are still the most important and direct means of communication with the public in the museum. They include the names and dates of birth and death of the artists, the place it was created, and the materials the works were made of. In addition, they sometimes address important artistic and / or aesthetic aspects of the works. Virtually without exception, however, additional contextual information is lacking for depictions of women. As a result, the viewers seldom get enough fundamental background information to be able to better understand the role of the women portrayed. In line with the message of the Guerilla Girls, the possibility

0-2

Germany

Anatomical female model (with sheath), 17ᵗʰ century

Ivory, 20,5 × 7 × 4,3 cm

Inv. Nr. 8706 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

therefore arises that the public leaves the museum with the impression that nudity, chastity, or bashful restraint (or preferably all three traits together) are a basic requirement for depictions of women to be included in this institution.

The fascination with the female body is an essential constant throughout the history of art. A particularly

incisive illustration of this can be made by the female figurines, sculpted from the precious material ivory, that were found in German curio collections, known as curiosity cabinets (»Wunderkammern«), in the 17th century (fig. 0-2). At first glance, we see a naked female body on a bed of red velvet. The breasts and the plump belly can be removed, allowing the internal organs to be seen. Similarly removable are the intestines and the lungs. What is left are the heart and the unborn child that will make the woman a mother. The practical function of these anatomical objects is unknown. Given their small size, a didactic application in the medical field is difficult to imagine. We only know for sure that they were luxury articles and consequently became status symbols for their (male) collectors. Even today, such items are presented in museums almost exclusively as evidence for the virtuosity of the artist or the exquisite taste of the owner.

Equally puzzling is a coloured clay bust of Anna Harsdörffer (married name: Imhoff, 1528–1601, fig. 0-3). It was made by Johann Gregor van der Schardt in 1580, the year that Willibald Imhoff (1519–1580), whom Anna had married when she was 17, died. Willibald Imhoff is considered one of the most important collectors of the works of Albrecht Dürer (1471–1528). His collection, which single-handedly created the European market for the works of the most famous German artist of the Renaissance, was carried on by his widow for 21 years after his death. To this day, however, Anna Imhoff's role as a collector has not been thoroughly researched (the same also applies to Willibald Imhoff's mother, Felicitas, who is supposed to have been essentially responsible for her son starting the collection in the first place). In her portrait in the Bode Museum, Anna Imhoff holds a book in her hands. It is presumed to be a Bible or a prayer book, which is wholly consistent with the passive and devoted role that is tacitly assumed for women like Anna. But does such a biased perspective do her justice?

The previously mentioned examples already suggest that it would be a worthwhile endeavour to take a closer look at the diverse women of the Bode Museum. Six different thematic paths through the collections offer the possibility for critical analysis of this theme – either first-hand at the museum, or by reading this catalogue. The first path deals with depictions of women in the collections who actively influenced European history. The contextualisation of Biblical women and their historical perception are the theme of the second path, while in the third path, the roles of women in classical mythology and their artistic portrayal are illuminated. Female artists and their (missing) presence in the museum holdings are the focus of the fourth path. The fifth is devoted to a critical look at the contributions to

gender equality made by some of the men represented in our collections. Finally, the sixth and last path segues from historical contemplation to the Berlin and Berliners of the 21st century.

An unavoidable component of the project »The Second Glance: Women« is the engagement with the verbal and physical assaults that women still suffer, both in everyday life and as part of their struggle for self-determination and equality. Probably almost every woman who is reading these sentences has already been called a »whore« or »bitch« more than once in her life, and it is likely that none of the male readers has escaped being branded a »son of a bitch« at least once so far. All of us have probably used these insults once before, or at least felt tempted to do so. Yet only seldom would we have really thought about their meaning and their associations with prostitution. So is it also in the arena of art. Nudity or lasciviousness are found in innumerable artistic portrayals of women. However, viewers today are scarcely aware that the theme of prostitution, or at least the accusation of prostitution, is frequently tied up in these depictions. In the Bode Museum's collections can be found images of women who either were sex workers or were deemed as such. Some did this legally, others illegally, some of their own free will, others were forced into it. Exactly like numerous women and men in present-day Berlin. They are often talked about but seldom listened to. As a result, in cooperation with the Frauentreff Olga – a drop-in and counselling centre for drug-using women, trans women, and sex workers, located on Kurfürstenstraße in Berlin – the Bode Museum, as part of »The Second Glance: Women«, is showing photographs by sex workers (of all genders) who earn their living on the Kurfürstenstraße. In the exhibition and its accompanying catalogue, 14 persons from five countries tell about their everyday lives through stories and their own photographs as part of the project »Photovoice«. In this way, they provide us with an insight into their individual experiences that much too seldom attract the public's interest.

In order to make the following texts as reader-friendly as possible, direct source references have not been included. An overview of the used relevant literature, relevant internet sources, a chronological synopsis of the history of gender equality in Germany, and a glossary can be found as appendices.

O-3
Johann Gregor van der Schardt (ca. 1530–1581)
Patrician Anna Imhoff, 1580
Terracotta with original polychromy,
65,5 × 56 × 38 cm
Inv. Nr. 539 © Skulpturensammlung und Museum für Byzantinische
Kunst der Staatlichen Museen zu Berlin / Antje Voigt

WOMEN WHO MADE HISTORY

The first path deals with depictions of women in the collections who actively influenced European history

As in almost all large collections of European art, numerous portrayals of female historical personages are also found in the Bode Museum. Their personal histories are an important part of the history of European civilisation. The overwhelming majority of these women belonged to a privileged social class. The reason behind this is simple and also applies to men: art museums mainly contain objects that were commissioned by economic and social elites and/or were produced for them. Such women, however, owed their prominent position in the thoroughly patriarchal, i.e. male-dominated, European social structure primarily to their societal position as daughters, wives, or mothers of famous men. That – and not, for example, their individual accomplishments – was generally the reason they ended up being depicted by artists. As a consequence, women's contributions to European history remained mostly unseen in art. Meanwhile, portrayals of women entered museums and were largely robbed of their social-historical contexts, and as a result nowadays they are primarily appreciated for their art historical and aesthetic values.

One enlightening example of how important contributions of women are covered up in art museums is the edifice of the Bode Museum itself, which was inaugurated in 1904 by Emperor Wilhelm II (1859–1941) under the name Kaiser Friedrich Museum. According to the established narrative, Wilhelm wanted to thereby honour the role of his father Friedrich III (1831–1888) as patron and supporter of Museum Island. However, the building also served as an homage to the Hohenzollern dynasty, which for centuries had ruled a steadily growing territory from its home in Berlin. As a consequence, the entrance hall of the museum, known as the Great Dome Hall, is decorated not only with a medallion of Friedrich III but also with even larger portrait medallions of the »Great Elector« of Brandenburg, Friedrich Wilhelm (1620–1688), the Prussian kings Friedrich II »the Great« (1712–1786) and Friedrich Wilhelm IV (1795–1861) as well as the benefactor Emperor Wilhelm II (fig. 1-1).

The only women that we catch sight of at this politically most important place in the museum are naked. They are representations of the Muses – protective goddesses of the arts who hark back to stories from ancient Greece. They are fashioned as fully three-dimensional sculptures of ideal beauty, whose only purpose seems to consist of inspiring the men portrayed in the medallions. Since the museum's opening, the visual program of the Dome Hall conveys a clear message: the male members of the Hohenzollern dynasty were relevant for the genesis of the Berlin collections, and women were assigned at best a passive role in this undertaking. Even a quick look at the background of the Bode Museum, however, is sufficient to recognise that this message was manipulated. At least one other member of the House of Hohenzollern should have been immortalised with a portrait: namely, Victoria, Princess Royal of Great Britain and Ireland (1840–1901), who was married to Crown Prince Friedrich Wilhelm, later Emperor Friedrich III, since 1858.

As the first-born child of Queen Victoria (1819–1901) and her German husband Prince Albert of Saxony-Coburg and Gotha (1819–1861), Princess Victoria had picked up extensive knowledge of the practical as well as theoretical aspects of the arts. She was also conversant about issues of patronage, having experienced at close hand her parents' extraordinary engagement for establishing art museums with a public educational mandate, among them the South Kensington Museum, opened in 1857 and since 1899 bearing the name Victoria & Albert Museum. Even after her marriage, Victoria used her numerous trips to London to keep an eye on the development of the British museums.

With the establishment of the German Empire in 1871, her husband was elevated to the title of Crown Prince. Although he had achieved some military renown during the Franco-Prussian War, his liberal attitudes kept him far away from political posts. As a consequence, the royal couple sought out other ways to raise their profile. Victoria's great interest in art and museums certainly had no small influence on her husband's taking on the position of a »protector« of the Royal Museums (the predecessor of the Staatliche Museen zu Berlin). Wilhelm von Bode (1845–1929), who had been working at the Royal Museums since 1872 and became their director general in 1905, explicitly mentioned in his memoirs Victoria's important role, especially for the founding of today's Bode Museum. His original project of a »Renaissance

1-1
Bode Museum
Great Dome Hall
© Wolfgang Gülcker

Museum« was fully supported by Victoria; she even donated works from her own collection and was able to convince her initially reluctant son, Wilhelm II, to memorialise his father by naming the museum after him.

However, for the museum's visitors, Victoria's importance remains hidden. Furthermore, she is not even familiar to the wide public by her actual name; if she is known at all, it is mostly as »Empress Friedrich«. Victoria took this peculiar-sounding name after the death of her terminally ill husband, who occupied the throne for just three months. By giving up her own identity, she gave weight to her aspiration to continue to have an important place in a patriarchally structured dynasty. Despite her royal ancestry and notwithstanding her important contribution to the cultural development of Prussia, Victoria's social position as a widow ultimately depended on the constant reminder of her one-time marriage to the emperor.

The memory of the often overlooked »99-Day Emperor« was more recently revived when the question of whether the Bode Museum should take back its original name as »Kaiser Friedrich Museum« was discussed in the press on a number of occasions. Whether Wilhelm von Bode or Friedrich III made the more worthy contributions to the museum is not of relevance in our context. What is meaningful here, though, is that – to our knowledge – the name of Victoria has never been seriously considered in these discussions.

Victoria and the Bode Museum are not an isolated incident. On the contrary, this episode is representative of the situation of women in the museum landscape. For example, while galleries in countless museums contain representations of women who made substantial contributions to the development of Western culture, the museum-going public only rarely is provided with information about these women. All too easily, the boundary is blurred between historically identifiable personalities and the idealised and, almost without exception, male projections of femininity. Ultimately, these museum presentations that lack commentary lead to important contributions by women being ignored, relativised, denigrated, or decontextualised.

They also support the prevailing impression that it is only in the last decades that women have been influencing the great guiding principles of social development.

In the following examples, we shall see how this process was reinforced throughout history: by the indoctrination of gender roles, denial of education, discrediting of female sexuality, use of physical violence, discrimination in access to economic resources and political power, granting privileges to women who conform, or even withholding from women the knowledge about the historical role of their own gender. This is the essence of what is known as the patriarchy, a societal form that is probably only a few thousand years old, in which the social authority is reserved exclusively for men and the invisibility of women is made to serve the creation of male success stories. Its indispensable basis was and is the patriarchally organised family, which at the same time expresses and creates in the first place the standards for this model of coexistence. As seen in the case of Victoria, such families not only reflect the established order but also execute and strengthen it at the same time.

The collections of sculptures and Byzantine art united in the Bode Museum reflect the artistic production of a broad swath of Europe from the 4th to the 18th century. This allows us to examine the history of European women as well as to appraise their particular roles within a time span of at least one and a half millennia. A very long period, which at the same time represents only a fraction of the history of *Homo sapiens* in Europe and thus of the women on our continent. One should keep this in mind when reading the remarks that follow, since they could raise the impression that human cultures in Europe had been permeated by patriarchy from the very beginning. In fact, however, the periods without patriarchy were most likely much more extended than those with it. In the literature references on page 94 are cited some works that assemble numerous pieces of evidence for such a hypothesis. If the Bode Museum's collections included objects from earlier times, the message to the public might be a much different one.

The patriarchal perspective of European art, and thus also of European museums, is due, not least, to the role of ancient Rome, which functioned as a critical catalyst and disseminator for pivotal cultural elements that we understand today as »European«. However, it was only in the 19th century – precisely in the era when the modern museum was established ond the role of middle-class women was almost exclusively restricted to hearth and home – that quite a few of these elements were broadly interpreted and deeply anchored in European societies.

The ancient Roman Republic (ca. 500–27 BC) was based on a patriarchy, in the literal sense of the word. The family, which consisted of women, children, and enslaved persons, was subject to the authority of the »first among the fathers«, which is the direct translation of the word Patriarch. As a result, women were under the charge of their own father, their husband, or – for example in the case of widowhood – some other leading male family member. Among the few women who were able to escape from this system, if at least for a time, were the vestal virgins. Each member of this group, which comprised two to six women, was freed for thirty years from her father's paternalism, in turn forfeiting her youth to the religion. Only when their term ended were the vestal virgins required to marry. The main vows of these ancient Roman priestesses were obedience and chastity. Their main duty can be gathered from a bronze sculpture by Claude Michel (1738–1814) (fig. 1-2), which is associated with a hearth: they kept the holy flame of Vesta's temple burning. The cult of this goddess of hearth and home paid homage to the unity of the family, while the virginity of the vestal virgins was supposed to symbolise the inviolability of the city of Rome and at the same time guarantee it. If a vestal virgin lost her virginity, she consequently was considered not only a sinner, but also a traitor of the highest order, and she was declared a *Strega* (witch) who was made responsible for all the evils that befell society.

Even after the dissolution of the republic by the empire in 27 BC, the conditions of Roman women did not see much fundamental change at first. With the advance of the Christian religion in the Imperium Romanum, however, new definitions of private and public life gradually came about, since Christianity allowed women more active roles in religious practice. When the newly arisen religion increasingly established itself in the Roman Empire in the 4th century, however, Christianity was progressively re-structured under the premises of the patriarchy. In particular, the relation between political and religious authority continued to remain the domain of men. At the same time, though, women were definitely able to rise to the level of important change agents in Mediterranean societies during the years of transition: women, who not only fought for autonomy, but also perpetuated it and whose social networks were so stable that they were able to open similar paths for other women.

Helena (ca. 250–ca. 330) and Theodora (ca. 500–548) are two pivotal examples of these kinds of bold women. Both created novel role models and had important influence on the expansion of the Church as well as the political history of their times. Their portrayals in ivory plaque reliefs can be found in the collections of the Bode Museum (figs. 1-3 and 1-4). Frequently, several

1-2
Claude Michel, called Clodion
(1738–1814)
Vestal, ca. 1765
Bronze, 86,3 × 36,2 × 33 cm
Inv. Nr. 2751 © Skulpturensammlung und Museum
für Byzantinische Kunst der Staatlichen Museen
zu Berlin / Jürgen Liepe

1-3

Constantinople
Small folding altar with the crucifixion of Christ and saints, 11ᵗʰ c.
Ivory, 23,4 × 26,5 × 1 cm

Inv. Nr. 1578 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Jürgen Liepe

of these plaques made up a single object and could be folded up like a book. Two matching panels are called a diptych, three a triptych, and more a polyptych. These types of objects were popular gifts and as portable altars were often used for private devotion.

Helena is portrayed in the lower part of the right-hand plaque of a triptych from the 11ᵗʰ century (fig. 1-3). That her fame survived for seven centuries already gives an idea of what importance Helena's activities must have had during her time. Indeed, only a few men had a similarly profound influence on the development of

Christianity – and thus on Western history. On the ivory plaque next to Helena we also see her son, Emperor Constantine »the Great« (ca. 270/288–337). During his reign, the Roman Empire officially tolerated the Christian religion for the first time with the Edict of Milan (313), and at the First Council of Nicaea (324), central tenets regarding the practice of Christian faith were agreed upon. Furthermore, at Constantine's command, the first monumental churches, such as Saint Peter's Basilica in Rome or the Church of the Holy Sepulchre in Jerusalem, were built. As a result, he is generally considered the creator of the Christian foundation of European culture.

That Constantine supposedly only converted to Christianity on his deathbed – if at all – was happily overlooked in this traditional narrative. The same goes for the substantial influence of his mother Helena, who converted much earlier, on what is called the »Constantinian shift«, which initiated the rise of Christianity from a long-persecuted religion to a central institution of European

1-4

Constantinople
**Consular diptych of Iustinus,
ca. 540**
Ivory, 33,5 × 26 cm
Inv. Nr. 6367 © Skulpturensammlung und Museum für Byzantinische
Kunst der Staatlichen Museen zu Berlin / Antje Voigt.

history. Helena's role as an active benefactor of new churches and as a protector of sacred sites facilitated the development of a close-knit network of Christian pilgrimage routes, which in turn stimulated the expansion of the Christian religion in the empire. Without question, Helena has been assigned some level of importance, and she is revered as a saint by both the Western and Orthodox churches. As in the triptych in the Bode Museum, her images are usually associated with a cross; this refers to Helena supposedly having discovered in Jerusalem the »true cross« upon which Jesus Christ died. A plethora of legends are traditionally associated with her. Much less fuss was made, however, about a fact that especially singles out her life's work: Helena gave birth to Constantine while she was the wife or lover of a Roman officer who later left her for the emperor's stepdaughter, since only then could he himself become Emperor Constantius I. This means that the arguably crucial force behind the founding and expansion of the Christian religion in the Roman Empire, and therefore a historical personage of great importance for the development of European culture, was a single mother.

Just like Helena, Theodora also defied the Roman patriarchal structures. These also shaped the Eastern Roman or Byzantine Empire, which in the 4th century gradually emerged from the eastern part of the Roman Empire and survived until 1453. Theodora was the wife of Emperor Justinian I, whom historians have also called »the Great«. She took care of needy women in conspicuous ways. For example, she apparently wanted to put an end to forced prostitution in the capital Constantinople, today Istanbul. Together with Justinian, in 528 she arranged for the closure of all bordellos. In order to get to the root of the problem, she reimbursed the pimps the money they had spent to buy the daughters of poor farmers. The women, on the other hand, were guaranteed financial security and accommodation at a convent. In addition, laws were enacted to protect actresses, who in those days were often also prostitutes.

While we cannot give Theodora all the credit for these achievements, her energetic involvement in getting them fulfilled is just as obvious as her participation in all possible issues of the empire's governance, which was only made possible with Justinian's determined support. Because Theodora's past as an actress rendered a marriage with Justinian impossible, he simply eliminated the problem by summarily implementing his own law. Later, Justinian enacted another law that even raised Theodora to the status of an official co-regent.

In the upper portions of the two practically mirror-symmetric ivory plaques of a work in the Bode Museum known as a consular diptych, portraits of Justinian and Theodora are placed in their own medallions. Each portrait pair is supplemented by a medallion, containing a portrayal of Christ, placed between them. In the centre of both plaques are larger medallions with the image of the consul Justin, who commissioned this diptych in 540 on the occasion of his promotion to his new position. In this work, the empire's highest-ranking officeholder honoured not only the emperor but also the ruling couple Justinian and Theodora, whose reign brought the Byzantine Empire to a glorious zenith.

At the time (and to some extent even to the present day), Theodora's excessive power brought on the scene some critics who did not want to attribute her influence on Justinian to her social or intellectual capabilities. Rather, sexually connotated arts of seduction, which Theodora would have picked up in her younger years, were seen to be at work. Irrespective of the substance of these implications, there is much to suggest that Theodora's courage and foresight were of great importance for Justinian. For example, she is even supposed to have kept the emperor on the throne during the Nika Revolt in 532 because she urged him not to flee but instead to forcefully confront the mutineers. She is revered in the Orthodox Church as a saint.

13

In the first centuries of the Middle Ages, women provide some particularly important and long-lasting contributions to European culture. Besides Christianity, decentralised economic and political systems made possible a world that was not as strongly dominated by one gender as it was in the previous era or would also be in the Modern Age to follow. For most women, however, marriage and motherhood remained the determining factors, although these did not necessarily have to stand in the way of their taking on other professional activities. A few women escaped the patriarchal constraints by joining one of the rich and powerful convents that were run by women. For all women, financial solvency and independent access to those funds were fundamental conditions for attaining a higher degree of freedom – a status that more women achieved than is generally assumed today.

Despite many setbacks, the requirements for such an economic independence improved incrementally up to the 11th century. An important role in these changes was played by the mutual influences of local clan traditions and Roman culture as well as legislation. At the end of this process, women in a large part of Europe had the same inheritance rights as their brothers and kept their personal possessions even if they were married. This fact opened up viable options for women to attain power not only within the family but also outside of it, for example by renting out farmlands. While it was expected that wives would hand over the task of asset management to their husbands, a great deal of women were able to maintain sole control of their own possessions. However, when it came to defending them, women were pretty much left out. Violence was considered a masculine domain – and yet some women even thoroughly acquitted themselves in the sphere of the art of warfare, which was seen as the quintessence of manliness.

One of these unusual women is the Marchioness Mathilda of Canossa (ca. 1046–1115). Even centuries after the death of this strident and aristocratic papal loyalist, Pope Urban VIII (1568–1644) commissioned the Italian artist Gian Lorenzo Bernini (1598–1680) for a large marble tomb that can still be found in St. Peter's Basilica today. In parallel to its execution, several small bronze statuettes of the central figure of Mathilda were created, one of which is now part of the Sculpture Collection of the Bode Museum (fig. 1-5).

Mathilda supports a tiara in the crook of her left arm while her left hand holds several large keys. The latter objects symbolise one of the most important of Christ's disciples, Saint Peter, who in the Catholic Church is considered the founder of the papacy. Starting in the Middle Ages, his successors demonstrated their secular power through a specific crown, the tiara. Mathilda is thus holding the most important symbol of the papacy, which to the present day is reserved for men only. In addition, a baton, known as a command staff, in her right hand represents military leadership, and her posture expresses energy and decisiveness. Mathilda's overall appearance represents the faithful soldier of the Holy See that the papacy of her time searched for among the men – in vain.

Mathilda was not even ten years old when she lost her father, who was apparently murdered. As a result, she became the last representative of the direct lineage of a powerful European noble family. The House of Canossa had familial ties to popes and kings and reigned over large parts of central Italy and Lorraine. In 1069, Mathilda was married off to the Duke of Lower Lorraine, Gottfried »the Hunchback« (ca. 1040–1076). Soon after, she bore a daughter who died shortly after birth. When she was reproached for not giving birth to a living male heir, she abruptly returned to her Italian homeland. From there, she at first governed her territories together with her mother, and then alone after the latter's early death. Shortly thereafter she became a central military actor in a conflict between church and empire, most notably carried out between Pope Gregory VII (ca. 1020–1085) and Emperor Henry IV (1050–1106), which is known as the Investiture Controversy.

Starting after his election in 1073, Gregory VII declared his opposition, with increasing vehemence, to the practice of anyone other than the pope himself filling key positions in the church hierarchy. Specifically, it had long been customary that bishops – frequently in return for favours – were named by emperors and kings. This mixing of religious and civil authority shifted power from the pope to the secular rulers as well as to the bishops themselves. Because Henry IV did not want to give up this prerogative, he went to war against the pope and also arranged for the installation of Clemens III (ca. 1029–1100) as antipope. As a result, Gregory VII excommunicated Henry IV (that is, he expelled him from the community of the faithful and thus forbade him to take part in Christian rites, such as mass) and took refuge with the troops of the most important military leader in Italy at the time, who was nobody else but Mathilda of Canossa and thus a woman.

The sources from that time refer to the military strategy abilities of the marchioness, who personally coordinated defensive and offensive measures. Even if she apparently did not participate in the actual battles, her participation in military leadership was utterly assailed by her opponents as an inappropriate assumption of male authority. However, people who supported Mathilda characterised her with references to strong women in the Bible, like Deborah and Judith, who were chosen

to carry out God's will. The marchioness' troops withstood those of the emperor, and the desired church reforms were later able to be implemented, which is why Mathilda was accepted into the company of Christian heroes and heroines. Half a millennium after her death, Pope Urban VIII exploited Mathilda to consolidate his own position by emphasising his Tuscan roots to associate himself with her and having her portrayed in monumental form as a soldier of Christ.

Bit by bit during the 12th century, most European women lost their economic independence. The reasons for this are diverse and not least resulted from the change in the political landscape. Sovereign power distinguished itself in new, multi-faceted structures and became more independent of the power base of the ruling couple and their kin. While aristocratic men found themselves part of the new political order and adopted the new duties, the possibilities for women's political influence, previously readily available through family ties, now were almost completely shifted behind the walls of their homes. Alongside the loss of control over dowry and inheritance after marriage, the option of having influence over economic matters also disappeared.

1-5
Gian Lorenzo Bernini (1598–1680)
Marchioness Mathilda of Canossa, 1633/1634
Bronze, 39,7 × 23,7 × 12,3 cm
Inv. Nr. 16/75 © Skulpturensammlung und Museum für Byzantinische
Kunst der Staatlichen Museen zu Berlin / Antje Voigt

15

1-6
Paris
Queen Joan of Navarre as a donor, ca. 1305
Limestone, 82 × 25 × 18 cm
Inv. Nr. M 296, Property of the Kaiser Friedrich Museumsverein
© Skulpturensammlung und Museum für Byzantinische Kunst der
Staatlichen Museen zu Berlin / Antje Voigt

It was precisely this fate that threatened Joan (1273–1305), who at the tender age of just one year was named Queen of Navarre and Duchess of Champagne-Brie, because her father Henry I (1249–1274) had unexpectedly died quite young (fig. 1-6). Under these circumstances, her mother, Blanche d'Artois (1250–1302), sought out the protection of her French family and agreed to marry Joan off to her cousin, later King Phillip IV of France (1268–1314), when she was eleven years old. Until the wedding, Joan's future father-in-law, Phillip III of France (1245–1285), carried out the duties of governing in Navarre, nowadays part of Spain. After her marriage in 1284, she assumed responsibility, as Joan I, for the Kingdom of Navarre and the Duchy of Champagne-Brie. Just one year later, Phillip III died, and thus she also became Queen of France. At this point, Joan was only 12 years old, her husband Phillip just 17.

Unfortunately, we can derive only a bit of information about Joan's personality from written sources. It should be added that as a historical figure, she – quite unlike her husband – has been insufficiently researched. At the least we know that she was regularly present in Champagne and also acted there autonomously as a ruler. In 97 Joan even placed herself personally at the front of her troops, in order to apprehend Henry III, Count of Bar, who had invaded Champagne, and take him prisoner. She only resided in Navarre during her earliest childhood. However, she seamlessly inserted herself into the remarkable series of female rulers in various kingdoms on the Iberian peninsula who, legitimately inheriting their thrones, possessed governmental power »by their own right«.

In addition, Joan was also concerned with social and cultural issues, as a limestone sculpture in the Sculpture Collection of the Bode Museum attests. It shows a female figure, idealised according to the notions of the time around 1300, who can be recognised as a queen by her massive crown. In combination with her clothing style as well as the model of a building in her hands, she was identified as Joan I of Navarre. The model makes reference to the queen's most prominent social project, whose realisation she did not live to see. Joan died at the age of 32, possibly as the result of childbirth. In her will, she mandated that a large portion of her personal fortune be used for the founding and operation of the Collège de Navarre. The college, opened in 1315, was open for all citizens of France and Navarre, without restrictions regarding social status or financial means, who wanted to study grammar, logic, or theology. It quickly developed into one of the pivotal components of the University of Paris and became an important nucleus of European culture.

The examples of Mathilda and Joan are impressive demonstrations of the possibilities that were sometimes open to women, at least those from higher social strata, even in the High Middle Ages. However, they should not be overvalued. The reforms pushed by Gregory VII also led to the introduction of obligatory celibacy for the priesthood. Female partners and children of bishops and priests now lost their status as recognised family members and fell into socially and economically precarious circumstances. Moreover, sexuality and everything related to it were considered impure. In the end, a mindset was created in which many European thinkers, drawing on theories of the Greek philosopher Aristotle (388–322 BC), even went so far as to question the role of women as mothers, defining them as mere carriers of foetuses – foetuses that had been created by men.

Aristotle's way of thinking shaped scholasticism, that leading philosophical current of the Middle Ages that particularly addressed questions of the Christian religion by referencing ancient patterns of argumentation. As explained in more detail on page 34, Aristotle saw a woman as an uncompleted and flawed man, irrational and fickle. As a result, in the Late Middle Ages men were increasingly considered the perfect humans, created in God's image. Women, on the other hand, were described as weak and all too susceptible to the devil's temptations and were accused of wanting to lead men into sin.

The supposed polarity between the concepts of female and male has anchored itself in the European world of ideas to the present day. This becomes especially clear in the Modern Era, which begins in the 15th century and is the third great epoch of Western history, after antiquity and the Middle Ages. At its beginning, the Renaissance (French for re-birth) re-awakened a great interest in the culture of antiquity. The Christian religion, and with it God, now had to share its place in artistic creation and philosophical reflection with other themes, since humanism placed the person at the centre. However, here »person« meant first and foremost »man«, and consequently the stereotypical ideas about women were not questioned. This was particularly true for the two great Christian reform movements that were set in motion at that time: neither the Protestant Reformation, driven above all by Martin Luther (1483–1546) and resulting in the subsequent division of Western Christianity into different confessions, nor the Counterreformation, which was started in reaction to the Reformation by a Catholicism that stayed true to the pope, cared to rock the boat with respect to the prevailing prejudices against women.

During the Renaissance, the recollection of antiquity was accompanied by a revival of artistic engagement with the historical and mythological themes of that earlier epoch. People in this context, unlike Christian subjects, were frequently portrayed as scantily clad or not clad at all. Upon closer inspection, motifs that were popular among artists in the Renaissance, such as rape or the suicide of Lucretia, reveal that they were meant less to inspire contemplation of the tragic story and more to serve the voyeuristic needs of a male audience.

This attitude is vividly demonstrated in a bronze relief by Hans Schwarz (ca. 1492–after 1521) from the Bode Museum, which shows Lucretia at the moment of her suicide (fig. 1-7). While she plunges a dagger into her exposed breast with her right hand, her pain-filled face is distorted in a grimace, and a final sigh seems to be escaping her mouth. With her other hand she has pulled her dress down over her left shoulder – a gesture that is completely unnecessary for carrying out her deed but which imbues the brutal scene with eroticism.

The story of Lucretia is one of the central legends surrounding the founding of the Roman Republic in the 6th century BC. In his monumental work about the history of Rome, *Ab urbe condita* (From the Founding of the City), the chronicler Titus Livius (59 BC–ca. 17 AD) tells of the rape of Lucretia by Sextus Tarquinius, the son of the last king of Rome. He had threatened her that if she were to resist, he would summarily kill one of her slaves and blame him for the act. In a patriarchal society like Rome, this would have made the violation of honour for Lucretia's husband even worse. No matter what she did, Lucretia could not prevent her abuse. In order to protect her husband, she therefore consented to the rape and then killed herself.

In the eyes of society at that time, Lucretia had acted downright heroically. Numerous Roman writers spread her story, among them the poet Ovid (43 BC–17 AD), whose writings became the most important source of mythological tales for the artists of the Renaissance. However, in Ovid's work *Fasti*, dedicated to the Roman festival calendar, wailing and hysteria are part of Lucretia's path to suicide. That kind of action signals passivity, helplessness or a lack of self-control – behavioural weaknesses that in the patriarchal society of ancient Rome as well as that of the Renaissance were ascribed to women. Male heroes, on the other hand, invariably showed a pugnacious and decisive bearing. By comparison, Lucretia's heroic sacrifice for the supposed greater good was thus subtly devalued by Ovid.

It is striking how many works of art were produced from the 15th to the 17th century in which representations of women were supposed to, above all, be a balm to the male eye. In contrast to the religious themes that dominated in the Middle Ages, antiquity as a source of artistic inspiration opened up manifold possibilities to depict naked female bodies. In the social context, women were by no means downgraded to being merely objects, but remained active members of their communities. However, the framework was being laid for an even more strongly polarised gender system that was based on the belief that women lack competence and are prone to errors, while men, by contrast, have diverse skills and represent perfection. As a result, women's access to positions of responsibility, higher education, or their own resources was impeded even more than before.

For aristocratic women in that era, it was especially patronage in the area of art or religion that offered a good opportunity for implementing certain interests. A particularly striking example is the case of Vittoria della Rovere (1622–1694), who through her marriage to Ferdinando II de' Medici (1610–1670) was Grand Duchess of Tuscany from 1637 to 1670 (fig. 1-8).

Vittoria was the legitimate heiress of the Duchy of Urbino, which, however, was annexed to the Papal States. Her mother safeguarded Vittoria's position by arranging her engagement to her cousin Ferdinando when she was only one year old. She was prepared for her future duties as grand duchess at the Tuscan court. When Vittoria was eleven years old, the marriage took place. For most of her life, she lived separate from her husband. Even so, she bore four children, of whom only two survived. In 1670, the older of the two took over the grand duchy under the name Cosimo III (1642–1723). Vittoria was entrusted by her son with the management of the grand duchy and as a member of his closest circle of advisors, the *Consulta*, exerted direct political power until her death.
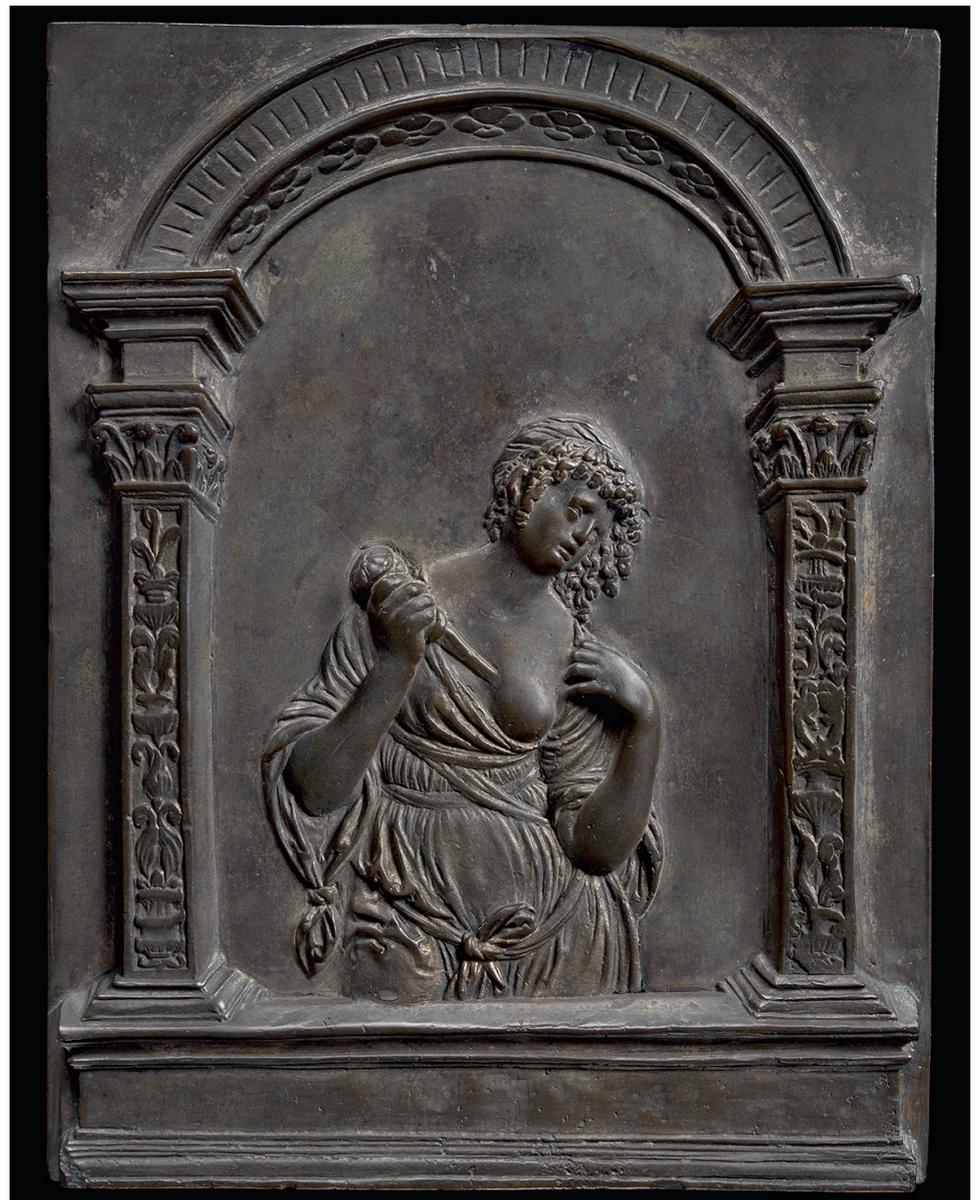
1-7
Hans Schwarz (ca. 1492–after 1521)
Lucretia, 1520
Bronze, 17,5 × 13,2 × 0,4 cm
Inv. Nr. 1466 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

Thanks to the financial independence provided her by the wealth of della Rovere family, even before these appointments Vittoria was able to establish her position at the Tuscan court and then expand and solidify it. In addition, Vittoria's financial resources made possible the generous funding of private and public works of art, through which she significantly influenced the artistic taste of the duchy and as result shaped the social and cultural conditions of that era. And last but not least, she was able to continue the tradition of female leadership in the grand duchy that her grandmother Christine of Lorraine (1565–1636) and her

1-8

Italy

Grand Duchess Vittoria della Rovere as Saint Mary Magdalene, 1651–75

Wax on glass, 13,3 × 11 × 3 cm

Inv. Nr. 7214 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

mother-in-law Maria Maddalena of Austria (1587–1631) had begun as regents for the minor Ferdinando. Vittoria also cultivated this unusual legacy through the cultural, ethical, religious, and scientific instruction of her ladies-in-waiting and through the financial support of the girls' schools of Eleonora Ramírez de Montalvo (1602–1659), into which even children from less fortunate social groups were accepted.

In the 17th century, as in our current age, control over one's own image was an essential component of the exercise of power. Like many of her contemporaries, Vittoria exchanged and collected portraits, not only for private but also for political purposes. More than 80 portraits of her are known. These were continually produced through the course of her life with the goal of emphasising various strategic aspects of her public image. Some of them present Vittoria in the role of a female saint, such as Saint Margaret (Inv. Nr. 64054, Palazzo Martelli, Florence), Saint Catharine (Inv. Nr. 4517, Schloss Ambras, Innsbruck), or Saint Helena (Inv. Nr. 12 00864601, Palazzo Corsini, Rome). In the Bode Museum there is a wax relief, decorated with pearls and gemstones, in which Vittoria is portrayed as Saint Mary Magdalene. Like the other works in the afore-mentioned group, it was aimed at consolidating Vittoria's image as a benevolent leader by linking her to important female protagonists of early Christianity.

The 18th century in Europe was marked by a cultural, philosophical, and intellectual movement that entered the history books as the »Enlightenment«. Fundamentally, it was about applying reason and science to gradually create a better and more just world. The dissemination of this ideology also changed social expectations and eventually led to the Declaration of Independence of the United States (1776) and the French Revolution (1789). Another offspring of this zeitgeist was the Industrial Revolution; emanating from Great Britain, in the 19th century it eventually seized the entire European continent. While the Renaissance of the 15th and 16th centuries began to move the individual person closer to centre stage, in the 18th century individuals and their rights became the gravitational centre of European social constructs.

Equal rights for all people was an idealistic fundamental requirement of the Enlightenment. At closer inspection, however, it almost never actually applied to all people. Besides the example of slavery, this is also especially the case for the question of gender equality. Only a few

19

pioneers, like the Prussian writer and politician Theodor Gottlieb von Hippel (1741–1796), demanded the complete equality of men and women. Instead, the position of his famous teacher and friend, the philosopher Immanuel Kant (1724–1804), remained the dominant one. Due to the supposed inferior nature of women, he wanted to keep them under the authority of men. Even in France and the United States of America, women were kept away from societal achievements or even political activity, although they participated in the social revolutions there. This exclusion, however, could not prevent the gradual development of a feeling of community among women. This became, for example, the nucleus of the suffragette movement that started in the 19th century and fought for women's right to vote.

In the 18th century, middle-class women still defined themselves, almost without exception, according to their role as wife, which was their dominant and socially acceptable outlook on life. Before marriage, they were idolised as mostly unattainable objects of men's erotic desires. Once married, their most important duty was motherhood. However, in no way did all women modestly sit tight behind the four walls of their homes. As the daughters and wives of craftsmen or merchants working in the family business, and also as nuns, they continued to take part in the long tradition of occupations carried out in public. In addition, even aristocratic women in the 18th century often played quite important public roles when they represented the interests of their families and husbands through cultural or economic activities. At times, they even acted as intellectual moderators in salons and other gatherings for the development of progressive ideas. Interesting examples of women acting under such contradictory conditions are Dorothea von Rodde-Schlözer (1770–1825) and Juliette Récamier (1777–1849).

In 1806, the French sculptor Jean-Antoine Houdon (1741–1828) created a marble bust of Dorothea von Schlözer (married name: von Rodde-Schlözer), aged 36 (fig. 1-9). There we see a mature, not at all idealised woman with a confident and determined expression. Scarcely two decades before, at age 17, she had already mastered ten languages and was the first woman in Germany to be awarded a Doctor of Philosophy. However, she had not been allowed to attend courses at the University of Göttingen, and she earned her doctorate through a specially arranged examination, without submitting a dissertation.

Dorothea von Rodde-Schlözer's role as wife lay behind this remarkable special treatment. Her father, August Ludwig von Schlözer (1735–1809), himself professor at the University of Göttingen, believed in the comparable intelligence of men and women, and his daughter served as a test of his thesis. Besides studying languages, mathematics, logic, philosophy, literature, metaphysics, architecture, and geography, she also had to master those skills that were expected of upper-class women: embroidery, knitting, and housekeeping. In the final analysis, Dorothea's extraordinary academic success was not due to her own ambitions (at least not directly) but was the result of a paternal experiment.

At the age of 22, Dorothea married the Lübeck merchant Mattheus Rodde (1754–1825). Once again she was a pioneer, since she was probably the first German woman to combine her own family name with that of her husband, thus originating the option, so often chosen by women in present-day Germany, of a double last name. Although Rodde-Schlözer gave up her academic career, her home remained a meeting place for intellectuals. Furthermore, the pair lived for almost twenty years in a barely concealed ménage à trois with the French author Charles Villers (1765–1815).

Around 1800, almost at the same time the portrait of Dorothea von Rodde-Schlözers came to be, another French sculptor, Joseph Chinard (1756–1813), sculpted a completely different terracotta bust of Juliette Bernard (married name: Récamier) (fig. 1-10). The young woman, married to the wealthy banker Jacques-Rose Récamier (1751–1830), was considered at the time one of the most beautiful women in Paris. With her head slightly tilted sideways and a pensive expression, Madame Récamier seems to want to shyly avoid eye contact with the observer. Her dress appears as if it were made of very delicate fabric and clearly allows the contours of her body to show through. In combination with her hair style and her pose, which leaves her left breast uncovered, it unmistakeably harks back to ancient representations of Venus, the goddess of beauty. It is obviously an idealised image, created in the spirit of Classicism – that artistic movement of the Enlightenment that was characterised by references to supposedly classical ideals.

1-9
Jean-Antoine Houdon (1741–1828)
Dr. Dorothea von Rodde-Schlözer, ca. 1806
Marble, 54 × 50 × 30 cm
Inv. Nr. M 230, Property of the Kaiser Friedrich Museumsverein
© Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

Today, Juliette Récamier is considered the embodiment of what is known as a *Salonnière* in post-revolutionary France. She represents the female ideal of French society from the years called the Consulate (1799–1804) through the Napoleonic Empire (1804–1815) up to the end of the later liberal monarchy, which was overthrown in 1848. This idolised lady became a veritable star and fashionable example for the bourgeoisie whose social standing rose after the collapse of the monarchy and the old aristocracy. In a paradigmatic way, her contradictory character, in which the art of seduction was combined with innocence and frivolity, reflects the unusual historical times in which she lived. Her male contemporaries succumbed to her aura by the dozens and described her as innocent and pure, but also secretive. In addition, they attested to both her iconic beauty and her disinterest in intellectual conversation: in short, she was the paragon of what at the time was the perfect woman.

Madame Récamier was not an accidental product of that era's society; rather, she acted as the creator of her own image, as the ruler of her own fate. She engaged the most famous French artists of the time to portray her, among them Jacques-Louis David (1748–1825) and François Gerard (1770–1837), whose portrait paintings of Juliette Récamier are today found in Paris in the Louvre (Inv. No. 3708) and the Musée Carnavalet (Inv. Nr. P1581), respectively. She herself gained the reputation as an extremely tasteful decorator of her home, which was presented in several magazines. She likewise stage-managed herself through her fashion style, mostly white, ethereal dresses that underlined her innocent image. Although she was the focal point of Paris society, she maintained an aura of chastity as well as the reputation of a virgin; nobody seemed to be bothered that at the age of fifteen, she had already married a man three decades older, that during her marriage she was briefly engaged to Prince Augustus of Prussia (1779–1843), and that she cultivated a salon in her home at which there was a constant coming and going of admirers. Her role as trendsetter reach far beyond France; such was the fame that preceded her that the newspapers in London heralded her arrival there during her travels as a special event.

Napoleon Bonaparte (1769–1821) even offered Juliette Récamier a position as lady-in-waiting, probably in order to control any potential political repercussions from her salon. Her refusal of this office awakened his resentment and ended in her exile. Nevertheless, Juliette still remained politically active, at first in Switzerland, then in Naples, and finally after her return once again in Paris, which is where, after her withdrawal from society life, she subsequently died. To the end of her days she preserved her mysteriousness and, according to the chronicles, her beauty as well. A refined beauty that she was therefore able to deploy as a powerful tool because it was perfectly aligned with the societal notions held by the men of that era.

According to the *Gender Social Norms Index* (hdr.undp.org/sites/default/files/hd_perspectives_gsni.pdf) for the year 2020, which is published by the United Nations Development Programme, to date there is no country in the world, whether rich or poor, where gender equality has actually been achieved. In the context of this project, we can only deal with that small fraction of the histories of women and social orders that allows us to facilitate more comprehensive insights into the collections of sculpture and Byzantine art in the Bode Museum. We encourage our readers to keep looking at history with a critical eye, to inform themselves, and especially to re-tell women's stories. The historical achievements of women need to become a completely natural component of our dealings with history so that girls today and tomorrow are emboldened to surpass themselves and to participate in the history of the future. And perhaps one day the question can also be answered: Why did women allow such a broad array of rights and possibilities to be denied them for such a long period of time?

1-10
Attributed to Joseph Chinard (1756–1813)
Juliette Récamier, ca. 1802/03
Terracotta, 55 × 33,5 × 23 cm
Inv. Nr. M 216, Property of the Kaiser Friedrich Museumsverein
© Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

WOMEN IN BIBLICAL AND CHRISTIAN NARRATIVES

The contextualisation of Biblical female figures as well as their historical perception is dealt with in the second path

The Christian Bible, which comprises the Old Testament and the New Testament, is a book that emanates from a patriarchal culture. It is assumed that all the texts, or at least the vast majority of them, were written, updated, and interpreted by men from their overwhelmingly androcentric perspective in which the man – unlike the woman – is taken as the norm. Although women play a prominent role in actual Christian congregational life today, as they did then, women's voices are underrepresented in the official teachings and in the established practice of Bible interpretation (exegesis). Since the 1960s, feminist theology and theological gender research have been increasingly counteracting this deficit. Feminist theology, which together with theological gender research had its beginnings in the women's movement of the 19th century, is an area of focus that systematically and gender-critically deals with traditions, practices, writings, and teachings of several religions. Women's and gender studies in Christian theology examines, among other things, the unequal treatment of people of different genders in the past and present as well as the experiences of discrimination in society, churches, and in scientific discourse, always from a multidisciplinary and scientific perspective. However, compared to the almost three millennia of the development and interpretation of Biblical writings in the Judeo-Christian tradition, these perspectives are still relatively new and therefore not anchored in the collective consciousness. The multidisciplinary aspect of women's and gender studies is having an impact on archaeology and art history and has led, especially in the last decades, to renewed examination of archaeological finds and art objects by means of new questions. This approach offers the possibility of addressing the portrayals of women in the canonical and extracanonical narratives in the Old and New Testaments and considering their deeds and gender-specific roles within societies. From an archaeological and art historical perspective, this is a dual undertaking, since an object not only reflects a woman from a specific narrative, it at the same time reflects what the people who created it and who commissioned it projected onto this woman.

The extracanonical writings, also known as the Apocrypha, encompass religious texts of Jewish or Christian origin that were not accepted into a Biblical canon. In Judaism as well as Christianity, the Biblical canon stipulates which writings or books are part of their Bibles. The collection of Jewish Holy Scripture is the Tanakh (Hebrew Bible), comprising three main parts: Torah, Nevi'im, and Kethuvim. In Christianity, the writings of the Tanakh were inherited and were combined with additional writings of the Septuagint (the Greek translation of the Hebrew Bible, which also contains other Jewish texts) to make the Old Testament, which was placed in front of the books of the New Testament. However, the canon of the Old Testament differs among the Orthodox, Roman Catholic, and Protestant Churches, since they came to different conclusions about whether the writings that were not part of the Tanakh should be included in the Old Testament. The New Testament canon includes 27 books (Gospels, History/Letters of the Apostles and the Book of Revelations), which were originally written in Greek. It was fixed in the 4th century and is recognised in all Christian churches. However, many of the writings not included in the canon were widely disseminated among the Christian communities and had an influence, sometimes considerable, on Christian iconography.

The women that are presented here were selected because of their relationship with the holdings of the Sculpture Collection and the Museum of Byzantine Art. This implies that the women in this path are presented because, for many reasons, they were considered worthy of being portrayed and were retained in the collective memory due to the religious connotations of their deeds and words. This does not mean that there are not many more women whose stories deserve to be told, nor are forgotten all the anonymous women with their everyday realities who, in Biblical and Christian stories, were only mentioned in passing or who were not deemed worthy of being artistically represented.

When we talk about the lived experiences of women during the times of the Old and New Testaments and later Christian texts, it would be desirable from the get-go to talk about the usual lived experience of women in Judaism and early Christianity. However, it is not really possible to construct a general characterisation of »a woman« in Judaism or early Christianity. The differences among the individual epochs, regions, and religious as well as national political systems in which they moved are too varied. One can perhaps say that a woman's

position cannot always be generally defined as oppressed, without rights, uneducated, and dominated by men, even if that was certainly true for women from the lower social classes and slaves. For there are also isolated instances of influential, educated, and more independent female figures in the first centuries before and after Christ whose privileges, however, should not be confused with an emancipated existence.

According to the creation story in Genesis, the first book of the Tanakh and the Old Testament, the first woman was created by God (Genesis 1:27). She was, together with man, created in God's image. In Christian art, however, God is only ever portrayed as an older man, which is iconographically derived from the Greco-Roman father deities like Jupiter (Greek: Zeus).

However, to convey the legend of the creation of the first human couple, especially artistically, it was mostly the second creation story that was considered. According to this version, God first formed Adam from clay and afterwards made Eve from one of Adam's ribs (Genesis 2:2). The interpretation that man, being created first, inherently stands above woman had far-reaching consequences for woman's position. The misogynistic reception history concerning Eve finds its zenith in the story of the Fall of Man, according to which Eve was beguiled by the serpent into eating the fruit of the Tree of Knowledge: » ›For God knows that when you eat of it your eyes will be opened, and you will be like God, knowing good and evil.‹ ⁶So when the woman saw that the tree was good for food, and that it was a delight to the eyes, and that the tree was to be desired to make one wise, she took of its fruit and ate; and she also gave some to her husband, and he ate.« (RSV, Genesis 3:5-6). This moment is rendered on a relief by Ludwig Krug (ca. 1488/90–1532) that is found in the Bode Museum (fig. 2-1). Eve, who is facing the viewer, reaches with her left hand towards a branch of the fruit-laden Tree of Knowledge, around whose trunk the serpent is wound. Only on second glance does one recognise that here, Adam is holding the half-eaten fruit, traditionally represented as an apple, while Eve lays her

hand on his shoulder and looks at him. No other theme from Bible stories gave artists the opportunity to depict the naked human body, especially the woman's, as this one did.

Adam and Eve were subsequently expelled from Paradise so that they would not also eat from the Tree of Life and become immortal. Man was condemned henceforth to labour in the fields. Woman was punished with pain during childbirth and with sexual desire for the husband who would rule over her. Thus Eve became the original sinner who seems to embody everything that is bad.

But the story definitely conveys a considerably more multifaceted image of Eve: she is the one who acts, who because of her dispute with the serpent learns that through knowledge, humans do not die, but gain

2-1
Ludwig Krug (ca. 1488/90–1532)
Adam and Eve (The Fall of Man), 1514
Solnhofen stone, 14,9 × 9 × 1,2 cm
Inv. Nr. 805 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

something that is divine. Eve is characterised as curious, active, rebellious, and thirsty for knowledge and is made by God the mother of all, she who defines life.

During early Christianity, starting around the 2nd century AD, Eve, as a sinner and the origin of all misery, became the counter figure to Mary, the virgin mother of Jesus, who was stylised as a saviour figure. In this Eve-Mary parallel, Mary, chosen by God as the »second Eve«, atones for the evil deeds of the »first Eve«. As an example, this concept is realised in the polychromed stucco relief in the style of Lorenzo Ghiberti (1378 (?)–1455) that was probably used for private devotion (fig. 2-2). Mary, wearing a golden robe and holding the Christ child, surmounts Eve, who is dressed in red – the colour of sin. But to speak of a »second Eve« is highly problematic. For a start, it allows the misogynistic interpretation of Eve's creation and the Fall of Man to remain unquestioned. Furthermore, it constructs an antithesis of the »evil« and the »good« woman, which became formative for Christian people. The division of women into saints and sinners is the result of an androcentric projection that does not allow for an existence between these two extremes.

When it suits the situation, an alleged sinner and seductress can also act as a positive example, as in the story of Lot and his daughters (Genesis 18 and 19). The inhabitants of the cities of Sodom and Gomorrah led such wicked lives that God destroyed the cities. Only Lot and his family – the names of his wife and his two daughters are not provided in the narrative – were chosen to survive the catastrophe. In the end, only Lot and his daughters reached a safe haven in the mountains, his wife having turned into a pillar of salt after she looked back at the city while fleeing. In a mountain cave incest took place, which is ostensibly described as the father, made drunk by his daughters, being raped by them to help them have offspring, since their fiancés died in Sodom. According to the narrative, the two daughters did not act spontaneously, but rather thought up a ruse for this »theft of seed«. They got their father so drunk that he did not realise that he was having sex, first with his older daughter and on the following night with the younger one. Both daughters became pregnant by their father and each bore a son: Moab und Ammon.

In the scholarly literature there are various interpretations as to what message this story was even meant to convey. Is it about the sinfulness of the inhabitants of Sodom? Or rather about the vilification of two of Israel's neighbouring tribes, arising from incest, who centuries later would become bitter enemies of Israel: the Moabites and the Ammonites, the descendants of Moab and Ammon? The daughters are readily accused of being highly cunning, unscrupulous, and yes even occasionally of being emancipated, because they took sperm from their father to fulfil their »natural« wish for motherhood and thus ensure the preservation of their family.

The supposedly erotic moment between Lot and his daughters became one of the most popular motifs in the Renaissance and Baroque eras. This is shown in the marble relief by an unknown (to us) artist that was created around 1600 in the Netherlands (fig. 2-3). Hidden from the view of the outside world by a cloth, the father, only partially covered with a cloak, and his fully naked daughter are already approaching each other. Through her sister's subtle act of pouring wine, which the father does not notice, the active players are clearly established. What will happen next is indicated by the father's hand on his daughter's thigh and her slightly opened labia. The viewers are also visually steered toward this aspect of the story, since the father's hand and the daughter's pubic region lie in the compositional centre of the relief.

What the Baroque portrayal of this theme does not reflect is a different reading, which perceives in this story the rape of two daughters made drunk and therefore defenceless by the father. Because how probable is it that both times an older, completely drunk man would be able to achieve an ejaculation leading to pregnancy? Because alcohol – to use the words of the English writer William Shakespeare (1564–1616) – »provokes the desire, but it takes away the performance« (*Macbeth*). To this day, it is a common strategy of incestuous fathers, and of a body of literature that appeals for rapists to be understood, to portray the sexual assault of a daughter as her sexually overpowering her father. Even the protective function of the mother does not apply in this story; the relief shows her in the background, solidified into a pillar of salt as she gazes back at the city.

By this narrative strategy of the raping girls being passed down through the visual arts, as done by renowned artists such as Lucas Cranach the Elder (1472–1553), Peter Paul Rubens (1577–1640) or Otto Dix (1891–1969), this problematic viewpoint is also conveyed visually into the collective consciousness. That in most of the works Lot looks quite cheerful and eager and is not depicted as a practically comatose victim is not an accident; this better serves the voyeuristic predilection of the observers.

2-2
Style of Lorenzo Ghiberti (1378?–1455)
Madonna, Eve lying underneath, ca. 1430
Stucco, set, 80 × 56,5 × 21 cm
Inv. Nr. 7181 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

2-3
The Netherlands
Lot and his daughters, ca. 1600
Marble, 43 × 32 × 5,5 cm

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That such an artistic staging, as in the case of the relief, actually deals with child and adolescent pornography is rendered unrecognisable by portraying the girls as the active seductresses and making their bodies look like those of young adults. However, caution should be used in reading the unmarried girls as autonomous adult women, considering that the average age of marriage for girls at the time began at about 13.

Delilah is often described as a guileful seductress and is rendered accordingly in art (Judges 16:1-31). She lived in the Sorek valley, was apparently unmarried, and presumably belonged to the Philistine tribe, which was often involved in armed conflict with Israel. Samson fell in love with her: he was an Israeli warrior – up to that point undefeated and an enemy of the Philistines – whose God-given strength was bound up in his hair, which therefore had never been allowed to be cut. When Samson's love for Delilah became known, the Philistine tribal chiefs offered her a great deal of money if she could find out how Samson could be defeated. She coaxed the secret from him and passed it on, and Samson's hair was cut off while he slept in her lap, either by her or a barber who was sent for, depending on the narrative tradition. Samson was arrested and eventually died. What happened to Delilah is not related. This woman, who managed to bring down a man chosen by God, was henceforth deemed a prostitute,

2-4
Artus Quellinus the Elder
(1609–1668)
**Samson and Delila,
ca. 1640**
Terracotta, 37,5 × 43 × 31 cm
Inv. Nr. 545 © Skulpturensammlung
und Museum für Byzantinische Kunst
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Antje Voigt

traitor, and arch enemy of the Hebrews. However, it remains to be determined whether Delilah, on the basis of the story, can be called a prostitute. In fact, at no point in the text is it reported that she returned Samson's feelings or had sex with him. How the relationship between the two was constructed and whether it was voluntary on Delilah's part remain open questions. As a result, one can also say very little about her motives for »betraying« Samson. Was it patriotism? An opportunity to free herself from Samson? Or was it for the money, which offered her a secure and independent life?

The clay sculpture by Artus Quellinus the Elder (1609–1668) from around 1640, however, leaves no leeway around the role assigned to Delilah (fig. 2-4). The naked Samson, sleeping in her lap, the exposed breast of Delilah, and the act of her cutting off his hair herself all make clear that she not only pried the secret from him with carnal efforts, but that she also actively robbed him of his divine strength. In contrast to Delilah, Judith quite deliberately held out to her adversary the prospect of a night of love together in order to kill him (Judith 8:13). The Jewish widow Judith, who is described as rich, beautiful, and god-fearing, ventured unarmed into the military camp of the Assyrian general Holofernes, who was besieging the mountain fortress of Bethulia in

northern Palestine. By means of her eloquence and her beautiful appearance, she managed to spend a night in Holofernes' tent. However, he drank himself into a stupor, and Judith seizes the opportunity to cut off his head with two strokes of his own sword. The moment when Judith holds his severed head in her hand is captured in this Netherlandish sculpture from the early 16th century (fig. 2-5). Since as an Israelite she stood on the »right« side from the standpoint of the storyteller, she was stylised in the Biblical written history as the saviour of her people. Delilah and Judith – two women who protected their people against the enemy. One is defamed as a prostitute and arch enemy of the God of Israel, the other stylised as a heroine of Israel.

No other woman has been so frequently portrayed in Christian art than the Virgin Mary. The image of Mary is inseparably linked with her role as the mother of Jesus, whom she conceived as a virgin through God and whom she witnessed dying on the cross, the most brutal method of torture for political agitators in the Roman Empire. While the gospels of the New Testament give little account of her life, we learn about her at length in the *Protoevangelium of James*, an Apocryphal book from the 2nd century AD. It relates that she was the daughter of Anna and Joachim, an old, childless couple from the city of Nazareth. As thanks for their late offspring, they presented Mary at the temple, where she was raised until the age of twelve. Afterward she was betrothed to the widower Joseph, who already had children from his previous marriage. A few years later, an angel visited her and announced to her that she, as a virgin, would conceive a son through the Holy Spirit. Mary agreed to this and became pregnant. Thus it happens that Mary embodies two contradictory ideals, both propagated by the Church: virginity and motherhood.

The Christian veneration of the Virgin Mary saw a significant boost in the 5th century AD when the Council of Ephesus, in 431 AD, adopted the dogma of Mary as theotokos, or God-bearer. For a start, the importance of Mary was enhanced by the Council; while before she was mostly present in Christian art in narrative scenes, such as the birth of Christ or the Adoration of the Magi (also known as the Three Kings), now her image, with and without the Christ child, becomes autonomous and detached from narrative context. However, with the title of God-bearer she was severely restricted to her role as mother. The majority of the depictions show her with her child, such as the masterful marble relief by Donatello (ca. 1386–1466) (fig. 2-6). Seeing them gaze at each other forehead to forehead, one can recognise in Mary's expression not only her love for her child but also melancholy. This is a reference to her son's fate to die young. Love and fear for a child are feelings that mothers, seeing such portrayals, could certainly identify with, particularly in light of the high infant mortality but also the high maternal mortality, i.e. a woman's death during pregnancy or in the first weeks after giving birth. Parents who experienced the traumatic event of losing a child found comfort in Mary, who shares their fate. This pain found its expression in Christian art in the depictions of the Descent from the Cross or the Pietà, the image of Mary holding her dead

2-5

The Netherlands
Judith with the head of Holofernes, 1520/30
Alabaster, 19 × 13 × 11 cm
Inv. Nr. 8470 © Skulpturensammlung und Museum für Byzantinische
Kunst der Staatlichen Museen zu Berlin / Antje Voigt<

2-6

Donatello (ca. 1386–1466)
**The Virgin and Child (The Pazzi Madonna),
ca. 1420**
Marmor, 74,5 × 73 × 6,5 cm
Inv. Nr. 51 © Skulpturensammlung und Museum für Byzantinische
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son in her arms. A small sculpture from southern Germany from the second half of the 18th century shows very powerfully how Christ's pale, lifeless body, covered only by a loincloth, lies in Mary's lap (fig. 2-7). Mary's gaze into the heavens, her knitted eyebrows, and her slightly open mouth all reflect pain and despair. At the same time, it stands out that Mary is portrayed as a fairly young

woman, although at the time of the Crucifixion she must have been in her middle or late forties. Thus the sculpture presents an idealised image of Mary that stylises her as an eternally young woman and mother.

But by no means can Mary be viewed as one-sidedly as the bulk of the works of art suggest. In the *Gospel of Luke*, Mary delivers a song of praise (*Magnificat*) in which she praises God and prophesises the change in conditions and circumstances under God's reign: for example, in the power structures of genders, between poor and rich, between the mighty and the subordinate. In light of the circumstances of her life in the Palestine of the late 1st century BC, which at the time stood under Roman

2-7
South Germany (Bavaria)
Pietà, ca. 1750–1800
Terracotta with original polychrony, 26,5 × 28 cm
Inv. Nr. 3184 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

supremacy and where the security of the rulers was ensured by the deployment of military force, the song seems to be an explicit criticism of domination that would not have been tolerated in political discourse. In the Apocryphal *Gospel of Bartholomew* from the 3rd century AD, Mary is portrayed as a liturgical authority when she is called on by the apostles, explicitly by Peter, to take on the role of prayer leader. The oldest known *Dormition* manuscript, a recounting of the death of the Virgin, is dated to the 5th century AD, but could possibly be traced back to older sources. According to this writing, Mary taught, expostulated, carried out exorcisms, healed, preached the Gospel, led the male apostles in prayer, and sent women with Scripture to cities through the Mediterranean region. Starting in the 6th century, Mary's liturgical responsibility was expressed visually in depictions in which, for example, she wore a scarf-like band that is interpreted as a pallium, an episcopal insignia (the equivalent in the Eastern Church is the omophorion). Fragments of this kind of liturgical band in the Bode Museum, which were found in a cemetery in Akhmim Panopolis in Egypt and date from the 9th to the early 11th century, display precious silk embroidery of Christian scenes, geometric motifs, and crucifixes (fig. 2-8). However, this type of image lost importance in the following centuries, unlike the image of mother and child. Mary's role was thus strategically reduced over the centuries to her virginity and mother-hood. This was not without consequence for Christian women, for whom Mary was supposed to serve as a role model. Any deviation from these ideals immediately placed women in opposition to the saint in the public perception.

As a contrast to the »pure« Mary can be seen the account of the healing of the Haemorrhoissa, the bleeding woman, whose name we do not know (Mark 5:24-34). She suffered from bleedings for twelve years. She spent all of her assets on medical treatments. And although she suffered much at the hands of doctors, no treatment helped her; quite the contrary, she got steadily worse. When Jesus came to her village, she believed that he could heal her illness if she could only touch him or his garment. Amidst a crowd of people, she finally managed to secretly touch the hem of his garment, upon which her bleeding suddenly stopped. The fragment of a sarcophagus relief from the early 4th century from Rome possibly shows this very moment (fig. 2-9). From the scene, only the kneeling woman on the lower left edge has survived; Jesus probably stood farther left of the broken edge. The reports do not describe a clear clinical picture. However, it is generally accepted that she was suffering from a vaginal or uterine haemorrhage, which could have had completely different causes. Even today about 30% of women suffer from such heavy menstrual bleeding that it negatively impacts their life.

2-8
Akhmim-Panopolis (Egypt)
Liturgical band, 9th–early 11th c.
Linen and silk, 217 × 10 cm in total
Inv. Nr. 9182,9185,9187,9188 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

2-9
Rome
Fragment of the box of a single zone frieze sarcophagus, beginning of the 4ᵗʰ c.
Marble, 45 × 64 × 9 cm
Inv. Nr. 3261 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Jürgen Liepe

Bodily secretions, whether from men or from women, were considered impure according to Mosaic law. For women, this pertained above all to menstrual bleeding. During the duration of her period, a woman was considered unclean, as were people or objects who touched her while she was menstruating; with long-term bleeding, the woman also remained impure long term (Leviticus 12:7; 15:19-33 and 20:18). The Jewish laws were also taken up by the Christians. Even though there were dissenting voices that wanted to protect women from isolation by keeping them in familiar surroundings, in particular the presence of a menstruating woman in a sacred space was highly controversial; for a long time she was denied access to the altar during the celebration of the Eucharist. At the same time, it seems ambiguous that the healing miracle of the bleeding woman was often portrayed in the church interior itself. The healing of the bleeding woman also pops up in late antique and early Byzantine exorcism rituals and in gems and protective amulets. These were used to invoke the uterus and to help with uterine problems, for example during birth, afterbirth, labour, contraception, and heavy menstrual bleeding. If, in questions of health, women turned to the realm of faith, it is not a surprise, given that the practice of medicine, which was always male-dominated, was not familiar enough with the workings of the female body. That the male body is understood to be the norm in the field of medicine can be traced back at least as far as the ancient Greeks. Even though modern medicine has outgrown the Aristotelian view (Aristotle, 384–322 BC) of the female body as a »mutilated male« body, sex- and gender-specific medicine is to this day on the fringes, with fatal consequences for women. The practice of treating genital bleeding as a taboo and excluding menstruating people from daily life persists to this day, even if it varies widely depending on the cultural sphere. Even in rich industrialised countries like Germany, menstruation can still lead to social exclusion, for example if girls and women cannot afford hygiene articles like sanitary pads, tampons, or other products such as painkillers and therefore stay away from school or work. This condition, known as period poverty, especially affects women who are living on the edge of poverty or are homeless. In Germany in January 2020, after a successful petition, the VAT for tampons and pads was reduced from 19 to seven percent.
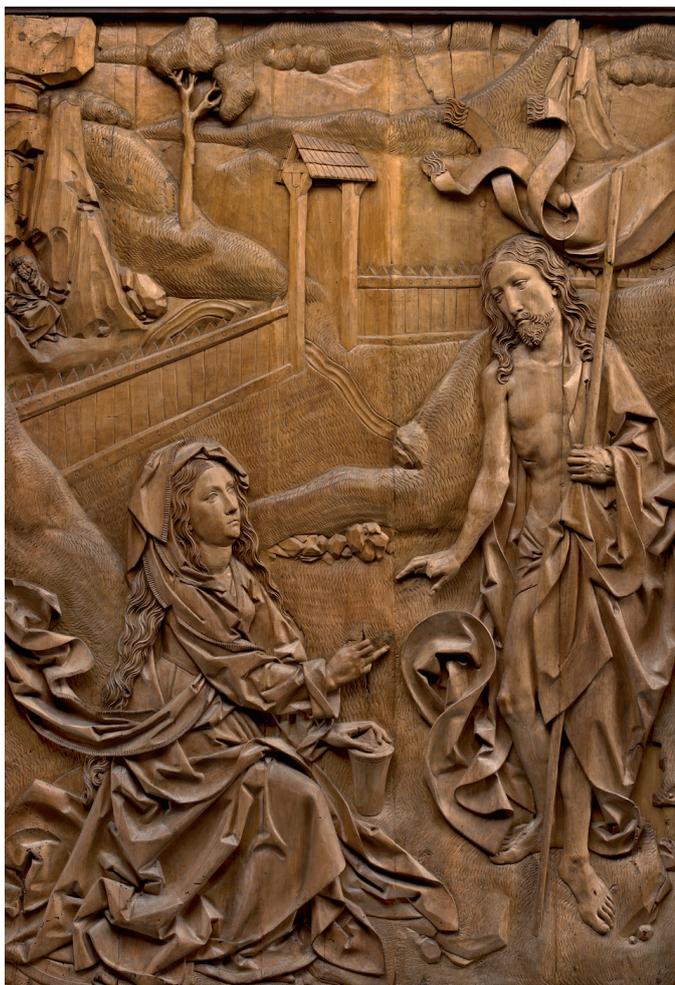
2-10
Tilman Riemenschneider (1460–1531)
Christ appears to Mary Magdalene (portion of the Münnerstadt Altarpiece), 1490–92
Lime wood, formerly polychrome,
143 × 101,5 × 7 cm
Inv. Nr. 2628 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

As a consequence they are no longer considered luxury articles, but rather basic essentials. Also in 2020, the Scottish government enacted a country-wide law that provided for pads and tampons to be supplied free of charge in public buildings such as schools and universities.

Whore, sinner, lover, disciple, apostle – no other woman in the Bible has been appraised so differently and sometimes defamed as Mary of Magdala, also called Mary Magdalene. There are no sources that could give precise information about Mary's family or her social status. Her identification with the place of origin Magdala, a city on the Sea of Galilee, leads to the conclusion that she was not married and that she was perceived to have no family ties. After Jesus had freed her from seven

demons, the Jewish Mary of Magdala became one of his female disciples and played a leading role that varies according to the canonical or extracanonical source. The Gospels hand down the tradition, not always consistently, that Mary was present at Christ's crucifixion and deposition and discovered the empty tomb on Easter morning. In addition, she is the first person whom the resurrected Christ meets. He instructed her to announce his resurrection to the other disciples (John 20:14-18). This meeting between Mary of Magdala and the risen Christ is rendered on the relief from the Münnerstadt Altarpiece by Tilman Riemenschneider (1460–1531) (fig. 2-10). This task of annunciation, as it were, is the reason that she is interpreted as an authority figure and specifically as a female apostle. Furthermore, her conspicuous position as a close companion of Jesus, discussion partner, teacher, apostle, and yes, even a member of the Twelve becomes clear in the writings that became the Apocrypha, for example in the *Gospel of Mary*, the *Sophia of Jesus Christ*, the *Pistis Sophia*, or the *Gospel of Philip*; these are texts that originated later and were not accepted into the canon of the New Testament, although some of them enjoyed wide popularity. Already at the beginning of the 3rd century, Mary's apostolic authority is put into words with the title *apostola apostolorum* (apostle to the apostles) (Hippolyte of Rome, ca. 170–235), which was especially used starting in the 11th/12th century. However, the authority and position of Mary was not undisputed. Thus in the *Gospel of Luke*, the first appearance of the resurrected Jesus is given to the apostle Peter, while the Apocryphal *Gospel of Thomas* as well as the *Gospel of Mary* tells of a state of competition between Mary of Magdala and Peter over the claim to leadership. While in the Eastern Church, Mary of Magdala continues to be accepted and venerated as an Equal of the Apostles, in the Western Church a momentous transformation of Mary occurs that is reflected in art, cultural, and literary histories.

Starting already in the 2nd century AD there are tendencies to confound different New Testament stories of women, whether they were named Mary or remained anonymous, with Mary of Magdala. This peaked at the end of the 6th century AD with the equating of Mary of Magdala with Mary of Bethany (John 12:1-8) and with the sinful woman in a pharisee's house (Luke 7:36-50) by Pope Gregory I (pontificate 590–604) in his Magdalene homilies. In addition, because this nameless sinner who washes Jesus' feet with her tears, dries them with her hair, and anoints them was interpreted in a sexualised way, Mary of Magdala was posthumously declared a whore. Thus arose the widespread image of the repentant Mary of Magdala, often portrayed with long, loose hair, bare breasts, and the ointment vessel. The *Legenda aurea* (Golden Legend), a popular collection of saints' legends from the 13th century, recognises even more

legends about Mary of Magdala. She supposedly came to southern France after Christ's death and was active as a preacher there. However, it is also reported that as a hermit and penitent she retreated to a cave in a remote, desert-like region. Through the elaboration of these latter legends she was equated with another historical Mary, the woman known as Maria Aegyptiaca. In the 4th/5th century she was a former prostitute from Alexandria who converted to Christianity and lived as an ascetic in the desert and whose body was covered with a coat of hair. Hans Multscher (ca. 1400–1467) seized upon this amalgamation of legends for his sculpture, created around 1430 in Ulm, and depicted Mary of Magdala with the long, golden coat of hair that is actually the iconographic attribute of Maria Aegyptiaca (fig. 2-11).

The sculpture by Hans Multscher thematises the complicated history of how, over time, the story of Mary of Magdala that was passed down changed from her being Jesus' companion and an apostle to her being a sinner and a remorseful, ascetic penitent. In the relevant scholarship it has been frequently pointed out that this was not a matter of accidental confusion but mostly about gender constructions in patriarchal forms of society. In a certain way, the modern narrative of Mary of Magdala takes the same line when, in Dan Brown's 2003 novel *The Da Vinci Code*, narratives from the New Testament, the Apocryphal Gospels, and the *Legenda aurea* are interpreted to the effect that Mary of Magdala and Jesus would have had a sexual relationship, including offspring. Even here, Mary of Magdala is reduced to her role as wife of Jesus and mother of his children.

Another woman in the Western Church experienced a similar displacement, although to this day she is revered in the Eastern Church as an Equal of the Apostles and a protomartyr. That would be Thecla, who according to legend was a beautiful young woman of good standing from Iconium, which is today Konya in Turkey. The Apostle Paul came to this city during his first missionary journey (in approximately 46/47 AD). She heard Paul talk about Christian faith and austerity, pledged herself to Christ, and subsequently broke off her engagement. It finally came about that her own mother urged the governor to burn Thecla at the stake as a warning to all the other women who had been converted by Paul. By divine providence, she survived the martyrdom by fire and followed the Apostle Paul on his journey. When they both arrived in Antioch, Thecla met a man named Alexander, who lusted after her and harassed her in broad daylight. Thecla defended herself against this attack and cried: »Do not force yourself on an unfamiliar woman, do not force yourself on the handmaid of God!« Out of the humiliation

2-12
Abu Mena (Egypt)
Ampulla (Flask) of Saint Menas, end of 5ᵗʰ c. / middle of 7ᵗʰ c.
Light clay, 13,8 × 11 × 1,1 cm
Inv. Nr. 6004 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

of being rejected, Alexander brought her before the governor, who sentenced her to death *ad bestias*, i. e. in a fight against wild animals. The judgment unleashed horror among the women of the city and Tryphena, queen and relative of the emperor, took care of Thecla until the battle so that she would not be defiled in captivity. The results of this animal battle were compressed together for display on a pilgrim ampoule from Egypt (fig. 2-12). Thecla stands in the middle of the animals that she was supposed to kill her: a lion, a bear, and two bulls. Thecla is completely defenceless, she is dressed with only a cloth around her hips, and her arms are tied behind her back. Her bound arms are connected to each of the two bulls by ropes so that, after she had survived the attacks by the other animals, they could tear her asunder.

After she, in the face of death, carried out a kind of self-baptism and survived all the attacks by the wild beasts, she was finally set free. When she wanted to return to her hometown, Paul said to her: »Go forth and teach the word of God!« Thus Paul conferred on Thecla the duties of teaching and proselytising (for more on Paul, see pp. 71–72).

The story of Saint Thecla of Iconium is famous from the Apocryphal *Acts of Paul and Thecla*, also called *The Acts of Thecla*, which were published sometime in the 2ⁿᵈ half of the 2ⁿᵈ century. Although the Carthaginian jurist Tertullian already claimed in 200 AD, in his text *de baptismo* (On Baptism), that the story of Thecla was made up, her story and her cult spread throughout the entire Mediterranean region, and in the early centuries Thecla became the most venerated Christian saint. In the West, her cult weakened in the 5ᵗʰ century, since the Acts of Thecla, alongside other texts, had now been »condemned« to the status of Apocryphal books by the *Decretum Gelasianum de libris recipiendis et non recipiendis* (end of the 5ᵗʰ/start of the 6ᵗʰ century). At the same time, the strengthened cult of the Virgin came to the fore, and the veneration of the God-bearer (theotokos) apparently superseded that of Saint Thecla as Equal of the Apostles and protomartyr. The Acts of Thecla give a complex insight into the living environment of women and address, among other things, the dependence on family, female solidarity, and the teaching and proselytising activities of women. It comes as no surprise that Tertullian designated the Acts of Thecla as fictional, since women in his day called upon them to confirm their authorisation to teach and baptise.

The most important commandment of the New Testament is charity (Greek: Diakonia; Latin: Caritas). Caritas is the love from and for God and moreover the love for one's neighbour, as is already required in the Torah. This love is expressed as compassion, when people turn to each other without reservation.

Charity was so defining for Christianity because social networks and the systematic care of the poor and needy were not anchored in Roman antiquity, even though the principle of welfare was already known and was put into practice in various ways. Christian communities tried to fill these gaps in care through the support of the poor, orphans, widows, and old people. Charity expressed itself, for example, in feeding the poor, taking in homeless persons, caring for the sick, ransoming prisoners, or providing a decent burial. Subsequently, active charity by each individual was institutionalised in the church. As a result, since then charitable works have been recognised as important aspect of Christian faith and an important component of the institution of the church.

Starting in the 12th century, Caritas in Christian art was increasingly portrayed as a female personification. Whether a personification is represented as female (Latin: femininum) or male (Latin: masculinum) depends on the grammatical gender of the Latin word that underlies the embodiment. She can be recognised either in context with images of other virtues or through attributes such as a loaf of bread, a cloak that she gives to a beggar, or a heart. Since the 14th century, as an identifying attribute Caritas is given one or several children, and in the Renaissance and Baroque eras her image as a personified virtue was replaced with a conventional image of maternal love. Subsequently, the personification of charity in public and private spaces is rendered as a nursing young mother of several children. So it is in the bozzetto by Melchiorre Caffà from the middle of the 17th century, which shows Caritas nursing an infant while a second child presses against her side (fig. 2-13). Thus something was illustrated in art that was already anchored in the reality of many societies: the strategic use of the ideal of female solicitude.

Caring is not only expressed in the sustenance of children but also includes housework and caring for relatives, nowadays generally termed caregiving work. This type of unpaid work, which in the vast majority of cases has been done by women all along, is assigned an economic worth, yet it does not count in the economy. That unpaid work by women is recognised, not only in the family sphere, but also in charitable organizations as a no-cost resource is nowadays a notorious factor that contributes to gender inequality. Even in 2020, women in the EU performed 75% of the unpaid caregiving and housework and during the Corona pandemic were especially affected by additional burdens or overload, for example when child care was discontinued. Yet pandemic aside, even today the compatibility of work life and private life – due to, among other things, the lack of child care possibilities and of other care services – is for many women not possible or very difficult; this, in turn, affects their work situations, incomes, and retirement pensions as well as their health when they are constantly exposed to dual burdens.

In the meantime, women's and gender studies in archaeology and art history are now an accepted field of research, and an increasing number of research projects and publications offer opportunities for critical examination of an androcentric interpretation of history and of gender constructs. In light of the works of art that represent women from Biblical and Christian stories, it is essential to bring into the equation the theological and literary histories of how these narratives were passed down. In many cases, this allows the woman behind the work of art to be perceived and enables a critical analysis of how and why women were depicted the way we encounter them in the Bode Museum today.

2-13
Melchiorre Caffà (1631–1667)
Caritas (Allegory of Charity), 1661/67
Terracotta, 22,3 cm
Inv. Nr. 7231 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

WOMEN IN GRECO-ROMAN MYTHOLOGY

Venus, Diana, Hercules, or Odysseus – the legends about the heroes, heroines, gods and goddesses of Greco-Roman mythology are famous and shape the world of European images and imagination to this day.

Ever since Christianity was declared the state religion of the Roman Empire in the late 4th century, pagan rites and cults based on ancient mythological deities were suppressed or »christianised«. However, Greco-Roman mythology continued to survive and to be passed down, since ancient authors were part of the educational canon.

During the Renaissance – an epoch that, starting in the 14th century, spread from Italy and marked the re-birth of the philosophy, art, and culture of antiquity – ancient mythology flourished. Drawing on antiquity allowed artists of both genders to expand upon mythological themes and develop new forms of representation. Throughout the entire early modern period (15th–18th centuries), ancient mythology played an important role in the visual arts and literature and was also utilised to represent politics and royal courts.

In the context of that epoch, antique myths were adjusted, updated, and adapted to the changing needs. They clarified the order of the world, the society, and the gender roles, and they reflected patriarchal standards. Many of the concepts of woman's nature that had already been formulated in antiquity were taken up by Christianity and survived over the centuries even to today. The ideal characteristics for women were the exact opposite of those for men: while the ideal man was aggressive, independent, articulate, competitive, and self-disciplined, the woman had to be modest, passive, submissive, silent, fertile, diligent, and preferably unseen.

In antiquity, a woman was considered an inferior counterpart to a man. As supposedly sexually insatiable beings, women represented a threat to society and the family. In order to avert the danger they represented and to control them, they were largely excluded from public political activity, other than their participation in religious festivals or as priestesses (see p. 10). Upper-class girls received only a rudimentary education and were married off young. As wives, they were assigned a subordinate role, along with children and slaves, to their male heads of household, and were primarily responsible for raising children. Women worshipped powerful goddesses like Venus (Greek: Aphrodite), Diana (Greek: Artemis), Minerva (Greek: Athena), and Ceres (Greek: Demeter) for a variety of reasons: to protect their children and young girls, to have an uncomplicated pregnancy, to have a happy marriage. Goddesses and women from ancient mythology embodied various role models, traits, and aspects that were considered female and could be blended together: virginity, beauty, passion, motherhood, seduction, marital fidelity, evil, etc.

While the virginity of female deities like Minerva and Diana was a central part of their life stories, it is conspicuous that in mythology, not a single male deity was celibate. Quite the contrary: the rape of goddesses and mortals by gods – most prominent among them being Jupiter (Greek: Zeus) – and by men is an integral part of classical mythology. Just in the *Metamorphoses* by the Roman poet Ovid (43 BC–17 AD) alone, 50 stories deal with rapes, with the victims, besides women and female deities, also including boys. The *Metamorphoses* have played an important role for the artistic perception of antiquity since the Renaissance, when rapes also became a popular subject – for example in the *Rape of Proserpina*: a myth that exists in a variety of versions and tells of the abduction and rape of the virgin Proserpina (Greek: Persephone). Proserpina is the daughter of Ceres and Jupiter. After Pluto (Greek: Hades), the god of the underworld, is struck by an arrow shot by Cupid (Greek: Eros), he suddenly falls madly in love with Proserpina and carries her off to his realm. While searching for Proserpina, her mother Ceres finds her daughter's lost girdle – in ancient Greece and other cultures, a symbol of virginity. Now she realises what has happened, and in her despair and sadness allows the land to wither away. At Jupiter's behest, Pluto frees Proserpina, but by means of a ruse he ensures that she must spend part of the year with him in the underworld.

In Renaissance and Baroque sculpture, the *Rape of Proserpina* – the violent grasping after a naked woman frantically trying to defend herself – was a popular motif. Some works dealing with this theme are also found in the Bode Museum – for example, in the form of a larger-than-life-size bronze group (fig. 3-1) or a

3-1
Adrian de Vries (ca. 1545–1626)
The rape of Proserpina, 1621
Bronze, 192 × 67 × 83 cm

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3-2
Matthias Steinl (1644–1727)
Pluto and Proserpina, ca. 1690
Ivory 38,1 cm

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small ivory sculpture (fig. 3-2). The genteel description of an »abduction« (»Raub«) hides the fact that this motif deals not only with an abduction but also, as a consequence, a rape. The pursuit of a frightened young woman is an expression of male dominance and aligns itself with the common ancient metaphor of women as wild animals that need to be hunted, dominated, and tamed by men. This is made plain by the story of Daphne and Apollo (Greek: Apollon) – a popular subject in sculpture since the Renaissance that the German architect and sculptor Andreas Schlüter (1659–1714) also took up in two sandstone sculptures (figs. 3-3 and 3-4). The virgin

nymph Daphne is coveted by the god Apollo, who pursues her so that he could rape her. Ovid accentuates her flight with hunting metaphors and the supposedly »natural« male hunting instinct: for example, through expressions such as wolf and lamb, lion and doe, hunting dog and hare. The fleeing nymph's fear even adds to her pursuer's desire, who sees her escape from him as bringing out her beauty even more. In the end, Daphne's cry for help is answered by her being transformed into a laurel tree, although even in this form she still has to endure Apollo's invasive behaviour.

41

3-3
Andreas Schlüter (1659–1714)
Daphne, 1712
Sandstone, 210 × 82 × 105 cm
Inv. Nr. 8659 © Skulpturensammlung und Museum für Byzantinische
Kunst der Staatlichen Museen zu Berlin / Antje Voigt

3-4
Andreas Schlüter (1659–1714)
Apoll, 1712
Sandstone, 200 × 59 × 82 cm
Inv. Nr. 8658 © Skulpturensammlung und Museum für Byzantinische
Kunst der Staatlichen Museen zu Berlin / Antje Voigt
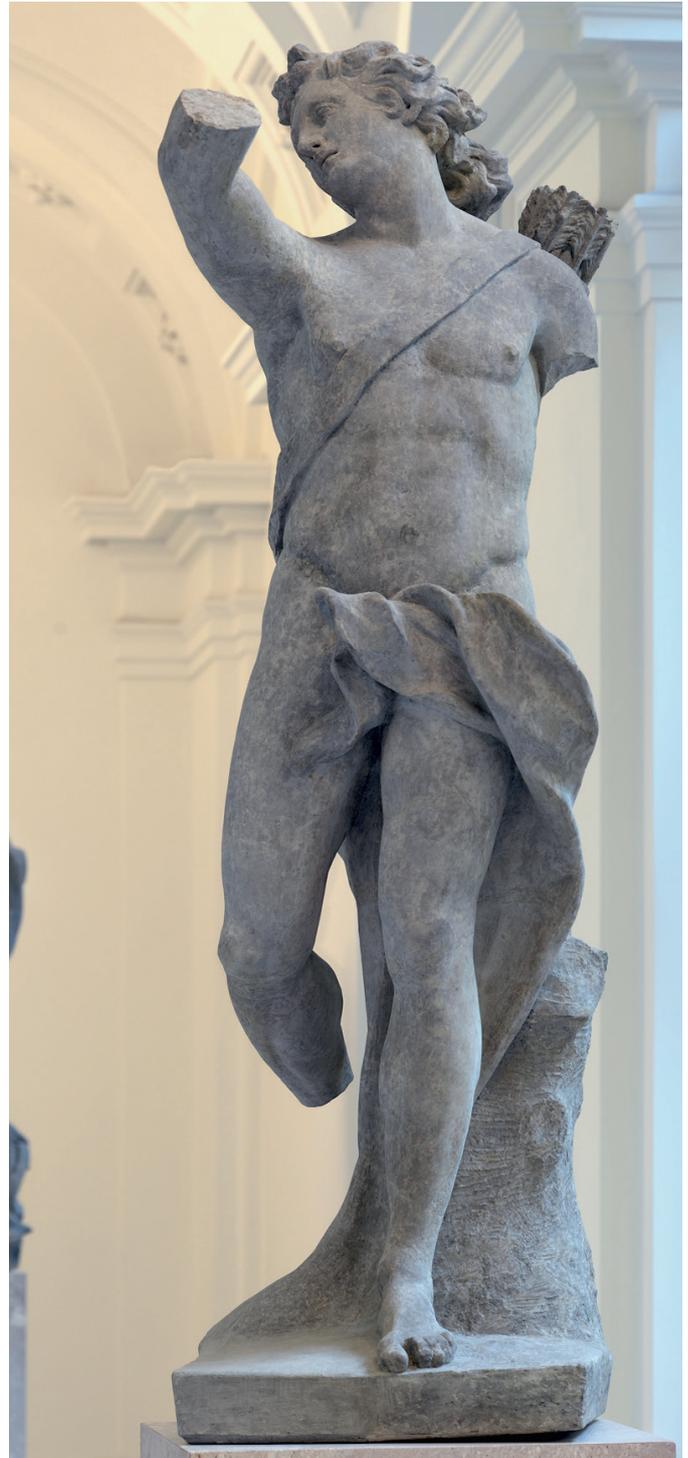
Mythological scenes of rape offered the mostly male artists the opportunity to portray naked figures, but beyond that, to also let the perpetrators and / or their use of force remain out of sight. This is demonstrated by countless sculptures, starting with *Jupiter and Io* – Jupiter, disguised as a mist, rapes Io – through *Jupiter and Danae* – Jupiter, disguised as a shower of gold, rapes Danae – ending with *Leda and the Swan*. In the latter story, Jupiter lusts after Leda, who is married to the Spartan king Tyndareus. He approaches her in the form of a swan and rapes her. From this liaison is born Helen, who later will play a central role in the Trojan War. The tale of Jupiter and Leda is a popular erotic

3-5
Pierino da Vinci (1529–1553)
Leda with the swan, 1547
Marble, 46,5 × 62 × 7 cm
Inv. Nr. 30/67 © Skulpturensammlung und Museum für Byzantinische
Kunst der Staatlichen Museen zu Berlin / Antje Voigt

motif in art history that is also found in multiple examples in the collections of the Bode Museum (figs. 3-5 and 3-6). In the vast majority of the sculptures, the aspect of Jupiter's sexual violence takes a back seat to a sensual love scene in which the woman willingly surrenders herself. Playing down sexualised violence has a long tradition and even today is a current theme, for example when a rape is designated as a »sex crime« and thus trivialised and de-emphasised.

But there is also a divine protectress of virginity: Diana, daughter of Jupiter and the goddess Latona (Greek: Leto) and twin sister of Apollo. As the chaste goddess of the hunt and wild animals, of virginity, and of childbirth, she punishes importune male behaviour and takes a

central and active role in the pantheon, as demonstrated by the expansive marble sculpture *Diana as Huntress* in the Bode Museum (fig. 3-7). Diana protects little girls and adolescent young women. Her entourage of nymphs includes Callisto, Maira, Arethusa, and Daphne, among others.

The best-known mythological tale about Diana is her encounter with the hunter Actaeon. In the Greek version of the myth, Actaeon claims to be a better hunter than Diana; furthermore, he lusts after Semele, Jupiter's mistress. As punishment, Diana transforms him into a stag, after which he is torn to bits by his own hunting dogs. In the Roman version of the myth, while Actaeon is hunting, he accidentally sees Diana's naked body as she is

43

3-6
Jacob Gabriel Müller (1721–1780)
Leda with the swan, 1765
Lead and marble, 34,5 × 23 × 23 cm
Inv. Nr. 6/65 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

3-7
Bernardino Cametti (1670–1736)
Diana as huntress, 1720/50
Marble, 258 cm
Inv. Nr. 9/59 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

3-8
Giuseppe Mazza (1653–1741)
Diana with nymphs and Acteon, ca. 1710
Marble, 56 × 72 × 8 cm

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Staatlichen Museen zu Berlin / Antje Voigt

bathing – strictly forbidden. Even though he did not happen upon her on purpose, his fate is sealed: he is changed into a stag and is devoured by his dogs. In both cases, the hunter becomes the hunted. While the sculptures referencing the Greek aspect mainly show Actaeon's gruesome end, ultimately the Roman version prevailed in the artistic tradition – the moment he catches sight of Diana's naked body, surrounded by her group of also naked nymphs. A marble relief in the Bode Museum illustrates the motif through a harmonious-appearing setting, where the violent theme is shifted to the background and the focus is on the beautiful female bodies (fig. 3-8).

This scene – especially its covetous gaze on the barely concealed nude female body – was frequently depicted in European art history, particularly often in the art and literature of the Renaissance and Baroque eras. One reason might be the popularity of hunting among the nobility, which could be reflected in mythological terms through this subject.

The episode with Actaeon opens up several layers of meaning in the context of antiquity. The hunt was considered one of the essential forms of expression of masculinity and an ideal preparation for war, but also features sexualised aspects. The stag hunter Actaeon overstepped his boundaries with respect to sexuality: in antiquity, wild animals, especially roe deer, were associated with women as well as with Diana. Equating wild animals with women might also refer back to the veneration of a woman's fertility and of her inborn ability to bear children.

The aspect of female fertility and sexuality is incorporated by the arguably best-known mythological goddess: Venus, wife of Vulcan (Greek: Hephaestus) – god of fire and blacksmithing – and prominent lover of the

god of war, Mars (Greek: Ares). Her many affairs with gods as well as mortal men resulted in the births of Cupid, Hermaphroditus (Greek: Hermaphroditos) und Aeneas, among others. As a divine forebear of the Roman people – her son Aeneas is considered the founding father of Rome – Venus was especially venerated during the Roman imperial period, above all starting with Julius Caesar (100–44 BC).

While Venus is also the goddess of sea travel, she is primarily revered as the goddess of love and beauty. As the epitome of femininity, she is seen in the visual arts as the prototype of an ideally beautiful female nude and is – often together with her companion Cupid – also portrayed in myriad works in the Bode Museum (fig. 3-9). Until the late 4th century BC, she was – unlike her male divine counterparts – not portrayed naked, but her beauty was emphasised by sumptuous garments and adornments. With his sculpture known as the Aphrodite of Knidos, sculpted between 350 and 340 BC and already famous in antiquity, the Greek sculptor Praxiteles created the first monumental female nude figure and at the same time established the type of figure called the Venus pudica (»bashful Venus«): an ideally beautiful female nude who tries to hide her pubic area with her hand. This erotic visual motif, which subsequently spread far and wide, allows the gender-specific power structures and the construct of female sexuality to become clear: the naked female figure, who tries to protect herself from the desirous regard of the viewers, stands in direct contrast to the male nude in antiquity, who doesn't give his genitals a second thought. The difference between the two genders is demonstrated on the naked body, the construct of femininity likewise includes passivity, chastity, and eroticism. This calculus does not change in the Renaissance, when the nude took on a central role as the utopia of the free, autonomous – and male – subject. In the tradition of the Venus pudica, a small bronze in the Bode Museum takes up a motif, known as the Venus marina, that found favour in the 16th century (fig. 3-10).

Venus was extremely popular in the visual arts from the 15th until the 18th century. As a mythological figure, she could be depicted more revealingly than the prevailing notions of morality would have allowed for historical or living persons. Especially in the Rococo era (ca. 1720–1780), the idealised deity became a seductive naked figure.

3-9
Germain Pilon (ca. 1525–1590)
Venus and Cupid, 1550–1600
Marble, 210 × 80 × 61 cm
Inv. Nr. 1964 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

Included among the attributes of Venus – besides the sea shell, the dolphin, and the mirror – is the apple, as a reminder of *the Judgment of Paris*. In this story, Discordia (Greek: Eris), the goddess of strife, throws a golden apple with the inscription »To the most beautiful« among the attendees of the wedding of Peleus and Thetis. As a result, an argument breaks out among Venus, Minerva, and Juno (Greek: Hera) as to who among them really deserves the apple. Jupiter decides that Paris, the young prince of Troy, should make the judgment. Venus promises him the most beautiful woman, Minerva military fame, and Juno power. Paris chooses Venus. With her help, he abducts »the most beautiful woman«, Helen, and thus triggers the Trojan War. The »Judgment of Paris« allowed artists to show three female nudes in different poses and has been frequently depicted in the visual arts since the Middle Ages. Sculptors were only happy to update their works such that the figures wore contemporary clothing or carried the facial features of the people commissioning the sculpture. One such adaptation is seen in the relief The Judgment of Paris (fig. 3-11) in the Bode Museum. It was produced on the occasion of the marriage of Count Palatine Ottheinrich (1502–1559) and Susanna of Bavaria (1502–1543) and even makes an alteration of the scene's content: instead of choosing Venus, Paris, portrayed as a knight, selects the goddess Juno.

Venus, whose ability to inflame passions in mortal men as well as gods gives her great power, is renowned for her sexual adventures. In contrast to the other female deities, she was never sexually harassed or raped. As a sexually liberated woman, she is anything but passive and often takes the initiative. The list of her lovers is long, one prominent name being the young mortal Adonis: to this day the embodiment of youth and beauty. Venus meets him while hunting and begins a passionate romantic affair with him, which finds its expression in a Baroque ivory relief in the Bode Museum (fig. 3-12). Ignoring her warnings, Adonis goes hunting (fig. 3-13) and is killed by a wild boar that had been sent by the jealous Mars. Since then, Adonis lives part of the year in the underworld and the rest with Venus. In the Mediterranean region of antiquity, the death and resurrection of Adonis was marked with celebrations. Due to their close parallels to Christianity – whose central message is the death and resurrection of Christ – they were prohibited in 392 AD by the Eastern Roman emperor Theodosius (347–395), along with other pagan cults.

Venus stands in a long line of mother goddesses who originate in the Middle East, among them the Egyptian female creator deity, Isis. This wife of Osiris and mother of Horus was worshipped as the ruler of heaven, life, and death. Starting in the early 1st century BC, the exceedingly popular image of the enthroned Isis nursing

3-10
Girolamo Campagna (1549–1625)
Venus Marina, ca. 1600
Brass, 25,8 × 7,5 × 6,6 cm
Inv. Nr. 7279 © Skulpturensammlung und Museum für Byzantinische
Kunst der Staatlichen Museen zu Berlin / Jörg P. Anders

3-11
Doman Hering (ca. 1510–1549)
Judgment of Paris, ca. 1529
Solnhofen stone, 22,1 × 19,8 × 2,1 cm
Inv. Nr. 1959 © Skulpturensammlung und Museum für Byzantinische
Kunst der Staatlichen Museen zu Berlin / Antje Voigt

her son Horus (known as the Isis lactans) appears. Several sculptures in the Bode Museum show the nursing Isis, among others a limestone figure that has been heavily re-worked (fig. 3-14). Even the pharaohs had themselves portrayed in the place of Horus at her breast, in order to legitimise their earthly power through her divine milk. In the depictions of Isis lactans, she usually wears cow horns and a sun disc on her head and offers her breast with one hand while the other holds the child Horus. Her milk symbolises life and divinity. Many sculptures of Isis lactans were left behind as votives at holy sites or, in the private sphere, functioned as amulets that one hoped would protect one's family. The cult of Isis spread from Egypt throughout the entire Mediterranean region. The motif of Isis lactans and its iconography was successively adopted in early Christianity, as illustrated by a Christian gravestone from the 4th or 5th century in the Bode Museum (fig. 3-15).

3-12
Joachim Henne (1629–ca. 1707)
Venus in the arms of Adonis, ca. 1670/80
Ivory in tortoise shell frame, 11 × 12 cm

Inv. Nr. 4893, Sammlung Würth, Künzelsau © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

3-13
Adrian de Vries (ca. 1545–1626)
Venus and Adonis, 1621
Bronze, 172 × 60 × 60 cm

Inv. Nr. 8516 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin Antje Voigt

Starting in the 6th century, the Christian visual image of the Virgin Mary nursing the baby Jesus – known as Maria lactans – appears, which then in the 13th century, against a backdrop of an increasing devotion to the Virgin, becomes prevalent as a three-dimensional model image in the Western world. One of the earliest known sculptures of Maria lactans is found in the Bode Museum (fig. 3-16). Mary's milk, as divine nourishment, was also purported to have supernatural powers. Especially from the 14th century to the 18th century, the portrayal of Maria lactans became an important theme in European art. One reason for its increasing appearance is the songs of praise and visions of the French Christian monk Bernard of Cluny (ca. 1090–1153) in the late Middle Ages. According to legend, he was given the gift of eloquence by a squirt of milk from the nursing Mary. Consequently, Bernard of Cluny was shown in the visual image Lactatio Bernardi as having the Virgin Mary's milk sprayed right into his mouth – any erotic connotations were tolerated. Other Christian mystics – in other words, people who undergo a religious or divine experience – had similar visions, for example Mechthild von Magdeburg (ca. 1207–1282). She had started her religious life as a beguine around 1230 and stayed for 40 years in a beguine community – a type of religious community of mostly unmarried or widowed women who, freely and without taking vows, lived a life of poverty and chastity while providing for their own livelihood.

3-14

Egypt

Isis enthroned with Horus child, 3rd c.

Limestone, 88,6 × 40 × 40 cm

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3-15

Medinet el Faijum (Egypt)

Nursing woman, 4th–5th c.
Limestone with color setting, 56 × 32 × 7 cm
Inv. Nr. 4726 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

3-16
Rhine-Maas area (?)
Nursing Madonna, 1200–1250
Lime wood, polychromed, 41 × 17 × 14 cm
Inv. Nr. 1789 © Skulpturensammlung und Museum für Byzantinische
Kunst der Staatlichen Museen zu Berlin / Antje Voigt

At the time, the nursing Mary was made an ideal image of maternal care in the catechetical treatises – i. e. those that introduce the Christian practice of faith – as well as those dealing with medicine. Her model of maternity certainly stood in contrast to the fact that in the late Middle Ages, many women in the aristocratic and bourgeois classes left the breast-feeding of their children to wetnurses. The glorification of motherhood is, to this day, part of many cultures and religions and often implies that women are only good women when they bear children. This view is strongly influenced by a heteronormative world view, according to which opposite-sex attraction represents the social norm and the only »natural« sexual orientation. Beginning in the 4th century, the Christian church also saw bearing children as a woman's only purpose outside of a convent; for example, the German Christian reformer, Martin Luther (1483–1546), defined motherhood as a woman's vocation.

In ancient mythology, however, there is also an episode in which the gender-specific role models are switched: Omphale and Hercules. After Hercules – son of the father of the gods Jupiter and the mortal woman Alcmene – has completed his twelve labours, he kills his friend Iphitus in a fit of madness. As punishment, he is made the slave of the Lydian queen Omphale for three years. The two fall passionately in love and marry. Hercules starts wearing women's clothing and undertaking household tasks understood as women's work – such as spinning and weaving – while Omphale wears his lion pelt and carries his wooden club: attributes that also feature in the ivory sculpture *Omphale with Cupid* in the Bode Museum (fig. 3-17). At the end of the three years, Hercules remembers his masculine heroism and returns to combat. The central motif of his sensual stay with Omphale is the reversal of the traditional gender roles. Already in Roman literature, for example in the works of Ovid and the Roman philosopher Seneca (ca. 1–65), this episode, as an expression of the hero's seduction and infatuation, was employed for farce under the topic of a »gynocracy«. At the same time, the theme confirms the male anxiety about being seduced by women and acted as a means of deterrence: even the strongest man in mythology is rendered »weak« and »effete« by his love for a woman. The satirical-comical potential of the motif was ideal material for humorous plays and has been utilised repeatedly since the 5th century BC. The theme offered artists the opportunity to combine an erotic image with an ironic commentary on the established gender stereotypes, in keeping with the traditional subject of the world turned upside down: the club – symbol of Hercules' masculine power – and the pelt of the Nemean lion – a reference to his first heroic deed – (fig. 3-18) are now borne by Omphale, who likewise now uses them to slip into the role of a hero (fig. 3-19). The subject was extremely popular in the visual arts starting in the Renaissance and was also used as a political-moral warning of the loss of power and masculinity. At the end of the 17th century and during the 18th century, the portrayals were given a positive connotation by linking them to the great love between Omphale and Hercules. The episode can even be interpreted as a de-hierarchisation of gender relations that makes alternative images of masculinity and heroism possible: the hero as a man who is blissful, enjoying and loving.

3-17

Northern Germany
Omphale with Cupid, end of 17ᵗʰ c.
Ivory, 25 × 31 × 15 cm

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While spinning and weaving are negatively construed for Hercules as occupations with feminine connotations, they are positive traits for Penelope, the wife of Odysseus. As the Greek poet Homer (8th / 7th century BC) relates in his well-known epic *The Odyssey*, she waits faithfully for a full 20 years after the end of the Trojan War for the return of her husband (who, however, commits adultery with the sorceress Circe during his odyssey). During this time, Penelope rules the kingdom of Ithaca, raises their son Telemachus, and cares for her elderly in-laws. Meanwhile she is besieged by suitors and urged to re-marry. Firmly convinced of Odysseus' eventual return, she delays the decision by employing a subterfuge: she promises to choose a suitor
as soon as she has finished weaving a shroud for her (definitely still among the living) father-in-law, Laertes.
At night, she and her maidservants would secretly unravel what had just been woven, in order to stall for time. When the ploy is revealed by a disloyal maidservant and the suitors demand a decision, Penelope looks for another alternative: she promises to marry whoever is able to use Odysseus' bow to shoot an arrow through the holes of twelve axe heads lined up one after the other – in the hope that only Odysseus would be capable of such a feat. Meanwhile, he has returned, dressed

3-18

The Netherlands or France
Omphale with the club of Hercules, ca. 1800
Terracotta, 41,5 × 22 × 21 cm

as a beggar. He prevails in the archery competition and then kills the suitors and the disloyal maidservants. Penelope's loyalty seems particularly exemplary, given that other wives of participants in the Trojan War – for example Clytemnestra – were not at all faithful to their husbands. In post-antiquity, because of her loyalty, perseverance, and sagacity, Penelope came to represent the ideal wife who also thoroughly conformed to Christian moral value. As the embodiment of martial loyalty, she found her way into art and literature starting in the Middle Ages – with the Italian author and poet Boccaccio (1313–1375) among others. Pictorial representations of Penelope were popular in women's living quarters. For example, in 1561 Eleanor of Toledo (1522–1562) – wife of Cosimo I de Medici (1519–1574), grand duke of Tuscany – had a room in the Palazzo Vecchio in Florence painted with frescoes of the Penelope myth. Among the most popular motifs are Penelope at her loom and her happy reunion with Odysseus after his return. In the style of ancient sculptures, she is also often portrayed in a sitting position, holding her head in her hand in grief. Depending on the context of the time, she could be updated in such a way as to represent a wife, complete with helmet and shield, waiting for her soldier husband, as a statuette in the Bode Museum demonstrates (fig. 3-20). No matter how the figure of Penelope was (and is) interpreted and evaluated: through her clever, judicious conduct, Penelope safeguarded the kingship of her husband as well as her own survival in a patriarchal system where she, as a woman, was given very little room to manoeuvre.

The sorts of catastrophic consequences that could follow when women did not conform to female ideals are shown by the representations of the goddess Hecate throughout art history. At first probably a maternal deity, she was adopted from a cult in Asia Minor into the Greek pantheon and there was worshipped, overwhelmingly in the private sphere, as the goddess of change and transitions and was the mediator between the world of the living and the underworld. The Greek poet Hesiod (before 700 BC) describes Hecate in the 8th century BC as an all-encompassing deity who is caring, helpful, and generous. But already in the works of the Greek tragic poets Aeschylus (525–456 BC), Sophocles (497/496–406/405 BC), and Euripides (480 or 485/484–406 BC), she appeared as a demonic goddess of magic, the spirits, and the night, who is conjured up at night and sends spirits and bad dreams to people. In

3-19

Italy (Padua?)

Resting Hercules, 1525–1550

Bronze, 20,1 × 10 × 6,7 cm

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3-20
Valentin Sonnenschein (1749–1828)
Mourning Penelope, ca. 1780
Terracotta, 19,5 × 18,2 × 12 cm
Inv. Nr. 7782 © Skulpturensammlung und Museum für Byzantinische
Kunst der Staatlichen Museen zu Berlin / Antje Voigt

the ancient literature, the figure of Hecate was gradually depicted in a more negative light. Starting at the end of the 5th century BC, she was primarily portrayed with three bodies or three heads – signifying past, present and future. Counted among her attributes are the torch, the key, the apple, the dagger, the dog, the snake, and

the whip. The statuette of Hecate in the Bode Museum (fig. 3-21) has three faces, holds a torch in one hand and a burning heart in the other. It is currently under discussion as to whether the work represents Hecate or is an allegory of time. That being said, the aspect of time had already been connected with Hecate in antiquity.

In late antiquity, Hecate was often put on an equal footing with Diana, but also appeared in the company of the most famous sorceresses of antique mythology, Medea and Circe. However, she assumes an independent status in the Greek pantheon and helps Ceres, for example, to search for her daughter Proserpina, eventually tracking her down in the underworld. Although magic was legally criminalised after Christianity was elevated to the status of a state religion in the 4th century AD, the shamanistic magical customs and rites continued to spread. They persisted even into the Middles Ages – frequently in combination with fertility rituals.

When climate changes, famines, and epidemics emerged with the beginning of the »Little Ice Age« at the end of the 14th century, they were explained as being due to an increase in the power of Satan, the adversary of the Christian god. According to this belief, he approaches women in particular to make a pact with them, according to which they would worship and serve him instead of the Christian god. During night-time gatherings – known as witches' sabbaths – led by Hecate and Diana, they carouse, have sexual orgies, and kill and devour children and adults. The accusation of these women's heterosexual and homosexual promiscuity – that is, sexual contact with frequently changing partners – can be traced back to the consistently negative stance of the Christian church to (female) sexuality. In 1486, the treatise *Hexenhammer* (Malleus maleficarum, or »Hammer of Witches«) by the theologian Heinrich Kramer (ca. 1430–ca. 1505) appeared. The work legitimised witch-hunts, which reached a climax between 1560 and 1630 and in which the accusation of taking part in a witches' sabbath often played a key role. Even in William Shakespeare's (1564–1616) tragedy *Macbeth* and Johann Wolfgang von Goethe's (1749–1832) tragedy *Faust*, published in 1606 and 1808, respectively, witches are featured – among them Hecate – as personifications of a perverted femininity that threatens the masculine order. Many components of images of witches feed on the perceptions of Hecate that were already attached to her in antiquity. Her beginnings as an all-encompassing mother goddess ended in a fatal transformation into a witch – a demonised figure that cost thousands of women in Europe their lives, in some regions even to this day.

3-21
Italy (Padua?)
Hecate or Prudentia, ca. 1500
Bronze with marble base, 27 × 16,3 × 12,7 cm
Inv. Nr. 1942 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

MEN AND GENDER EQUALITY

The fourth path is devoted to taking a critical look at the contributions to gender equality that were made by men who are represented in the collections

While gender equality exists, at least by law, in many countries, in reality it has not been achieved anywhere to date. Equalisation has many goals: for example, to eliminate discrimination, to stop violence against women and girls, and to make possible equitable access to education and health care. Studies have shown that overcoming inequality is less relevant, on average, to men than it is to women.

In order to illuminate the theme of gender equality in the context of this exhibition from the broadest possible scientific perspective, this route considers the question: Are there men in the Bode Museum – reflected in the works of art, as commissioners, artists, or patrons – who, in retrospect, championed gender equality or supported women in their milieu? Among the many personalities represented in the Bode Museum, there were only a few that show this behaviour. This may be because of the research theme itself, since this question has never been specifically posed about the holdings of the Sculpture Collection and Museum of Byzantine Art. It may also be due to the fact that archaeological and art historical research has long been dominated by men, and even female researchers have been influenced by this masculine environment.

A further reason could be that we have been living for thousands of years in societies with patriarchal structures in which the status of a man above that of a woman is taken as natural; it is just in the past comparatively few decades that this attitude has been intensively questioned and a re-thinking is being demanded. This old concept of roles manifests itself in the figures of men in the Bode Museum. It is hardly surprising that people who were raised in these societies, and who from the very beginning were taught that these patriarchal and androcentric structures were the norm, would accept them as such without thinking and reflect them in their words and deeds. That is no excuse for misogynistic (sexist) deeds and mentalities, but we must always take into account the social, cultural, and narrative context in any discussion of the role of men. In the final analysis, it is a societal task to grapple with the stories by and about men, to learn from them, and to be more mindful of how they are passed on.

What child has never heard about the greatest of all Greek heroes, Hercules (Greek: Herakles), his unbelievable strength, and the twelve labours that he accomplished in the service of King Eurystheus? The Florentine bronze sculpture shows him as the victor over the Hydra, a serpent-like, multi-headed monster; killing it was his second labour (fig. 4-1). Hercules is shown as an idealised nude, his right leg positioned on the Hydra in a triumphant position; with one arm akimbo and leaning on his club with his other arm, he looks into the distance as if already awaiting his next adventure. In the late 1990s, Hercules regained popularity, especially among children and teenagers, when Disney came out with the popular animated film and comic book series *Hercules* in which the hero's boyhood and early adventures were thematised, although the story is merely based on the mythological tale. However, what is related only rarely or without comment, and in children's books and movies usually omitted entirely, is that Hercules harassed and raped women and murdered some of his own children. Those killings were the reason that he had to enter into the service of King Eurystheus and complete the twelve labours in the first place. Our contemporary society passes on the image of a masculine hero – the model for masculine strength and courage – without dealing with his inhuman behaviour. And Hercules is far from the only example of male figures, be they from Greco-Roman mythology, from biblical stories or actual history, who are known for their mostly positive deeds but at the same time cruelly tortured, oppressed, or killed women or people in general.

When one is ready to scrutinise the traditional images and come to grips with, if possible, all the aspects of the legendary life stories or real biographies of male figures, it is also possible, conversely, to discover actions, thoughts, and demands of men who take a stand against misogynistic behaviours that may seem obvious from our modern viewpoint but were not at the time these men lived.
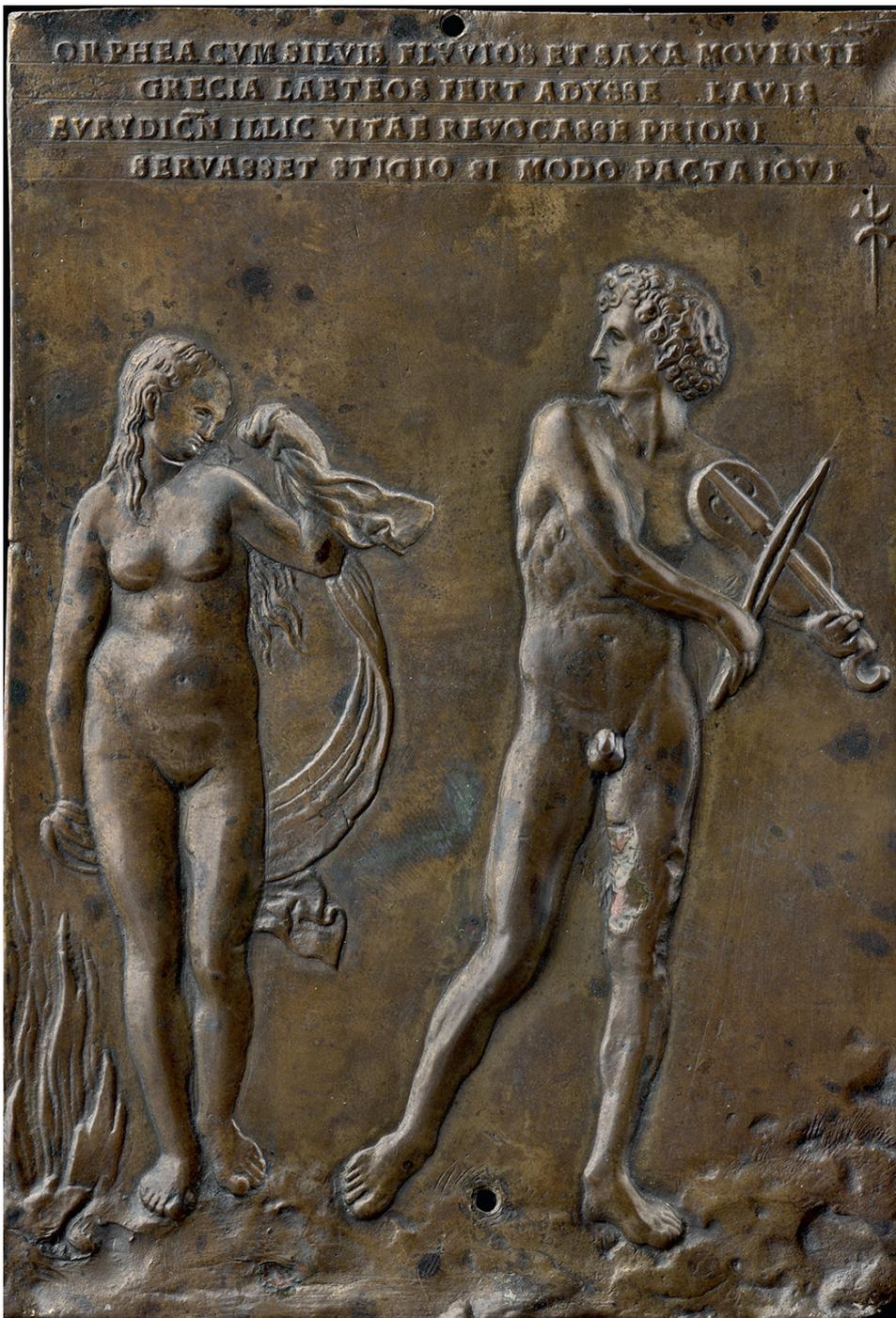
4-1
In the style of Giambologna (1529–1608)
Hercules slaying the Hydra, 17th c.?
Terracotta, 87 × 48 × 43 cm
Inv. Nr. 5563 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

ORPHEA CVM SILVIS FLVVIOS ET SAXA MOVENTE
GRECIA LAETHOS FERT ADYSSE LAVIS
AVRYDICN ILLIC VITAE REVOCASSE PRIORI
SERVASSET STIGIO SI MODO PACTA IOVI

4-2

Peter Vischer the Younger (1487–1528)
Orpheus and Eurydice, ca. 1516
Bronze, 16,2 × 11,2 × 0,5 cm
Inv. Nr. 1464 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

private and public actions. In addition, we must be aware that deeds and words that contributed to gender equality were not particularly desired or propagated in a patriarchally dominated system. Therefore we must assume that in art and literature, which were dominated and financed by the male elites, there was no interest in communicating and passing on the image of a equitable society.

In the Greek and Roman era, Classical myths offered frameworks for meaning that were supposed to legitimise clichés about roles and were used to clarify societal positions of men and women. While in Greco-Roman mythology there is a series of gods and heroes who faced dangers for a woman or whose love for a woman was allegorical, only very rarely did they view these women as equals. One example is the myth of Orpheus and his wife, the nymph Eurydice. After she died of a snake bite while fleeing from a rapist, her husband dared to enter the underworld, where he planned to use his singing and lyre playing to move the god of the underworld, Pluto (Greek: Hades), to give him back his wife. His request was granted – but under the condition, set out by Pluto and his wife Proserpina (Greek: Persephone), that he should ascend to the world of the living ahead of Eurydice and not look back for her. However, because during his ascent he did not hear the footsteps of his wife as she ran behind him, out of concern he looked behind him, and she disappeared back into the underworld. The Nuremberg sculptor and medallist Peter Vischer the Younger (1487–1528) visualised the ascent in a bronze plaque (fig. 4-2). On the right-hand side, a naked Orpheus, playing a vielle or violin, strides forward, but he has turned his head back towards Eurydice. She has already stopped, and her posture and the cloth fluttering towards the right both indicate that she is turning to the left, toward the flames that refer to the underworld to which she must return. With her head still turned

It can be frequently observed that their demands for equality are not a consistent through-line of their lives; that is, words or deeds of theirs that are considered misogynistic have been passed on. Perhaps this was also due to the societal pressure on men to conform to the patriarchal norms and conventions. And only in extremely rare cases can we differentiate between their

4-3

Italy

Meleager, 16ᵗʰ c.

Bronze, Ø 9,1 cm

Inv. Nr. 969 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

toward Orpheus, she seems to be casting a final glance at her husband. The Latin inscription on the upper edge of the plaque explains the content of the image. Even though Orpheus' courage in freeing his wife from the underworld should be acknowledged, the previous attempted rape of Eurydice portrays not only a frequent fate of women in mythology, it also naturally serves as a point of departure for the positive presentation of Orpheus.

In mythological tales, women are mostly in the service of men to satisfy their carnal lust or to secure a dynasty, or they are a means to power, for example to gain sovereignty over a region by marrying them. Equality between man and wife was perhaps conceivable in individual cases but would not have been socially acceptable. This is exemplified by the story of Meleager and Atalante. In the Greek kingdom of Calydon, a wild boar was rampaging. It had been sent as a punishment by the goddess Diana (Greek: Artemis) because the king had forgotten to make a sacrifice to her. The king's son, Meleager, sent for the bravest hunters, and the most famous heroes of all Greece came. Atalante, a virgin

huntress, also answered the call and set off on the hunt for the boar with the male heroes. She was the first to wound the animal, which Meleager praised in appreciation, but this triggered jealousy among the men, because she was a woman. Then Meleager mortally wounded the boar. A bronze medallion in the Bode Museum, which was probably based on an ancient model, shows Meleager on horseback as he is about to strike the boar with his sword (fig. 4-3). Only afterwards did the weapons of the other hunting participants strike the boar. Meleager presented Atalante with the animal's pelt as a trophy and the associated honour for the first strike. However, this wounded the honour of the other hunters, and finally two of Meleager's uncles took the trophy away from her and threatened her. Meleager, furious at this injustice, confronted them and ended up killing them. Meleager thus took a stand multiple times for the recognition of Atalante's achievements as well as for her physical integrity when she was discriminated against by a group of men, representing the elite of Greece, because of her gender. The story of Atalante's success and Meleager's intercession was passed down by several Classical authors, which speaks for its popularity. In one of the most detailed and well-known versions, in Ovid's *Metamorphoses*, Meleager was rumoured to have advocated for Atalante because he had fallen in love with her. While for the most part this does not change anything about his actions, it does imply a subtle undercurrent in the narrative, since normally romantic feelings are considered typically feminine. By relating the atypical behaviour of the man due to his romantic feelings, the narrator discredits the attempt at equality as not typically masculine and therefore something abnormal.

In the Bible, the female and male figures reflect an androcentric gender ideology. »Androcentrism« refers to a natural orientation towards a male concept of life in which the man – in contrast to the woman – is considered the norm and is placed at the centre of thought. A story that runs contrary to this traditional representation and explicitly conveys its social criticism is that of Susanna. In the story as it is related in the Old Testament book of Daniel (Daniel 13:1-64) or as an Apocrypha to the Book of Daniel, two judges – in other words, eminent older men whose designation as judges indicates legal activities as well as representation and leadership of the people – observe a married, pious woman in a park. In order to have their way with her,

63

they accost her and threaten that if she does not submit to them, they will bring her to court for alleged adultery. But Susanna is not intimidated by them and cries for help. The two judges carry out their threat, bring her before the court, and claim that they saw Susanna having sex with a man in the park. Because of the reputation of both judges, nobody in the community doubts the testimony, and Susanna is sentence to death. However, Daniel, a prophet of God, calls on the community to allow Susanna a fair trial. Through the impartial questioning of witnesses, Daniel proves Susanna's innocence.

Certainly this story is a representative demonstration of how women of that era were at the mercy of all kinds of capricious misogyny and were basically defenceless. But it can also be read as an objection to androcentric and misogynistic stereotypes, which repeatedly ascribe to women an intellectual and moral inferiority as well as a potential for sexual seduction. Since Susanna is not the seducer, the two men cannot control their lust, and their demands endanger the sexual integrity of the women in their community. The narrative of Susanna thus clearly underscores the danger of sexual assault by men and openly criticises their own elite who unscrupulously misuse their power.

In view of this historical interpretation, it is hard to stomach the fact that since the Renaissance, this theme has been seized upon to create a voyeuristic moment that was never described in the original versions of the story. According to one written version, Susanna supposedly not only was taking a walk in her husband's gardens when the two men espied her, but wanted to take a bath. But there is no evidence that she was already unclothed when the men tried to rape her. Instead, the mode of presentation that was passed down, as demonstrated in this relief by the Augsburg artist Victor Kayser (ca. 1502–1552/53) from around 1530, reflects the wish of the artists and their clients to show an erotic and implicitly violent act (fig. 4-4). But on the surface, the scene is disguised under the fig-leaf of a biblical scene that is supposed to convey the moral and devout integrity of a woman.

The surviving written sources of the life of Jesus, among which are the New Testament scriptures and those that were not included in the biblical canon and are known as the Apocrypha, were most likely written by men, even though they are often based on oral lore that was also passed down by women. These authors were familiar

with the patriarchal structures and values and did not, or did not necessarily want to, question them, which is why the social context must be taken into account when reading these texts as well. When in the following sections the focus is on Jesus, his foster father Joseph, his great uncle Zacharias and Zacharias' son John, as well Jesus' disciple Paul, it must be taken into account that they, as well as the women in the stories, were Jews. The roots of the proto-Christian egalitarianism that can be recognised in early Christian writings are found in Judaism.

The *Protoevangelium of James*, which is an apocryphal writing from the 2nd century AD that was not included in the New Testament canon but was widely distributed in early Christian communities in the Mediterranean, describes the life story of Mary, the Jewish mother of Jesus. According to this, Mary spent her childhood in the temple and was raised and educated by the priests. At the age of twelve, that is, around the age of the onset of puberty, she was forced out of the temple and given into the custody of Joseph, a widower who already had children from his first marriage. Whether Mary and Joseph were married before the birth of Christ, is a scholarly point of controversy; they are often considered to be betrothed. A Netherlandish sculpture group from the late 15th century shows the affirmation of the betrothal in the presence of a high priest who, while in fact would have been Jewish, was portrayed here in the vestments of a Christian bishop (fig. 4-5). The age difference between Joseph and Mary is clearly recognisable. From a present-day perspective and in a figurative sense, one could even call the constellation of the widowed single father and Mary, who is pregnant with a child that is not his, a patchwork family.

At first, Joseph is in a state of despair when he returns from a long trip to find the 16-year-old Mary is pregnant. He doubts her story about a virgin birth and fears the community's reaction. A divine inspiration, which came to him in a dream, gave him the courage to support her and not to cast her out. He stands by her when they are accused of pre-marital sex, supports her during the birth, and finally saves Jesus from an almost certain death by fleeing with them to Egypt – a point we will return to later.

4-4

Victor Kayser (ca. 1502–1552/53)
Susanna and the Elders, ca. 1530
Solnhofen Limestone, 44,9 × 29 × 3,6 cm
Inv. Nr. 2004 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Jörg P. Anders

4-5

The Northern Netherlands
Marriage of the Virgin, ca. 1495
Oak wood, 56 × 53 cm

Inv. Nr. 11/84 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

In the canonical scriptures and the later artistic portrayals, Joseph plays a mostly passive role and can be easily overlooked, as in this depiction of the birth of Christ where he seems to have slept through the actual event

(fig 4-6). And yet he is the one who sought out the midwife who is seen kneeling on the ground. His slumber probably refers to the subsequent narrative, according to which a divinely inspired dream revealed to him that King Herod would try to murder Jesus and that he, Mary, and the child should flee.

Certainly Joseph does not fit the image of a man of that era when he does not disown Mary, even though she is pregnant with a child that is not his. In Judaism, adultery, which also includes the sexual relations of

4-6

Upper Rhine (Alsace)
The birth of Christ, ca. 1420
Walnut wood, polychromed, 76,5 × 68 × 26,5 cm

Inv. Nr. 5896 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

someone who is engaged, could be punished by death; however, in reality, it was primarily dealt with by divorce or the dissolution of the engagement. At any rate, though, it was a scandal. That Joseph's role was marginalised in the art, although in later written sources he is sometimes referred to as a paradigm of virtue, could also be related to a desire that his behaviour not be considered as the norm for everyday lives; only in this divinely ordained, exception situation was it acceptable for a man to stand by his possibly unfaithful wife. Joseph's role as Jesus' foster father, who did not disown the illegitimate child or his wife but instead protected and lived with them, was difficult to reconcile with the real-life conventions that had been a part of the societies of that era for centuries. And it is also possible that too much emphasis on the person of Joseph and his complicated paternal relationship, which in the end was understood to be

adoptive, would have hampered the establishment of the ecclesiastical dogma of the virgin birth and the divinity of Christ.

Joseph had to flee to Egypt with Mary and Jesus because King Herod, fearing the prophesised new-born king of the Jews who would usurp him, had all the (male) newly born children in Bethlehem up to age two killed. While from a historical perspective this infanticide is probably

67

4-7
Western Roman Empire
**Relief panel with scenes of Christ (Detail),
ca. 430**
Ivory, 20 × 8,1 × 0,8 cm
Inv. Nr. 2719 © Skulpturensammlung und Museum für Byzantinische
Kunst der Staatlichen Museen zu Berlin / Antje Voigt

a fictitious event, the event known as the Massacre of the Innocents has been reproduced in art since the 5th century AD, as demonstrated in this ivory plaque showing King Herod on the right, ordering the assassination of babies and small children (fig. 4-7). The soldier in the middle is using all his might to hurl a naked baby to the ground, where a dead infant already lies. The despondent mother on the left is unable to thwart the attack and has to watch the brutal murder of her child.

Mary's cousin Elisabeth bore her son John around the same time as Mary gave birth. According to Herod's decree, John was also supposed to be killed. Following the *Protoevangelium of James*, fearing for her son's life, Elisabeth fled to the mountains with John and hid there. Since the men sent by Herod were not able to find the child, they asked Elisabeth's husband, Zacharias, where the two were hiding. Zacharias was a temple priest and claimed not to know where his son was. He was interrogated a second time when he was threatened with death unless he revealed their hiding place. Despite the threats and fully cognisant of what the consequences of his silence would be for him, he protected his wife and child. The next day he was found murdered in the temple. His son became a prophetic itinerant preacher and is known today as John the Baptist, since he baptised Jesus in the River Jordan. A Florentine clay sculpture from the early 16th century shows him as a young and slightly gaunt man who is wearing a robe made of

camel hair (fig. 4-8). This image conforms to the ascetic description of him in the *Gospel of Mark*, according to which he lived in the desert and subsisted on locusts and wild honey. John and Jesus had fathers who risked their lives for them and their wives. The fact that their fathers put their own lives behind those of their families must have left its mark on both youths.

Not only Jesus' foster father was an unusual figure. The genealogy of Jesus, which is presented in the *Gospel of Matthew* above all to stress his descent from God's chosen people of Israel, also names five women in particular: Tamar, Rahab, Ruth, Bathsheba, and Mary. Except for Mary, none of them was Jewish; rather, they were foreigners and Gentiles, and as widows without sons, prostitutes, or adulteresses, they made their way outside of patriarchally ordered family structures and had to struggle to carve out a dignified life for themselves. Perhaps it was his knowledge of precisely these women in his family that made Jesus devote himself especially to those people that the law placed at a disadvantage. Hygiene regulations (see also pp. 33–35) and class distinctions did not scare him away.

Jesus impartiality is reflected, for example, in the encounter with the Samaritan woman at the well. She is a widow who openly lived in a relationship with a man not her husband. She was the first to whom he confided that he was the Messiah. He took her seriously as a conversational partner and talked with her about the religious conflicts between the Samaritans and the Jews. The meeting between the Samaritan woman and Jesus at the well, where he asked her for water and they conversed for a long time, is portrayed in a polychromed ivory relief from the early 16th century (fig. 4-9). Using a rope winch, the Samaritan, standing to the left of the well, scoops water into a jug. The face-to-face dialog of the two main players occupies the centre of the scene, while Jesus' disciples return from the city of Sychar from the right side. The Latin inscription on the well refers to the account of the story in the *Gospel of John*. The Samaritan woman was the first in her village to proclaim about the Messiah, whereby the inhabitants invited Jesus to stay. Another story relates how Jesus prevented the stoning of a woman, who was supposed to be sentenced to death for adultery, with the well-known saying, »Let he who is without sin cast the first stone.« Thus did Jesus denounce the false morality that was frequently applied to the disadvantage of women. That the woman was subsequently left unpunished is an impressive demonstration that none of the men present was able to free himself from the charge of adultery, and that at least in this instance, they recognised their cruel and deadly double standard.

Jesus not only helped women, he also quite deliberately takes on a passive role. He listened to women, spoke to

4-8
Baccio da Montelupo (1469–1523 ?)
John the Baptist, ca. 1500
Terracotta, 51,3 × 21 × 24 cm
Inv. Nr. 284 © Skulpturensammlung und Museum für Byzantinische Kunst der Staatlichen Museen zu Berlin / Antje Voigt

and discussed with them, and learned from them. And he did so in public, not in the sheltered context of the home, between married couples or family members, but instead in a way that others could listen to the dialog and the statements of the women. Besides the Samaritan woman, Mary from Magdala (Mary Magdalene) is probably the most well-known example (for more on Mary from Magdala, see also pp. 35–36). In the *Gospel of Mary* and other gnostic-inspired texts that were not accepted into the Christian canon, Mary from Magdala is described as a disciple and discussion partner of

4-9
Lower Rhine
Christ and the Samaritan woman, early 16th c.
Ivory, painted and gilded, 11,4 × 8,1 × 1,2 cm
Inv. Nr. M 117, Property of the Kaiser Friedrich Museumsverein ©
Skulpturensammlung und Museum für Byzantinische Kunst der Staat-
lichen Museen zu Berlin / Antje Voigt

different names, they are all men. Already in the early Christian era it is an exclusively male Twelve, which is demonstrated whenever Christ is portrayed as a teacher in discussion with the apostles. This can be seen in the Great Berlin Pyxis, a vessel from the time around 400 AD in which communion wafers might have been stored (fig. 4-10). Its design suggests that it was exclusively men who were specifically chosen by Christ for the promulgation of his teachings and thus it excludes women as interlocutors and teachers.

In early Christian congregations (1st–2nd centuries AD) we can see how egalitarian ideas collided with patriarchal traditions and how the social position of women was rife with contradictions. The concept of equality permeates the first Christian communities and it was exactly this turmoil, where hierarchical structures had not yet been set in stone, that offered women, for a short period, opportunities, rights, and possibilities. These observations become apparent in descriptions, appearing in the canonical and non-canonical scriptures of the New Testament and in early Christianity, that nevertheless can be controversially interpreted and that, time and again, raise new research questions. The body of text by the Apostle Paul is, to this day, one of the most important sources of the role of women in early Christianity. Paul was a follower of Jesus and after Christ's death assumes a key role in Christianity. Even though we only know from a document that became part of the Apocrypha what Paul supposedly once looked like, he has been portrayed from the beginning with a full beard and receding hairline, as in a sculpture from around 1330/40 AD that was probably made in Paris (fig. 4-11). He is wearing a long belted robe with a

Jesus, a close companion, an intermediary for revelations and a teacher. One of these writings, the *Pistis Sophia*, even makes her, along with other women, a member of The Twelve, which is a term for the twelve apostles that Christ chose from among his disciples. In the *Gospels of Mark, Matthew*, and *Luke*, these twelve men are mentioned by name, and while even the evangelists sometimes cite

4-10

Italy (Rome?) or Constantinople
Great Berlin Pyxis, ca. 400
Ivory with iron clamps, H 12,2 cm, Ø 14,5 cm
Inv. Nr. 563 © Skulpturensammlung und Museum für Byzantinische
Kunst der Staatlichen Museen zu Berlin / Jürgen Liepe

4-11
Northern France
Apostle Paul, ca. 1330/40
Limestone, 141 × 45 × 26 cm

Inv. Nr. 6/84 © Skulpturensammlung und Museum für Byzantinische
Kunst der Staatlichen Museen zu Berlin / Volker-H. Schneider

cloak and his mouth is slightly open, which might refer to his role as a missionary. Paul travelled through the eastern Mediterranean region and founded several Christian communities, keeping in touch with them through his letters. The oldest surviving early Christian writings, known as the Epistles of Paul, form a

large portion of the later New Testament. It is estimated that a fourth of all of Paul's colleagues who are named in the New Testament were women and naturally were given positions of authority. Examples are the purple dye merchant Lydia of Philippi (Acts 16:14, 40), Phoebe of Cenchreae (Romans 16:1-2), Nympha in Laodicea (Colossians 4:15-17), and the married couples Priscilla and Aquila (Romans 16: 3f) and Andronicus and Junia (Romans 16:7).

Within the text of the Pauline corpus, the representation of the position of women and the relationship between woman and man is controversial. On the one hand there is a patriarchally structured society that considers the ranking of man above woman as a given and does not question it – in fact, the society demands it (1 Corinthians 11:3, »But I want you to understand that the head of every man is Christ, the head of a woman is her husband, and the head of Christ is God.« [RSV]. See also 1 Corinthians 14:33-34 or 1 Timothy 2:11-15). On the other hand, within Christianity a new societal form, based on equality and Christian love, is created, which among other things demands women's equality (Galatians 3:28, »There is neither Jew nor Greek, there is neither slave nor free, there is neither male nor female; for you are all one in Christ Jesus.« [RSV]) Paul also represents this way of thinking, when the topic is the fellowship of man and woman and the origins of both genders from God (1 Corinthians 11:11-12, »Nevertheless, in the Lord woman is not independent of man nor man of woman; [12]for as woman was made from man, so man is now born of woman. And all things are from God.« [RSV]). Therefore we can see egalitarian transformation processes in early Christianity that stand in direct conflict with the patriarchal structures and norms that are anchored in the minds of the church members. Treating women in the patriarchy as equals, ascribing to them wisdom and leadership – these were in no way obvious, and they demonstrate the egalitarian beliefs of Paul and the people around him.

However, that women were denied these leadership positions and offices in the following centuries, that these circumstances are used even today as justification for, among other things, denying women ordination in the Roman Catholic church and the Eastern Churches, these are also grounded in linguistic usage. The New Testament, which was written in Greek, uses terms for believers and functionaries in the generic masculine case, as it is (still) generally done in German. But in the interpretation and translation of the texts, there are significant distinctions. Thus terms like »believers«, »righteous«, and »saints« are inclusively interpreted; in other words, masculine and feminine persons are considered. On the other hand, functional terms like »functionaries«, »leadership positions«, and »positions of

power« are exclusively construed as masculine. The translations thus frequently suggest gender-related differences in the meanings of the respective terms that, it can be safely said, were not implied in the original texts. The use of the generic masculine case reflects the androcentric language usage of a patriarchally structured societal form and can very well lead to discrimination against, and oppression of, women.

The story of Emperor Justinian I (ca. 482–565 AD; ruled from 527–565 AD) and his wife, Empress Theodora (ca. 500–548 AD), both of whom are portrayed in the small outer medallions on the upper edge of a diptych (fig. 1-4), is an unusual example of what kinds of societal boundaries can be overcome when people in positions of power want to bring about change. Despite all the criticisms from the aristocracy, he urged the reigning emperor Justin I. (ca. 450–527) in 525 to abolish the law forbidding marriage between senators and former actresses so that he could marry Theodora. It was reported that she was supposedly an actress – a professional characterisation that in those days was linked to prostitution. Justinian must have trusted Theodora and prized her judicious reasoning in the extreme, since she seems at times to have influenced governmental affairs and to have developed a talent for advising, influencing, or eliminating powerful people. She also devoted herself to socially controversial projects and, unlike her husband, protected the followers of the Monophysite denomination. Monophysitism, or Miaphysitism, teaches that Christ has only a single, divine nature, in contrast to the dual-nature dogma (Dyophysitism), which says that Christ combines the divine and the human. After Theodora's death in 548 AD, Justinian did not re-marry, even though he and Theodora did not have any children who could inherit the power of state. Until his death 17 years later, Justinian honoured his wife, visited her grave in the Church of the Apostles in Constantinople while on official duties, and took oaths in her name. The accounts of their lives, even if they are probably more propaganda than faithful biographies, suggest Justinian's deep respect, trust, and love for Theodora – even though the feelings of historical personages cannot be objectively reconstructed. As impressive as this story of this imperial couple's love and life might be, it should nevertheless not be forgotten that the wives of emperors did not possess any individual liberties. Only a few of them were able – thanks to the goodwill of their husbands – to carve out more freedom for themselves in their clearly defined, gender-specific role as empress than others could (for more about Justinian and Theodora, see p. 13).

Male artists as well could grant their female family members freedom in their workshops. The bust of the grieving Virgin Mary (lat. Mater Dolorosa) is attributed to the famous Spanish Baroque artist Pedro Roldán (1624–1699) (fig. 4-12). In his workshop, his three daughters – Luisa, María, and Francisca Roldán – worked as sculptors as well as polychromers and gilders. This was not unusual at that time, since there is plentiful evidence of the existence of female painters, engravers, and sculptors. However, the number of Spanish works from the Renaissance and the Baroque era that can be identified with women are few. This state of affairs applies not only to Spain but reflects the situation throughout Europe. Women could not belong to guilds, and because they were not allowed to sign contracts and invoices and could not lead a workshop on their own, only in rare cases can their names be linked to works of art or commissions. Luisa Roldán (1652–1706) found a way around this situation through her marriage to the artist Luis Antonio de los Arcos. With him – a man who could officially sign contracts – and his brother she established a workshop in which she could reach her full artistic potential and thus become the first recorded female sculptor in Spain and the first and only female sculptor at the Spanish royal court. Through her position as court sculptor (Escultora de Cámara) to Charles II (1661–1700) and later to Philip V (1683–1746), Luisa Roldán became highly esteemed. This also meant that details about her life and works had already found their way into books in the 18th and 19th centuries, so her initial entry into art historical research studies was not from a gender perspective.

Even if women were able to fully express their artistic natures in the workshops of their fathers or husbands, it should not be forgotten that women were continually subject to societal strains and constraints. Girls were not given the same quality of education as boys. That had consequences for their vocational professionalisation, for example when girls were taught arithmetic but not geometry, the latter being important for perspective compositions in painting. A high percentage of female artists stopped working after they got married and had children, since housekeeping and raising children were often not compatible with professional activity: a predicament that is still relevant in society today. When women were widowed, they had to renegotiate their economic and administrative relationships to people and public institutions.

The workshop of Pedro Roldán is a quintessential example of the importance of cooperative artistic work by both genders in workshops from the Middle Ages up to the present time. Conversely, art historians and museums must deal with the question of whether it makes sense to ascribe the authorship of works to those who were able to sign contracts and invoices or who were the creative heads of the workshops and established their style, when that style had been

4-12
Attributed to Pedro Roldán (1624–1699)
Mater Dolorosa, 1670/75
Poplar wood, polychromed, glass,
33 × 28,5 × 18,3 cm
Inv. Nr. 353 © Skulpturensammlung und Museum für Byzantinische
Kunst der Staatlichen Museen zu Berlin / Antje Voigt

defined by the contributions of multiple artists. Or to put it another way: how much of the artistic creativity of Luisa, María, or Francisca Roldán might conceivably be imbedded in the Mater Dolorosa that was created in their father's workshop?

The greatest patron of the Berlin Museums, James Simon (1851–1932), has been honoured since 2019 in the Bode Museum in a special way through the reinstalled James Simon Cabinet, which also serves to remind us of the injustice done to his memory during the Nazi era because he was Jewish. The 1901 painting by Willi Döring, which hangs in the James Simon Cabinet, shows James Simon at his desk in his study inside his villa at Tiergartenstraße 15a in Berlin (fig. 4-13). But James Simon is not only known for his generous and diverse contributions to the Berlin Museums, but also equally for his extraordinary engagement for social projects. With his wife Agnes Simon (née Reichenheim, 1851–1921), James Simon had three children: Helene (1880–1965), Heinrich (1885–1946), and Marie Luise (1886–1900), the latter being born with Down syndrome (trisomy 21) and dying early at age 14. It is assumed that the Simon family's particular commitment to sick and socially disadvantaged children was influenced by their personal circumstances. As a result, James Simon became a co-founder of the »Shelter for Girls«, started by Emilie Mosse, in which poor, father-less girls were cared for, nourished, and educated so that their mothers could go off to work. He was active in the »Society for the Protection of Children from Abuse and Exploitation« and financed, together with the Berlin banker Franz von Mendelssohn, the construc-tion of the house »Child Protection« in Zehlendorf, where neglected and abused children found refuge and education. These are only a few examples of the nume-rous interdenominational public welfare societies, commissions, and boards of trustees in which James Simon was involved, alongside those in which he also advocated for Jewish issues in myriad ways. As one of the most successful businessmen of his era, he used the resources at his disposal to correct societal deficits, which benefited, among others, countless children, especially in Berlin.

The list of male figures in the Sculpture Collection and Museum of Byzantine Art who in varying forms and intensities championed a world of gender equality is not completed, but further research into this issue is required. In 2015, the demand for gender equality, as one of the 17 goals of the 2030 Agenda for Sustainable Development, was unanimously approved by the United Nations (UN) member states. Whether or how far these goals will be realised in the remaining nine years depends on the ambitions of our societies. The prospects for a dignified life for future generations are a matter for debate.
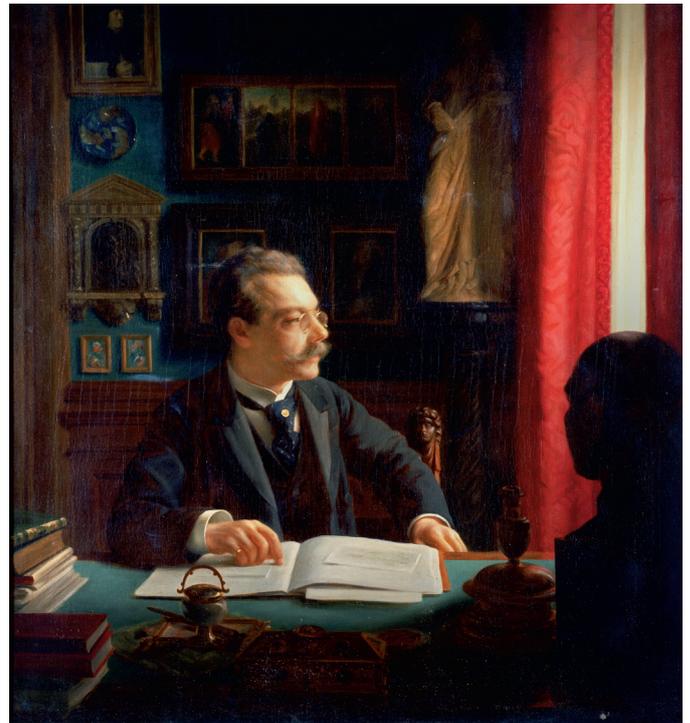
4-13
Willi Döring (1850–1915)
**James Simon (1851–1932)
at his study desk, 1901**
Oil on canvas, 97,3 × 86 cm
Inv. Nr. 2009.1 © Gemäldegalerie der Staatlichen Museen zu Berlin – Transferred in 2009 from the Nationalgalerie (gift of Shay Shohami) / Volker-H. Schneider

THE (MISSING) FEMALE ARTISTS

Neither in the Sculpture Collection nor in the collection of Byzantine art in the Bode Museum can any work of art be attributed to a specific female artist

In the 1933 catalogue of Spanish and Italian sculpture in the Kaiser Friedrich Museum (today the Bode Museum), Dr. Frida Schottmüller attributed a marble relief with the profile of a man to the female Bolognese sculptor Properzia de' Rossi (1490–1530) (fig. 5-1). This artist had already been the only female sculptor included in the famous book by Giorgio Vasari (1511–1574), frequently described as the first art historian biographer of the great Italian Renaissance artists, *Le Vite de' più eccellenti architetti, pittori, et scultori italiani* (*Lives of the Most Excellent Painters, Sculptors and Architects*). The marble relief was considered as having been lost in the Second World War. In the course of preparations for this exhibition project, it was able to be located in Russia. In the meantime, the work was extensively examined and is now ascribed to an anonymous Emilian artist in the 16th century.[1]

Based on the current state of research, neither in the Sculpture Collection nor in the collection of Byzantine art in the Bode Museum can any work of art be attributed to a specific female artist. However, this does not establish with any certainty that these collections actually do not have any works of art produced by women. Rather, in many cases historical sources and specific research work are lacking. Thus we encourage our readers, when faced with descriptions such as »Unknown artist« or »Workshop«, to consider that they might, in fact, be female artists. Despite the obstacles placed in the way of women artists since time immemorial, international research in particular has long proven without a doubt that during the course of history, women frequently played a part in European artists' workshops.

[1] We sincerely thank Marco Scansani for his generosity in providing this as-yet-unpublished research finding to the project »The Second Glance: Women«.

5-1
Italy (Emilia)
Portrait of man, 16th century
Marble (Carrara), 42 × 28,5 cm
Inv. Nr. 314 Photo before 1945 © SMB-SBM / Photo: SBM-Archiv

THE VIEW FROM THE 21ST CENTURY

In the sixth path, Berlin women rediscover the works of art in the Bode Museum

When we as visitors walk through a museum, we frequently do not perceive the stories behind the women portrayed in the works of art; often their beauty or very existence is at the fore. And yet in many cases, it is particularly their deeds, their knowledge, and their lives that influence the world and society and consequently also the city in which we live today. Therefore, the perspectives of inspiring Berlin women on works of art in the collection of the Bode Museum and the special exhibition »Photovoice« are the focus of the sixth path. Using these objects and the personalities they portray as a point of departure, nine women of Berlin talk about their lives, their work and their experiences, in a series of videos. In doing so, they address the role of women and genders in society, their own experiences and inspirations as well as decisions, thus allowing new and female perceptions of the works of art at the Bode Museum and present-day Berlin.

The Bode Museum and its collections are closely linked to the city of Berlin and its inhabitants. Since the museum's opening in 1904, they all share a common history, with wars and the division of Berlin as well as its reunification, and today are part of an open, colourful, and liveable city. In order to portray a small slice of this diversity, creativeness, and dynamism, only women living in Berlin were interviewed and filmed for this path.

To this day, the diverse deeds, successes, and artistic achievements of women are grossly underrepresented in society and in museums. The Bode Museum is no exception. This path and its associated videos are meant to make a small contribution towards an enduring change in this state of affairs. Thus not only are the stories of the women behind the selected works of art rediscovered and interpreted, but also nine Berlin women are introduced: women who inspire through their actions, ideas, and willpower and in vastly different ways shape society and the city in which we live or work or which we gladly visit.

This QR-code will take you directly to the video interviews: www.smb.museum/frauen-route-6

Anastasia Biefang
© Carolin Marie Kreutzfeldt

Anastasia Biefang, Trans Activist and Officer

Anastasia Biefang was born in Krefeld in 1974 and has been an officer in the German Armed Forces (Bundeswehr) since 1994. She studied education, served in various leadership and staff assignments, completed the General Staff Course of the Bundeswehr and served as an aide in the Federal Ministry of Defence. She became the first openly transgender battalion commander in the German armed forces in 2017. She lives in Berlin and is currently division head in the Cyberspace and Information Space Command in Bonn. During her time of service she was deployed to Afghanistan twice.

The activist is engaged in a volunteer capacity as the Deputy Chair of QueerBw and champions LGBTIQ* rights. Since 2020 she has been writing the column »The Trans Perspective« for the LGBTIQ* magazine MANNSCHAFT.

The charisma and determination of »Diana as Huntress« (by Bernardino Cametti, ca. 1720/50, for further information please see pp. 43–45) made an immediate impression on Anastasia Biefang as Diana stands out as an assertive and determined female amongst a sea of mostly male figures in this room. In this way, the work of art squarely raises questions about our relation to, and understanding of, gender.

Dr. med. Dr. h. c. Jenny De la Torre Castro, Physician, Founder of the Jenny De la Torre Foundation with the project »Health Centre for the Homeless«

Jenny De la Torre, mother of a son, was born in 1954 in Nazca, Peru, where she studied medicine until in 1976 she received a fellowship to study in the GDR. There she continued her medical training, completed a

Jenny De la Torre Castro
© Christof Hannemann

residency, and obtained her doctorate. Her great desire to return to Peru was denied due to bureaucratic reasons.

In 1994 she began providing medical care to homeless people at Berlin Ostbahnhof. Getting to know these patients, their problems, and their fates impressed Jenny and motivated her to help them and to try anything she could to allow them to lead a dignified life.

In 2002 she was able, with the prize money from the »Goldene Henne« award for charity, to establish a foundation that serves exactly this purpose. Thanks to the foundation as well as to many donors and volunteers, Jenny De la Torre was able to open the Health Centre for the Homeless in Berlin in 2006. The goal of her work is to give to people who are seeking help a new perspective and an opportunity to get back off the streets.

The selected sculpture of Queen Joan of Navarre as a donor (Paris, created ca. 1305, for further information please see p. 16), is described by Jenny De la Torre as follows: »A personable queen, who lovingly and proudly holds a building in her hands. The life of the Queen of Navarre made an impression on me, especially the fact that she was ahead of her time. She was brave and energetic and already as a young girl had visions of changing and improving her world. She oriented herself to the Franciscan ideals: poverty, humility, and charity. She donated her plentiful income for the needs of the old and sick, supported the Franciscans, and above all enabled the Collège de Navarre to be established and endowed, which in former times was one of the most prestigious colleges in Paris. She gave her largest bequest for the support of study and education.«

Rabbi Gesa Shira Ederberg, Rabbi for the Jewish Community of Berlin

Gesa S. Ederberg was born in Tübingen in 1968. She studied physics and Jewish studies in Tübingen, Bochum, Berlin, New York, und Jerusalem. After rabbinical studies at the Schechter Institute in Jerusalem she received her ordination (smicha) in 2002. She works as a congregational rabbi of the Jewish Community of Berlin and is responsible for the Oranienburger Straße synagogue. In addition, she is the spiritual advisor at the Zacharias Frankel College, the Masorti rabbinical seminary in Potsdam. In 2002 she founded the »Masorti e. V. – Verein zur Förderung der jüdischen Bildung und des jüdischen Lebens« (Masorti Registered Society for the Promotion of Jewish Education and Jewish Life) in Berlin. She is a member of the board of directors of the society, which is, among other things, a supporter of two bilingual day care centres and a bilingual elementary

Gesa Shira Ederberg
© Christof Hannemann

Christina Haak
© Carolin Marie Kreutzfeldt

school in Berlin. As a co-initiator, Gesa S. Ederberg is involved in the planned Three Religions Day Care Centre building in Berlin (construction start: 2022). In Winter 2020 she was recognised with the Louise Schroeder Medal for her commitment to democracy, peaceful cooperation, and the equality of women and men in all spheres, especially in religion and interreligious dialogue. She is married and has three children.

Gesa S. Ederberg selected the mourning Penelope (by Johann Valentin Sonnenschein, ca. 1780, for further information please see pp. 57–58) because she can really identify with the diversity of Penelope's duties, from household to government – and she would also like to play a part in bringing important women out from the shadows of their husbands.

Prof. Dr. Christina Haak, Deputy Director General of the Staatliche Museen zu Berlin

Christina Haak studied art history in Braunschweig and Münster and received her doctorate in 1999 with a dissertation about Baroque portrait in northern Germany. After a three-year research project at the Museum für Kommunikation in Frankfurt am Main, she was Head of Project Management at Museumslandschaft Hessen Kassel (formerly the Staatliche Museen Kassel) from 2003 to 2008. She then moved to Berlin and became Head of Project Planning at the Directorate General of the Staatliche Museen zu Berlin. In 2011, Christina Haak assumed the position of Deputy Director General of the Staatliche Museen zu Berlin, where as Chief Digital

Officer from 2017 to 2019 she was also responsible for digital transformation within the Prussian Cultural Heritage Foundation. She has been Vice President of the Deutscher Museumsbund e.V. since 2018.

Christina Haak has chosen the »Enthroned Isis with the Child Horus« (Egypt, 3rd century AD, for further information please see pp. 50–52). The sculpture shows signs of considerable changes over the years. The reason is the successive reinterpretation of a very popular later motif – Mary nursing the baby Jesus. As a result, the attributes of Isis, such as cow horns and a solar disc, were removed, along with other parts. The depiction of the nursing Blessed Virgin Mary (*Maria lactans*) goes back to Hellenistic-Roman images of Isis holding the child Horus on her lap and suckling him, which is why the sculpture is sometimes ironically called »Isis with Baby Jesus«.

The selected sculpture unites Mary and Isis, illustrates transcultural linkages, and thus depicts a generalist – a function that Christina Haak could certainly use to describe her daily activities at the Staatliche Museen.

Heidi Kasten
© Carolin Marie Kreutzfeldt

Heidi Kasten, Head of Security at the Bode Museum

Heidi Kasten was born in 1966 in East Berlin and has a son. For many years, she worked as a train driver in the Berlin subway system (U-Bahn). She then started her own business renting charter boats, later working as the office manager at a large insurance company and then in the office of an auto repair shop. In 2018, Heidi Kasten began working as a security employee at the Bode Museum, and since 2019 she has been its Head of Security, responsible for a staff of 40.

Heidi Kasten has selected a sculpture of Mathilda of Canossa (by Gian Lorenzo Bernini, 1633/34, for further information please see pp. 14–15. There are different reasons for her choice: besides the many associations with the saying »going to Canossa«, she is fascinated by the story of Mathilda. Born in the 11th century into one of Italy's most powerful aristocratic families, Mathilda, as the ruler of a realm that encompassed large parts of central Italy, did not fit the norm in the male-dominated Middle Ages. She was an army commander, politician, and diplomat between the pope and the emperor, left her husband, supported the arts,

Angelika Müller
© Nele Eberle

and was one of the key figures in Italian history. For Heidi Kasten, Mathilda von Canossa represents courage, loyalty, and equal rights: values that she cosiders very important in her daily dealings when working at the Bode Museum.

Angelika Müller, Nurse at Frauentreff Olga on Kurfürstenstraße

The Frauentreff Olga is a drop-in and counselling centre for drug-using women, trans women, and sex workers that is located on Kurfürstenstraße. Basic care like laundry, showers, a place to sleep, and a warm meal is as much a part of its offerings as medical assistance and drug, legal, and social counselling in a number of clients' native languages. Angelika Müller has worked here as a nurse for 22 years. She first began her education as a physician's assistant at the age of 15, and immediately after obtaining this qualification trained as a registered nurse at the German Red Cross, where she worked for several years as an intensive care nurse. After having lived for more than ten years in Greece, she has worked since then as a nurse at Frauentreff Olga.

The selected photograph »Kurfürstenstraße« shows her long-time place of employment. It was taken by Lena, a person whom Angelika Müller cared for, first at the Frauentreff for many years and then ultimately at her death: »For me, Lena represents Frauentreff Olga and therefore it was very important to me that she be seen in the Bode Museum.« The photograph is part of the exhibition »Photovoice«, which will be shown from October 29, 2021, to October 30, 2022, in the Bode

Sara Nuru
© Carolin Marie Kreutzfeldt

Museum. Women from five countries talk about their everyday lives as sex workers on the streets of Berlin in compelling and thought-provoking stories, highlighted by striking pictures that convey very personal impressions of life in the Kurfürstenstraße red-light district. A project that was initiated and supported by the social workers from the Frauentreff Olga.

Sara Nuru, Model, Entrepreneur, Speaker and Author

Sara Nuru was in 2009 the first person of colour to win the TV competition »Germany's Next Topmodel«. Shortly after her first visit to New York Fashion Week, she travelled to the homeland of her parents, Ethiopia, where she was confronted with the poverty of the inhabitants. This experience awakened her desire for social engagement. Since then, not only does she support Ethiopian women with microcredit through her own association, nuruWomen, she also runs the socially responsible business nuruCoffee with her sister, Sali Nuru. In this enterprise, the sisters advocate for, above all, women who are still mostly disadvantaged in the supply chain to be able to lead autonomous and independent lives. In recognition of her work, the Federal Ministry for Economic Cooperation and Development (BMZ) in 2018 designated the native of Erding as an ambassador for fair trade.

Sara Nuru chose the bust of Juliette Récamier (by Joseph Chinard, ca. 1802/03, for further information please see p. 20–23), since its history illustrates that behind every pretty facade is hidden much more than might initially be assumed. Juliette Récamier was considered one of the most beautiful women of her time and posed as a model for numerous artists. She utilised her appearance and the attention it attracted to establish several salons in Paris, since at that time it was only in the private sphere that women were able to be politically and socially active. Napoleon recognised her potential as well as the threat she might pose. He summoned Récamier to his court so that she would not act against him but rather with him. However, she declined and was sent into exile. Through her own work and engagement, Sara Nuru also motivates and supports girls and women to follow their own autonomous paths.

Prof. Dr. Mira Sievers, Junior Professor of Islamic Theology

Mira Sievers is a Muslim theologist at the Humboldt-Universität zu Berlin. She studied in Frankfurt am Main and London and earned her doctoral degree in Frankfurt in the area of creation theology in the Qur'an. In the process, she spent a great deal of time studying languages in Cairo, Istanbul, and Beirut. In Berlin, Mira Sievers currently focuses on Islamic religious instruction and Islamic ethics.

The representation of Mary and Jesus (Pazzi Madonna attributed to Donatello, ca. 1420, for further information please see pp. 30–31) spoke to her directly, and Mira Sievers relates: »The story of Mary plays an important role in the Qur'an and is therefore relevant for Islamic theology. Because of the way that Mary has tied her headscarf, she immediately looks like a Muslim woman to me – even though this was certainly not Donatello's intention, as a result it forms a special bond to the current reality of the lives of Muslim women and men, because the image looks so familiar.«

Sasha Waltz, Choreographer, Dancer, and Director

Sasha Waltz studied dance and choreography in Amsterdam and New York. Together with Jochen Sandig, she founded the company Sasha Waltz & Guests in 1993. She is a co-founder of the Sophiensæle (1996) as well as the Radialsystem (2006) in Berlin. From 2000 to 2004 she was a member of the administration of the Schaubühne am Lehniner Platz. During the 2019–20 season, Sasha Waltz, together with Johannes Öhman, assumed the directorship of the Berlin State Ballet. The development of innovative and boundary-transcending forms

Mira Sievers
© Christof Hannemann

Sasha Waltz
© Carolin Marie Kreutzfeldt

of performance and creation is an important focus of her artistic work, in which she draws a line from internationally renowned dance pieces like the »Travelogue« trilogy (1993–95) or »Körper« (»Bodies«) (2000) through choreographed operas (among others »Dido & Aeneas«, 2005) right up to pioneering dialogue projects (e. g. »Dialogue 09 – Neues Museum«). In her current choreographic work, Waltz is concentrating on the consolidation of collaborative processes, such as the synchronous development of choreography and music (among others »Kreatur«, 2017). In parallel, Sasha Waltz is engaged in the transfer of dance knowledge and in dance as a medium for social and socio-political understanding. Since 2013 she has been a member of the Berlin Academy of the Arts.

Sasha Waltz has also chosen the Pazzi Madonna (by Donatello, ca. 1420, fur further information please see pp. 30–31) , but for different reasons than Mira Sievers. She sees in this work, unlike in the usual portrayals of the Virgin Mary, a reflective young woman who contemplates her child with a critical eye. Mary holds the little boy, whom she conceived as a single mother, in her arm and grasps him by his bum, as if to say: »You are safe with me, I will deal with our destiny and I know how hard it is to raise a child.« This unusual depiction fascinates Sasha Waltz because it does not look idealised; not refined and innocent, but realistic, energetic, and serious: »Mary has just given birth to her child – not in a hospital, but in a stall. Dirty, without doctors, without midwife, without help. Left alone with her pain. Then fleeing to a foreign land. How would she have felt? As a result, she looks Jesus right in the eyes and predicts to her child the difficulties that will arise because he was born in poverty – a major problem that still needs to be solved even in a rich country like Germany.«
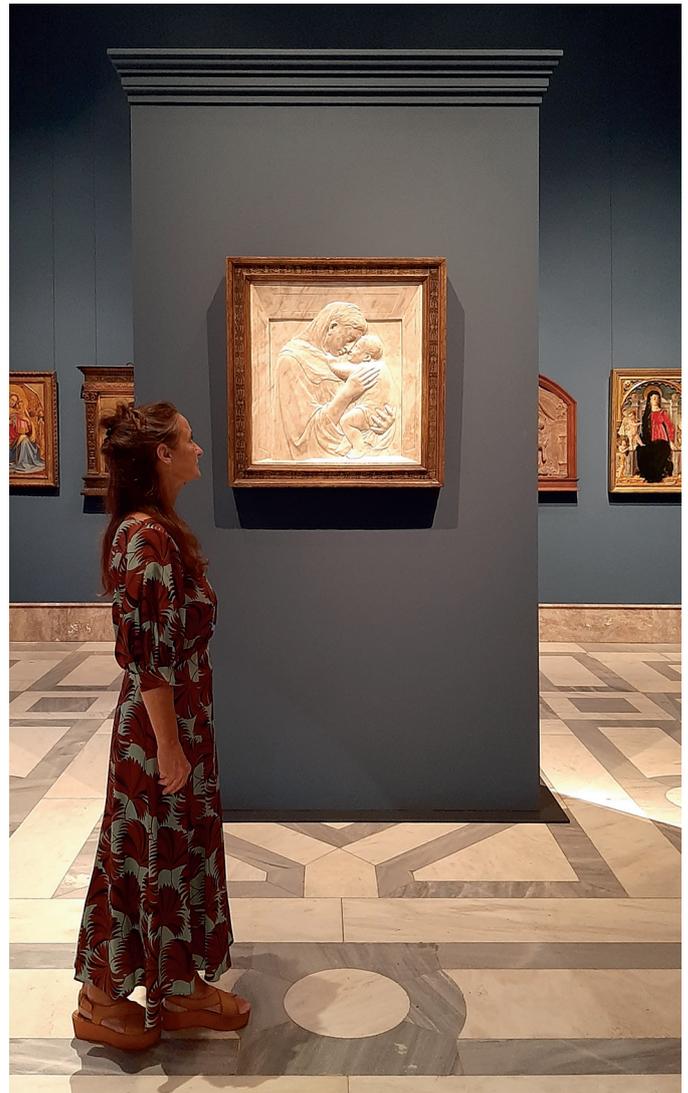
History of Equal Rights in Germany 1789–2007

**UNIVERSITÄT
BIELEFELD**
Gleichstellungsbeauftragte

1789–1793   In the course of the French Revolution, the first women's clubs were formed. The demands: complete civil rights for women, the equality of man and woman, and women's right to vote.

1850   »The admission of female persons, schoolboys, apprentices to political societies is forbidden. In addition, such persons may not take part in events or meetings at which political matters are discussed.« (Paragraph 8 of the Law on Associations, in force until 1908).

1865   In Leipzig, Luise Otto-Peters and other women founded the »General German Women's Association«. The demands: educational opportunities for women, the right and entitlement to work, and the right to freely choose an occupation.

1878   In an amendment to the Industrial Code, maternity rights were regulated for the first time, which put into effect an unpaid ban on working for the period of three weeks after a birth.

1882   Founding of the first Sickness And Death Benefits Fund for women and young girls.

1889   Founding congress of the »Second Internationale« in Paris; proclamation of the 8-hour workday. At the request of Emma Ihrer and Clara Zetkin, the resolution for equal rights for women was passed.

Founding of the »Federation of Women Workers« on May 19 in Berlin.

1891   The first Protection of Female Workers Act in the Reichstag; women are forbidden to work in mines, the 11-hour day for women as well as four weeks of paid leave after birth are introduced.

In a Reichstag session on March 12, the admission of women to study at university was denied.

1900   The German Civil Code (BGB) comes into force. With its regulation of marriage and family, it anchors the legal position of women according to the terms of patriarchal tradition, i.e. the husband has the final say in all matters of married and family life.

1901   Baden is the first German state in which girls can attend upper boys' schools and can matriculate at colleges under the same conditions as men.

1908   The new Imperial Association Act allows women to join political societies.

1910   August 26-27: International Women's Conference in Copenhagen: establishment of the »International Women's Day« by Clara Zetkin. Demands: 8-hour workday, same pay for same work, leave for pregnant women, and equality of women in the Labour Protection Act.

1911   March 19: »International Women's Day« is celebrated for the first time in Germany.

1913   3900 female students are enrolled at all the colleges in Germany, which is 4.3% of all students.

1918   On November 30, women obtain active and passive voting rights. This right is anchored in Article 109, Paragraph 2 of the Weimar Constitution of August 1, 1919: „Men and women have the same fundamental rights and responsibilities.”

1919–1920   In order to integrate soldiers back into the economy, demobilisation regulations order employers to lay off women according to a sequence based on urgency and need.

1923	On March 12, Margarete Von Wrangell became the first female full professor in Germany and obtains the professorship for Plant Nutrition at Hohenheim University, near Stuttgart.
1933–1945	Nationalistic rule/»The Third Reich«. The passive voting right and the opportunity for admission to habilitation at colleges and universities are taken away from women. Prohibitions against taking on certain careers (including scientific and technical careers). Forcible coordination (»Gleichschaltung«) of women's societies. Massive propaganda campaign for motherhood. Elimination of International Women's Day in favour of Mother's Day.
1934–1935	Inheritance restrictions for married women. Institution of a numerus clausus for female university students.
1937	The law limiting women's employment is further relaxed. As a result of the military build-up, women are obliged to work in munitions factories.
1949	On May 23, the Basic Law of the German Federal Republic comes into effect. Since then, it is concisely stated in Article 3, Paragraph 2, Clause 1 of the new constitution: »Men and women are equal under the law.«
1952	Maternity Protection Act: Law protecting employed mothers.
1957	The law concerning equal rights for men and women: Equal Rights Act: The most notable change in the area of civil rights is family law. The regulations come into effect on July 1, 1958.
1961	Family Law Amendment: Improvement of a wife's legal position when the husband demands a divorce due to breakdown of the marriage. Fundamentally extends the father's required child support to the end of the child's 18th year (previously the 16th year).
1961	Elisabeth Schwarzhaupt (CDU) is named the first female federal minister, responsible for healthcare.
1962	The birth control pill is first marketed in the FRG.
1965	The Act Amending the Maternity Protection Act and the National Social Insurance Code is adopted.
1968	Expansion of the Maternity Protection Act: The job protection period before birth is six weeks. The period after birth is increased to eight weeks, and for premature and multiple births is extended to twelve weeks.
1971	Recommendation by the federal chancellor to the federal ministries for the employment of women in civil service, particularly for hiring more female civil servants and employees in administrative and executive positions.
1971	June 6: »A Campaign of Self-Incrimination« by 374 women in Stern magazine: »We have had an abortion!« An initiative against Paragraph 218 of the Basic Law.
1972–1973	Pension Reform Act: Key aspects: opening the pension fund to homemakers, introduction of a flexible age limit.
1972	Annemarie Renger (SPD) is appointed the first female president of the German Bundestag.
1973	With the votes of all fractions, the German Bundestag appoints the inquiry committee »Women and Society«.
1974	Fifth Act for the Reform of the Penal Code: The termination of a pregnancy in the first twelve weeks becomes exempt from prosecution by the time-frame provision known as the "Fristenregelung".

1975	International Year of the Woman and the first World Conference on Women in Mexico City.
1975	The Bundeswehr (Federal Armed Forces) opens the career of medical service officer to women.
1975	Act Regarding Complementary Measures to the Fifth Penal Code Reform Act: Women who are insured by statutory health insurance are entitled to individual consultation with a doctor about questions regarding contraception.
1976	Fifteenth Amendment to the Penal Code – The Indication Rule: The termination of a pregnancy is fundamentally subject to punishment. Exceptions are allowed when the pregnant woman consents and one of the following reasons applies: medical indication, genetic defect indication, criminal indication, other serious emergency.
1977	The feminist newspaper »Emma« is founded.
1977	First Marriage and Family Law Reform Act: Partnership principle: no legally prescribed division of labour in the marriage. Change from a principle of fault to one of irreconcilable differences. A male spouse who is not able to provide for himself after the divorce is entitled to request alimony.
1979	Introduction of Maternal Leave Act: Mothers who are employed receive, in addition to the previous job protections (six weeks before and eight weeks after the birth), maternal leave lasting four months. A prohibition against termination secures the mother's position, income compensation (up to DM 750 monthly) is paid to her by the federal government.
1980	Second World Conference on Women in Copenhagen.
1980	At the UN's World Conference on Women in Copenhagen, the German federal government signs the convention of December 18, 1979, on the elimination of all forms of discrimination against women.
1980	Statute regarding the equal consideration for men and women in the workplace and the preservation of claims during a transfer of business operations: Act To Align Labour Law with the European Community.
1980	Final report of the »Women and Society« commission of inquiry: The commission expressed recommendations for getting rid of discrimination against girls and women in occupational education and in the job market and for the establishment of requirements for women's and men's freedom of choice in the allocation of their familial, societal, and work-related duties. It put forward proposals for achieving equality.
1980	Amendment to the Federal Career Regulation: Raised the age of entry into the civil service for women who had to interrupt their education in order to raise children.
1984	Act for the Establishment of a Foundation »Mother and Child – Protection of Unborn Life«: The foundation helps expectant mothers who find themselves in a social hardship with financial assistance. The federal government provides 97 Million Euros for this purpose (as of 2009).
1985	Promotion of Employment Act: Easier access to incentives for re-training and further education for women who left the labour force in order to raise children. Part-time work is legally protected the same as full-time work: in other words, part-time and full-time employees cannot be treated differently. New provisions provide better safeguards for on-call jobs that are overwhelmingly performed by women as well as for job sharing.
1985	The statute regarding the UN convention of December 18, 1979, for the elimination of all forms of discrimination against women becomes effective.

1985	Third World Conference on Women in Nairobi.

1985	Third Amendment of the Framework for Higher Education Act: In the future, institutions of higher learning must work towards the elimination of existing disadvantages for female scientists.

1986	Survivor's Pension and Parental Leave Act: Credit for a year of insurance for raising each child for all mothers, born in 1921 or later, who receive a disability pension or an old-age pension starting in 1986. Women and men receive a survivor's pension under the same requirements.

1986	Federal Child-Raising Allowance Act: Legislation regarding the granting of a child-raising allowance and parental leave.

1987	Child-Raising Benefit Act: Law regarding benefits from the federal pension fund for mothers born before 1921 who raised children; Mothers born before 1921 receive a child-raising benefit for each child who was born alive.

1988	First informal Council of Ministers for Women's Affairs of the European Community (EC) in the Federal Republic of Germany.

1990	The GDR joins the Federal Republic of Germany –Legal provisions for families and women, which for more than 40 years were differently arranged in the two German countries, are now harmonised in the Unification Treaty. The treaty between the Federal Republic of Germany and the German Democratic Republic, which creates a unified Germany, stipulates how the legal situation is viewed throughout all of Germany starting on October 3, 1990 – Unification Day – and by which principles any still differing provisions should be jointly resolved. Article 31, Paragraph 1 assigns to the unified German legislature the responsibility of further developing legislation for equality between men and women.

1990	Founding of the Independent Women's Association (UFV) in Berlin –The founding proclamation from an initiative committee contains, among other statements, the following: »In the current situation of social upheaval, the interests of women have so far played a subordinate role. (…) So let's seize the initiative! Women, let's organise! Let's create our own advocacy group! Our recommendation: let's establish together a women's society in which all - independent women's groups and initiatives - women's societies and commissions - women's fractions of political parties and mass organisations - and every individual woman band together in a political advocacy group, without giving up their autonomy.«

1991	The Bundeswehr (German Armed Forces) opens all career paths in the medical service and the military music service to women.

1992	Pension Reform Act: Starting with births in 1992, the credit in the statutory pension system for time spent raising children is raised from the previous one year to three years.

1992	The child-raising allowance for children born on or after January 1, 1992, is extended to two years.

1992	First Amendment of the Maternity Protection Act (Improvement in employment protection).

1992	Assistance for Pregnant Women and Families Act: The legislation to protect prenatal/nascent life by supporting a child-friendly society, for assistance in case of a conflict caused by pregnancy, and for the regulation of pregnancy termination is approved by the German Bundestag.

1992	EC Maternity Protection Directive 92/85 with minimum requirements for maternity protection becomes effective.

1993	Heide Simonis (SPD) is the first female minister president of a German state. She governs Schleswig-Holstein until 2004.
1994	The mandate for equality in Article 3, Paragraph 2, of the Basic Law is expanded: »The State shall promote the actual accomplishment of equality of men and women and act towards eliminating existing disadvantages.«
1994	A uniform regulation in the Penal Code protects girls and boys under 16 years of age from sexual abuse regardless of the gender of the abuser.
1994	The Second Equal Rights Act (federal statute) comes into effect. Main points: - Law for the support of women and the compatibility of family and career in the federal bureaucracy and in the federal court system: Women's Promotion Act - Toughening of the prohibition of discrimination on the basis of gender in the working world - Expanded participatory rights for works council and staff council with respect to the promotion of women and the compatibility of family and career - Law protecting employees from sexual harassment in the workplace: Employee Protection Act - Law regarding the appointment and posting of women and men to committees within the federal sphere of influence: Federal Committee Personnel Act
1994	Regulation regarding the selection of female employees in federal agencies: Female Employee Selection Regulation.
1994	Germany-wide Women's Strike Day in March: The women from the new women's movement wanted to connect their different experiences and positions in order to make them mutually productive.
1995	Regulation for Statistics on Women's Promotion: Besides the collection of data, this regulation above all directs the communication of this information to the highest federal authorities and regulates its further utilisation.
1995	By means of the Amendment to the Assistance for Pregnant Women and Families Act, the Federal Constitutional Court's requirements for the legal regulation of pregnancy termination were implemented. The key issue is the required counselling of pregnant women in the case of hardship or conflict.
1995	The UN's Fourth World Conference on Women in Beijing.
1995	EC resolution on »The Portrayal of Women and Men in Advertisements and the Media«.
1996	The legal entitlement to a nursery school place for children starting at the end of their third year is regulated.
1997	The redefined Paragraph 177 of the Penal Code becomes effective: Rape within a marriage is prosecutable.
1997	Decision of the European Council in Amsterdam: The objective of the support for equal rights for women and men is established in Articles 2 and 3 of the EC treaty. In Article 119 of the treaty, the principle of equal pay for equal work is expanded to equivalent work.
1997	The legislation for the revision of regulations concerning foreigners and asylum processes contains an improved hardship provision and enables a distinct right of residence for foreign wives who were victims of domestic violence.

1999   Based on the decisions of the World Conference on Women in Beijing and on the Amsterdam Treaty, the federal government was required to introduce gender mainstreaming as a strategy and method for improving the equal rights of women and men.

2001   Third Amendment to the Federal Child-Raising Allowance Act: Legal right for part-time work for fathers, better opportunities for women to stay in contact with their profession during maternal leave through part-time employment. Renunciation of the general principle of the current Child-Raising Allowance Act, which is still based on and promotes the traditional division of labour between the genders by assigning child care to the mothers and the role of breadwinner to the fathers.

2001   Parental Leave Act: Fathers and mothers can raise and take care of their children for the first three years together. In this period they are entitled to part-time employment of up to 30 hours per week in businesses with more than 15 employees.

2002   Revision of the Maternity Protection Act: The regulation improves the maternity protection period for a premature birth. For the calculation of annual leave, maternity protection periods and other employment restrictions for pregnant women and mothers are counted as periods of employment.

2002   Protection Against Violence Act – legislation for civil rights protection against violent acts and stalking: Perpetrators can be barred from a shared home; protective orders, such as restraining orders forbidding contact or requiring that a minimum distance be maintained, can be issued.

2005   Angela Merkel (CDU) becomes the first German female chancellor.

2006   Psychological Terror Act (»Stalking«).

2006   General Equal Rights Act (AGG): With the General Equal Rights Act taking effect, the Federal Ministry for Family, Seniors, Women, and Youth established the Anti-Discrimination Office according to Paragraph 25, Subparagraph 1 of the act.

2007   The income-oriented parental allowance supersedes the child-raising allowance – Legislation regarding parental allowance and parental leave (Federal Parental Allowance and Parental Leave Act - BEEG): For births starting in 2007, the current federal child-raising allowance is superseded by the new parental allowance. The parental allowance offsets the reduction in income after the birth of a child. It consists of 67% of the average monthly disposable earned income (after subtracting taxes, social security contributions, and work-related deductions) in effect just before the birth, with a maximum of €1800 and a minimum of €300. A non-working parent receives the minimum amount in addition to the present family income. The parental allowance is paid to father and mother for a maximum of 14 months; the two of them can divide the period of time between themselves as they wish. One parent can claim up to twelve months, and there are two additional months if in this period earned income disappears and the partner participates in care of the child. Single parents who receive parental allowance as compensation for lost earned income can, because of the absent partner, claim the full 14 months of parental allowance.

2007   On September 26, 2007, the German federal cabinet approved the »Second Action Plan to Combat Violence Against Women«. Its goal is the sustained protection of women against violence in all areas of life.

Note from the authors of the catalogue »The Second Glance: Women«: The fact that this timeline ends in the year 2007 does not mean that in the year 2021 real equality for women in Germany has been achieved: www.bundesregierung.de/breg-de/themen/nachhaltigkeitspolitik/gleichstellung-von-frauen-und-maennern-841120 Further information on the history of women's equality in Germany and many other countries, can also be found on the websites listed under the heading »Relevant Internet Sources« (p. 100f.).

Terminology

Androcentrism
The term androcentrism describes the situation that man or the masculine is extolled as the norm for being human, which includes the biological sex as well as the sociocultural gender role. The dominance of the masculine is reflected not least in the language, but also manifests itself structurally in all areas of society (☞ Patriarchy).

Apocrypha
Apocrypha are writings that show up in the evolutionary and religious context of Biblical writings (☞ Bible / Biblical canon) but were not institutionally canonised, i. e. were not legitimised as part of Holy Scripture.

Archaeology
Archaeology is an academic discipline whose object of study is found in the material culture, as opposed to history, which primarily deals with written sources. The areas of concentration within archaeology, which meanwhile have become quite diverse, focus on relics from the beginning of modern mankind up to the present day. Traditionally, there is a major emphasis on antiquity (e. g. Egyptian, Greek, and Roman), especially in German a.

Art History
Art history is an academic discipline that has existed in Germany since 1799. Its subject is the history of art and it traditionally focuses on the visual arts as well as architecture. Important aspects for interrogation are visual motifs (☞ Iconography), forms, styles, and the materials utilised. Modern-day art historical research is conversant with a broad spectrum of methods. For example, it takes into account contexts related to the history of origin, cultural history, or media just as much as it does feminist perspectives.

Bible / Biblical Canon
The term Biblical Canon today refers to a collection of assorted texts that in (☞) Judaism and (☞) Christianity is considered to be inspired by God and therefore the entirety of the texts is known as the Holy Scripture. The texts are differentiated with respect to their time of creation, authorship, literary form, and style. In Judaism the Holy Scripture comprises the texts of the Tanach, which in Christianity is known as the (☞) Old Testament. The Old and the (☞) New Testaments together form the Christian Biblical Canon, which is of importance to essentially all denominations. The formation of the canon occurred gradually throughout history, with its components and their order constantly disputed. They vary within the Christian traditions to this day, which means that Christian denominations recognise their own Bible editions.

Byzantine Empire
The Byzantine Empire has its political roots in the late antique division of the (☞) Roman Empire in 395 into Western Roman and Eastern Roman empires. The latter was governed from the capital Constantinople (today Istanbul), which was named after Emperor Constantine and which originally was called Byzantium. The resulting empire, which lasted until 1453 and therefore survived longer than the Western Roman Empire, is thus designated as the Byzantine Empire.

Christianity
Christianity evolved from (☞) Judaism. The life, ministry, and death of Jesus are at the centre of the Christian religion. A distinctive feature of Christian monotheism is the belief in one God who is conceived in three forms (the Trinity), one of which is Jesus Christ. The religion recognises different religious truths (☞ dogma). Christianity is split into many branches and denominations; as a consequence, they reflect differences that involve institutional organisation of the various churches as well as specific matters of rituals. The most powerful Christian church, the (☞) Roman Catholic Church, sees itself as being in the tradition of Early Christianity. The (☞) Bible is considered the Holy Scripture for all Christian churches.

Denomination (Roman Catholic / Orthodox / Protestant)
Distinct religious communities within (☞) Christianity are identified as denomination. The largest of these are the (☞) Roman Catholic Church, the (☞) Orthodox Churches, the Protestant Churches (☞ Protestantism), the Anglican Church, and the Pentecostal movement. After the political division of the (☞) Roman Empire in the 4th century into the Western Roman and Eastern Roman empires (☞ Byzantine Empire), the Christian church

split up, at the latest with the schism of 1054 (called the Great Schism), into two large denominations: the Latin-speaking (☞) Roman Catholic Church in the West and the Greek-speaking (☞) Orthodox Church in the East.

– Roman Catholic Church

The largest institutional church in Christianity is referred to as the Catholic Church. It is divided into different churches, of which the largest (in terms of numbers) and most powerful is the Roman Catholic. Institutionally, it sees itself as an uninterrupted continuation of the primordial church that was founded after the death of Jesus Christ. The head of the church is the pope with his seat in Rome; occupying the supreme episcopate, he is understood to be the successor of Apostle Peter, the first bishop of Rome.

– Orthodox Churches

The Orthodox Church is made up of numerous sub-churches that are sometimes autonomous. Unlike the (☞) Roman Catholic Church, which is centrally run by the Vatican, the Orthodox Churches are more highly subdivided, sometimes at the level of national churches. A commonality of the Orthodox Churches is their Byzantine tradition (☞) (Byzantine Empire).

– Protestantism

Today Protestantism is made up of different branches. The terms Protestant and Evangelical are not synonymous. The Evangelical Church stands in a direct connection with the Reformation, which Martin Luther brought about starting in 1517, and therefore its development is oriented to be explicitly critical of the (☞) Roman Catholic Church. Luther's criticism of the Church included a wide variety of points, which above all concerned the institutionalised Church itself. Thus an essential aspect of the Evangelical Church is that faith is focused on the foundation of the Gospel.

Dogma

Dogma refers to fundamental truths that in Christianity are considered absolute. While the (☞) Orthodox and (☞) Evangelical Churches refer exclusively to the Scriptures, the (☞) Catholic tradition also recognises the magisterium of the Church, whereby the Church can institutionally proclaim d. That involves the person of the pope as head of the Church, whose infallibility in turn is considered dogma. Dogma as such has only come into the picture in the Roman Catholic Church since the 19th century but is rooted in the tradition of considering decisions of councils to be binding.

Egalitarianism

Equality means the consistency of specific external parameters for all those involved. In a more grandly conceived theory, egalitarism describes the political, social, and economic equalisation of all individuals in a society and as an ideology is directed against elites and unequal hierarchical power structures.

Equal Rights

In particular, equal rights means the legal equalisation of all groups of people.

Exegesis

Biblical exegesis means the Jewish or Christian interpretation of Holy Scripture (☞ Bible). Furthermore, the goal of exegesis is usually associated with the interpretation of specific passages and their communication in the context of religious instruction, i. e. making them more understandable where necessary.

Feminism

The term feminism encompasses differently accented social, political, and academic movements that challenge existing gender roles and strive towards (☞) equal rights and self-determination of individuals of all genders. Traditionally, feminism seeks the emancipation of women and was a product of the (☞) women's movement. Nowadays the spotlight is increasingly on different aspects that have facilitated systematic discrimination; besides (☞) sexism, they are also racism or classism. This structural overlapping is currently being confronted by intersectional feminism.

Gender Equality

Gender equality means (☞) equal rights for all genders. In the context of gender-specific discrimination of women, the term is associated with the demand for women's equal rights.

Gospel

The (☞) New Testament contains four canonised books in which the life of Jesus is described. Their authors Matthew, Mark, Luke, and John are referred to as Evangelists and their texts are subsumed under the term gospel. In (☞) Christianity, these writings are considered preaching, which is why the preached Christian message of salvation through Jesus Christ is also termed gospel.

Greek-Roman Mythology

The term mythology describes the entirety of a regional- and culture-specific folklore. Greek mythology, as a distinctly polytheistic religion of nature, encompassed above all beliefs about the creation of the world and the numerous gods. The Romans ultimately incorporated the complex world of Greek gods and heroes into their own religion, among them the most important Greek deities: the twelve gods of Olympus.

Iconography

Iconography is an art historical method whereby specific pictorial content can be interpreted on the basis of characteristic features. In traditional European art, Christian and authoritative secular motifs, whose iconographies can be appropriately understood within their specific sacred or political frame of reference, have dominated for a long time. As a result, iconography today often also means reconstruction in the sense of the analysis of historical contexts.

Judaism

Among the three world religions that are all related to Abraham, i. e. Judaism, (☞) Christianity, and Islam, the Jewish religion is the oldest. Judaism refers to the tribe of the Israelites as described in the (☞) Torah. An identity and belief in a monotheistic god resulted from the interpretation of writings, above all the Tanach (☞ Old Testament) and the Talmud. Unlike (☞) Christianity, the Jewish religion does not recognise any (☞) dogmas, but instead traditional Jewish principles of faith. The interpretation and teaching of religion is done by rabbis. There are different branches within Judaism, for example Orthodox Judaism and Reform Judaism.

Misogyny

In concrete terms, misogyny describes a pathological hatred of women by men. In a broader sense, the term denotes hostility towards women. Mysogyny is included in theories of (☞) feminism as a characteristic of (☞) patriarchal social structures. Presently, the term sexism is more likely to drive the discourse.

New Testament

Unlike in (☞) Judaism, in (☞) Christianity, Jesus of Nazareth is considered the Messiah and the son of God, with his death and resurrection bringing salvation to the world. Jesus' life and death are related in books of the New Testament, especially the (☞) Gospel. Thus the New Testament forms the fundamental basis of Christian faith. The New Testament contains 27 canonised writings in all (☞ Bible/Biblical canon).

Old Testament

The Old Testament is a collection of writings that is regarded as Holy Scripture by Jews (Tanach) and that makes up the first part of the Christian (☞) Biblical canon. Depending on the Christian (☞) denomination, deviations with respect to the canonised texts occur. The Old Testament contains, among other things, the creation story and the prophetic proclamation of the redeeming Messiah. Christians – but not Jews – consider Jesus to be that Messiah, and he is chronicled in the New Testament.

Patriarchy

In a narrower sense, patriarchy describes the sovereignty of men within the family. In a broader sense, the term describes societal power structures in which influential positions are taken by men but remain denied to women on the basis of their gender.

Plastik

Plastik is a German synonym for the art form (☞) sculpture. From a philosophical-historical aspect, it is a pivotal, classical-romantic fundamental term for the German idealistic aesthetic and was especially applied as a normative category and a reference to classical Greek antiquity. In the 18th century the term plastik could also be used for painting and literature within this aesthetic area of reference, but since then it was and is applied only to sculpture. Occasionally plastik (addition of material) is differentiated from sculpture (removal of material) on the basis of their technical processes.

Relief

A relief refers to an artistic object that is executed in three dimensions to varying degrees but has not been worked from all sides. A relief features an obvious front side and is generally integrated into a system (e. g. an architectural element) or is mounted on a support.

Roman Empire

The name Roman Empire (lat. Imperium Romanum) is the designation for the political state of the Romans that lasted from about 200 BC to the late 5th century, since its end can be defined differently. At times, the dominion of the Romans stretched across the entire Mediterranean region, into the Middle East and Africa, and as far as today's Great Britain. In 395 the powerful empire was split into two parts: the Western Roman Empire, which was governed from Rome as before, and the Eastern Roman Empire (☞ Byzantine Empire).

Sculpture

Sculpture is one form of the visual arts. It denotes three-dimensional objects that can be made from various materials and by different techniques. Traditionally, sculpture describes those objects that are sculpted, i. e. material is removed (stone, wood), modelled (clay, plaster), or cast (bronze). Frequently the German term (☞) Plastik is used as a synonym for sculpture.

Sexism

Sexism describes forms of discrimination on the basis of one's gender. The term is applied in a general sense to socially institutionalised structures, especially (☞) patriarchal ones, as well as with reference to concrete (☞) misogynistic prejudices and abuse.

Torah

The first five books of the Hebrew Tanach are termed the Torah, the Holy Scripture of Judaism. They are also called the Pentateuch or Five Books of Moses. In Christianity, the Tanach matches, in a different order of the writings, the (☞) Old Testament. In an (☞) exegetic interpretation, the Torah is understood as God's instructions to the people of Israel.

Women's Movement

The term women's movement means certain social movements that since the 19th century increasingly arose in Western Europe and the USA and that targeted social processes with the goal of (☞) equality for women. The specific issues of different movements could therefore vary widely; in the phase known as the »First Wave«, starting in the middle of the 19th century, the goals were access to employment and education as well as the vote, while in the »Second Wave« the focus was especially on autonomous sexuality. In continuation of the historical women's movement is the »Third Wave« of emancipatory efforts that began in the 1990s or thereabouts (☞ Feminism).

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in cooperation with the Frauentreff Olga – a drop-in and counselling centre for drug-using women, trans women, and sex workers located on Kurfürstenstraße in Berlin

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