

Body and Space: Discovering the compositions of Paul Burman *Kristi Burman*

The creative endeavour of Paul Burman (1888–1934) belongs to the earliest period of Estonian art history. Burman's large production has only partially survived; about 1500 of his art works were destroyed in World War II. His work may be found primarily in the collections of the Estonian Art Museum, but also in several private collections. Born into a Baltic-German family, living mainly in Estonia, he received his art education in the Art Academies of Russia. Burman therefore belonged simultaneously to the Baltic-German, Estonian and Russian culture spheres and connected them in his art. He participated in almost all of the art exhibitions organized in Estonia. Burman's animal studies, landscapes and townscapes were often appreciated in the local art criticism as pleasant examples of Impressionist painting, with emphasis on their free brushwork and nuanced colouring. But this favourable criticism concerned only the works painted directly from nature and was not applied to his imaginative figural compositions, which the artist himself considered to be of some significance within his oeuvre. Burman called these works, depicting nude riders, *Kompositionen*. His mother tongue was German and he never actually learnt Estonian. Burman's riders did not include references to national mythological themes, as was demanded by the National Awakening Movement in Estonia. His exhibited compositions were also criticised by contemporary local art critics for displaying incorrect anatomy. There was no discussion of the existential connotations of his theme or its connection to German and Russian Symbolism. These compositions were thus seen as an irrelevant part in his oeuvre, random attempts, which he was advised not to continue.

Despite the lack of favourable art criticism concerning this particular theme in his production and despite the disapproval of his art connoisseur friends, the artist continued to work on his compositions throughout his life. These works were mostly not exhibited, a large number were destroyed in fire during World War II, but many of them survived in various private collections. During the Soviet era, two retrospective exhibitions of his works were arranged, in 1959 and in 1978, and the art historian Aino Kartna wrote a short monograph in 1971. Her book mainly interpreted Burman's works from the stylistic point of view, emphasizing his Impressionist animal studies, landscapes and townscapes. Inevitably, due to the period's censorship, possibilities for deeper discussion were limited. Kartna noted the artist's large production of nude horseback riders, but accorded them no artist value.

The artist's place in the art history of Estonia has thus been determined by contemporary Estonian and Baltic-German art criticism and by later art historical writings during the Soviet era. This interest has noted only his awesome Impressionist production of animal depictions and landscapes and the Expressionist traits in the later works and provides a one-sided view of the artist's oeuvre. The artist's creation as a whole reveals a more complicated, many-faceted art concept. The discovery of the extent to which Burman focused on the theme of the nude rider has opened up a new and fruitful field of research.¹ Burman's art has also recently become a subject of re-evaluation in both the exhibition policy and art historical writings in Estonia. In May 2002, a separate exhibition of Paul Burman was opened at the Art Museum of the Estonian university town Tartu. Titled *Hidden Side*, the exhibition was unique as it presented, for the first time, his hitherto unknown psychological self-portraits and compositions of nude riders. Several Estonian art historians reflected upon this discovered dimension in their reviews, thus beginning the revision of the artist's place in Estonian art history. The artist's compositions of nude riders were considered especially interesting. A great number of his previously unexhibited drawings and paintings on this theme have recently appeared from private collections to art galleries and art auctions.

This article will discuss some aspects of Burman's *Kompositionen*, which were obviously of special importance to him. Burman's first exhibited composition *The Horsemen of Apocalypse* (1909–1910) was followed by a great number of compositions depicting nudes on horseback. The nude riders as a theme belongs to both German and Russian Symbolism, yet in Estonian art history no other works using this motif are known. Burman's compositions of nude riders thus form an intriguing symbiosis, as features from both culture spheres are united within his work.

The turn of the century marked a new rise in religious thought, with special attention paid to eschatological themes. Individual eschatology, concerning the individual's fate in the face of the end, was seen as fulfilment and not the ceasing of life. The human being was seen as a pilgrim, a wanderer towards this fulfilment. Emmanuel Lévinas writes: 'There is a wandering and an inextinguishable pain in the privilege of the human.' The search for naked contact 'with the Other' has the straightforwardness of a movement towards a point of light, towards the beyond of being.² From the eschatological entrance of horses and riders in Burman's compositions, it might be presumed that philosophical discussions on these themes were of great interest to him. Burman's compositions can be interpreted as an expression of an inner Ulysses, a constant wandering on horseback, passing through the rectangular space of the picture. The direction does not indicate a progress or return, the rider may pass from left to right or vice versa, the ultimate meaning of the work being the movement itself. The comparison with James Joyce's *Ulysses* (1922), with its stream-of-consciousness way of writing, may seem

far-fetched, but supplies a parallel to the uncompromising eagerness with which Burman dedicated himself to this theme. He paints the journey itself and the events along the journey, the final, undepictable 'arrival at Ithaca' remaining beyond the limits of the picture plane.

It was perhaps Burman's impressions of the works of some Russian artists, such as Kuzma Petrov-Vodkin and Nikolai Roerich, that led him to these Symbolist themes. Burman had certainly also seen reproductions of the Symbolist works of German artists, such as Hans von Marées and Hans Thoma. The extreme suggestiveness conveyed in the work of the Russian Symbolists had correspondences with the transcendental world of Burman's compositions. The different concept of space in some of their work also seems to have been significant to him.

Similarly, German Symbolism, with its striving for the ideal human image, for the harmonious unity of human figure and animal was certainly influential for Burman's nude riders. Among the German artists, Hans von Marées seems to have been especially important for him. Marées studies of the nude may be seen as going beyond an investigation of the physique to the expression of humanity *per se*.³ Above all, Marées' relation to paint as form, creating a universe of his own, inhabited by painted humans, may have been a revelation to Burman. In art history, the nudes of German Symbolism are interpreted in terms of the Arcadian Golden Age. Yet this seems to imply a limited culture sphere and an idealised past of cultural history. The space of Burman's compositions does not offer a revival of an idealized past but opens onto his very own reveries, revelations of unconscious thoughts, creating reality of imagination. The rider is the *Leitfigur* of this inner Ulysses, the journey within the space of Burman's compositions. The beholder is only witnessing a pause on this inner journey, painted with the suggestivity of a reverie. In these works, the remote past is united with the present and future as if in a vision.

Discussing these aspects in Burman's compositions, a different approach seems necessary to open new dimensions in the interpretation of his work. Instead of focusing solely upon stylistic analysis or the artist's contemporary influences, the following article will apply present-day phenomenological and visual theories to Burman's work. References to various authors should be viewed as an indication of their inspiring guidance on the level of expression. The aim here is to deepen understanding of the artist's creative aspirations within the arena of his nude rider compositions.

Horses and horsemen repeatedly appear in prophetic visions from the Bible, from the Old Testament to the Revelation. Their appearance marks the sudden, unexpected connection between the world beyond and the visible world, revealing the decision or announcement of God about mankind. Though timeless, the existence of these horses and horsemen is primal and parallel to that of man, but for an instant they appear simultaneously in time and space through the transcendence of

visions. Burman's first exhibited composition was a paraphrase of the suggestive work by Peter Cornelius, *The Horsemen of the Apocalypse*.⁴ Burman may have chosen this artist, because Cornelius has a particular way of depicting horses with great empathy. In Cornelius' composition, the horse is not a mere vehicle for the rider to come forth, rather, he seems to continue the Old Testament tradition from prophet Zechariah, where it is hard to tell whether the horses themselves are the messengers God has sent, or whether the messengers ride them. Cornelius' horses know and understand what is happening; they are an impressive part of the eschatological event. Burman's choice of paraphrase for this introductory composition seems indicative of his approach to the whole theme of riders. All these compositions are the seer's intermediations of the revelations, shared with the viewer. Burman was aware of the deep meaning given to horses through Biblical visions, horses as transcendental connections between the world beyond and the visible world. In his compositions, a white horse will often rise above the horizon line and break it, connecting the visible earth with celestial spheres, thereby binding together two dimensions.

The landscape of his compositions, unchanging throughout the paintings and drawings, consists of the unfolding earth with low hills and some bushes and trees. Compared to these compositions, Burman's numerous *plein-air* landscapes in various techniques and his studies of horses and humans from nature seem like an 'ante-chamber', preparing for the entrance into meta-space where the artist has turned from the visible surroundings to his inner landscapes. Gabriele D'Annunzio wrote in *Contemplation de la mort* 'The richest events occur in us long before the soul perceives them. And, when we begin to open our eyes to the visible, we have long since committed ourselves to the invisible.'⁵ This may be seen as the experience of artists. Henri Matisse talks about the eye 'according to the laws of interior vision.'⁶

The viewer is invited to follow the artist on this inner journey, a voyage within the spheres of his reveries. As Gaston Bachelard writes in *L'invitation au voyage*, 'imagined mobility is not properly aroused by the description of reality, not even of reality in the process of becoming.' Bachelard discusses 'the immanence of the imaginary in the real, the continuous passage from the real to the imaginary.'⁷ This idea seems relevant in analysing Burman's compositions and his threshold between being and dream, reverie and reality. Rather than emanating from the domain of perception, his compositions develop from the creative imagination. The imagination is a psychological world; the dynamic imagination is a primary reality. The notion of symbol is too intellectual to be able to penetrate the primal imagination.⁸ Undoubtedly aware of the multilayered connotations of the term 'transfiguration', Bachelard writes: 'we understand figures by their transfiguration.'⁹ Transfiguration reveals one's true being. The horses and nude riders in Burman's compositions

emanate from the primal imagination. Rather than interpreting them as symbols, his riders may be analysed by their *transfiguration*, expressing their transcendence within the picture space.

In the interpretations of Symbolist nudes, the corporeal, as an earthly dimension, is often opposed to the ethereal soul in a gnosticist dichotomy. The depiction of the body is thus submitted to the metaphysical idea, becoming only a means of expressing it. Yet this dichotomy between body and soul is a simplification both artificial and constructed. Body and soul have been, since times immemorial, seen as inseparable components of a human being. The idea of bodily resurrection in Christianity implies that body and soul are inseparable. The body is the physical being of the person animated by the soul and as such, it is both physical and spiritual.¹⁰ Depicting the naked body in its unprotected state and vulnerability leads to the existential points of birth and death – to man's existential nudity. According to Mikhail Bakhtin, there is a sense of the body that is 'in the act of becoming.'¹¹ This may be relevant for the figures in Burman's compositions, seen through transfiguration. His nudes are not elaborately worked out, they seem ephemeral, but suggestively present. They communicate with the viewer, even if there is seldom a direct gaze. As Hélène Cixous writes, 'Communication takes place at the level of the body. We receive, or hear, with the body.'¹² Movement is communicated best, communication of movement is something physical and related to the body.

Questioning the limits of the human body, Cixous says that one responds to external constraints with weight and to an inner constraint with the spontaneous tensing of the muscles. Human beings are never in harmony with constraints, except for brief and quite exceptional moments – a moment of grace, which is always in movement. Contrary to what one might believe, the fall from innocence into knowledge is not progress. 'It is the loss of the possibility of another, non-symbolic, non-intellectual knowledge.'¹³ Burman's compositions, inhabited by the nude riders, seem to indicate an intention to reach this non-intellectual knowledge in which the human and animal consciousness intertwine. 'The localization of knowledge in the body determines what we would call a corporeal intelligence.'¹⁴ During the ride, a human gains an insight into this corporeal intelligence and into animal consciousness, while the animal becomes aware of human consciousness.

Joseph Brodsky, writing about the equestrian statue of Marcus Aurelius, connects the 'equanimity' as the 'equation of the animus' with 'equinimity' in its primal meaning of 'being uplifted' – the equestrian as a sign of inner balance.¹⁵ The training of horses emphasizes the convincing of the horse that its primal yearning has always been to achieve a true unity with a rider on its back, to achieve mutual empathy. The training of the horse takes place in 'the language of *equus*', melting horse and man into one creature, as in the ancient figure of a centaur with the body of a

horse and the mind of a man. 'That creature so misunderstood by the mythologists of the past – who always saw syntheses of images where syntheses of acts should be seen.'¹⁶ This close relationship means mutual answerability, the relying upon each other. It is a unique meeting of human and animal consciousness, widening and enriching both with new experiences.

Returning to the compositions by Paul Burman, the depicted horses are almost always bridled and sometimes saddled. Their tails are docked, indicating that the rider is dealing with a tame horse and a valued pedigree. The docked tail also shows the horse's dependence on man, or rather, man's responsibility for the horse. Yet the idea of 'the language of equus' seems to gain further dimensions in Burman's compositions. The horse is not a mere vehicle, a means of transport for man to move forth, the horse is a link to transcendence, opening a new dimension. Burman had certainly read *The Brothers Karamazov* (1879–1880) by Dostoyevsky, where Starets Zosima says to Alyosha:

...look at the horse, this magnificent creature that stands so close to man, look at their faces, such mildness, such devotedness to man who often beats it so mercilessly, such good-naturedness and meekness, what trust and devotion in its face. One is also moved thinking that the horse is wholly without sin, as everything is perfect, and Christ is with them already before us.¹⁷

The horse continues to inhabit the *Urbild* of Creation.

The apocalyptic horses of Peter Cornelius clearly participate in the eschatological event by leading their equestrians within eternal space. Despite the bridles, Burman's horses also seem to lead their riders into a zone known to the horses themselves – a zone of transcendence, where the landscape reveals the invisible spheres. In organizing the picture space of his compositions, Burman presumably had noticed the structure in *The Horsemen of the Apocalypse* by Cornelius, where the artist divides the work diagonally into two large clusters of forms that consist of a variety of decorative lines depicting flighty garments and horses' manes. Burman however would not use decoratively lightweight garments to compose his clusters of forms. In all his compositions the clusters appear as organic convolutions, which present another notion of dialectics, of struggle between the decisions of the artist and the resistance of the composition itself. The figures seem deliberately to be arranging themselves into these interpenetrating clusters that emanate from each other. The artist's struggle is to maintain the balance within the picture space, not to erase lines but to take them into consideration while creating the subsequent parts, an organic process between the artist and the work. This organic process also reveals the artist's inner struggles, to which Paul Klee seems to refer when he writes in *The Thinking Eye*:

All this is a struggle for space. The struggle is not determined by outward necessity, the aim is inward. It encompasses a number of things, including the ultimate problems of space. Instead of problems we might say: a certain mystery. Simple things can also present a problem. We must ponder a great many factors that all culminate in the problem, the mystery.¹⁸

The organic clusters in Burman's works form a contrast to the serenity of the surrounding landscape. Drawn in short straight horizontal lines, the landscape is creating a sharp pattern of dark surface as a ground to the light figures, to the depicted distance and to the sky. Contrasts are built up between movement and rest, light and dark, clusters and slopes, linearity and pulsating curves. These contrasts may be seen as a rupture in the surface of the work, opening the meta-space of the artist's reverie in a timeless presence.

Burman seldom painted the sea from nature, even though he took long walks along its shores. In his compositions however, the horses and riders often appear entering the water. Water becomes a uniting element between the painting and the viewer, an element of refreshment, of purification. Water forms a flowing, whirling threshold between two shores, two modes of being, before and after. The viewer shares this threshold with the figures, entering the reverie of the picture space. The sea, reaching out of the limits of the rectangle, simultaneously also becomes a separating dimension between the viewer and the picture space, indicating dialectics of nearness and distance. Rather than an imitation of waves, it is a pulsating field of colours, serving as a ground for the figures. Just like earth, the water produces or creates the figures, transfiguring them in its colour play of reflection. Water is often seen as the feminine element. In Burman's compositions, only female figures have physical contact with water, the horse being the connecting link for the male riders. Bachelard refers to water's quality of absolute motherhood, as a vital element and the original seat of all life.¹⁹ Aphrodite was born from the foaming waves. The woman born of the waves is a primeval surging, a movement: 'legs, breasts, a bosom swelling for you, rolling toward you. The seascape is all force. And that force is direct, sonorous, rich with desire. Every movement toward us becomes a human movement.'²⁰ In Burman's compositions, the waves are moving toward the viewer, but also toward the artist himself, the viewer shares this space with him, facing the approaching human movement.

An undated oil composition by Burman depicts two youths riding in the sea.²¹ They have entered the water near the shore, their two brown horses slowly pacing from left to right. The sinking light glows on the naked bodies of the youths, creating their forms. The figures of the two riders fill almost the entire painting. They ride past the viewer, wholly unaware of the world outside the picture plane. The painted sea breeze becomes visible in the foamy lines of the approaching waves, the sound of their rhythm almost audible in the immensity of space, surrounding the two

youths. There are no shores, except the indication of a shallow sea bottom under the horses' hooves marking the nearness of land. They are alone together. The horizon line of the sea, ever inviting, provides an atmosphere of transcendent opening within the painting. Both horses break the line of the horizon so that the youths' bodies are raised high above the surface of water, belonging to the aerial dimension. Their only contact with the water is through the horses, whose brown colour suggests an earthly dimension, an alienation from both water and air. As such it contributes to the creation of the universe within the painting's reverie, bringing to it the third element. The naked bodies in the glowing light turn into flames in this universe. There is a burning tension between their serpentine vertical figures.

In *Daybreak*, Friedrich Nietzsche describes the sea as the great silence: 'This tremendous muteness which suddenly overcomes us is lovely and dreadful, the heart swells at it.'²² Silence to Nietzsche in this context means nature's inability, or rather, *unwillingness* to speak. The youths communicate through their bodies. Silence between them is the 'atmosphere of confidence.' Cixous writes: 'In a true confidence, communication takes place in all kind of ways, without words, because words always go back to the force of the word or the word in force. Speech can even cut communication. The cut is determined in a thousand ways. There is an ephemeral moment of equilibrium that could be called the moment of grace. It is followed by disequilibrium and loss that do not have one and only one cause.'²³ Painting the invisible, that which cannot be painted, the artist suggests the unseen cut between the youths. But it may also be the approach, the very beginning of the dialogue with its feeling of infinity, where no cut is yet divined.

Burman, being a left-handed painter, might have begun from the rider on the right, the one addressing the other. Just a few short brushstrokes, merely indicating the features, mark the demanding intensity of his gaze. The boy is turned to face the other and thus forced to keep his balance with the help of his right hand on the horse, holding the reins to the left. His horse, darker than the other, seems alert, its path about to cross that of the other. The rider on the left looks down, holding the reins with both hands, somewhat withdrawn as a response to being addressed. The other's gaze remains unanswered, but he appears to sense this gaze directed at him, all his strength concentrated on enduring the other's look. His whole figure becomes a sign of vulnerability. Cixous, referring to Hegel, says that being comes to consciousness through a first wound, through something that is the other. Yet the other is necessary as other; the other as other is always painful and disquieting to the self.²⁴ The boy's lowered head and hands seem to be wary, revealing '*die Vorsicht menschlicher Geste*', to use Rilke's words.²⁵ His horse also seems withdrawn, even annoyed, its ears close back to its head. Sensing the feelings of the rider, it looks straight ahead, past the other horse. It need not turn to see it's

fellow approaching, as the radius of its sight embraces the whole horizon in a 'circular' look, to borrow a term from Bachelard. The 'circular' look beholds infinity.²⁶ As if to emphasize this broad-sightedness, the horse's reins are painted in a straight dark line parallel to the horizon, also indicating the direction of the ride.

The wordless dialogue between the youths may also be viewed in terms of an inner dialogue, between two moods or two modes of being. It does not necessarily mean a duality, a split in the artist's character. Barthes writes:

For classical metaphysics, there was no disadvantage in 'dividing' the person (Racine: *J'ai deux hommes en moi*); quite the contrary, decked out in two opposing terms, the person advanced like a good paradigm (*high/low, flesh/spirit, heaven/earth*); the parties to the conflict were reconciled in the establishment of a meaning: the meaning of Man.²⁷

Advancing to the meaning of Man, the two riders reflect contradictory feelings, expressed by colours. The youth on the right has an aura of a brilliant cloud surrounding his head, the most glowing spot on the whole painting, casting its reflection below the rider's horse so he becomes wholly surrounded by light. His active pose, repeated by the alertness of his horse, leads to the helix figure, commented on by James Elkins in *Pictures of the Body*, indicating an image of infinity and of transcendence, denoting the pleasure of free movement.²⁸ The other rider has a darker, turbulent cloud behind him, where the light seems already to have passed by. The evening glow on his body is saturated with warm red tones, also spreading over the horse. His lowered head and slightly backwards-leaning pose bring an air of resignation to his figure.

Together the riders seem to form a wholesome unity of light and darkness, of free and withheld movement, of ascending and descending. These dialectic opposites form a circle in the middle of the composition, further emphasized by the abyss of the reflections in the water. The seemingly low waters suddenly become deep through the shadows of the short dark brushstrokes. Bachelard says that dreaming such a dialectic dream one might feel the verticality evident in the waters, as if the reflection were fed by some substance rising from the water's depths, joining 'a material darkness to all the shadows that are offered to it.' The painter feels this instinctively, knowing 'how to find in reflections a sound principle for the composition in depth of the calm universe of water.'²⁹ The reverie of verticality in the waters, referring to the tension of the whole scene is emphasized by the artist's choice to sign the work in dark blue in the darkest shadow of the water, on the left. Signature itself is a significant feature in Burman's oeuvre. He seldom dated his works, but always signed them, at times writing his name in different colours, so that the signature became a part of the picture space. Here the letters are balanced by a cloud in the diagonally opposite corner of the painting.

The depth of the reflection leads up to the sky. 'It is on the sea that the true foundations of the sky are laid,' Bachelard writes.³⁰ The sky is reflected in the waters, forming a broad lively surface of short brushstrokes, binding together the harmonious colouring of the painting in contrasting browns, ochres and blues. The water's surface reveals the vestiges of cautious movements by the painter's hand, with which he avoided the still wet contours of the figures to melt into the colours beyond, leaving an aura of light around these outlines. This cautiousness also seems to indicate peace during the creating process, a striving for completion, contrasted by the vivid movement of these short strokes. The dark vertical reflections and the vivid colours of the water form a spatial cross with the approaching horizontal waves, uniting the polarity of the figures in its centre.

The compositions of Burman are not neutral; one is provoked to enter their space. On the verge of a reverie, these works are the vestiges of the movement of the artist's hand and invite the beholder on a journey unfolding deep into oneself. The development of this new field of research of the nude rider compositions and the extent to which he dedicated himself to this theme are leading to a broader view of the artist's oeuvre as a whole. Growing interest in his compositions seems to respond to the artist's original creative aspirations. The new interpretations occur on a different theoretical level compared to the art criticism his works originally received. Burman's persistence in working with the existential theme of nude riders in their continuous journey through the inner landscape adds a further dimension to his work. These works contribute to an understanding of the Symbolist symbiosis of Baltic-German and Russian culture spheres, which he presented to the Estonian public. The constant wandering depicted in these works, which personify his suggestive reveries of inner vision, reveal the vulnerability of the human body in its interaction with surrounding space.

- ¹ In April, 2002, my thesis *Paul Burman. Living and Existential Space* was published, discussing the hitherto not presented, unmentioned works of the artist, aimed at widening the range of interpretation made with regard to Paul Burman's art.
- ² E. Lévinas, *Outside the Subject*, Stanford 1993, 80.
- ³ I. Ehrhardt (ed.), *Kingdom of the Soul. Symbolist Art in Germany 1870–1920*, USA 2000, 12.
- ⁴ A. Kartna, *Paul Burman*, 1971, 19/139.
- ⁵ G. D'Annunzio, *Contemplation de la mort*, Paris 1928, 19.
- ⁶ J. Flam, *Matisse on Art*, California 1995, 176.
- ⁷ G. Bachelard, *On Poetic Imagination and Reverie*, 1987, 20.
- ⁸ Bachelard, *On Poetic Imagination and Reverie*, 23/14–15.
- ⁹ Bachelard, *On Poetic Imagination and Reverie*, 23.
- ¹⁰ *The Oxford Companion to the Bible*, Oxford and Massachusetts 1993, 295–296.
- ¹¹ M. Bakhtin, *Rabelais and His World*, Indiana 1984, 317.
- ¹² H. Cixous, *Readings*, Minnesota 1992, 69/46/53.
- ¹³ Cixous, *Readings*, 37/56–57/67.
- ¹⁴ Cixous, *Readings*, 53.
- ¹⁵ J. Brodsky, *Koguja rõõm*, Estonia 1996, 245/233.
- ¹⁶ Bachelard, *On Poetic Imagination and Reverie*, 38.
- ¹⁷ F. Dostoyevsky, *The Brothers Karamazov*, 1993, 160.
- ¹⁸ P. Klee, *Notebooks. Volume 1. The Thinking Eye*, New York 1992, 49.
- ¹⁹ Bachelard, *The Right to Dream*, Dallas 1988, 27.
- ²⁰ Bachelard, *The Right to Dream*, 60–61.
- ²¹ P. Burman, *Composition*, oil on veneer, 53.5 x 71.3cm.
- ²² F. Nietzsche, *Daybreak*, Cambridge 1997, 181.
- ²³ Cixous, *Readings*, 63.
- ²⁴ Cixous, *Readings*, 87.
- ²⁵ R. M. Rilke, *Duinoelegierna*, 1967, 44.
- ²⁶ Bachelard, *Jorden och viljans drömmerier*, Lund: Skarabé 1992, 354.
- ²⁷ R. Barthes, *Roland Barthes by Roland Barthes*, New York 1994, 143.
- ²⁸ J. Elkins, *Pictures of the Body. Pain and Metamorphoses*, California 1999, 91/88.
- ²⁹ Bachelard, *The Right to Dream*, 5.
- ³⁰ Bachelard, *The Right to Dream*, 30.